





Teacher Edition • Grade 6

# Summer of the Mariposas



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# Contents

6E: Summer of the Mariposas Unit Overview ..... 2

 **Summer of the Mariposas** SUB-UNIT 1

Sub-Unit 1 Overview ..... 4

Sub-Unit 1 at a Glance & Preparation Checklist ..... 8

Sub-Unit 1: 20 Lessons ..... 20


























 **Write an Essay** SUB-UNIT 2

Sub-Unit 2 Overview ..... 94

Sub-Unit 2 at a Glance & Preparation Checklist ..... 96

Sub-Unit 2: 5 Lessons ..... 98

## Icon Key:

- |  |  |  |   |
|--|--|--|---|
|  Steps: Indicates the order of activities in a lesson |  Highlight/Annotate |  Projection             |  Teacher Speech  |
|  Audio  |  Image              |  Share                  |  Video           |
|  Close Reading  |  Materials          |  Spotlight              |  Warm-Up         |
|  Differentiation                                      |  On-the-Fly         |  Student Edition        |  Wrap-Up         |
|  Digital App  |  Pair Activity      |  Student Groups         |  Writing Journal |
|  Exit Ticket  |  PDF                |  Teacher-Led Discussion |   |
|  |  Poll               |  Teacher Only           |   |

# *Summer of the Mariposas*

In sixth grade, students are often entering a time when ideas about who they are and how they fit in the world are front of mind. *Summer of the Mariposas* by Guadalupe Garcia McCall is a novel that follows the journey of the Garza sisters into Mexico and back, but it also navigates the personal journey that the girls take to find themselves, each other, and their family. This journey is part of what makes this novel such a good fit for students in the middle grades.

Using the hero's journey structure and Homer's *The Odyssey* as inspiration, Guadalupe Garcia McCall creates a world in which Mexican folklore and Aztec legend are woven into the more realistic experiences of Odilia and her sisters. Some of the ideas that students will return to throughout their reading will be the characterization of the sisters, the stages of the hero's journey, and the themes of family and identity. As part of this work, students will consider how characters change and develop, compare McCall's retelling to episodes from Homer's *Odyssey*, contrast the sister's fictional journey to the non-fiction account of a migrant boy's journey, and research Aztec mythology to create their own *Lotería* cards.

After completing the novel, students write an essay explaining what allows the hero of *Summer of the Mariposas* to be successful in specific moments. Through the use of a sample essay, exploration of the text, and discussion, students will complete a series of lessons to craft a well-written and focused essay.

## **Essay Prompt:**

What is a special characteristic or source of strength for one of the Garza sisters? How does this characteristic or strength help her succeed in any two moments of her hero's journey?



## *Summer of the Mariposas*

SUB-UNIT 1 • 20 LESSONS



## Write an Essay

SUB-UNIT 2 • 5 LESSONS

# Summer of the Mariposas



by Guadalupe Garcia McCall

Reading a novel that is the length of *Summer of the Mariposas* can be daunting for sixth graders. In this unit, students focus on a few key throughlines to help make the task more manageable. First, students study character development. They analyze McCall's characterization of Odilia and her sisters, and they regularly annotate evidence of character traits as they encounter it in the text to prepare for the essay sub-unit. In addition to characterization, students consider the novel's connection to Homer's *Odyssey*. They begin to identify stages of the hero's journey, and ultimately complete a project in which they identify and analyze how the novel represents each of the stages. In addition to the hero's journey structure, students contrast McCall's treatment of Odilia, Cecilia, and the *chupacabras* with similar characters in the original *Odyssey*. Students also explore the characters' Aztec and Latina heritages. Odilia is a Mexican-American teenager who spends much of the novel looking to and learning about figures from her Aztec and Mexican heritage. Students look closely at some of these characters as they are traditionally portrayed in legend and folklore and contrast their research with the ways they are portrayed within *Summer of the Mariposas*. Finally, students explore the novel's theme of family. Part of the Garza sisters' struggle in understanding their identity is due to the strife within their own family. Through discussion and analysis, students consider what it means for a family to be lost from one another and what is required to make it whole again. By focusing on these key elements, students should feel more able to follow and understand the important aspects of this novel.

## Sensitive Content

*Summer of the Mariposas* deals with the aftermath of a father's desertion and the struggles of his daughters and wife in his absence. You will want to consider how to deal with this content as some students may have personal experience with similar family situations. Additionally, in the excerpts from Gareth Hinds's graphic novel *The Odyssey* used in Lesson 9, there are images that suggest an intimate relationship between Odysseus and Circe. You may want to preview this text to determine how best to address these images. Finally, in the excerpt in Lesson 11 from *Enrique's Journey*, students discuss the circumstances of Enrique traveling to the United States as an undocumented minor in search of his mother. As this is a sensitive issue and some students may have experience with immigration in some manner, it is best to consider how you will broach this subject with sensitivity.



# Sub-Unit 1



**Lesson 1:**  
The Importance of Beginnings



**Lesson 2:**  
Understanding Odilia



**Lesson 3:**  
The Characterization of the Garza Sisters



**Lesson 4:**  
The Hero's Journey Structure



**Lesson 5:**  
Flex Day 1



**Lesson 6:**  
Symbolism and the Butterfly



**Lesson 7:**  
Working With Theme #1—A Family Lost?



**Lesson 8:**  
Ignoring the Warning Signs



**Lesson 9:**  
The Odyssey Comparison



**Lesson 10:**  
Flex Day 2



**Lesson 11:**  
Different Dreams, Different Journeys



**Lesson 12:**  
How Does the Sisters' Relationship Change?





**Lesson 13:**  
Comparing the  
Heroic Ideal



**Lesson 14:**  
Discovering Aztec  
Ancestors



**Lesson 15:**  
Flex Day 3



**Lesson 16:**  
Reimagining Aztec  
Ancestors



**Lesson 17:**  
Symbolism Revisited



**Lesson 18:**  
Completing the  
Hero's Journey



**Lesson 19:**  
Working With  
Theme #2—A Family  
Made Whole



**Lesson 20:**  
Flex Day 4



# Sub-Unit 1 at a Glance

## Lesson Objective

### **Lesson 1:** The Importance of Beginnings

**Reading:** Students will note key observations and questions to consider how the author chooses to begin the book.

### **Lesson 2:** Understanding Odilia

**Reading:** Students will make inferences about Odilia's character traits and point of view based on her speech, thoughts, and actions during an encounter with a dead body.

### **Lesson 3:** The Characterization of the Garza Sisters

**Reading:** Students will make inferences about one sister's character, based on her speech, thoughts, and actions.

**Writing:** Students will write about whether they trust their chosen character to make the right decisions. Explain your answer using details about this character.

### **Lesson 4:** The Hero's Journey Structure

**Reading:** Students work with the structure of the hero's journey to begin to identify the ways the novel fits and changes the elements of this structure.

### **Lesson 5:** Flex Day 1

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

### **Lesson 6:** Symbolism and the Butterfly

**Reading:** Students will read to determine the symbolic meaning of butterflies in a variety of contexts.

## Reading

## Writing Prompt

### ***Summer of the Mariposas***

- Prologue (pages 1–4)
- **Solo:** Chapter 1 (pages 5–22)

No analytical writing prompt.

### ***Summer of the Mariposas***

- Chapter 1
- **Solo:** Chapter 2 (pages 23–43)

No analytical writing prompt.

### ***Summer of the Mariposas***

- Chapters 1–2 (pages 5–43)
- **Solo:** Chapter 3 (pages 44–58);  
Chapter 4 (pages 59–69)

Choose either Odilia or the sister you just profiled. Which character trait do you think will be important as the sisters begin this adventure? Explain your answer using text details and your understanding of her character traits.

### ***Summer of the Mariposas***

- Prologue (pages 1–4)
- Chapters 1–4 (pages 5–69)
- **Solo:** Chapter 5 (pages 70–82);  
Chapter 6 (pages 83–92)

No analytical writing prompt.

### ***Summer of the Mariposas***

- Prologue (pages 1–4)
- Definition of *mariposas*
- Chapter 4 (pages 64–66)
- **Solo:** Chapter 6 (pages 92–102);  
Chapter 7 (pages 105–117)

No analytical writing prompt.

## Lesson Objective

### Lesson 7: Working With Theme #1—A Family Lost?

**Reading:** Students will gather textual evidence to support inferences made about the nature of family, and what the return of the father means to the Perdido and Garza families.

**Speaking & Listening:** Students will draw on their preparation for the discussion to listen, contribute, and respond to a group discussion examining how Odilia’s family is “lost” and how they might become “whole.”

### Lesson 8: Ignoring the Warning Signs

**Reading:** Students identify the foreshadowing of Cecilia’s evil intentions and compare Cecilia’s and Mamá’s interactions with the sisters to consider why the girls ignored the clues.

**Writing:** Students develop a claim focused on why the Garza sisters were tricked by Cecilia.

### Lesson 9: The Odyssey Comparison

**Reading:** Students analyze elements of two interpretations of a similar story and then compare those elements.

**Writing:** Students develop a focused explanation of how Odilia’s 1 or 2 key characteristics compare to Odysseus’s.

### Lesson 10: Flex Day 2

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

### Lesson 11: Different Dreams, Different Journeys

**Reading:** Students determine key ideas in one text, then compare it to another to identify similarities and differences in how both texts present the experiences of young people traveling alone.



## Reading

## Writing Prompt

### **Summer of the Mariposas**

- Chapter 6 (pages 96–97)
- Chapter 7 (pages 114–115)
- Prologue (pages 1–3)
- Chapter 5 (pages 77–79)
- Chapter 1 (pages 19–21)
- **Solo:** Chapter 8 (pages 118–141)

No analytical writing prompt.

### **Solo:** *Summer of the Mariposas*

- Chapter 8 (pages 118–141)
- Chapter 2 (pages 32–35)
- Chapter 9 (pages 142–158)
- Chapter 10 (pages 159–169)

Mamá warns the sisters, “Never talk to strangers.” Why do you think the sisters ignore this advice and follow Cecilia home?

### **Summer of the Mariposas**

- Chapter 8 (pages 129–141)
- Chapter 9 (pages 142–158)
- Chapter 8 (page 119)
- **Solo:** Chapter 11 (pages 170–182); Chapter 12 (pages 183–192)

Odysseus is a character who is famous for his bravery and wit, traits that help him escape dangerous situations, but also land him in deep trouble!

Compare Odilia to Odysseus. Does Odilia share these defining traits with Odysseus? Or is there another characteristic of Odilia’s that is more strongly on display?

### **The Odyssey graphic novel** (pages 118–126)

### **Enrique’s Journey**

- “The Iron Horse” (1–15)

### **Solo:** *Summer of the Mariposas*

- Chapter 13 (pages 193–210)

No analytical writing prompt.


## Lesson Objective

### Lesson 12: How Does the Sisters' Relationship Change?

**Reading:** Students will compare readings and performed scenes from two moments in the book to consider how each experience helps develop their understanding of the sisters' relationship and how it is changing.

**Video:**

 Author's Readings - Chapter 2

 Author's Readings - Chapter 13

### Lesson 13: Comparing the Heroic Ideal

**Reading:** Students analyze and compare the actions and traits of the hero in both the original Cyclops story and the reinterpretation of this myth in *Summer of the Mariposas*.

**Writing:** Students use evidence from both stories to explain one way in which Odilia and Odysseus compare or contrast based on their actions in each encounter.

### Lesson 14: Discovering Aztec Ancestors

**Reading:** Students will research one of the mythological and folkloric figures McCall uses in her novel and create a *Lotería* card for the character based on the information they found.



Lesson 14 involves Internet research and should be saved for a class period when students have access to the Internet.

### Lesson 15: Flex Day 3

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

### Lesson 16: Reimagining Aztec Ancestors

**Reading:** Students will compare and contrast how a character they chose is portrayed in McCall's novel and in the research they did.



Lesson 16 involves Internet research and should be saved for a class period when students have access to the Internet.

## Reading

## Writing Prompt

### **Summer of the Mariposas**

- Chapter 2 (pages 25–26)
- Chapter 13 (pages 193–210)
- **Solo:** Chapter 14 (pages 211–236)

The Garza sisters' motto is: "*cinco hermanitas*, together forever, no matter what!"

Do the sisters become more united during their journey or not? Use details from earlier and later in the story to support your claim.

### **Summer of the Mariposas**

- Chapter 14 (pages 211–236)

### **The Odyssey Book 9: "The Cyclops"**

- Paragraphs 44–51

### **Solo:** *Summer of the Mariposas*

- Chapter 15 (pages 237–257)

What is one key way in which Odilia compares to or contrasts with Odysseus during each character's encounter with a monster?

### **Summer of the Mariposas**

- Author's Note, page 335
- Chapter 1 (pages 3–22)
- **Solo:** Part II Overview (page 103); Chapter 16 (pages 261–276)

No analytical writing prompt.

### **Summer of the Mariposas**

- Author's Note (pages 335–337)
- Chapter 3 (pages 48–50)
- Chapter 12 (pages 183–184)
- Chapter 14 (pages 231–235)
- Chapter 16 (pages 271–275)
- Chapter 21 (pages 324–326)
- Chapter 10 (pages 160–163)
- Chapter 13 (pages 201–205)
- **Solo:** Chapter 17 (pages 277–285); Chapter 18 (pages 286–298)

No analytical writing prompt.

## Lesson Objective

### Lesson 17: Symbolism Revisited

**Reading:** Students will identify the details associated with an object or concept in order to analyze its symbolic meaning.

**Writing:** Using their understanding of symbols, students will develop an explanation about why McCall titles her book *Summer of the Mariposas*.

### Lesson 18: Completing the Hero's Journey

**Reading:** Students will identify and describe how parts of *Summer of the Mariposas* relate to the structure of the hero's journey.

### Lesson 19: Working With Theme #2—A Family Made Whole

**Reading:** Students identify key details to analyze what the ending reveals about the theme of family unity.

**Speaking & Listening:** Students will draw on their earlier preparation for the discussion by using details they have found in the text to support their ideas and respond to the ideas of others during a fishbowl discussion.

### Lesson 20: Flex Day 4

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

## Reading

## Writing Prompt

### **Summer of the Mariposas**

- Definition of *mariposa*
- Chapter 7 (page 117)
- Chapter 13 (pages 209–210)
- Chapter 7, (pages 108–109)
- Chapter 15 (page 248)
- **Solo:** Chapter 19 (pages 299–311); Chapter 20 (pages 312–320)

Using your notes about *mariposas*, think about why Guadalupe Garcia McCall titles her book *Summer of the Mariposas*. Explain two reasons she may have given her book this title.

Use at least three vocabulary words connected to symbols in your writing: symbol, symbolic meaning, literal, figurative, represents, *mariposa*.

### **Summer of the Mariposas**

- Chapter 19 (pages 306–308)
- Chapter 1 (page 21)
- **Solo:** Chapter 21 (pages 321–327); Chapter 22 (pages 328–334)

No analytical writing prompt.

### **Summer of the Mariposas**

- Chapter 22 (pages 331–334)
- Chapter 16 (pages 262–263)
- Chapter 21 (pages 325–327)

No analytical writing prompt.



# Sub-Unit 1 Preparation Checklist

## Lesson 1

No additional prep.

A B  
C

Pages 21–23

## Lesson 2

No additional prep.

D E

Pages 24–26

## Lesson 3

No additional prep.

F G  
H I

Pages 27–29

## Lesson 4

- Print out and review the Stages of the Hero's Journey with Definitions PDF in Materials, for use in this lesson.
- Prepare to put students in groups for the Hero's Journey activity. You will use the same groups in Lesson 15.
- For the Hero's Journey activity, print out the templates from Materials.

J K  
L

Pages 30–35

## Lesson 5: Flex Day

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

## Lesson 6

- Students will work in pairs. Students will select a passage for analysis. You may want to point them toward the suggested passages.

M N  
O

Pages 36–40

## Lesson 7

- Students will work in groups. One of the group members will represent his or her group in the first round of the fishbowl discussion.
- Students will engage in the fishbowl discussion. Consider setting up the classroom with an outer circle and an inner circle.

P Q  
R S  
T

Pages 41–44

## Lesson 8

No additional prep.

U V  
W

Pages 45–47

## Lesson 9

No additional prep.

X Y  
Z A<sup>2</sup>  
B<sup>2</sup>

Pages 48–52

## Lesson 10: Flex Day

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

## Lesson 11

- Plan to play the audio of “The Iron Horse,” from *Enrique’s Journey*, for students.

C<sup>2</sup> D<sup>2</sup>  
E<sup>2</sup>

Pages 58–62

## Lesson 12

- You will need chart paper to take notes on student findings about how the sisters interact.
- In Activity 2, you will show students the video clip of Guadalupe Garcia McCall reading a passage from chapter 2.
- As part of the Exit Ticket, students will need to view the video clip of McCall reading a passage from chapter 13.

F<sup>2</sup> G<sup>2</sup>  
H<sup>2</sup> I<sup>2</sup>

Pages 63–67

## Lesson 13

No additional prep.

J<sup>2</sup> K<sup>2</sup>  
L<sup>2</sup> M<sup>2</sup>

Pages 68–71

## Lesson 14

*This lesson involves Internet research and should be saved for a class period when students have access to the Internet.*

# Sub-Unit 1 Preparation Checklist

## Lesson 15: Flex Day

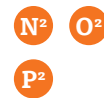
- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

## Lesson 16

*This lesson involves Internet research and should be saved for a class period when students have access to the Internet.*

## Lesson 17

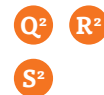
- ❑ Students will work in pairs.



Pages 76–79

## Lesson 18

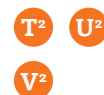
- ❑ Print out and review the Stages of the Hero's Journey with Definitions PDF in Materials, for use in this lesson.
- ❑ Print out the Hero's Journey - Possible Text Excerpts PDF to support students during the activity.
- ❑ Print out the Hero's Journey - Chapter Events Cheat Sheet PDF for students to use as they complete their activity.
- ❑ If needed, print out graphic organizers to support students as they complete the Hero's Journey activity. They are available in Materials.



Pages 80–88

## Lesson 19

- ❑ Students will work in pairs or groups.
- ❑ You will need chart paper or some means to create a list that can be viewed by students throughout the class period.
- ❑ For the fishbowl discussion, consider setting up the classroom so that there is an outer circle and an inner circle.



