



EXPEDITIONARY
LEARNING

Grade 8: Module 1

Overview



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In this module, students will develop their ability to read and understand complex text as they consider the challenges of fictional and real refugees. In the first unit, students will begin *Inside Out & Back Again*, by Thanhha Lai, analyzing how critical incidents reveal the dynamic nature of the main character, Ha, a 10-year-old Vietnamese girl whose family is deciding whether to flee during the fall of Saigon. The novel, poignantly told in free verse, will challenge students to consider the impact of specific word choice on tone and meaning. Students will build their ability to infer and analyze text, both in discussion and through writing. They then will read informational text to learn more about the history of war in Vietnam, and the specific historical context of Ha's family's struggle during the fall of Saigon. In Unit 2, students will build knowledge about refugees' search for a place to call home. They will read informational texts that convey universal themes of refugees'

experiences across various times and cultures as they flee and find home. As they continue to move through the novel, they will focus on how particular incidents move the story forward and reveal aspects of Ha's character. Unit 2 culminates in which students examine how the universal refugee experience causes the refugee's life to be turned inside out and eventually return back again. In Unit 3, having finished the novel, students will reread critical incidents, while also working in research groups to study the experiences of refugees from one of several cultures. Students will use this knowledge to write two, free verse narrative poems that capture the universal refugee experience. Students will reread poems from the novel as mentor texts. **These free-verse narrative poems performance task centers on NYSP12 ELA Standards RI.8.1, RI.8.2, W.8.3, W.8.4, W.8.5, W.8.7, W.8.9, L.8.1, and L.8.2.**

Guiding Questions And Big Ideas

- **What is home?**
- **How do critical incidents reveal character?**
- **What common themes unify the refugee experience?**
- **How can we tell powerful stories about people's experiences?**
- *Critical incidents reveal a character's dynamic nature.*
- *Characters change over time in response to challenges.*
- *Authors select a genre of writing to fully engage the reader.*



Performance Task

Free-Verse Narrative Poems: “Inside Out” and “Back Again”

For the final performance task of Module 1, students will draw upon their study of the universal refugee experience to write two research-based poems that reflect the “inside out” and “back again” aspect of a refugee experience. Students will collaborate in Research Teams to research the experiences of refugees of a specific culture. They then will draw upon the research, and their study of the novel and the informational texts to write two poems. Of the two poems, the first, an Inside Out Poem, is based on the research conducted and the second poem, a more creative Back Again Poem, is aligned with the students individual interpretation of informational text, and their own background knowledge and experiences. For the final performance task, the students will have the opportunity to revise, edit, and share their two poems within the classroom, and with other Research Teams. This task centers on NYSP12 CCSS RI.8.1, RI.8.2, W.8.3, W.8.4, W.8.5, W.8.7, W.8.9, W.11b, L.8.1, L.8.2, and L.8.6.

Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies content. These intentional connections are described below.

NYS Social Studies Core Curriculum

- Social Studies Themes in Context
- Individual Development and Cultural Identity
- Role of social, political, and cultural interactions in the development of identity
- Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences
- Development, Movement, and Interaction of Cultures
- Role of diversity within and among cultures



NYSP12 CCLS Assessed in This Module: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • RL.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. 	<ul style="list-style-type: none"> • I can cite text-based evidence that provides the strongest support for my analysis of literary text.
<ul style="list-style-type: none"> • RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. 	<ul style="list-style-type: none"> • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision.
<ul style="list-style-type: none"> • RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. 	<ul style="list-style-type: none"> • I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings) • I can analyze the impact of word choice on meaning and tone (analogies or allusions).
<ul style="list-style-type: none"> • RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. 	<ul style="list-style-type: none"> • I can compare and contrast the structure of multiple texts. • I can analyze how different structures impact meaning and style of a text.
<ul style="list-style-type: none"> • RL.8.6a. Analyze full-length novels, short stories, poems, and other genres by authors who represent diverse world cultures. 	<ul style="list-style-type: none"> • I can analyze full-length novels, short stories, poems, and other genres by authors who represent diverse world cultures.
<ul style="list-style-type: none"> • RL.8.11. Interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. 	<ul style="list-style-type: none"> • I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.



NYSP12 CCLS Assessed in This Module: Reading—Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none">• RI.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<ul style="list-style-type: none">• I can cite text-based evidence that provides the strongest support for an analysis of informational text.
<ul style="list-style-type: none">• RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<ul style="list-style-type: none">• I can determine a theme or the central ideas of an informational text.• I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas).• I can objectively summarize informational text.
<ul style="list-style-type: none">• RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	<ul style="list-style-type: none">• I can analyze the connections and distinctions between individuals, ideas or events in a text.
<ul style="list-style-type: none">• RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<ul style="list-style-type: none">• I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings).• I can analyze the impact of word choice on meaning and tone (analogies or allusions).



NYSP12 CCLS Assessed in This Module: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">• W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.<ul style="list-style-type: none">a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.d. Use precise language and domain-specific vocabulary to inform about or explain the topic.e. Establish and maintain a formal style.f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	<ul style="list-style-type: none">• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized.