Pages 89–92

## Lesson 20: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** There may be activities in these lessons that students will revise or refer to in a subsequent lesson. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



# Summer of the Mariposas

Guadalupe Garcia McCall

464

## Overview

As Odilia and her sisters journey through Mexico and back they encounter real-life challenges such as border patrol, sibling disagreements, and parental problems. They also encounter a manipulative witch, a *nagual* intent on making them into dinner, and a beast whose legendary desire for blood scares even the bravest of heroes.

As you read, you will learn more about the structure of the hero's journey, connections to the famous text *The Odyssey*, and the ways that authors develop characters throughout a text.

## Suggested Reading

In *Summer of the Mariposas*, we are introduced to strong female protagonists who are deeply connected to their families. For other stories of girls with a keen sense of purpose and a strong identification with family, look for *One Crazy Summer* (2010) by Rita Williams-Garcia and *Brown Girl Dreaming* (2014) by Jacqueline Woodson.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.



A

## Lesson 1—The Importance of Beginnings

1. Think about your first day at a new school. You are heading to lunch and need to figure out where to sit.



Respond to question 1 on page 8 in your Writing Journal.

2. Turn to the Prologue, page 1, in *Summer of the Mariposas*. Follow along as your teacher reads aloud from the Prologue. Highlight details about:
  - the setting
  - the characters
  - the problems or conflicts
  - the things that are interesting or strange



Complete Activities 2 and 3 on page 8 in your Writing Journal.

3. With your group, consider what other things stood out in the Prologue.



Complete Activities 4–6 on page 9 of your Writing Journal.

Summer of the Mariposas • Lesson 1 465

## A Lesson 1: The Importance of Beginnings

**Work Out Loud:** Students listen to the Prologue and consider how the writer is establishing the setting and story.

- Direct students to page 465 of the Student Edition.
- Students complete Activity 1 on page 465 the Student Edition.
- Writing Journal:** Students complete question 1 on page 8.
- Discuss responses.
- Ask students to be specific about what they would notice in the cafeteria.
- We are starting a new novel. Just like starting in a new school, we pay attention to things like the setting, characters, and conflicts.
- Read aloud the Prologue, pages 1–4.
- Direct students to follow along in the text as you read.
- Students complete Activity 2 in the Student Edition.
- Writing Journal:** Students respond to questions 2 and 3 on page 8.
- Assign groups of 4.
- Groups complete Activity 3 in the Student Edition.
- Writing Journal:** Groups complete Activities 4–6 on page 9.
- Discuss responses.
- Ask students to share some of the questions they found answers to and questions they still have.
- Create a poster to hang around the room with pending questions that can be crossed off as students continue to read.

12 min



### Lesson 1 Materials



Opening Lines (3 projections, from *Aristotle and Dante Discover the Secrets of the Universe*, *Going Bovine*, and *Anna Karenina*)




















### Differentiation: Step A

- *ELL(Dev)* Plan how you will assign groups for these activities. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

**B Lesson 1** (continued)

**Select Text:** Students collect and sort observations about the Prologue to determine a central idea of the novel and how it is conveyed through particular details.

-  Direct students to page 466 of the Student Edition.
-  Writers are usually careful about first sentences.
-  They know the reader will be paying attention, so they usually give some interesting clues about a central idea of the story you are going to read.
-  **OPT:** Use the following projection to practice close reading the first line of a book.
-  **OPT Project:** Opening Lines.
-  Assign groups.
-  Students complete Activity 1 in the Student Edition.
-  **Writing Journal:** Students respond to questions 1 and 2 on page 10.
-  Discuss student responses.
-  Allow students to comment on the paragraph, sentence, and word level.
-  Note whether any observations are similar to the list of observations on the board.
-  What do you think the writer wants readers to take away from these first sentences?
-  **Writing Journal:** Students complete the Activity 3 chart on page 11 with their groups.
-  If needed, model how to add to the chart using the list of important details on the board.
-  Support groups to have discussions about what might be a useful detail for determining a central idea of the novel and how to choose a category for it.
-  Share responses.
-  Ask groups to share details that provide the clearest picture of “what matters.”

15 min

**B**

**Lesson 1—The Importance of Beginnings** (continued)

The way a writer introduces a story often provides useful information about the characters, setting, situation, or key themes.

1. Review the first paragraph of the Prologue, page 1, in *Summer of the Mariposas*.



Complete questions 1 and 2 on page 10 of your Writing Journal with your group.

2. Work with your group to sort the observations you already made about the Prologue into the chart in your Writing Journal.



Go to page 11 in your Writing Journal to complete Activity 3 with your group.



**Differentiation: Step B**

- *ELL(Dev)* Plan how you will assign groups for these activities. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

C

1. The final sentence of the Prologue jump-starts the story:  
 “And that’s exactly what we were doing the morning the body of a dead man drifted into our swimming haven.” (Prologue, page 4)
2. What does the writer want the reader to know at the start of this story about the dead body?  
 Share your thoughts in the class discussion.



With your group, complete Activities 1–3 on page 12 of your Writing Journal.

3. With your group, choose all that apply:  
 We think this book will...
  - take place in the real world.
  - focus on adventure.
  - contain elements of magic or fantasy.
  - be based on the writer’s own experiences.
  - focus on family matters.



### Differentiation: Step C

● *ELL(Dev)* Plan how you will assign groups for these activities. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

## C Lesson 1 (continued)

**Connect Text:** Students add up observations to make statements about the situation at the start of the story.

- Direct students to page 467 of the Student Edition.
- Read the last sentence of the Prologue out loud as students follow along.
- How many think that this is a pretty exciting way to begin a story?
- Think about why the writer didn’t start the Prologue with this moment. What have you figured out and discussed with your group that will help you understand the story that is about to unfold with these sisters?
- Lead a discussion using the activity in the Student Edition.
- Assign the same groups.
- Writing Journal:** Students complete Activities 1–3 on page 12.
- Discuss responses.
- Have students use details from the Prologue to explain their answers.
- Students complete Activity 3 on page 467 of the Student Edition.
- Discuss responses.
- Note the most popular and least popular choices and ask students to explain their responses.

10 min

5 min

**Wrap-Up:** Project Poll 2.

**Exit Ticket:** Project.

End of Lesson 1

## D Lesson 2: Understanding Odilia

**Connect Text:** Students identify details about Odilia to begin to make inferences about her.

**S** Students complete Activity 1 on page 468 of the Student Edition.

**Writing Journal:** Students complete question 1 on page 13.

**Discuss responses.**

As a reader, you get to know characters' personalities and traits by paying attention to what they say and do in different situations.

**Read aloud chapter 1, page 5:**  
**Start:** [Juanita reacted first...]  
**End:** ["...But I thought you were yelling at him," she defended herself.]

**S** Students complete Activities 2–4 on page 468 of the Student Edition.

**Writing Journal:** Students complete question 2 on page 13.

**S** Students complete Activity 5 on page 468 of the Student Edition.

**Discuss responses.**

Can a person be both bossy and nurturing at the same time?

People are complex. As readers, you need to check your impressions of a character as you read to get a sense of their clear character traits—the qualities that are constant in more than one situation.

**Project:** Character Traits and Characterization chart. Review how writers create character traits for their characters.

**Read aloud chapter 1, pages 5–9:**  
**Start:** [I shrieked the way Mamá would have if she'd been there with us...]  
**End:** [...and homely as a gingersnap.]

**S** Students complete Activity 6 on page 469 of the Student Edition.

**Writing Journal:** Students complete Activity 3 on page 13.

**Discuss responses.**

12 min

D

## Lesson 2—Understanding Odilia

1. Consider how someone else might describe you.



Write three words someone might use to describe you in Activity 1.

2. Turn to chapter 1, pages 5–9:

**Start:** [Juanita reacted first. ...]

**End:** [...Not me — like Juanita I was big boned, darkly bronzed from being out in the sun every day, and homely as a gingersnap.]

Follow along as your teacher reads aloud the first six paragraphs.

3. Look at the first thing Odilia does and says in *Summer of the Mariposas*, chapter 1, page 5.

“I shrieked the way Mama would have if she’d been there with us. ‘Get out! Get out! Get out!’ Grasping only the sleeve of Velia’s shirt, I yanked her toward me with all my might.” (page 5)

4. Highlight two details you notice about what Odilia says or does in the quote.



Respond to question 2 on page 13 in your Writing Journal.

5. Choose one word you might use to describe Odilia based on the first thing Odilia does and says in that same paragraph you just read from chapter 1, page 5.

- Bossy
- Nurturing
- Protective
- Mean
- Leader
- Courageous

**468** *Summer of the Mariposas* • Lesson 2

### Lesson 2 Materials

Character Traits and Characterization

D

**Character Traits:** Qualities that describes what the character is like

**Characterization:** The way a writer creates a picture of the character traits

- What characters say or think, what they do (action), how they look
- What other characters say or think about this character, or how they react to this character
- What the writer tells us directly

**For example**

Character Trait	Characterization
Sarah is <b>very loyal</b> to her friends.	<b>What a character says or does:</b> Sarah jumped right into the conversation at the first mention of her friend's name. "You need to stop speaking about Melissa that way," she growled, glaring at the group.
Franzine is <b>easily scared</b> .	<b>What another character says about the character:</b> "Stop being so jumpy, Franzine," Joey warned. "If you squeak every time someone slams their locker, you will have a long year!"
Vito is <b>unusually hardworking</b> .	<b>What the writer tells the reader directly:</b> When it came to school, Vito was unusually hardworking.

6. Review chapter 1, pages 5–9:

**Start:** [I shrieked the way Mamá would have if she'd been there with us....]

**End:** [Not me—like Juanita I was big boned, darkly bronzed from being out in the sun every day, and homely as a gingersnap.].

Think about how your first impression of Odilia has changed.



Answer question 3 on page 13 in your Writing Journal.

- 12 min
- S** Students complete Activities 7 and 8 on page 470.
  - W** **Writing Journal:** Students answer questions 4 and 5 on page 14.
  - O** **On-the-Fly:** Circulate around the room to support students.
  - D** Discuss responses.

**E Lesson 2** (continued)

**Connect Text:** Students will identify and annotate evidence of Odilia's character traits and point of view in chapter 1.

**S** Direct students to page 470 of the Student Edition.

You will continue to gather information about Odilia's character traits. You are also ready to start noticing her point of view, or her opinions about her experiences and the people she interacts with.

**S** Students complete Activities 1 and 2 in the Student Edition.

Assign partners for Activity 3.

**S** Partners complete Activity 3 in the Student Edition.

**Writing Journal:** Students answer questions 1 and 2 on page 15 with a partner.

Discuss responses.

Have students explain the evidence they used from the chapter to analyze Odilia's character and point of view.

At this point, you have studied Odilia in one situation, and you may have different interpretations of her actions and words.

We will keep adding to our understanding of Odilia as we read.

**Wrap-Up:** Project Poll 2.

**Exit Ticket:** Project.

**End of Lesson 2**

**E Lesson 2—Understanding Odilia** (continued)

7. Review chapter 1, page 6:

**Start:** [It was spooky, like seeing a ghost floating facedown in the water...]

**End:** [...His thick tresses floated loosely around his head like the black tentacles of a sea monster.]

Consider what direct observations you could make about Odilia here.

8. Read the rest of this passage. Highlight four more of Odilia's actions, words, thoughts, or appearance that give you a clear picture of her in this situation.



Answer questions 4 and 5 on page 14 of your Writing Journal.

- Continue to review chapter 1, selecting and highlighting details about Odilia that give you a clear picture of her character or point of view:
  - What she does (actions)
  - What she says or thinks
  - What others say, think, or do in response to her
- Wherever you highlight details that reveal Odilia's character or point of view, write a note in the margin. In your note, include Odilia's name and the trait or perspective that the evidence suggests.
- Compare the evidence you identified with a partner's evidence. What are you learning about Odilia's perspective on the world?



Answer questions 1 and 2 on page 15 of your Writing Journal with your partner.

**470** *Summer of the Mariposas* • Lesson 2

**Differentiation: Step E**

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be paired with students who are reading on or above grade level.

F

## Lesson 3—The Characterization of the Garza Sisters

1. Review *Summer of the Mariposas*, chapters 1 and 2, pages 5–43.



Complete question 1 on page 16 of your Writing Journal.

2. With a partner, match the sister to the solution she proposes. You may use a sister's name more than once.

Sisters	Proposed Solutions
Odilia	Call the border patrol.
Juanita	Push the body farther downstream.
Delia	Don't call the border patrol.
Velia	Pull the body out of the water.
Pita	Take the dead man back to his family in El Sacrificio.
	Do not take the dead man back to his family.
	Use the trip as a chance to find out about their father.



Answer questions 2 and 3 on page 16 of your Writing Journal.

## F Lesson 3: The Characterization of the Garza Sisters

**Review:** Students review the problem and proposed solutions to prepare to identify the distinct characters of the 5 Mariposas.



Students review chapters 1 and 2.



**Writing Journal:** Students answer question 1 on page 16.



Assign partners.



Students complete the activity in the Student Edition with their partners.



**Writing Journal:** Students answer questions 2 and 3 on page 16.

8 min



Discuss responses.



People make different decisions in the same situation for a number of reasons. Their different character traits can be the reason they make those decisions.



Explain that looking closely at how a character responds to a problem will provide clues about character.



### Lesson 3 Materials



Character Traits and Characterization



**G** Lesson 3 (continued)

**Read:** Students close read a passage from chapter 2 and make an inference about a sister's character traits.

**S** Direct students to page 472 of the Student Edition.

You annotated and made notes about Odilia's character traits in chapter 1. In this lesson, you will think about one of the other sisters.

As you listen to the sisters negotiate the problem about what to do with the body, pay attention to how they act. Begin to build a picture of who they are.

**Project:** Character Traits and Characterization Chart.

Read aloud chapter 2, pages 23–25:  
**Start:** ["We can cross the border at dawn..."]  
**End:** ["...Mamá should have sold it a long time ago."]

Assign pairs.

**S** Students complete Activity 2 in the Student Edition with their partners.

**Writing Journal:** Partners complete Activity 1 on page 17.

Discuss student responses.

With a quick show of hands for each statement, note which sister the class associates most with each trait.

Ask students who chose differently to present the evidence for their choice.

As a class, you will check back and discuss your highlighted text and annotations for each sister to see whether your initial impressions continue to be true.

Students select a sister to profile.

Assign groups where each student is working on a different sister.

**S** Students complete Activity 4 in the Student Edition.

**Note:** Students should also continue to highlight and take notes on Odilia.

**Writing Journal:** Students record the sister they're profiling in question 2 on page 17.

**G** Lesson 3—The Characterization of the Garza Sisters (continued)

1. Turn to *Summer of the Mariposas*, chapter 2, pages 23–25:

**Start:** ["We can cross the border at dawn, pretend we're going on vacation with our father," Juanita suggested...]

**End:** ["...Mamá should have sold it a long time ago."]

Follow along as your teacher reads the passage aloud.

2. With your partner, review the conversation among the sisters.



Complete the matching activity on page 17 in your Writing Journal with your partner.

3. Select a sister to profile. Your teacher will assign you to a group.

4. Highlight and annotate text that reveals character traits for your selected sister.



Record the sister you are profiling on page 17 of the Writing Journal.

10 min

H

1. Review *Summer of the Mariposas*, chapters 1 and 2, pages 5–43.
2. Highlight and create a note wherever you see text that reveals a character trait of your selected sister. Your note should include the character's name and character trait.



Complete question 1 on page 18 in your Writing Journal.

3. Choose one character trait to share with the group and the text evidence for that trait. Make a note in your book for each character trait that a member of your group shares.
4. With your group, select evidence from your highlighting to add to your chart.



Complete Activities 1 and 2 to fill in the chart on page 19 of your Writing Journal with your group.

I

Consider which character trait of the sister you chose might be important as she embarks on this adventure.



Go to page 20 in your Writing Journal to explain your choice.



**Differentiation: Step I**

- *ELL(Dev)*: Alternate Writing Prompt provides sentence starters.
- *Moderate*: Alternate Writing Prompt provides more sophisticated sentence starters.

H

**Lesson 3** (continued)

**Connect Text:** Students work with groups to select and connect key text details and add annotations to identify one sister's traits.



Students complete Activities 1 and 2 on page 473 of the Student Edition.



**Writing Journal:** Students respond to question 1 on page 18.



Assign same groups.



Groups complete Activity 3 in the Student Edition.



Each group presents their character's profile, choosing a small section of text that illustrates one of the traits they identified for this sister.



Groups complete Activity 4 in the Student Edition.



**Writing Journal:** Groups complete the chart on page 19.

10 min

I

**Lesson 3** (continued)

**Write & Share:** Students identify a character trait of a Garza sister and explain how it might be important on the girls' adventure.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students complete the Writing Prompt on page 20.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project Poll 1.



**Exit Ticket:** Project.

15 min

8 min

End of Lesson 3

## J Lesson 4: The Hero's Journey Structure

### The Structure of the Monomyth:

Students are introduced to the hero's journey, and consider how a story familiar to them fits this pattern, including literal and figurative elements.

**S** Direct students to examine the Hero's Journey image on page 474 of the Student Edition.

**PE** Explain that myths from many cultures and many sacred stories in religious texts such as the Bible appear to follow parts of this basic pattern.

**IC** Make sure students understand that not every story follows this pattern.

**Q** People often disagree about how particular stories follow this pattern—which part of the story represents each stage of the journey, for example.

**PE** Discuss each state of the hero's journey as students are introduced through the images and definitions.

**IC** Offer examples of popular books or films that incorporate some of these elements: *Star Wars*, the *Harry Potter* series, *The Wizard of Oz*, *The Lord of the Rings*, *The Odyssey*, *Shrek*, *The Lion King*, etc.

10 min

## J Lesson 4—The Hero's Journey Structure

The hero's journey is a narrative pattern in many myths and stories from around the world. The basic outline of the hero's journey is that our protagonist, or "hero," who can be any gender, goes on an adventure, experiences events that challenge and change them, and returns home as a transformed person as a result of these trials. In this version of the pattern, there are 10 parts to the journey. A story that describes a hero's journey may not contain every one of the parts listed.







The author of *Summer of the Mariposas* states that she wanted to write a book that presented elements of Aztec myths and followed the pattern of *The Odyssey*, a famous Greek example of the hero's journey.

As you read the novel, think about the ways this story matches the pattern of the hero's journey and what may be different.

**474** *Summer of the Mariposas* • Lesson 4

### Lesson 4 Materials

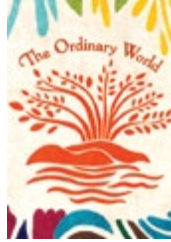
-  Printable Hero's Journey Map with Space to Write
-  Printable Stages of the Hero's Journey with Definitions
-  Print Option for Hero's Journey Project
-  Hero's Journey Map

J



**The Hero**

The hero refers to the central figure(s) of the story who must go on the journey. The hero often feels uncomfortable or anxious about something in the ordinary world. During the journey, the hero learns something significant about the world and gains self-knowledge. The hero often shares that knowledge with others upon the return home.



**The Ordinary World**

This is the world in which the hero lives. Often, something in the ordinary world is not right or does not feel right to the hero.



**The Call to Adventure and the Refusal of the Call**

The call to adventure is an event, a piece of information, or an actual request for the hero to leave the ordinary world and begin the journey. The hero fears the unknown and refuses to leave and often must be convinced or tricked (or both) to begin the journey.



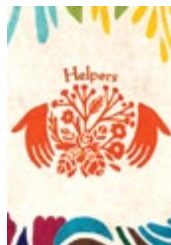
**The Mentor and the Talisman**

The hero meets the mentor, a figure who is wiser, more experienced, or perhaps magical. The mentor provides important wisdom or help for the journey. The mentor often gives the hero a talisman or tool to use during the journey.



**Crossing the Threshold**

The moment in which the hero leaves the ordinary world and enters a world where the inhabitants and rules are unknown and usually different from the ordinary world.



**Helpers**

The hero is assisted on the journey by helpers, who can be constant companions or appear only briefly.

**J** See page 30 for instructions in Step J.

**J**



**Enemies and Tests**

The hero must pass a series of tests (battles or challenges) during the journey. Overcoming these obstacles makes the hero stronger, wiser, or more skillful. Enemies may be hard to recognize because they often are not what they appear to be (they are disguised, they can change shape, or they can take the form of evil traits within the hero).



**Achieving the Goal**

Once the final obstacle is overcome, the hero has achieved the goal. The hero is often rewarded with a treasure such as a special object, important knowledge, or a better future for the world.



**Transformation and Final Test**

The hero changes or learns something important from the journey, which allows the hero to feel whole and at peace in the ordinary world. Often, the hero must face a final test before the transformation is complete. This final test and transformation may occur before or after the return home.

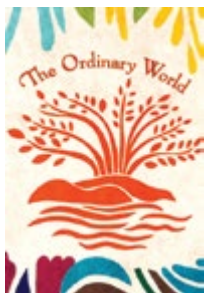


**The Return Home With the Treasure**

The hero returns home and brings some part of the treasure from the journey to share with the world. This treasure could be an object, new knowledge, or new values that can help heal the ordinary world.

**K** Lesson 4 (continued)

**Work Visually:** Students identify which parts of the hero's journey have been covered.



**The Ordinary World**

This is the world in which the hero lives. Often, something in the ordinary world is not right or does not feel right to the hero.

1. Read the definition of "the ordinary world" in the hero's journey.
2. Review *Summer of the Mariposas*, the Prologue, pages 1–4.
3. Highlight any details of the setting that connect to the definition of "the ordinary world."



Complete question 1 on page 21 of your Writing Journal.

4. Review chapters 1–4 (pages 5–69) and the definitions on page 478 of the Student Edition to help you answer the questions on pages 21 and 22 of your Writing Journal.



Complete questions 2–4 on pages 21 and 22 of your Writing Journal with your partner or group.



**Differentiation: Step K**

● *ELL(Dev)*: Plan how you will assign groups/pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

As you read this novel, we will discuss how it fits and doesn't fit the pattern of the hero's journey.

Let's practice with one piece of the hero's journey.

Direct students to page 477 of the Student Edition.

Students complete Activities 1–3 in the Student Edition.

**Writing Journal:** Students complete question 1 on page 21.

Discuss responses.

Arrange students into pairs or groups of 3 or 4.

Now, you are going to trace the hero's journey in *Summer of the Mariposas*.

Remind students that they will not be able to identify each element until they have finished reading the novel. Most students will have completed chapters 1–4 prior to this step. They will have some ideas about the:

- Hero
- Ordinary world
- Call to adventure and the refusal of the call
- Mentor and the talisman

Groups complete Activity 4 in the Student Edition.

**Writing Journal:** Groups complete questions 2–4 on pages 21 and 22.

Remind students to use text evidence when they discuss and write about each part.

Have groups share their ideas for each part of the journey, referring back to the text to have their answer reflect an accurate reading.

15 min



**K** See the previous page for instructions in Step K.

**K**

## Lesson 4—The Hero's Journey Structure (continued)

4. Work with your group to determine the hero's journey.



### The Hero

The hero refers to the central figure(s) of the story who must take the journey. The hero often feels uncomfortable or anxious about something in the ordinary world. During the journey, the hero learns something significant about the world and gains self-knowledge. The hero often shares that knowledge with others upon the return home.



### The Call to Adventure and the Refusal of the Call

The call to adventure is an event, a piece of information, or an actual request for the hero to leave the ordinary world and begin the journey. The hero fears the unknown and refuses to leave, and often must be convinced or tricked (or both) to begin the journey.



### The Mentor and the Talisman

The hero meets the mentor, a figure who is wiser, more experienced, or perhaps magical. The mentor provides important wisdom or help for the journey. The mentor often gives the hero a talisman or tool to use during the journey.



L

1. Review *Summer of the Mariposas*, chapter 3, pages 50–56:

**Start:** ["You were chosen for the goodness in your heart," she explained....]

**End:** ["...You must rejoice in the strength of sisterhood and return the man to his family."]



Complete questions 1–5 on pages 23 and 24 of your Writing Journal.

2. Is La Llorona the mentor Odilia needs?

- Highlight two details that show that La Llorona will be a good mentor for Odilia on this journey.
- Highlight two details that show that La Llorona may not be a good mentor.



Complete question 6 on page 24 of your Writing Journal.

## L Lesson 4 (continued)

**Connect Text:** Students select details from the encounter with La Llorona to analyze whether she is portrayed as a positive or problematic mentor.



Students complete Activity 1 on page 479 of the Student Edition.



**Writing Journal:** Students respond to questions 1–5 on pages 23 and 24.



Discuss responses.



Discuss why Odilia's reaction may still be skeptical to prepare students to consider whether they trust La Llorona.



Students complete Activity 2 in the Student Edition.



**Writing Journal:** Students respond to question 6 on page 24.



Discuss responses.

15 min



**Wrap-Up:** Project Poll 4.

9 min



**Exit Ticket:** Project.

End of Lesson 4

### Before You Begin Lesson 5:

Lesson 5 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital.

## M Lesson 6: Symbolism and the Butterfly

**Introduce:** Students explore the idea of universal symbols and how the concrete qualities of an object contribute to its symbolic meaning.

**S** Direct students to page 480 of the Student Edition.

**Read aloud** the definition of a symbol.

**S** Students complete Activity 1 on page 480 of the Student Edition.

**Share responses.**

**How did you make the decision** that the four leaf clover means good luck? Let's think about the process. What about the others?

**Assign pairs.**

**S** Partners discuss Activity 2 in the Student Edition.

**Writing Journal:** Students complete Activity 1 on page 25.

**Discuss responses.**

**Draw a T-chart** and label the left side as Symbol and the right side as Meaning. Add student responses as they share.

**Writing Journal:** Students add to their lists during the class discussion.

**Confirm** that students understand that the qualities of the concrete object are usually connected to its symbolic meaning (e.g., a rising sun represents birth).

**Writing Journal:** Students answer question 2 on page 26.

**Discuss responses.**

M

## Lesson 6—Symbolism and the Butterfly

### What is a symbol?

A person, place, or thing that also represents something else or an abstract idea.

**Example:** For many people, a rainbow symbolizes the idea of a new beginning or hope.



**1. The real (or literal) rainbow:**

Real rainbows often appear towards the end of a rainstorm, when the sun is beginning to shine again.

**2. The symbolic (or figurative) meaning of the rainbow:**

The fact that the rainbow appears so colorfully in the sky towards the end of a storm means many people see the rainbow as a symbol of new beginning or hope.

**"Somewhere over the rainbow / Skies are blue  
And the dreams that you dare to dream / Really do come true."**

From "Somewhere Over the Rainbow," composed by Harold Arlen; lyrics by E.Y. Harburg; Sony/ATV Music Publishing LLC.

1. Match these universal symbols to their meaning.

Symbols	Meaning
	Love
	Good Luck
	Danger

**480** Summer of the Mariposas • Lesson 6



### Lesson 6 Materials

- What Is a Symbol?
- Investigating Symbols



### Differentiation: Step M

- **ELL(Dev):** Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

10 min

M

2. What symbols do you see in everyday life? In books or movies? What do these symbols mean?

---



With your partner, complete Activity 1 on page 25 of your Writing Journal.

---

3. Share your symbols for the class T-chart and add to your list as your classmates share.

---



Add to your list on page 25 of your Writing Journal during the class discussion.

---



Answer question 2 on page 26 of your Writing Journal.

---

**N** Lesson 6 (continued)

**Select Text:** Students will read McCall's definition of butterflies to understand meanings associated with *mariposas*.

As the title *Summer of the Mariposas* suggests, butterflies are going to be important symbols in this story.

Direct students to page 482 of the Student Edition.

**Writing Journal:** Students answer question 1 on page 27.

Discuss responses.

In the Prologue, the author gives us information about the butterflies' behavior in Odilia's town. Why might the author describe these butterflies so carefully?

Assign pairs.

Partners complete Activities 1 and 2 in the Student Edition.

**Writing Journal:** Students answer question 2 on page 27.

Discuss responses.

Discuss the similarities between the descriptions of the *mariposas* and the descriptions of the girls.

Help students consider both explicit and implicit connections between things in the book.

Conduct a quick hand poll using question 3 in the Student Edition.

Discuss responses.

You will need to keep investigating where you see the butterflies and what they do, in order to develop your idea about what they might symbolize.

A writer will give clues about when a thing or an image she describes might also be a symbol of something else.

Students complete Activity 4 in the Student Edition.

**Writing Journal:** Answer questions 3 and 4 on page 27.

Discuss responses.

Students complete Activity 5 on page 483 of the Student Edition.

Discuss responses.

18 min

**N**

**Lesson 6—Symbolism and the Butterfly (continued)**

Consider the *mariposa* (butterfly). Share what you know about butterflies.



Answer question 1 on page 27 of your Writing Journal.

1. Review *Summer of the Mariposas*, the Prologue, pages 1–4.
  - Look at the way the *mariposas*' behavior is described.
  - Look at the way the sisters' behavior is described.
2. Highlight similarities between the two descriptions.



Answer question 2 on page 27 of your Writing Journal.

3. Do you think the writer wants us to connect some idea about the *mariposas* to our understanding of the Garza sisters?
  - Yes
  - No
  - Not sure
4. Read McCall's description of other ideas about butterflies in the definition of *mariposas* that starts the book.



Answer questions 3 and 4 on page 27 of the Writing Journal.

**482** *Summer of the Mariposas* • Lesson 6



**Differentiation: Step N**

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

N

5. You investigated factual information about butterflies and some of the ideas they are connected to.

With your partner, match the information about butterflies that probably leads to each symbolic meaning.

Information About Butterflies	Meaning
Butterflies change from caterpillars into butterflies.	Transformation
Butterflies can be very colorful. They have an average lifespan of one month.	Souls of the loved ones returning
Butterflies migrate away from where they were born in the cold weather and return when the weather gets warmer.	The beauty and briefness of life

## 0 Lesson 6 (continued)

**Select Text:** Students will investigate specific details of butterflies in 2 passages to determine their symbolic (figurative) meaning.

Thinking about whether an object may also have symbolic meaning requires paying attention to the way in which the writer uses this object.

See whether the details about the *mariposas* in this scene suggest the same or other ideas about the symbolic meaning of the butterfly.

Assign pairs.

Partners complete Activities 1 and 2 on page 484 of the Student Edition.

**Writing Journal:** Partners answer questions 1–4 on pages 28 and 29.

Discuss responses.

As students discuss their ideas about the butterflies in this scene, have them:

- Describe what words or details they notice about the butterfly in the passage.
- Say what they think the butterfly symbolizes.
- Explain the connection between the words or details and what the butterfly symbolizes.

Direct students to follow along on page 484 of the Student Edition as you talk through the Investigating Symbols process using the work students did in the Prologue as an example.

Students complete Activities 3 and 4 in the Student Edition.

**Writing Journal:** Students answer questions 5–8 on pages 29 and 30.

Discuss responses.

**Wrap-Up:** Project Poll 1.

**Exit Ticket:** Project.

End of Lesson 6

0

## Lesson 6—Symbolism and the Butterfly (continued)

- With your partner, investigate what the *mariposas* (butterflies) might symbolize when they appear at the border crossing.
- Highlight the words “*mariposas*” or “butterflies” in the text.



Answer questions 1–4 on pages 28 and 29 of the Writing Journal with your partner.

### Investigating Symbols

**Investigate** the writer’s descriptions of an object.

For example: In the Prologue, the *mariposas* go where they please and make a mess.

**Identify** any connections the writer makes or “clues” the writer gives about an object and something else.

For example: Like the *mariposas*, the Garza girls also go where they please and make a mess in the Prologue.

**Think** about whether the writer’s descriptions of an object, or the connections the writer makes, suggest a symbolic meaning.

For example: The *mariposas* may be a symbol of the Garza sisters.

**Keep looking** for more descriptions of this object and connections the writer makes to see whether you can find additional symbolic meanings.

- Quickly review the chapters you’ve already read (chapters 1–4, pages 5–69).
- Find and highlight one sentence with the word “butterfly” or “*mariposa*” in it.



Answer questions 5–8 on pages 29 and 30 of the Writing Journal.

484 *Summer of the Mariposas* • Lesson 6



### Differentiation: Step 0

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

15 min

8 min

P

## Lesson 7—Working with Theme #1—A Family Lost?

1. Review *Summer of the Mariposas*, chapter 6, pages 96 and 97:  
**Start:** ["Is it really him?" Inés asked, her voice small and faint.]  
**End:** [...Then without hesitation, he lifted the door handle and yanked the door open.]
2. What happens when the girls complete part of their journey?  
With your partner, highlight details that reveal how the Perdido family reacts (what they say or do) when the father returns.
3. Decide what primary emotion the family experiences when they first realize that the father has returned.
  - Sadness
  - Joy
  - Anger
  - Other



Answer questions 1 and 2 on page 31 of the Writing Journal with your partner.

**Note:** Review *Summer of the Mariposas*, chapter 7, pages 114 and 115, for question 2 in the Writing Journal:

**Start:** ["I know," Juanita said. "Today didn't turn out the way we pictured it at all, did it?"]  
**End:** ["...You were right, Odilia. We should have left well enough alone."]

## P Lesson 7: Working with Theme #1—A Family Lost?

**Select Text:** Students analyze the Perdido family and the Garza sisters' reaction to the return of the body and consider the theme of "finding family."

In an earlier lesson, we looked closely at La Llorona's mission for Odilia. Part of that mission is for Odilia to take the drowned man to his family.

Let's look at the Perdido family and whether the return of their "lost" father is enough to make their family whole again.

10 min

Assign pairs.

Partners complete Activities 1–3 on page 485 of the Student Edition.

**Writing Journal:** Students answer questions 1 and 2 on page 31 with their partner.

Discuss responses.



### Lesson 7 Materials



Stages of the Hero's Journey with Definitions



**Q Lesson 7** (continued)

**Select Text:** Students identify possible meanings of “lost” to determine in what ways the Garza family might be described as lost.

The Garza girls have accomplished part of their mission by returning the body of the drowned man to his family. But La Llorona’s task is more complex than they thought.

**S** Students complete Activity 1 on page 486 of the Student Edition.

**Writing Journal:** Students answer the question on page 32.

Discuss responses.

Assign pairs.

**S** Students complete Activity 2 in the Student Edition with their partner.

Discuss responses.

6 min

**R Lesson 7** (continued)

**Select Text:** Students reexamine the text together and gather evidence and ideas in preparation for group discussion.

We’re going to hold a fishbowl discussion. The main discussion question is: Odilia says that “La Llorona was exactly right about us, that we were lost...” What does she mean? (chapter 3, page 56):  
**Start:** [“Because we’re lost?” I asked.] [can you bring the I down so it’s with “asked”]

If needed, review the example that is already included in the student chart on page 33 of the Writing Journal.

Assign groups of 4 or 5 students. One member of each group will represent that group in the discussion.

Review the Fishbowl Guidelines on page 486 of the Student Edition.

**S** Groups complete Activities 1–3 in the Student Edition.

**Writing Journal:** Students complete the chart on page 33.

**Writing Journal:** Partners answer question 2 and 3 on pages 34 and 35.

10 min

**Q Lesson 7—Working with Theme #1—A Family Lost?** (continued)

1. Consider what La Llorona means in chapter 3, page 53, when she tells Odilia that her family is “lost.”



Answer the question on page 32 of the Writing Journal.

2. Review page 3 of the Prologue, which hints at a number of things the girls have lost:

The summer of the mariposas, we abandoned our beloved Lotería for good, neglected our chores, and went completely wild. We cared for no one but each other, not even Mamá. Because we were always unsupervised, we finally had the freedom to do whatever we wanted, wherever we wanted, whenever we wanted.

Discuss which ideas about being lost are supported by this paragraph.

- The sisters lose interest in the game *Lotería*.
- The sisters lose connection to each other.
- The sisters lose interest in their chores.
- The sisters lose connection to Mamá.
- The sisters lose supervision.

**R Fishbowl Guidelines**

- Each group will decide who will be going into the fishbowl and speaking for the group.
- Even if you are not first to speak, you may be called into the fishbowl. Make sure you are knowledgeable!

In this paragraph, Odilia says that “La Llorona is exactly right about us, that we were lost...” (chapter 3, page 56). What does she mean? In what way is the Garza family lost?

**Start:** [“Because we are lost...?” I asked...]

**End:** [...Would she feel abandoned again?]

Complete the following activities with your fishbowl group:

1. Review *Summer of the Mariposas*, chapter 1, pages 5–22.
2. Find details from the text that help you understand why Odilia feels her family is lost.
3. Determine the main ways the Garza family (or a member of the family) is lost.

**486** *Summer of the Mariposas* • Lesson 7



**Differentiation: Steps Q & R**

● *ELL(Dev)*: Plan how you will assign groups/pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

**S** Lesson 7 (continued)

**Discuss in Fishbowl:** Students engage in a fishbowl discussion about the ideas of “lost” and “whole” presented in the novel, drawing on the ideas and information they prepared in the previous activity.

Remind students of the goal of the fishbowl: to develop an idea in multiple ways and to hear a variety of perspectives.

- Set up the classroom:
- Form an inner discussion circle—this is the fishbowl.
  - Select one member of each group to sit in the discussion circle.
  - This group will discuss their ideas for 10 minutes or until the teacher signals that a switch in the discussion circle may happen.

**S** Students follow along as you read aloud the responsibilities for the inner and outer circle on page 487 of the Student Edition.

Students engage in a fishbowl discussion using Fishbowl Question 1 on page 488 of the Student Edition.

Fishbowl participants share an idea their team developed in response to the question, including the textual evidence.

Fishbowl observers should write notes.

- If the conversation lags:
- Ask if someone from the outer circle has something to add. They should get up and replace one person in the inner circle by tapping them on the shoulder.
  - Give everyone 3 minutes to consider the question, review the text, and take notes on the conversation.

**Writing Journal:** Observers take 3 notes on page 36.

15 min

Go to page 33 of the Writing Journal to put this information in the chart.

Answer questions 2 and 3 on pages 34 and 35 in your Writing Journal.

**S** Follow along as your teacher reads aloud:

**Inner Circle Discussion**

**Follow the five Cs of the conversation:**

- Communicate—Share your idea and include supporting evidence.
- Connect—Agree with someone’s comment and add supporting information or an additional thought.
- Contrast—Present an alternate point of view and include supporting evidence.
- Query—Ask a question.
- Clarify—Answer a question and include supporting evidence.

**Observe discussion etiquette:**

- Wait for someone to finish before speaking.
- Don’t hog the floor.
- Listen and seriously consider the speaker’s idea.
- If you disagree, do so politely.

**Outer Circle Observation**

**Listen and Observe**

Write down three notes as you listen to the discussion. These notes can be:

- Something you agree with (and could add additional thoughts or details to).
- Something you hadn’t thought of before.
- Something you disagree with (and could refute using evidence).
- A question you may have.

**Feed the fishbowl:**

- Be prepared to exchange places with someone in the inner circle if asked.
- Be prepared to suggest one question from the next activity.



**Differentiation: Step R**

● *ELL(Dev)*, ■ *Moderate*: If you feel students need a more figurative example of “lost,” provide them with the following:

If you feel students need a more figurative example of “lost,” provide them with an applicable quote from the text and an explanation of how the word “lost” applies to that example.

**S** See the previous page for instructions in Step S.

**T** **Lesson 7** (continued)

**Fishbowl Findings:** Students identify what they discovered about the ways in which the Garza family is “lost” and what must be done to “find each other.”

**S** Student complete Activity 1 on page 488 of the Student Edition.

**Writing Journal:** Students answer questions 1 and 2 on page 37.

Discuss responses.

Take a quick hand poll using question 2 on page 488 in the Student Edition and note what most students think at this point.

**Wrap-Up:** Project.

**Exit Ticket:** Project.

**End of Lesson 7**

**S** **Lesson 7—Working with Theme #1—A Family Lost?** (continued)

**Fishbowl Question 1:**

In the beginning of the book, Odilia longs “to be a family again,” and La Llorona warns her, “Your family is lost in turmoil. You must find each other, become whole again” (chapter 3, page 53):

**Start:** [“It’s not all about him,” La Llorona assured me...]

**End:** [...Though La Llorona’s body was translucent, her eyes remained untouched—dark and luminous in the shadows of the huisache trees.]

In *Summer of the Mariposas*, what does it mean for the family to become “whole again”?

Fishbowl participants should share an idea their team developed in response to the question, including the textual evidence.

**Observers take three notes on Fishbowl Question 1 on page 36 of the Writing Journal.**

**T** 1. Think about your Fishbowl findings.

**Answer questions 1 and 2 on page 37 of your Writing Journal.**

2. Do you think they will accomplish this mission or not?

- Yes
- No
- Not sure

U

## Lesson 8—Ignoring the Warning Signs

What happens when the girls follow a stranger home?

1. Review Odilia's description of Cecilia when the girls first enter her house (chapter 8, pages 131 and 132):

**Start:** [Past a wasted field and through a graveyard of fallen mesquites we went...]

**End:** [...We listened to the lady of the house as she entertained us with her life's story feeling delightfully blessed.]

2. Highlight two details that give you a picture of how Odilia feels about being in Cecilia's house.



Answer question 1 on page 38 of your Writing Journal.

3. Review the end of the chapter (chapter 8, page 141):

**Start:** ["Something's wrong," I whispered.]

**End:** ["...Llorona...please...help me..."]

4. Highlight two details that give you a clear picture of how Odilia feels about being in Cecilia's house.



Answer question 2 on page 38 of your Writing Journal.

## U Lesson 8: Ignoring the Warning Signs

**Select Text:** Students review the change in Odilia's perception of Cecilia and identify text details that foreshadowed the "wrongness" of the situation.

- Students complete Activities 1 and 2 on page 489 in the Student Edition.
- Writing Journal:** Students answer question 1 on page 38.
- Students complete Activities 3 and 4 on page 489 in the Student Edition.
- Writing Journal:** Students answer question 2 on page 38.
- Discuss responses.
- Make sure that all students understand that Odilia has realized that Cecilia is not interested in helping them, and that she is doing something to keep them sleepy.
- Remind students of the term "foreshadowing" (encountered in Lesson 2, Meet Polyphemus, in The Greeks unit) and go over the definition in the Student Edition.
- When a text foreshadows, it gives the reader hints, signs, or indications about what is to come later in the plot.
- Assign partners.
- Students complete Activity 5 on page 490 of the Student Edition.
- Writing Journal:** Students answer question 3 on page 38.
- Discuss responses.
- Make sure students can describe the detail from their chosen line and explain why it is a clue that things are not right.

15 min



### Lesson 8 Materials



Stages of the Hero's Journey with Definitions



### Differentiation: Step U

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

**U** See the previous page for instructions in Step U.

**V Lesson 8** (continued)

**Select Text:** Students compare Odilia's encounter with Cecilia to her early conversation with Mamá to consider why Odilia is easily attracted to Cecilia's charms.

**S** Direct students to page 490 of the Student Edition.

**Assign pairs.**

**S** Students complete Activities 1 and 2 in the Student Edition.

**Writing Journal:** Students answer questions 1 and 2 on page 39.

**Discuss responses.**

**Students should find text details to show that Cecilia says and does things that people often think of a mother doing: feeding, petting, putting them to bed, comforting them.**

**S** Students complete Activities 3 and 4 in the Student Edition.

**Writing Journal:** Students answer questions 3 and 4 on pages 39–40.

**Discuss responses.**

**Students should find text details to show that the girls' mother is not helpful to Odilia in this moment.**

**Make sure they review the context of the mother's abruptness—that she is worried her boss will fire her.**

**What do you learn when you compare how Cecilia treats the girls when she meets them to their relationship with their mother?**

**Writing Journal:** Students answer question 5 on page 40.

**Discuss responses.**

**As students share, have them connect their observations from the text to the question of what the girls might have found attractive about Cecilia.**

10 min

**U Lesson 8—Ignoring the Warning Signs** (continued)

**Foreshadowing**

Foreshadowing is when a writer provides some advance hint or clues about what will happen next in a text.

5. By the end of the chapter, Odilia calls out to La Llorona:

“Llorona?” I called out in a breathless voice. “Can you hear me, Llorona? Something’s wrong. Llorona...please...help me...” (chapter 8, page 141)

Should Odilia have realized something was wrong before this? Work with a partner to complete the activities below.

- Review Odilia's description of how the sisters meet Cecilia and go to her house. (chapter 8, pages 128–132):

**Start:** [The morning sun grew hotter by the minute, and we were sweating profusely within half an hour. ...]

**End:** [...Her only contact with the outside world was her supplies delivery once a month.]

- Highlight two clues that foreshadow that all is not right.



Answer question 3 on page 38 of your Writing Journal.

**V** Work with your partner to investigate why Odilia and her sisters went home with Cecilia.

1. Review *Summer of the Mariposas*, chapter 8, pages 129–132:

**Start:** [Two and a half hours later, we were huddled together on the side of the road, shoulder to shoulder...]

**End:** [...Now we wanted nothing more than to take a nap in the afternoon heat.]

2. Highlight details that illustrate how Cecilia speaks to and acts toward the girls when they first encounter her.

**490** *Summer of the Mariposas* • Lesson 8



**Differentiation: Step V**

● **ELL(Dev):** Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be paired with students who are reading on or above grade level.

**W** Lesson 8 (continued)

**Write & Share:** Students reflect on the 2 passages they just compared and write in response to a prompt about why Cecilia is more alluring to the girls than Mamá.



Answer questions 1 and 2 on page 39 of your Writing Journal.



Now, compare this interaction with Cecilia to Odilia's early interaction with her mother.

3. Review the earlier scene between Odilia and her mother, when Odilia seeks her mother's advice.
4. Highlight details that illustrate how her mother speaks to and acts toward Odilia during this encounter.



Answer questions 3 and 4 on pages 39–40 of your Writing Journal.

Compare your understanding of how Odilia experiences her mother's behavior to how she experiences Cecilia's behavior.



Answer question 5 on page 40 of your Writing Journal.



Review *Summer of the Mariposas*, chapter 2, pages 32–35:

**Start:** [I walked around the corner, past the Aguileras' house, and cut across two empty lots...]

**End:** ["...Now, go home before I lose my job."]

Review chapter 8, pages 129–132:

**Start:** [Two and a half hours later, we were huddled together on the side of the road, shoulder to shoulder...]

**End:** [...Now we wanted nothing more than to take a nap in the afternoon heat.]

Think about why the sisters might have ignored Mamá's advice about talking to strangers.



Respond to the Writing Prompt on page 41 in your Writing Journal.



Direct students to page 491 of the Student Edition.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students complete the Writing Prompt on page 41.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

17 min



**Wrap-Up:** Project Poll 1.

8 min



**Exit Ticket:** Project.

1

**End of Lesson 8**



**Differentiation: Step W**

● *ELL(Dev)*, ■ *Moderate*:  
Alternate Writing Prompt  
provides sentence starters.

## X Lesson 9: The Odyssey Comparison

**Read:** Students learn about *The Odyssey*.

**Project:** Candlewick Press graphic novel of *The Odyssey*, page 120.

Review this page from the graphic novel with students.

Tell students that a beautiful and sweet yet deceptive character like Cecilia can be found in texts as old as *The Odyssey*.

**S** Direct students to follow along as you read aloud page 492 of the Student Edition.

Read aloud the descriptions of *The Odyssey* and Circe in the Student Edition.

McCall is very aware of *The Odyssey*, and she uses this adventure as a foundation for the girls' journey in *Summer of the Mariposas*.

Even though thousands of years separate these stories, there are connections between the two books. Today, we will explore some of these connections.

5 min

X

## Lesson 9— The Odyssey Comparison


### The Odyssey


*The Odyssey* is one of the oldest examples of the Work with your group to determine the hero's journey. This epic adventure was written sometime in the 8th century BCE and relates the story of the hero, Odysseus, as he tries to make his way home from war, an adventure that takes 10 years as he is delayed by monsters, gods, nymphs, and other obstacles.

### Circe

Odysseus encounters Circe, a beautiful nymph who distracts him from his mission of returning home. Circe delays Odysseus with her beauty, charm, and hospitality, keeping Odysseus on her island for a year.

### Lesson 9 Materials


 *The Odyssey* by Gareth Hinds (Graphic Novel Excerpts), pages 118–126

 Stages of the Hero's Journey with Definitions





## Y Lesson 9 (continued)


**Connect Text:** Students sequence the plot of Odysseus's encounter with Circe and the sisters' encounter with Cecilia to note the parallels.


 You're going to break Odysseus's encounter with Circe down into steps and compare those steps to what happens in the encounter between Odilia and Cecilia.


 Assign pairs.

 **Project:** Candlewick Press graphic novel of *The Odyssey*, pages 118–126. Keep projected throughout this step.

 Direct students to follow along as you review the Circe episode in the graphic novel.

 Students complete Activities 1–4 on page 493 of the Student Edition with their partners.

 Ask students to think about the sequence of events for both Odysseus and Odilia, and consider what they notice.

 **Writing Journal:** Students answer the question on the top of page 42.

10 min

Y

- Review Circe's episode in the Candlewick Press graphic novel of *The Odyssey* as your teacher projects.
- With a partner, order the events below from first to last.

Order	Event
___	Odysseus receives advice from his mentor.
___	Odysseus confronts the goddess Circe.
___	Odysseus leads his men into trouble.
___	Circe provides help and advice about Odysseus's journey.
___	Odysseus and his men continue on their journey.

- Review Odilia's encounter with Cecilia in *Summer of the Mariposas* in these two places. Chapter 8, pages 129–141:

**Start:** [Two and a half hours later, we were huddled together on the side of the road, shoulder to shoulder...]

**End:** [...Something's wrong. Llorona...please...help me..."]

Now, review chapter 9, pages 142–158:

**Start:** [I passed out even as I called out to La Llorona...]

**End:** [...It was enough to make us all run away as fast as we could, up the hill without looking back, for fear of the evil Cecilia had set upon us.]

Order	Event
___	Odilia and her sisters continue on their journey.
___	Odilia receives advice from her mentor.
___	Odilia leads her sisters into trouble.
___	Cecilia provides help and advice about the sisters' journey.
___	Odilia confronts the witch Cecilia.

- Order the events below from first to last.  
Consider what you notice about these episodes.



Answer the question on the top of page 42 of your Writing Journal.

**Z Lesson 9** (continued)

**Read:** Students compare Cecilia and Circe as enemies of the protagonists to consider their similarities and differences.

McCall made sure that many events in her retelling of the Circe encounter using Odilia and Cecilia were similar to the older story of *The Odyssey*.

Let's compare Circe and Cecilia to think about why McCall might have made certain changes.

Assign pairs.

**Project:** Candlewick Press graphic novel of *The Odyssey*, pages 118–126. Keep projected throughout this step.

Direct students to follow along as you review the Circe episode in the graphic novel.

Students complete Activities 1 and 2 on page 494 of the Student Edition

**Writing Journal:** Students answer questions 1 and 2 on page 42.

Discuss responses.

Students complete Activities 3 and 4 in the Student Edition.

**Writing Journal:** Students answer questions 3 and 4 on pages 42–43.

Discuss responses.

Students complete Activity 5 on page 494 of the Student Edition.

**Writing Journal:** Students answer questions 5 and 6 on page 43.

Challenge students to go back to the text to think about how McCall makes the character of Cecilia distinct from Circe.

Students discuss Activity 6 in the Student Edition with their partner.

Discuss responses.

10 min

**Z****Lesson 9—The Odyssey Comparison** (continued)

1. Review Circe's episode in the Candlewick Press graphic novel of *The Odyssey* as your teacher projects.
2. Work with your partner to continue to investigate Circe.



Answer questions 1 and 2 on page 42 of your Writing Journal.

1. Review *Summer of the Mariposas*, chapter 8, pages 129–141:

**Start:** [Two and a half hours later, we were huddled together on the side of the road, shoulder to shoulder...]

**End:** [...Something's wrong. Llorona... please... help me..."]

Review chapter 9, pages 142–158:

**Start:** [I passed out even as I called out to La Llorona...]

**End:** [...It was enough to make us all run away as fast as we could, up the hill without looking back, for fear of the evil Cecilia had set upon us.]

2. Work with your partner to continue to investigate Cecilia.



Answer questions 3 and 4 on pages 42–43 of your Writing Journals.

5. Work with your partner to compare Circe and Cecilia.



Answer questions 5 and 6 on page 43 of your Writing Journal.

6. Decide with your partner: Who is more evil?

**494** *Summer of the Mariposas* • Lesson 9

**Differentiation: Step Z**

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

A<sup>2</sup>

1. Review Circe's episode as your teacher projects the Candlewick Press graphic novel of *The Odyssey*.
2. Review with your partner what Odysseus says and does during his encounter with Circe.



Answer questions 1–3 on page 44 of the Writing Journal.

3. Review what Odilia says and does during her encounter with Cecilia with your partner.



Answer questions 4–6 on pages 44 and 45 of the Writing Journal.

4. What did you notice when comparing Odysseus and Odilia? Review your answers about each episode.



Answer questions 7 and 8 on page 45 of the Writing Journal.

5. Which character matches the idea of a hero?
  - Odilia
  - Odysseus
  - Both
  - Neither

A<sup>2</sup>

## Lesson 9 (continued)

**Read:** Students analyze the character traits of Odysseus and Odilia to compare the two protagonists.



**Project:** Candlewick Press graphic novel of *The Odyssey*, pages 118–126. Keep projected throughout this step.



Direct students to follow along as you review the Circe episode in the graphic novel.



Assign pairs.



Students complete Activities 1 and 2 on page 495 in the Student Edition.



**Writing Journal:** Students answer questions 1–3 on page 44.



Discuss responses.



Students complete Activity 3 in the Student Edition



**Writing Journal:** Students answer questions 4–6 on pages 44 and 45.



Discuss responses.



Students complete Activity 4 in the Student Edition.



**Writing Journal:** Students answer questions 7 and 8 on page 45.



Discuss responses.



Do a quick hand poll with the class using question 5 in the Student Edition.

10 min

**Differentiation: Step A<sup>2</sup>**

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

**B<sup>2</sup>** Lesson 9 (continued)

**Write & Share:** Students will compare Odysseus's and Odilia's characters through a guided prompt.

**S** Direct students to page 496 of the Student Edition.

**Warm-Up:** Use the digital lesson to make sure students have language to start writing.

**Writing Prompt:** Students respond to a Writing Prompt on page 46.

**+** **Differentiation:** Digital PDF.

**On-the-Fly:** Circulate around the room to support students.

**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

**Wrap-Up:** Project.

**Exit Ticket:** Project.

End of Lesson 9

**B<sup>2</sup>**Lesson 9—*The Odyssey Comparison* (continued)

Review *Summer of the Mariposas*, chapters 8 and 9, pages 118–158, and reflect on Odilia's and Odysseus's character traits.



Respond to the Writing Prompt on page 46 of your Writing Journal.

**Differentiation: Step B<sup>2</sup>**

**● ELL(Dev):** Alternate Writing Prompt uses simplified language and provides sentence starters.

**■ Moderate:** Alternate Writing Prompt provides sentence starters.

**Before You Begin Lesson 10:**

Lesson 10 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital.



# “The Iron Horse” passage from *Enrique’s Journey*

by Sonia Nazario

- 1 Migrants hang on to the sides of cars, trying to find a spot to perch. Enrique guesses there are more than two hundred on board, a small army of them who charged out of the cemetery with nothing but their **cunning**. They wage what a priest at a migrant shelter calls *la guerra sin nombre*, the war with no name. Chiapas, he says, is “a cemetery with no crosses, where people die without even getting a prayer.” A human rights report said that migrants trying to make it through Chiapas face “an authentic race against time and death.”
- 2 Enrique considers carefully. Which car will he ride on? This time he will be more cautious about being seen.
- 3 He could lie flat on the roof of a boxcar and hide. But the boxcars have little on top to hold on to. Inside the boxcar might be better, but what if someone locked the door, trapping him? It could turn into an oven.
- 4 Enrique looks elsewhere. A good place to hide could be under the cars, balancing on a small shock absorber, but he might be too big to fit. Besides, trains kick up rocks. Worse, if his arms grew tired or if he fell asleep, he would drop directly under the wheels. He tells himself: That’s crazy.
- 5 He could stand on a tiny ledge, barely big enough for his feet, on the end of a hopper car. Or he could sit on the round **compressor** at the end of some hoppers, his feet dangling just above the train wheels: shiny metal, three feet in diameter, five inches thick, churning. His hands would turn numb after hours of hanging on, though.
- 6 Enrique settles for the top of a hopper. From his perch fourteen feet up, he can see anyone approaching on either side of the tracks up ahead or from another car. As usual, the train lurches hard from side to side. Enrique holds on with both hands.
- 7 He doesn’t carry anything that might keep him from running fast. At most, a plastic bottle for water, tied to his arm. Some migrants climb on

**cunning:** craftiness  
or skill

**compressor:**  
part of train that  
squeezes air

board with a toothbrush tucked into a pocket. A few allow themselves a small reminder of family. Maybe a rosary, or a Bible, or a tiny drawing of San Cristobal, the **patron saint** of travelers, or of San Judas Tadeo, the patron saint of desperate situations. One father wraps his eight-year-old daughter's favorite hair band around his wrist.

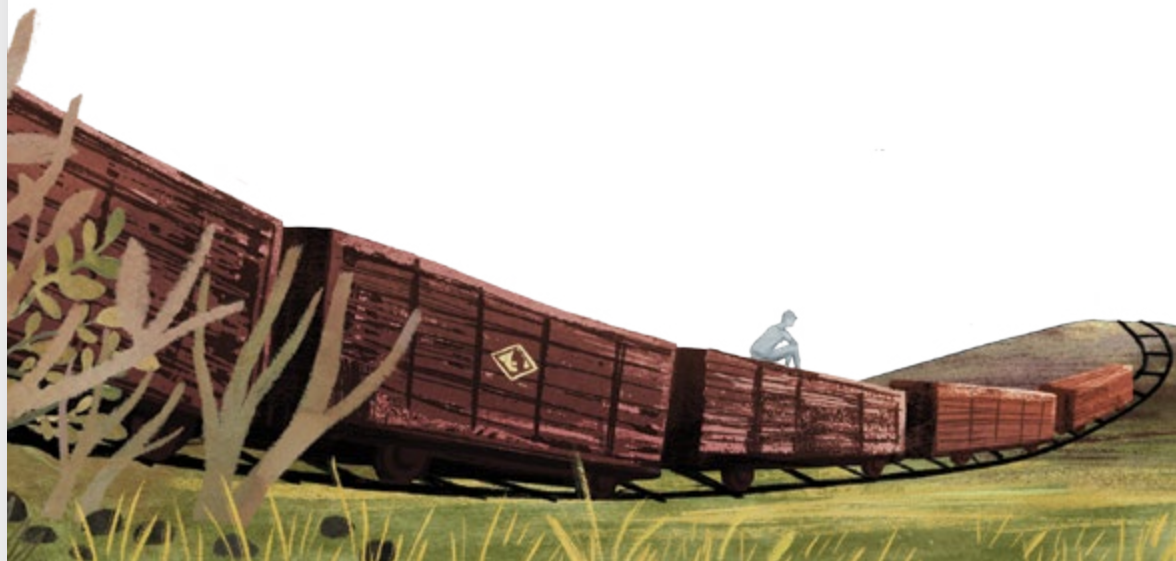
- 8 There are several children on board, and Grupo Beta, the government migrant rights group in Chiapas, estimates that 20 to 30 percent of migrants who board here are fifteen or younger. Enrique has encountered kids as young as nine. Some speak only with big brown eyes or a shy smile. Others talk openly about their mothers: "I felt alone. I only talked to her on the phone. I didn't like that. I want to see her. When I see her, I'm going to hug her a lot, with everything I have."
- 9 Enrique nods understandingly as they speak. He confides in them, too. They share the burden of their loneliness. Although Enrique's efforts to survive often force thoughts of his mother out of his mind, at times he thinks of her with a longing that is overwhelming. He remembers when she would call Honduras from the United States, the concern in her voice, how she would not hang up before saying, "I love you. I miss you."
- 10 Wheels rumble, screech, and clang. The train speeds up and slows down unpredictably, tossing the travelers backward and forward. Sometimes each car rocks the other way from the ones ahead and behind. Migrants call the train *El Gusano de Hierro*, The Iron Worm, for how it squirms up the tracks. In Chiapas, the tracks are twenty years old. Some of the ties sink, especially during the rainy season, when the roadbed turns soggy and soft. Grass grows on the rails, making them slippery. When the cars round a bend, they feel as if they might overturn. **Derailments** are common. The train Enrique is on runs only a few times a week, but it derails three times a month, on average—with seventeen accidents in a particularly bad month—by the count of Jorge Reinoso, the railroad's chief of operations in Chiapas. One year before, a hopper car like Enrique's overturned with a load of sand, burying three migrants alive. In another spot, six hoppers tumbled over. The cars' rusty remains lie scattered, upside down, next to the tracks.
- 11 Enrique was once on a train that derailed. His car lurched so violently that he briefly thought of jumping off to save himself. Enrique rarely lets himself admit to being afraid, but he is scared that his car might tip. He holds on with both hands.

**patron saint:** guide and protector

**Derailments:** occurrences of trains falling off tracks

- <sup>12</sup> In spite of his fear, Enrique is struck by the magic of the train—its power and speed, and above all, its ability to take him to his mother. To Enrique, it is *El Caballo de Hierro*, The Iron Horse.
- <sup>13</sup> Other migrants believe the train has a noble purpose. Sometimes the train tops are packed with migrants, all facing north, toward a new land. *El Tren Peregrino*, they call it. The Pilgrim's Train.
- <sup>14</sup> The train picks up speed. It passes a brown river that smells of sewage. A dark form emerges ahead. Migrants at the front of the train call back a warning over the train's deafening din. They sound an alarm, migrant to migrant, car to car. "¡Rama!" the migrants yell. "Branch!" The train is hurtling toward a thick canopy of tree branches.
- <sup>15</sup> Enrique and the other riders sway in unison, ducking the same branches—left, then right. One moment of carelessness—a glance down at a watch, a look toward the back of the train at the wrong moment—and the branches will hurl them into the air.

"The Iron Horse" passage from *Enrique's Journey* - Nazario, Sonia. *Enrique's Journey: the True Story of a Boy Determined to Reunite with His Mother, Adapted for Young People*. New York: Delacorte Press, Random House Children's Books, 2013.





•

**canopy:** cover

••

**wage:** carry out**authentic:** real or true**hopper car:** a train car carrying heavy materials**diameter:** widest length across a circle**churning:** shaking or stirring violently**confides:** trustfully speaks**noble:** grand**din:** noise**deafening:** extremely loud

•••

**cunning:** craftiness or skill**compressor:** part of train that squeezes air**patron saint:** guide and protector**Derailments:** occurrences of trains falling off tracks

Use the Vocab App to play mini games related to the words in this lesson.

**C<sup>2</sup>** **Lesson 11:**  
Different Dreams,  
Different Journeys

**Present:** Students consider the geography and circumstances of Enrique's journey to compare it to the journey of the Garza sisters.

In *Summer of the Mariposas*, we've been reading about a fictional journey that the Garza sisters take from Texas to Mexico. Now we are going to take a look at a real-life journey taken by a boy named Enrique.

**S** Direct students to read the text on page 502 of the Student Edition.

Assign pairs.

**Writing Journal:** Students write their responses to questions 1 and 2 on page 47.

Discuss responses.

5 min

**C<sup>2</sup>** **Lesson 11—Different Dreams, Different Journeys**

Every year, thousands of children travel from Central America to the United States as illegal immigrants. In fact, according to experts, "...an estimated 100,000 children came to the United States unaccompanied by a parent or other adult [in 2011].

*Enrique's Journey* by Sonia Nazario tells the story of the real-life journey of one of these migrant young people. Sixteen-year-old Enrique sets off alone from Honduras to find his mother, who left for the United States eleven years earlier to find a job to support her children. He does not have a car or money for a plane ticket, so he travels by train, by hitchhiking, and by foot along this route from Tegucigalpa, Honduras to North Carolina.



Map of Enrique's journey

**Lesson 11 Materials**

- Map of Enrique's Journey
- Map of Garza Girls' Journey
- Illustration of Boxcar and Hopper
- Stages of the Hero's Journey with Definitions

**Differentiation: Step C<sup>2</sup>**

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

C2



Map of the Garza girls' journey



With your partner, complete questions 1 and 2 on page 47 in your Writing Journal.

**D<sup>2</sup>** Lesson 11 (continued)

**Connect Text:** Students read the text in three sections, analyzing details to understand the overall idea about the risks and rewards of the journey for the migrants.

Now we're going to read a passage from *Enrique's Journey*. At this point in the book, Enrique has already tried to get to the US several times, but he has been returned to his country each time. From these failed attempts, he has learned a lot about how to travel. Let's read this passage that explains what it is like for him to ride on the trains in Mexico.

**S** Direct students to page 504 of the Student Edition.

**R** Read aloud *Enrique's Journey*, paragraphs 1–6, on page 498.

**Q** Students follow along in the text.

**P** Assign pairs.

**S** Partners complete Activities 1–3 on page 504 of the Student Edition.

**R** Share responses.

**W** **Writing Journal:** Students write their responses to questions 1–3 on page 48.

**D** Discuss responses.

Enrique is not the only one who takes a risk riding a train. There are times when hundreds of migrants can be seen riding on top of trains headed north.

25 min

**D<sup>2</sup>**

**Lesson 11—Different Dreams, Different Journeys (continued)**

Follow along as your teacher reads aloud paragraphs 1–6 of *Enrique's Journey*, on page 498.

In this passage, Enrique and other migrants are traveling through the state of Chiapas in Mexico. They run from a cemetery where they were sleeping and jump on one of the freight trains that run through Mexico toward the border with the United States.

Complete all of the following questions with your partner:

1. Name one place that Enrique considers riding.
2. Highlight the reasons why he thinks this place is either a good or bad choice.
3. Based on the information you just gathered, how dangerous does this trip feel to you?

5	4	3	2	1
---	---	---	---	---

Extremely dangerous

Not dangerous at all



Answer questions 1–3 page 48 in your Writing Journal.



**Differentiation: Step D<sup>2</sup>**

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be paired with students who are reading on or above grade level.

D

With your partner:

- Review paragraphs 8 and 9 of *Enrique's Journey* on page 499.
- Discuss why Enrique takes this journey, despite the tough conditions.



Answer question 4 on page 48 in your Writing Journal.

- Highlight two or three details that show the other travelers' motivation or reason for making this journey.



Describe what you notice in these details in Activity 5 on page 49 in your Writing Journal.

- Review paragraphs 10–13. Highlight the place where the train is called by the following names.
  - El Gusano de Hierro*, The Iron Worm
  - El Caballo de Hierro*, The Iron Horse
  - El Tren Peregrino*, The Pilgrim's Train  
(A pilgrim is a person who journeys to a sacred place for religious reasons.)



Answer questions 6–9 on pages 49–50 in your Writing Journal.

**S** Partners complete Activities 4 and 5 in the Student Edition.

**W** **Writing Journal:** Students respond to question 4 on page 48.

**S** Students complete Activity 6 in the Student Edition with their partners.

**W** **Writing Journal:** Students respond to question 5 on page 49.

**D** Discuss student responses.

**D** While the journey and the method of transportation hold many dangers for Enrique and the others, he still finds the train magical.

**S** Partners complete Activity 7 in the Student Edition.

**W** **Writing Journal:** Students respond to questions 6–9 on page 49–50.

**D** Discuss responses.

25 min

**E<sup>2</sup>** Lesson 11 (continued)

**Connect Text:** Students compare the dangers, motivations, and magic of Enrique's journey with the journey of the Garza sisters.

Let's look a bit more closely at how Enrique and the Garza sisters can be compared.

Assign pairs.

Students complete the activity on page 506 of the Student Edition.

**Writing Journal:** Students write their responses to questions 1–4 on page 51.

Discuss student responses.

**Wrap-Up:** Project Polls 2 and 3.

**Exit Ticket:** Project.

**End of Lesson 11**

7 min  
10 min

**E<sup>2</sup>**

**Lesson 11—Different Dreams, Different Journeys (continued)**

With your partner, review "The Iron Horse" passage, paragraphs 1–13, from *Enrique's Journey*. As you read, think about the dangers Enrique faces.

Do the Garza sisters face these dangers on their journey from Eagle Pass to Abuelita's house? Write yes or no next to each danger.

Dangers	Yes or No?
Travel without an adult	
Travel alone without family	
No reliable source of transportation	
Travel in isolated areas	
In constant danger of physical harm	
Must cover thousands of miles	



Turn to page 51 in your Writing Journal to complete questions 1–4.



**Differentiation: Step E<sup>2</sup>**

● *ELL(Dev)*: Plan how you will assign pairs for this activity. Students should work with the same partner as in Step D<sup>2</sup>. Students who are reading below grade level should be paired with students who are reading on or above grade level.

F<sup>2</sup>

## Lesson 12—How Does the Sisters' Relationship Change?

Investigate whether the Garza girls live up to their motto, “*cinco hermanitas, together forever, no matter what!*”

1. Review *Summer of the Mariposas*, chapter 2, pages 25 and 26:

**Start:** [“See? You can’t even agree on how to get there,” I said, looking at Juanita for acknowledgment.]

**End:** [“...The right thing to do will come to us.”]

2. Highlight three or four words or phrases that give you an understanding of how the sisters feel and act toward each other. If any of the text that you highlight also reveals a character trait of any of the Garza sisters, add a note with the character’s name and the trait.

5	4	3	2	1
---	---	---	---	---

very together

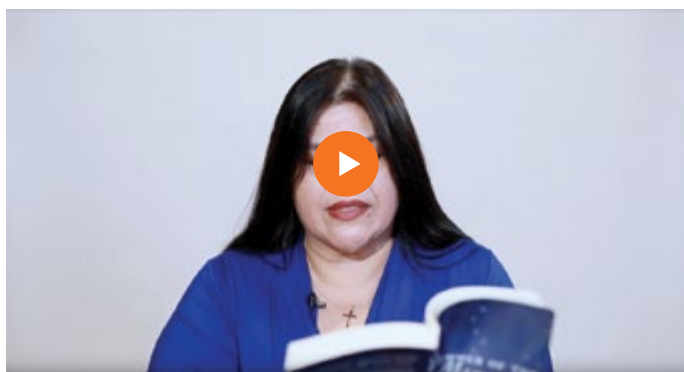
very not together

3. Based on your reading highlights, how united are the sisters at the start of the story?



Respond to question 1 on page 52 of your Writing Journal.

4. Follow along as your teacher plays a video of *Summer of the Mariposas* author Guadalupe Garcia McCall reading the same scene between the sisters in chapter 2.



*Summer of the Mariposas* • Lesson 12 507

## F<sup>2</sup> Lesson 12: How Does the Sisters' Relationship Change?

**Work Out Loud:** Students read, watch, and perform a passage from chapter 2 to compare how their understanding of how united the sisters are varies in each experience.

- Q We are going to look at the impact the journey has on the sisters by comparing and contrasting the way they act at the beginning of the book with how they are acting now.
- Q We are going to do this by reading key scenes and listening to other people perform the scene.
- Q Reading, comparing, and discussing what you understand when you read, watch, and listen to the scene can help you arrive at your best interpretation.

10 min

- S Students complete Activities 1–3 on page 507 of the Student Edition.

*Note: Do not discuss the polls until the end of this step.*

- W **Writing Journal:** Students respond to question 1 on page 52.
- P **Project & Play:** Author’s Reading - Chapter 2.
- W **Writing Journal:** Students answer question 2 on page 52.

### Lesson 12 Materials

- Hero’s Journey
- Stages of the Hero’s Journey
- Stages of the Hero’s Journey with Definitions
- Author’s Readings - Chapter 2
- Author’s Readings - Chapter 13

**F<sup>2</sup>** Lesson 12 (continued)

10 min

**S** Students complete Activity 5 in the Student Edition.

**U** Choose 4 volunteers to act out the scene (Odilia, Juanita, Velia, narrator).

**S** Students review the protocol for performing and listening in the Student Edition.

**U** Facilitate the performance.

**S** Students complete Activity 6 in the Student Edition.

**W** **Writing Journal:** Students respond to question 3 on page 52.

**U** Using Activities 3, 5, and 6 in the Student Edition, ask for a show of hands to see how students responded to the polls.

**U** Facilitate a discussion comparing how the experience of watching or reading the text impacted understanding.

**Q** What did you notice in the performance that showed how united the sisters are? What showed that they are not united?

**Q** Watching people act out characters can help us get to know how the characters speak or interact. Imagining what a character sounds like can help you begin to understand who they are.

**F<sup>2</sup>**

**Lesson 12—How Does the Sisters' Relationship Change? (continued)**

5. After watching the video, how united do you think the sisters are at this point in the story?

5	4	3	2	1
---	---	---	---	---

very togethervery *not* together



Answer question 2 on page 52 of your Writing Journal.

Your teacher will choose performers to act. Be ready to perform this scene to show the sisters' relationship.

- How would you say the dialogue aloud?
- What facial expressions would you make?
- What physical gestures would you make?

**Performance Protocol**

**Actors:** If you are performing, have fun, say your lines so everyone can hear, and act out the relationship between the sisters.

**Listeners:** As you watch the performance, does your idea of how united the sisters are stay the same, or change?

6. How united are the sisters at the start of the story?

5	4	3	2	1
---	---	---	---	---

very togethervery *not* together



Go to page 52 in your Writing Journal to answer question 3.



G<sup>2</sup>

Investigate whether the Garza girls live up to their motto, “*cinco hermanitas, together forever, no matter what!*”

1. Review *Summer of the Mariposas*, chapter 13, pages 197 and 198:

**Start:** [“We just have to, that’s all...”]

**End:** [...So we traveled slowly, stomping the tall grass down as we went.]

2. Highlight three or four words or phrases that give you an understanding of how the sisters feel and act toward each other. If any of the text that you highlight also reveals a character trait of any of the Garza sisters, add a note with the character’s name and the trait.
3. Based on your highlights, how united are the sisters at this point in the story?

5	4	3	2	1
---	---	---	---	---

very together

very not together



Answer question 1 on page 53 in your Writing Journal.

4. Your teacher will choose performers to act out this scene. Be ready to perform this scene to show the sisters’ relationship.
  - How would you say the dialogue aloud?
  - What facial expressions would you make?
  - What physical gestures would you make?

#### Performance Protocol

**Actors:** If you are performing, have fun, say your lines so everyone can hear, and act out the relationship between the sisters.

**Listeners:** After watching the performance, would you change your answer?

## G<sup>2</sup> Lesson 12 (continued)

**Work Out Loud:** Students select details from a passage in chapter 13 and then perform the passage to compare the sisters’ relationship in this chapter to their relationship in chapter 2.

**S** Students complete Activities 1–3 in the Student Edition.

**W** **Writing Journal:** Students complete Activity 1 on page 53.

**P** Choose 3 volunteers to act out the scene from chapter 13, pages 193–198 (Odilia, Juanita, narrator):  
**Start:** [“We just have to, that’s all...”]  
**End:** [...So we traveled slowly, stomping the tall grass down as we went.]

**S** Students review the protocol for performing and listening in the Student Edition.

**P** Have students act out the scene in front of the class.

**H** Do a quick hand poll using question 5 in the Student Edition.

**P** Discuss responses.

**Q** What did you notice in the performance that showed how united the sisters are? What showed that they are not united?

**Q** Was there anything in the performance that was different from what you thought when you read the text?

**W** **Writing Journal:** Students respond to questions 2 and 3 on page 53.

**P** Transition to comparing the scenes in chapter 2 and chapter 13.

**S** Students complete Activity 6. Discuss Activities 7 and 8 as a class.

**Q** Keep thinking about whether you see the sisters’ relationship changing or staying the same as they need to meet the challenge of the *lechuzas*.

15 min

**G<sup>2</sup>** See the previous page for instructions in Step G<sup>2</sup>.

**G<sup>2</sup>**

## Lesson 12—How Does the Sisters' Relationship Change? (continued)

5. After the performance, participate in the hand poll:  
How united are the sisters at this point in the story?

5	4	3	2	1
---	---	---	---	---

very together

very *not* together



Go to page 53 in your Writing Journal and respond to questions 2 and 3.

6. Review *Summer of the Mariposas*, chapter 2, pages 25 and 26:

**Start:** ["See? You can't even agree on how to get there," I said, looking at Juanita for acknowledgment.]

**End:** ["...The right thing to do will come to us."]

Review chapter 13, pages 197 and 198:

**Start:** [..."We just have to, that's all..."]

**End:** [...So we traveled slowly, stomping the tall grass down as we went.]

7. In comparing the two scenes, what have you noticed?
- What is one similarity in their relationship?
  - What is one difference?
  - Do they now seem closer or farther away from their motto?
8. Consider these statements about the passage from chapter 2. Which ones are also true about the passage from chapter 13?
- The sisters insult each other.
  - The other sisters refuse to go along with Odilia's plan.
  - Juanita and Odilia have different ideas about the situation.
  - Odilia feels responsible for the sisters' safety.

H<sup>1</sup>

1. Review *Summer of the Mariposas*, chapter 13, pages 205–210:  
**Start:** [She was shaking me then, grabbing me by my shirt collar and rattling me like she wanted to loosen the last breath out of my chest...]  
**End:** [...Then the *lechuzas*, all thirteen of them, vanished into thin air, leaving only downy feathers floating innocuously in the rays of the morning sun.]
2. Find and highlight any additional evidence that supports or contradicts the idea that the sisters are learning to live up to their motto, “*cinco hermanitas*, together forever, no matter what!” If you find any text that also reveals a character trait of any of the Garza sisters, add a note with the character’s name and the trait.
3. How united are the sisters during the battle with the *lechuzas*?

5	4	3	2	1
very together			very not together	



Respond to the question on page 54 of your Writing Journal.

I<sup>1</sup>

Review *Summer of the Mariposas*, chapter 2 (pages 23–43) and chapter 13 (pages 193–210).  
 The Garza sisters' motto is: “*cinco hermanitas*, together forever, no matter what!”  
 Think about how they're living up to that motto throughout their journey.



Go to page 55 in your Writing Journal to respond to the Writing Prompt.



### Differentiation: Step I<sup>2</sup>

● ELL(Dev), ■ Moderate:  
 Alternate Writing Prompt provides sentence starters.

H<sup>2</sup>

## Lesson 12 (continued)

**Connect Text:** Students select details from a longer passage from chapter 13 to determine whether they see strong evidence of change or not.



Students complete Activities 1–3 on page 511 in the Student Edition.



**Writing Journal:** Students respond to the question on page 54.



Discuss responses.



Take notes on chart paper as students share.

10 min

I<sup>2</sup>

## Lesson 12 (continued)

**Write & Share:** Students compare and contrast the sisters' interactions during their journey.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students respond to a Writing Prompt on page 55.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project Poll 6.



**Exit Ticket:** Project.

10 min

8 min

End of Lesson 12

## J<sup>2</sup> Lesson 13: Comparing the Heroic Ideal

**Select Text:** Students review the events from chapter 14 and identify how the author foreshadowed that Chencho is the *chupacabras*.

In *Summer of the Mariposas*, Guadalupe Garcia McCall chose to represent the Cyclops through the character of Chencho—the *chupacabras*—a beast in Mexican folklore.

We are going to examine how McCall's story compares to the original myth.

Review the definition of "foreshadowing."

Students complete Activities 1 and 2 on page 512 in the Student Edition.

**Writing Journal:** Students answer questions 1 and 2 on page 56.

Discuss responses.

Have students share the details and clues they found that foreshadow Chencho's identity.

Should you or Odilia have guessed that Chencho was the *chupacabras*?

8 min

## Lesson 13—Comparing the Heroic Ideal

1. Review *Summer of the Mariposas*, chapter 14, pages 211–236.

### Foreshadowing

Foreshadowing is when a writer provides some advance hint or clues about what will happen next in a text.

2. Order the list of events from chapter 14 from first to last.

Order	Event
—	The girls realize the <i>chupacabras</i> is Chencho.
—	Chencho and the girls talk about the <i>chupacabras</i> .
—	The girls follow Chencho to an abandoned house to pass the night
—	The girls meet a young boy named Chencho, who offers them his help.
—	The girls let the <i>chupacabras</i> live.
—	The girls plan to stay awake all night and watch for the <i>chupacabras</i> .
—	Odilia falls asleep, and then wakes up to Pita being attacked by the <i>chupacabras</i> .
—	Odilia blinds the <i>chupacabras</i> .



Go to page 56 in your Writing Journal to complete questions 1 and 2.

### Lesson 13 Materials

PDF Stages of the Hero's Journey with Definitions

K<sup>2</sup>

As Odilia and her sisters prepare for the *chupacabras*, the author writes: “It didn’t take long for everyone to jump up and join the twins in their resolution to kill the *chupacabras*.” (chapter 14, page 228)

1. Review *Summer of the Mariposas*, chapter 14, pages 230–236:

**Start:** [I peered into the darkness and saw a red eyeball glowering at me....]

**End:** [...We stood, side by side, four little sisters, holding our weapons at our sides ready to defend our baby sister as we watched him disappear into a new dawn.]

2. Highlight two things the girls say or do in this passage about the *chupacabras*'s attack on Pita.



Respond to the question on the top of page 57 in your Writing Journal.

## K<sup>2</sup> Lesson 13 (continued)

**Select Text:** Students review how the sisters respond to the *chupacabras* attack in order to understand how the girls determine a course of action.

- Students complete Activities 1 and 2 to page 513 of the Student Edition.

- Writing Journal:** Students respond to the question on the top of page 57.

8 min

- Discuss responses.

- As students share responses, have them return to the text to understand why the sisters refrain from killing the *chupacabras*.

**L<sup>2</sup>** Lesson 13 (continued)

**Connect:** Students analyze the actions and words of Odilia and Odysseus to infer and compare the key traits demonstrated by each character.

**S** Students complete Activities 1–3 on page 514 of the Student Edition.

**Writing Journal:** Students respond to question 1 on page 57.

**S** Students complete Activities 4–6 in the Student Edition.

**Writing Journal:** Students respond to question 2 on page 58.

**Conduct quick hand poll** using Activities 3 and 6 in the Student Edition.

**Discuss responses.**

**Push students to identify the distinct actions and words of each character that influenced their responses to the poll question.**

**S** Students complete Activities 7 and 8 in the Student Edition.

**Writing Journal:** Students complete questions 3–5 on pages 58 and 59.

**Share responses.**

**Select 2 or 3 claim statements to post on the board.**

**Discuss with students how each statement identifies a specific similarity or difference and provides a key supporting detail as evidence of the similarity or difference.**

12 min

**L<sup>2</sup>** Lesson 13—Comparing the Heroic Ideal (continued)

What do you learn about the heroine?

1. Review *Summer of the Mariposas*, chapter 14, pages 234–236:  
**Start:** [Velia pushed a stake at the chupacabras's throat menacingly...]  
**End:** [...We stood, side by side, four little sisters, holding our weapons at our sides ready to defend our baby sister as we watched him disappear into a new dawn.]
2. Highlight two examples of what Odilia does or says toward the end of this episode that give you an understanding of the type of person she is.
3. Based on your highlights, what word would you choose to describe Odilia?
  - A. Forgiving
  - B. Proud
  - C. Brave
  - D. Kind
  - E. Other



**Respond to question 1 on page 57 of your Writing Journal.**

What do you learn about the hero?

4. Review the ending of *The Odyssey*, Book 9: “The Cyclops,” paragraphs 44–51, on pages 516–517.
5. Highlight two details of things Odysseus does and says that would give you an understanding of the type of person he is.
6. Based on your highlights, what word would you choose to describe Odysseus?
  - A. Forgiving
  - B. Proud
  - C. Brave
  - D. Kind
  - E. Other

**M<sup>2</sup>** Lesson 13 (continued)



Respond to question 2 on page 58 of your Writing Journal.

L<sup>2</sup>

7. Review *Summer of the Mariposas*, chapter 14, 211–236, and *The Odyssey*, Book 9, “The Cyclops,” if needed.
8. Compare how Odilia and her sisters and Odysseus and his men meet, are trapped by, then defeat each monster.



Go to pages 58 and 59 in your Writing Journal to answer questions 3–5.

M<sup>2</sup>

Review *Summer of the Mariposas*, chapter 14, and *The Odyssey*, Book 9: “The Cyclops,” if needed.

Consider the similarities or differences in how Odilia and Odysseus each react to a monster.



Go to page 60 in the Writing Journal to respond to the Writing Prompt.

**Write & Share:** Students compare and contrast the encounters between Odysseus and the Cyclops and Odilia and the *chupacabras*.

**Warm-Up:** Use the digital lesson to make sure students have language to start writing.

**Writing Prompt:** Students respond to a Writing Prompt on page 60.

**Differentiation:** Digital PDF.

**On-the-Fly:** Circulate around the room to support students.

**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

**Wrap-Up:** Project. Poll 3

**Exit Ticket:** Project.

10 min

6 min

1

End of Lesson 13



**Differentiation: Step M<sup>2</sup>**

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt uses simplified language and sentence starters.

**Before You Begin Lesson 14:**

This lesson involves Internet research and should be saved for a class period when students have access to the Internet.

**Before You Begin Lesson 15:**

Lesson 15 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital.

**Before You Begin Lesson 16:**

This lesson involves Internet research and should be saved for a class period when students have access to the Internet.

# Book 9, The Cyclops

Excerpt from *The Odyssey*

by Homer

## Paragraphs 44–51

- 44 ‘But before we were out of earshot, I shouted out **derisive** words at Polyphemus. “Cyclops! So he was not such a weakling after all, the man whose friends you meant to overpower and eat in your hollow cave! And your crimes were bound to catch up with you, you brute, who did not shrink from devouring your guests. Now Zeus and all the other gods have paid you out.”
- 45 ‘My words so enraged the Cyclops that he tore the top off a great pinnacle of rock and hurled it at us. The rock fell just ahead of our blue-painted bows. As it plunged in, the water surged up and the backwash, like a swell from the open sea, swept us landward and nearly drove us on to the beach. Seizing a long pole, I pushed the ship off, at the same time commanding my crew with urgent nods to bend to their oars and save us from disaster. They leant forward and rowed with a will; but when they had taken us across the water to twice our previous distance I was about to shout something else to the Cyclops, but from all parts of the ship my men called out, trying to restrain and pacify me.
- 46 ““Why do you want to provoke the savage in this **obstinate** way? The rock he threw into the sea just now drove the ship back to the land, and we thought it was all up with us. Had he heard a cry, or so much as a word, from a single man, he’d have smashed in our heads and the ship’s timbers with another jagged boulder from his hand. We’re within easy range for him!”
- 47 ‘But my temper was up; their words did not dissuade me, and in my rage I shouted back at him once more: “Cyclops, if anyone ever asks you how you came by your blindness, tell him your eye was put out by Odysseus, sacker of cities, the son of Laertes, who lives in Ithaca.”
- 48 ‘The Cyclops gave a groan. “Alas!” he cried. “Those ancient prophecies have come back to me now! We had a prophet living with us once, a great and mighty man, Eurymus’ son Telemus, the best of soothsayers, who grew old as a seer among us Cyclopes. All that has now happened he foretold, when he warned me that a man called Odysseus would rob me of

**derisive:** insulting

**obstinate:**  
stubborn

516



my sight. But I always expected some big handsome man of tremendous strength to come along. And now, a puny, feeble good-for-nothing fuddles me with wine and then puts out my eye! But come here, Odysseus, so that I can give you some friendly gifts and **prevail on** the great Earthshaker, Poseidon, to see you safely home. For I am his son, and he is proud to call himself my father. He is the one who will heal me if he's willing – a thing no other blessed god nor any man on earth could do.”

<sup>49</sup> ‘To which I shouted in reply: “I only wish I could make as sure of robbing you of life and breath and sending you to Hell, as I am certain that not even the Earthshaker will ever heal your eye.”

<sup>50</sup> ‘At this the Cyclops lifted up his hands to the starry heavens and prayed to the Lord Poseidon: “Hear me, Poseidon, sustainer of the Earth, god of the sable locks. If I am yours indeed and you claim me as your son, grant that Odysseus, sacker of cities and son of Laertes, may never reach his home in Ithaca. But if he is destined to see his friends again, to come once more to his own house and reach his native land, let him come late, in wretched plight, having lost all his comrades, in a foreign ship, and let him find trouble in his home.”

<sup>51</sup> ‘So Polyphemus prayed; and the god of the sable locks heard his prayer. Once again the Cyclops picked up a boulder – bigger, by far, this time – and hurled it with a swing, putting such tremendous force into his throw that the rock fell only just astern of our blue-painted ship, narrowly missing the tip of the rudder. The water heaved up as it plunged into the sea; but the wave that it raised carried us on towards the further shore.

Excerpts from *THE ODYSSEY* by Homer, translated by E. V. Rieu, revised translation by D. C. H. Rieu, introduction by Peter Jones (Penguin Classics 1946, Revised translation 1991), published by the Penguin Group, London. Copyright 1946 by E. V. Rieu. Revised translation copyright © the Estate of the late E. V. Rieu, and D. C. H. Rieu, 1991, 2003. Introduction and Index and Glossary copyright © Peter V. Jones, 1991. Reproduced by permission of Penguin Books, Ltd.

**prevail on:**  
persuade

•  
**urgent:** demanding

••

**pinnacle:** peak  
**surged:** rushed  
**backwash:** backward flowing water  
**pacify:** calm  
**provoke:** anger  
**savage:** wild being  
**dissuade:** make one change one's decision

**prophecies:** statements predicting events of the future  
**seer:** person who can see into the future  
**foretold:** predicted  
**puny:** small  
**feeble:** weak  
**fuddles:** confuses

**sustainer:** provider and maintainer  
**sable:** black  
**locks:** curls  
**wretched:** miserable  
**plight:** hardship  
**astern:** off the back  
**rudder:** piece used for steering on a ship

•••

**derisive:** insulting

**obstinate:** stubborn

**prevail on:** persuade



Use the Vocab App to play mini games related to the words in this lesson.



## N<sup>2</sup> Lesson 17: Symbolism Revisited

**Select Text:** Students analyze a butterfly reference to review how symbolic meanings are communicated, then apply their understanding by interpreting another butterfly reference.

**S** Direct students to page 520 in the Student Edition.

**Q** We are going to return to our conversation about symbols.

**C** Review the definition and example of a symbol.

**U** Assign partners.

**S** Student complete Activities 1–3 in the Student Edition.

**U** Discuss student responses.

**C** Use the discussion to review and clarify the meaning of symbolism.

**C** Students should begin to understand that the story contains real butterflies as well as butterflies used to represent other things and ideas.

**Q** Since our last lesson on symbolism, you have been adding notes in the text when you see the mention of a butterfly or *mariposa*. Locate one of those passages.

**S** Review Investigating Symbols on page 522 of the Student Edition.

**W** **Writing Journal:** Students answer questions 1–5 on pages 61 and 62.

**U** Discuss responses.

**U** As students discuss, have them describe what details they notice about the *mariposas* in the passage, discuss the symbolic meaning of the words and phrases describing the *mariposas*, and explain the connection between the details and what the *mariposas* represent.

7 min

N<sup>2</sup>

## Lesson 17—Symbolism Revisited

### Reminder:

A symbol is a person, place, or thing that represents something else or an abstract idea.

Example: For many people, a rainbow symbolizes the idea of a new beginning or hope.

- The **real (or literal)** rainbow: Rainbows often appear toward the end of a rainstorm, when the sun is beginning to shine again.
- The **symbolic (or figurative)** meaning of the rainbow: Because rainbows appear when storms are ending, many people see the rainbow as a symbol of a new beginning or hope.


### *mariposa* (mah-ree-PO-sah)

From the Spanish, *mariposa*, the apocopate Mari- (Mary in English) and *posa* (to rest or repose) Butterfly. *Mariposas* are slender, delicate insects with four wide, colorful wings. In almost every culture, butterflies are associated with transformation. The Aztecs held the butterfly, *papalotl*, in high regard and had a special celebration to welcome the migrating monarchs in early August every year. They believed that *mariposas* were the cheerful souls of their loved ones, the angels of women and children, their fallen warriors, their ancestors, returning home transformed to assure them that they were well and that life, however brief, was beautiful. (the page before the Table of Contents)





1. Discuss with a partner:

Based on this definition, *mariposas* are a symbol of:

- slender delicate insects.
- migrating monarchs.
- transformation.
- cheerful souls of loved ones.

 **520** *Summer of the Mariposas* • Lesson 17

### Lesson 17 Materials

-  Definition of a Symbol
-  Investigating Symbols
-  *Mariposas* Passages for Symbolism
-  Stages of the Hero's Journey with Definitions



### Differentiation: Step N<sup>2</sup>

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

N<sup>2</sup>

2. Review *Summer of the Mariposas*, chapter 7, page 117.

**Start:** At the store, I picked up some chips and sodas for the road, walked up to the counter, and laid everything down in front of the cashier....]

**End:** [We were officially missing children.]

3. With your partner, discuss the following reasons that Odilia might describe herself and her sisters as “happy as *mariposas*” in this passage. Which connections between the *mariposas* (butterflies) and the sisters make sense to you?
- They are smiling with “bright smiles,” and *mariposas* are bright and colorful.
  - In other places, Odilia describes butterflies swarming together, and in this photo, she is noticing that the family is all together.
  - In the Prologue of the book, the *mariposas* and the sisters were described in similar ways, so the writer has made a connection between the sisters and butterflies.
  - In her foreword to the book, the writer explains the importance of the *mariposa* in Aztec culture, and the Garza sisters have Aztec heritage.



Complete questions 1–5 on pages 61 and 62 in your Writing Journal.



### Differentiation: Step N<sup>2</sup>

If students have difficulty finding places in which McCall uses *mariposas*/butterflies as symbols, assign them one of the following *Mariposas* passages:

#### **Nap Time in Mexico**

chapter 5, paragraphs 53–70

#### **In the Nagual's Cave**

chapter 12, paragraphs 3 and 4  
and paragraphs 48–50

#### **Abuelita's House**

chapter 15, paragraphs 21–24

## O<sup>2</sup> Lesson 17 (continued)

**Select Text:** Students investigate the details in descriptions of another object to continue practicing the idea of symbolism.

You and your partner will choose one of the two symbols that are included here—either daybreak or the ancient Aztec pendant.

**S** Review Investigating Symbols on page 522 of the Student Edition.

**Assign partners.**

**S** Partners complete Activity 1 and their choice of either Activity 2 or Activity 3 in the Student Edition.

**Writing Journal:** Partners complete either questions 1–4 on page 63, or questions 5–8 on page 64.

**S** Students discuss the question in Activity 3 in the Student Edition.

**Discuss responses.**

8 min

O<sup>2</sup>

## Lesson 17—Symbolism Revisited (continued)

### Investigating Symbols

**Investigate** the writer's descriptions of an object.

*For example:* In the Prologue, the *mariposas* go where they please and make a mess.

**Identify** any connections the writer makes or “clues” the writer gives about an object and something else.

*For example:* Like the *mariposas*, the Garza girls also go where they please and make a mess in the Prologue.

**Think** about whether the writer's descriptions of an object, or the connections the writer makes, suggest a symbolic meaning.

*For example:* The *mariposas* may be a symbol of the Garza sisters.

**Keep looking** for more descriptions of this object and connections the writer makes to see whether you can find additional symbolic meanings.

What other symbols can you find in *Summer of the Mariposas*?

1. Choose one of these two symbols: the daybreak or the ancient Aztec pendant.

### Daybreak

2. With your partner, review *Summer of the Mariposas*, chapter 13, pages 209 and 210:

**Start:** [With every word I spoke, it seemed the rain began to wane. Less and less of it fell in through the roof...]

**End:** [...Then the *lechuzas*, all thirteen of them, vanished into thin air, leaving only downy feathers floating innocuously in the rays of the morning sun.]



If you chose “Daybreak,” answer questions 1–4 on page 63 of your Writing Journal.



### Differentiation: Step O<sup>2</sup>

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

O<sup>2</sup>**The Ancient Aztec Pendant**

3. With your partner, review *Summer of the Mariposas*, chapter 7, pages 108 and 109:

**Start:** ["I think we should try to get in touch with someone tonight," Inés insisted. "Don't you, Mamá?"]

**End:** [..."Look at their eyes. They look like cats."]



If you chose "The Ancient Aztec Pendant," answer questions 5–8 on page 64 in your Writing Journal.

4. Discuss with your partner:

After looking carefully at the symbol you chose, what does it connect with?

- Another thing, person, or place
- An idea

P<sup>2</sup>

Find one or two places where you added notes about mariposas in *Summer of the Mariposas*.

Using your notes about *mariposas*, think about why Guadalupe Garcia McCall titles her book *Summer of the Mariposas*.



Go to page 65 in your Writing Journal to respond to the Writing Prompt.

**P<sup>2</sup> Lesson 17** (continued)

**Write & Share:** Students develop a claim about McCall's use of the butterfly symbol in the title of her book, *Summer of the Mariposas*.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students complete the Writing Prompt on page 65.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

12 min

T



**Wrap-Up:** Project Poll 2.

9 min



**Exit Ticket:** Project.

I

**End of Lesson 17**

**Differentiation: Step P<sup>2</sup>**

If students have difficulty finding places where there is an interesting symbolic use of the *mariposas*, direct them to one of the following *Mariposas* passages:

**Nap Time in Mexico**

chapter 5, paragraphs 53–70

**In the Nagual's Cave**

chapter 12, paragraphs 3 and 4 and paragraphs 48–50

**Abuelita's House**

chapter 15, paragraphs 21–24

**Differentiation: Step P<sup>2</sup>**

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt provides sentence starters.

## Q<sup>2</sup> Lesson 18: Completing the Hero's Journey

**Review:** Students review major plot elements in chapters 15–20 to ensure they are caught up with new developments.

A lot has happened on the sisters' journey over the last few chapters. Let's take a few minutes now to go through the major plot events and make sure we're clear about what has happened.

5 min

**S** Student complete Activities 1 and 2 on page 524 of the Student Edition.

**W** **Writing Journal:** Students respond to the question on the top of page 66.

**D** Discuss responses.

Q<sup>2</sup>

## Lesson 18—Completing the Hero's Journey

1. Review the Garza sisters' journey in *Summer of the Mariposas*, chapters 15–20 (pages 237–320).
2. Order the events of the Garza sisters' journey from first to last.

Order	Event
—	Abuelita takes care of Pita's wound, gets her healthy again, and talks with the girls about their parents' divorce and their father's behavior.
—	After driving to the border with Abuelita and realizing that they don't have the papers to cross back over, Odilia uses the pendant to ask for help.
—	The girls and Mamá arrive home to discover Papá, his new girlfriend, and her two children. Papá tells them of his plan to move in with his new family and have Mamá leave.
—	Tonantzin appears and gives the girls instructions to give roses to the mother. Then, Ixtali takes them through a mystical place and across the river to Eagle Pass.
—	The girls are found by border patrol, are reunited with Mamá, and give her the roses.
—	Odilia wraps Pita's wound from the <i>chupacabras</i> and the twins make a stretcher to carry her to Abuelita's house.
—	After their father leaves, the girls settle into a happy routine at home with Mamá and each other. After a night of playing <i>Lotería</i> , Odilia realizes that the roses were meant for La Llorona.
—	The girls struggle with their emotions regarding their father, but they decide to support Mamá and tell him to leave.



Respond to the question on the top of page 66 in your Writing Journal.

### Lesson 18 Materials

- Hero's Journey - Chapter Events Cheat Sheet
- Hero's Journey - Possible Text Excerpts
- Graphic organizer: The Hero's Journey: Helpers
- Graphic organizer: The Hero's Journey: Enemies and Tests
- Graphic organizer: The Hero's Journey: Achieving Goals
- Hero's Journey Map



R<sup>2</sup> Lesson 18 (continued)

**Connect Text:** Students review the hero's journey and analyze the sisters' return home to begin thinking about the final journey stages.

- ☞ You will work in your hero journey groups to complete your description of this journey for the Garza sisters.
- 👤 Review the hero's journey image on page 525 of the Student Edition.
- ☞ Now that the sisters are back home in the United States, it's a good time to think about their hero's journey: the challenges they faced, the helpers they had, the pieces of the journey they have completed, and whether there are pieces they have yet to complete.

👤 Briefly review the descriptors of each stage of the hero's journey using *Stages of the Hero's Journey with Definitions PDF*.

👤 Assign partners.

**S** Partners complete Activities 1–3 on pages 525–526 of the Student Edition.

**S** Students complete Activities 4–7 in the Student Edition.

📄 **Writing Journal:** Students answer question 1 on page 66.

👤 Discuss responses.

☞ Let's make sure we're all aware of the goals that the Garza girls have as they go on in their hero's journey. A clear understanding of these goals helps us understand whether or not they're complete.

**S** Students complete Activity 8 and 9 in the Student Edition.

📄 **Writing Journal:** Students respond to question 2 on page 67.

👤 Discuss responses

10 min

R<sup>2</sup>



1. Review *Summer of the Mariposas*, chapter 19, pages 306–308:  
**Start:** ["You're such a — " I started, but then I had to stop because the tears were rolling down my face so heatedly that I was afraid I wouldn't be able to control myself...."]  
**End:** ["...So why don't you do what you do best — why don't you just get lost!"]
2. Go to page 21 of your Writing Journal. Reread what you wrote in response to question 1 to identify and explain what was wrong with the ordinary world in *Summer of the Mariposas*.



**Differentiation: Step R<sup>2</sup>**

● *ELL(Dev):* Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

**R<sup>2</sup>** See the previous page for instructions in Step R<sup>2</sup>.

**R<sup>2</sup>**

## Lesson 18—Completing the Hero's Journey (continued)

3. With a partner, decide if the father's absence was something that was wrong with the ordinary world at the start of the journey.
  - Yes
  - No
  - Not sure
4. Read the definition of the final stage of the Hero's Journey: The Return Home.



### The Return Home With the Treasure

The hero returns home and brings some part of the treasure from the journey to share with the world. This treasure could be an object, new knowledge, or new values that can help heal the ordinary world.

5. Review the scene between the Garza sisters and their father in *Summer of the Mariposas*, chapter 19, pages 306–308:
 

**Start:** ["You're such a —" I started, but then I had to stop because the tears were rolling down my face..."]

**End:** ["...So why don't you do what you do best — why don't you just get lost!"]
6. Highlight details that suggest that the ordinary world now feels right.
7. Underline details that suggest that the ordinary world still does not feel right.



Go to page 66 in your Writing Journal to respond to question 1.

R<sup>2</sup>

8. Review *Summer of the Mariposas* chapter 1, page 21:

**Start:** [Juanita continued passionately. ...]

**End:** [...On the other side of the Rio Grande, on a hill, something moved... a woman?]

Review chapter 3, page 53:

**Start:** ["Then let me speak plainly," La Llorona began. ...]

**End:** [...Though La Llorona's body was translucent, her eyes remained untouched — dark and luminous in the shadows of the huisache trees.]



Go to page 67 in your Writing Journal to respond to question 2.

9. With your partner, discuss if at this point in the story, it feels as though the Garza girls have completed their hero's journey.

- Yes
- No

**S<sup>2</sup> Lesson 18** (continued)

**Connect Text:** Students analyze text to identify the stages of the hero's journey in *Summer of the Mariposas*.

- S** Direct students to page 528 of the Student edition.
- Students work in their same groups from Lesson 4, Step K.**
- Remind students that they may have already completed some descriptors of the first stages of the journey in Step K of Lesson 4 (for example, The Hero, The Call to Adventure and Refusal of the Call, and The Mentor and the Talisman). They are free to revise those descriptions, if necessary.**
- S** Groups complete Activities 1–11 in the Student Edition.
- Writing Journal:** Students write their responses to questions 1–10 on pages 68–72.
- Wrap-Up:** Project Poll 3.
- Exit Ticket:** Project.

25 min

5 min

**S<sup>2</sup>**

**Lesson 18—Completing the Hero's Journey** (continued)

Use *Summer of Mariposas* in its entirety to respond to the following questions. Work with your group to identify and describe each part of the hero's journey in *Summer of the Mariposas*.

1.



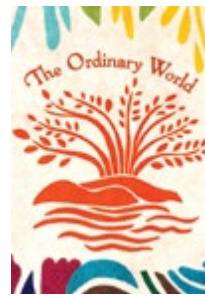
**The Hero**

The hero refers to the central figure(s) of the story who must go on the journey. The hero often feels uncomfortable or anxious about something in the ordinary world. During the journey, the hero learns something significant about the world and gains self-knowledge. The hero often shares that knowledge with others upon the return home.



Complete question 1 on the hero on page 68 of your Writing Journal.

2.



**The Ordinary World**

This is the world in which the hero lives. Often, something in the ordinary world is not right or does not feel right to the hero.



Complete question 2 on the ordinary world on page 68 of your Writing Journal.



**Differentiation: Step S<sup>2</sup>**

Use the Hero's Journey - Possible Text Excerpts PDF to support students struggling to identify useful text.

S\*

3.



**The Call to Adventure and the Refusal of the Call**

The call to adventure is an event, a piece of information, or an actual request for the hero to leave the ordinary world and begin the journey. The hero fears the unknown and refuses to leave and often must be convinced or tricked (or both) to begin the journey.



Complete question 3 on the call to adventure and the refusal of the call on page 69 of your Writing Journal.

4.



**The Mentor and the Talisman**

The hero meets the mentor, a figure who is wiser, more experienced, or perhaps magical. The mentor provides important wisdom or help for the journey. The mentor often gives the hero a talisman or tool to use during the journey.



Complete question 4 on the mentor and the talisman on page 69 of your Writing Journal.

S<sup>2</sup> See page 84 for instructions in Step S<sup>2</sup>.

S<sup>2</sup>

## Lesson 18—Completing the Hero's Journey (continued)

5.



### Crossing the Threshold

The threshold is the moment where the hero leaves the ordinary world and enters a world where the inhabitants and rules are unknown and usually different from the ordinary world.



Complete question 5 on crossing the threshold on page 70 of your Writing Journal.

6.



### Helpers

The hero is assisted on the journey by helpers, who can be constant companions or appear only briefly.



Complete question 6 on the helpers on page 70 of your Writing Journal.

S\*

7.



### Enemies and Tests

The hero must pass a series of tests (battles or challenges) during the journey. Overcoming these obstacles makes the hero stronger, wiser, or more skillful. Enemies may be hard to recognize because they often are not what they appear to be (they are disguised, they can change shape, or they can take the form of evil traits within the hero).



Complete question 7 on enemies and tests on page 71 of your Writing Journal.

8.



### Achieving the Goal

Once the final obstacle is overcome, the hero has achieved the goal. The hero is often rewarded with a treasure such as a special object, important knowledge, or a better future for the world.



Complete question 8 on achieving the goal on page 71 of your Writing Journal.

S<sup>2</sup> See page 84 for  
instructions in Step S<sup>2</sup>.

---

End of Lesson 18

S<sup>2</sup>

## Lesson 18—Completing the Hero's Journey (continued)

9.



### Transformation and Final Test

The hero changes or learns something important from the journey, which allows the hero to feel whole and at peace in the ordinary world. Often, the hero must face a final test before the transformation is complete. This final test and transformation may occur before or after the return home.



Complete question 9 on the transformation and final test on page 72 of your Writing Journal.

10. Think about the girls' transformation since the start of the journey. At the start of the novel, there were moments when the girls did not live up to their motto: "*cinco hermanitas, together forever, no matter what!*"
11. Choose two quotes that provide evidence that the Garza girls have changed (transformed) over the course of the novel.



Respond to question 10 on page 72 of your Writing Journal.



T<sup>2</sup>

## Lesson 19—Working with Theme #2—A Family Made Whole

In chapter 3, La Llorona says, “This is about you and your loved ones too. Your family is lost in turmoil. You must find each other, become whole again.” (page 53)

1. With a partner, decide what you think La Llorona means when she tells Odilia that her family is “lost” at the start of the novel:
  - They do not know where the father is.
  - The mother and father are separated.
  - The girls do not listen to their mother.
  - The family members are disconnected.



Answer question 1 on page 73 of your Writing Journal.

2. With a partner, decide what you think La Llorona means when she tells Odilia that her family must “become whole”:
  - The sisters need to find the father and bring him home.
  - The mother and the father need to get back together.
  - The family members need to feel healed from their anger.
  - The family members need to have a strong sense of connection to who they are.



Answer question 2 on page 73 of your Writing Journal.

Summer of the Mariposas • Lesson 19 533



### Lesson 19 Materials

No materials.



### Differentiation: Step T<sup>2</sup>

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be paired with students who are reading on or above grade level.

## T<sup>2</sup> Lesson 19: Working with Theme #2—A Family Made Whole

**Select Text:** Students consider the meaning of “whole” in this novel and analyze whether or not the family is whole by the end of the story.

🗨️ We’re going to have a fishbowl discussion to determine how the Garza family has “become whole again” and ways in which they might still be “lost.” First, let’s determine what those terms mean.

👥 Assign partners.

📖 Students complete Activities 1 and 2 on page 533 of the Student Edition.

📝 **Writing Journal:** Students respond to questions 1 and 2 on page 73.

👥 Discuss responses.

👤 Create a T-chart with “lost” and “whole” on either side. Add words to each side as students suggest them.

🗨️ Now we’re going to talk about the kind of evidence that shows where the family has “become whole again” and the places that show the family might still be “lost.”

📖 Partners complete Activities 3–5 in the Student Edition.

📝 **Writing Journal:** Students complete Activities 3–4 on pages 73–74.

👥 Discuss responses.

🗨️ There is not one right answer to understanding how this novel ends. Some of you may feel sad that the family is not back together, since that is what the girls hoped for in the beginning.

🗨️ Some of you may feel happy that the dad is *not* back with the family.

🗨️ There is a lot to discuss about whether the family is now whole, and what the sisters learned about being a whole family.

10 min

**T<sup>2</sup>** See the previous page for instructions in Step T<sup>2</sup>.

---

**T<sup>2</sup>**

### Lesson 19—Working with Theme #2—A Family Made Whole (continued)

3. Highlight two details that show the family has become more “whole.”



Answer question 3 on page 73 of your Writing Journal.

4. Underline two details that show how the family is still “lost.”



Answer question 4 on page 74 of your Writing Journal

5. Discuss with a partner:

At the end of the book, to what extent have Delia and her sisters completed the mission to “become whole again”?

1	2	3	4	5	6
---	---	---	---	---	---

lost in turmoil

whole again

**U<sup>2</sup>** Lesson 19 (continued)

U<sup>2</sup>

1. Practice identifying textual evidence:

Which detail shows how the Garza family is “whole”? Which detail shows how they are still “lost”?

- “Nevertheless, for weeks after the incident, the girls sat around discussing it, wishing things could have been different. That he had loved us more. That we had been enough of a family to keep him home.” (chapter 22, page 328)
- “In the evening, we worked in the kitchen, a group of almost grown young women talking and laughing with their Mamá, cheerful and deliriously happy. We made *pollo con calabacita* for dinner. The chicken and zucchini casserole was so comforting and so delicious that we stuffed ourselves until we couldn’t move.” (chapter 20, page 317)

La Llorona tells Odilia that “your family is lost in turmoil. You must find each other, become whole again” (chapter 3, page 53). Is Odilia’s family whole at the end of the novel?

Use the entire *Summer of the Mariposas* to respond to the questions.

2. Work with your group to gather evidence from *Summer of the Mariposas* for the fishbowl discussion.



Complete the chart on page 75 of your Writing Journal.

3. Work with your group to select the best two pieces of evidence from your chart.



Complete questions 2 and 3 on page 76 of your Writing Journal.

4. Decide who is going to be your spokesperson in the first round of discussion.

Remember, you may be called into the fishbowl to talk, so make sure you are knowledgeable about your ideas, too.

**Select Text:** Students reexamine the text together and gather evidence and ideas in preparation for group discussion.

Before you start to search for evidence, let’s take a look at the kind of evidence you want to collect.

Students complete Activity 1 on page 535 of the Student Edition.

Share responses.

Create groups of 4 or 5 students.

Students will work in these groups to gather evidence for the fishbowl discussion. One member of each group will represent that group in the fishbowl discussion.

As you review, you may discover new, interesting details about the lives of the characters. Be sure to reflect on the kinds of information and ideas you would like to share with the whole group during our fishbowl discussion.

Groups complete Activity 2 in the Student Edition.

For the chart, students will want to concentrate their search for text from chapter 15 forward.

**Writing Journal:** Students complete the chart on page 75.

Groups complete Activity 3 in the Student Edition.

**Writing Journal:** Students complete questions 2 and 3 on page 76.

Groups complete Activity 4 in the Student Edition.

Prepare for the fishbowl by having students move chairs and desks into a circle in the center of the room (one spot in the circle for each group’s spokesperson). The remaining desks should be outside the circle, and group members should stay close to each other.

15 min














**Differentiation: Step U<sup>2</sup>**

● *ELL(Dev)*: Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be paired with students who are reading on or above grade level.

**V<sup>2</sup>** Lesson 19 (continued)

**Discuss:** Students engage in fishbowl discussion about the state of the Garza family, drawing on the ideas and information they prepared in the previous activity.

- 15 min
-  Direct students to page 536 of the Student Edition.
  -  Review the procedures for the Fishbowl.
  -  Remind students of the goal of the fishbowl: to develop an idea in multiple ways and to hear a variety of perspectives.
  -  Set up the classroom for the discussion:
    - Form an inner discussion circle—this is the fishbowl.
    - Select one member of each group from the last activity to sit in the discussion circle.
    - This group will discuss their ideas for 10 minutes or until the teacher signals that a switch in the discussion circle may happen.
  -  Review responsibilities for the inner and outer circles.
  -  Direct students to the Question for Discussion in the Student Edition.
  -  Fishbowl participants should present and discuss the ideas and evidence they gathered in the previous activity.
  -  Facilitate fishbowl discussion.
  -  **Writing Journal:** Fishbowl observers write notes on page 77.

- 4 min
-  **Wrap-Up:** Project.
  -  **Exit Ticket:** Project.

**End of Lesson 19**

**V<sup>2</sup>**

**Lesson 19—Working with Theme #2— A Family Made Whole (continued)**

Review the Responsibilities for Fishbowl.

**Inner Circle Discussion**

**Follow the five Cs of the conversation:**

- Communicate—Share your idea and include supporting evidence.
- Connect—Agree with someone's comment and add supporting information or an additional thought.
- Contrast—Present an alternate point of view and include supporting evidence.
- Query—Ask a question.
- Clarify—Answer a question and include supporting evidence.

**Observe discussion etiquette:**

- Wait for someone to finish before speaking.
- Don't hog the floor.
- Listen and seriously consider the speaker's idea.
- If you disagree, do so politely.

**Outer Circle Observation**

**Listen and Observe**

Write down three notes as you listen to the discussion. These notes can be:

- Something you agree with (and could add additional thoughts or details to).
- Something you hadn't thought of before.
- Something you disagree with (and could refute using evidence).
- A question you may have.

**Feed the fishbowl:**

- Be prepared to exchange places with someone in the inner circle if asked.
- Be prepared to suggest one question from the next activity.

V<sup>2</sup>

### Question for Discussion

La Llorona tells Odilia that “your family is lost in turmoil. You must find each other, become whole again” (chapter 3, page 53). Is Odilia’s family whole at the end of the novel?

1. With your group, look at the evidence you each collected.
2. Note two or three ideas your group can share in the fishbowl discussion.
3. Fishbowl observers should take four notes:
  - Something you agree with (and could add to)
  - Something you haven’t thought of before.
  - Something you disagree with (and could refute).
  - A question you may have.



Write three notes on page 77 of your Writing Journal.

### Before You Begin Lesson 20:

Lesson 20 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital.

# Write an Essay



Over the course of the next few lessons, students will draft an essay in stages. Essay lessons are unique in that each day's work builds toward a complete, polished piece of writing. The revision process in these lessons uses the same steps students have previously followed in Revision Assignments. However, during essay lessons, students are not just doing exercises to practice a skill; instead, they are trying to actually improve the final piece, as in traditional revising. At the same time, it is important to note that the quick editing process with which every series of essay lessons ends is intended to simply give students some practice editing. During this editing time, students will not be able to make their pieces perfect, and teachers do not need to try to convince them that perfectly correct writing is valuable. If you are going to publish these pieces, we recommend that you spend more time editing them.

The essay lessons early in the year start simply so that students can focus on integrating what they have learned in the unit while completing this multi-day task. Organizational challenges are so great during essay writing that the quality of students' work will deteriorate if the task becomes too complex too quickly. While students will try to improve their pieces in revision, the writing in their final work will often not be better than it is

in the low-stakes writing they do every day. Only over time, as they write many essays and work on writing in other ways, will students develop the organizational skills and effective revision habits that result in better, more polished essays.

The steps in these lesson sequences may differ from those your students have typically followed in writing essays. For example, the lessons usually start with a focus on the body of the essay before considering its other parts. As the year progresses, each essay assignment adds a new structural element on which students focus. By the end of the year, students are writing essays that flow from their internalized understanding of argumentative structure, rather than adhering to the rules of a formula. Each Lesson Overview for the first essay lesson explains the logic behind its sequencing of elements and provides details about writing an essay on each unit's text.

## Essay Prompt:

What is a special characteristic or source of strength for one of the Garza sisters? How does this characteristic or strength help her succeed in any two moments of her hero's journey?

### Note:

**Each Print essay sub-unit follows the same developmental path as the digital lesson, although there are digital-only activities specific to each sub-unit's Essay Prompt and text(s). We recommend you prepare and project as needed as you work through the Print essay activities to get the most out of essay lessons.**

This sub-unit contains a group of digital lessons in which students are drafting a polished essay in clear stages. Therefore, if students do not have access to the digital lesson as they begin the essay or will not have access during portions of the essay lessons, it is best to have them complete their writing for all lessons in print, rather than in the digital writing space provided in the lesson.

However, as with other writing assignments, your students will need to copy their final essay into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

## Sub-Unit 2



Lesson 1



Lesson 2



Lesson 3



Lesson 4



Lesson 5

# Sub-Unit 2 at a Glance & Preparation Checklist

## Lesson Preparation

### Lesson 1

- Review the Possible Evidence and Explanations chart, which lists direct quotes, possible explanations, and counterarguments that students might use in their essays.
- Please review the essay rubric found in the Materials section so you are aware of the skills that will be emphasized through the essay writing process of this unit. After students finish writing their essays, you will use this rubric to assess each essay.
- Plan to have chart paper or a place designated on your board for notes.
- Print the Essay Graphic Organizer PDF and the Summer of Mariposas Essay Sentence Starters PDF for students who would benefit from this support.

### Lesson 2

- Comment on student writing and create Spotlights as described in the last teacher-only activity in the previous lesson.
- Print Sample Essay 1 if needed.

### Lesson 3

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

### Lesson 4

- Prepare for the RA and create Spotlights, if possible, as described in the last teacher-only activity in the previous lesson.

### Lesson 5

- When students finish writing their essays, please use the essay rubric found in the Materials section to assess each essay.



## Reading

## Writing Prompt

*Summer of the Mariposas*

### Essay Prompt:

What is a special characteristic or source of strength for one of the Garza sisters? How does this characteristic or strength help her succeed in any two moments of her hero's journey?

*Summer of the Mariposas*

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

*Summer of the Mariposas*

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

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*Summer of the Mariposas*

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

# Sub-Unit 2 Essay Lessons

## Lesson 1: Gathering Evidence and Making a Claim

A

**Present:** Students review the Essay Prompt and the work they will do on the essay in this lesson.

7 min



Read aloud the Essay Prompt.



Use the calendar to preview the work students will complete in today's lesson on page 642 of the Student Edition.



Review the elements that students will include in their essays.

B

**Select and Connect Text:** Students select evidence to prepare for drafting the essay.

24 min



Project the digital activity for students to gather evidence for their essay responses.

C

**Write:** Students draft a preliminary claim statement to clarify the characteristic they will examine in their essay.

9 min



**Writing Journal:** Students write a claim statement on page 82.



Lead a class discussion by asking students to share their claim statements. Record 2 or 3 claims on the board and discuss if the claims answer the prompt.



**Wrap-Up:** Project.

End of Lesson 1

## Lesson 1 Materials



Essay Rubric



Essay Graphic Organizer



Sentence Starters

## Differentiation for Essay:

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

Sentence starters are also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

## Before You Begin Lesson 2:

Review the writing that students completed during the previous stage of the essay process to plan for needed supports, comment on places where students use a skill effectively, and create Spotlights as models for the skills you want students to practice during the essay lessons.

## Lesson 2: Writing Body Paragraphs

D

**Discuss:** Students identify a claim statement and highlight sentences in the sample essay to identify them as sentences that explain and describe evidence.



Project digital activity for students to consider Sample Essay 1.



Students use PDF of Sample Essay 1.



Occasionally, essay sub-units skip this activity.

15 min

E

**Write & Share:** Students draft the body of their essays and give their classmates feedback about a specific place in their writing.



Read aloud the body paragraphs section of the Elements of a Response to Text Essay on page 642 of the Student Edition.



Clarify for students that the bullets within each part of the essay are not in any specific order.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



Read aloud the Essay Prompt.



**Writing Journal:** Students write the two body paragraphs on page 84.



**On-the-Fly:** Circulate around the room to support students.



Students can write a third body paragraph if they have used and described enough evidence to support their claims.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

25 min

End of Lesson 2

## Lesson 2 Materials



Sample Essay 1



## Before You Begin Lesson 3:


Students will complete a student-selected Revision Assignment.


1. Identify students who need help choosing two places in their writing to revise by adding or further explaining evidence. Mark one place where they could do this work (they can find the second place independently).
2. Review the students' writing from the last lesson to plan for needed supports, comment on places where students used a skill effectively, and create Spotlights as models for the skills you want to practice.

## Lesson 3: Essay Flex Day

**F** **Self-Assess:** Students review the work they've already done on their essays.


  **Project:** Self-Assessment activity from the digital lesson.

 **Writing Journal:** Students note which things they say no to.



 **On-the-Fly:** Circulate to review students' answers in order to provide targeted support. Note which students have requested a teacher conference.


**G** **Present:** Preview today's activities.


  **Project:** Digital activity for Present.

 Explain that students will complete the steps in order, beginning with Session 1. The session goal is to complete their body paragraphs. They may not all get to Session 2 in this lesson.


**H** **Session 1:** Students continue to develop and clarify their reasoning and evidence by writing an additional paragraph or developing evidence in an existing paragraph.

  Review body paragraphs in Elements of a Body Paragraph on page 642.

 **Writing Journal:** Students complete Session 1 on page 86.



 **On-the-Fly:** Circulate around the room to support students.


 Discuss responses.


 Call on 3 or 4 students to identify one piece of their body paragraphs that they can still develop.

## Lesson 3 (continued)



**I** **Session 2:** Students draft 2 additional versions of their claim statements.


  **Writing Journal:** Students write 2 different claim statements under Claim Statement #2 and #3 on pages 88 and 89.


 **On-the-Fly:** Circulate around the room to support students.

 **Wrap-Up:** Project if not completing next Step.

**J** **Session 3:** Students develop a third body paragraph that addresses possible counterclaims and reasserts their claim's validity.

  **OPT:** Students complete if they are writing an argumentative essay.

 **Writing Journal:** Students write a third body paragraph on page 90.

 **On-the-Fly:** Circulate around the room to support students.

 **Wrap-Up:** Project.

**End of Lesson 3**

## Lesson 3 Materials

No materials.

## Lesson 4: Revising and Writing an Introduction

K

**Revise:** Students identify additional textual evidence and then use it to strengthen the body of their essays.



Assign partners.



Help students identify places where they still need to develop their evidence or reasoning about that evidence.



**Writing Journal:** Students complete Activities 1–6 and add to their body paragraphs on pages 91 and 92.



**On-the-Fly:** Circulate around the room to support students.

17 min

L

**Present:** Students learn about the purpose and elements of an introduction to prepare for writing the introductions to their essays.



Review the Elements of an Introduction on page 642 of the Student Edition.



**OPT Project:** Digital activity.



Use Sample Essay: Introduction for students to compare essay introductions.



Occasionally, essay sub-units skip this activity.

8 min

## Lesson 4 (continued)

M

**Write & Share:** Students craft an introduction to draw in a reader, introduce their claim, and clearly reflect the ideas they develop in the body paragraphs.



Review How to Write a Lead on page 643 of the Student Edition.



**Writing Journal:** Students write their leads and introductions on page 94.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

15 min

End of Lesson 4

## Lesson 4 Materials



Sample Essay: Introduction

## Lesson 5: Concluding and Polishing the Essay

N

**Write:** Students experiment with ways to write a conclusion for their essay.

10 min



Review the Elements of a Conclusion on page 642 in the Student Edition.



**Writing Journal:** Students write their conclusions on page 96.

O

**Revise:** Students revise their essays to create transitions between and within body paragraphs and eliminate wordiness and redundancy.

7 min



Review Revising Transitions on page 643 of the Student Edition.



**Writing Journal:** Students write new transitions in Activities 1–3 on page 97.



Discuss responses and answer questions.



**Writing Journal:** Students revise their essays in Activities 4–6 on page 98.



Students can rewrite their draft during this Step before writing the final essay.



Discuss responses and answer questions.

## Lesson 5 (continued)

P

**Revise & Write:** Students polish their essays, first by focusing on sentence flow, style consistency, and essay completeness, and then on proofreading issues.



Review the Editing Process on page 644 of the Student Edition.



**Writing Journal:** Students revise their essay and write their final essay on page 100.



Give students time to work independently to edit their writing. Support students who have a hard time locating errors or correcting them.



Remind students that their sentences should follow formal sentence rules, rather than sound like a conversation with a friend.



**Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

23 min

**End of Lesson 5**

## Lesson 5 Materials



Editing Process



Guidelines for Citing and Punctuating a Direct Quote



Essay Rubric



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