NYSP12 CCLS Assessed in This Module: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.<ul style="list-style-type: none">a. Engage and orient the reader by establishing a context and point of view, and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.	<ul style="list-style-type: none">I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.
<ul style="list-style-type: none">W.8.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<ul style="list-style-type: none">I can produce clear and coherent writing that is appropriate to task, purpose and audience.
<ul style="list-style-type: none">W.8.4a. Produce text (print or nonprint) that explores a variety of cultures and perspectives.	<ul style="list-style-type: none">I can produce text (print or nonprint) that explores a variety of cultures and perspectives.
<ul style="list-style-type: none">W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	<ul style="list-style-type: none">With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed.



NYSP12 CCLS Assessed in This Module: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<ul style="list-style-type: none">I can conduct short research projects to answer a question (including a self-generated question).I can use several sources in my research.I can generate additional research questions for further exploration.
<ul style="list-style-type: none">W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none">a. Apply <i>grade 8 Reading standards</i> to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).b. Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	<ul style="list-style-type: none">I can use evidence from literary or informational texts to support analysis, reflection, and research.
<ul style="list-style-type: none">W.8.11b. Create poetry, stories, plays, and other literary forms (eg. videos, art work).	<ul style="list-style-type: none">I can write stories, plays, and other works in response to what I have read in literature.



NYSP12 CCLS Assessed in This Module: Speaking & Listening	Long-Term Learning Targets
<ul style="list-style-type: none">• SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on eighth-grade topics, texts, and issues, building on others' ideas and expressing their own clearly.<ul style="list-style-type: none">a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.c. Pose questions that connect the ideas of several speakers, and respond to others' questions and comments with relevant evidence, observations, and ideas.d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	<ul style="list-style-type: none">• I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues.• I can express my own ideas clearly during discussions.• I can build on others' ideas during discussions.



NYSP12 CCLS Assessed in This Module: Language	Long-Term Learning Targets
<ul style="list-style-type: none">• L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.<ul style="list-style-type: none">a. Form and use verbs in the active and passive voice.b. Recognize and correct inappropriate shifts in verb voice and mood.	<ul style="list-style-type: none">• I can use correct grammar and usage when writing or speaking.
<ul style="list-style-type: none">• L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.<ul style="list-style-type: none">a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.b. Spell correctly.	<ul style="list-style-type: none">• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader.
<ul style="list-style-type: none">• L.8.4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on <i>grade 8 reading and content</i>, choosing flexibly from a range of strategies.<ul style="list-style-type: none">a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	<ul style="list-style-type: none">• I can use a variety of strategies to determine the meaning of unknown words or phrases.



NYSP12 CCLS Assessed in This Module: Language	Long-Term Learning Targets
<ul style="list-style-type: none">• L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.<ul style="list-style-type: none">a. Interpret figures of speech (e.g., verbal irony, puns) in context.b. Use the relationship between particular words to better understand each of the words.c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>bullheaded</i>, <i>willful</i>, <i>firm</i>, <i>persistent</i>, <i>resolute</i>).	<ul style="list-style-type: none">• I can analyze figurative language, word relationships, and nuances in word meanings.
<ul style="list-style-type: none">• L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	<ul style="list-style-type: none">• I can accurately use eighth-grade academic vocabulary to express my ideas.• I can use resources to build my vocabulary.



Central Texts

1. Thanhha Lai, *Inside Out & Back Again* (New York: HarperCollins, 2011), ISBN: 978-0-061-96278-3.
2. Tod Olson, “The Vietnam Wars,” *Scholastic*, February 24, 1995, 16–20.
3. Joseph Shapiro and Sandra Bartlett, “Forgotten Ship: A Daring Rescue as Saigon Fell,” transcript, National Public Radio, August 31, 2010.
4. Fox Butterfield, “Panic Rises in Saigon, but the Exits Are Few,” *New York Times*, April 1975.
5. Catherine Gevert, “Refugees: Who, Where, and Why,” *Faces*. 19.1 (2002): 6-8.
6. Arthur Brice, “Children of War,” *Scholastic*, March 1994.
7. Til Gurung, speech at Refugee Transitions’ World of Difference Benefit Luncheon, San Francisco, November 3, 2010.
8. Ana Marie Fantino and Alice Colak, “Refugee Children In Canada: Searching For Identity.” *Child Welfare* 80.5 (2001): 587-596.
9. See specifically Unit 2, Lesson 18 for a complete list of texts students use in their short research project.



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: War Coming Close to Home			
Weeks 1-3	<ul style="list-style-type: none"> Launch novel study of <i>Inside Out & Back Again</i> Character analysis of the main character Building background knowledge about the history and culture of Vietnam 	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings) (RL.8.4) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4a) 	<ul style="list-style-type: none"> Mid-Unit 1: Getting to Know a Character: What Details in the Text Help Us Understand Ha? (RL.8.1, RL.8.3, RL.8.4, W.8.9, and L.8.4a)
	<ul style="list-style-type: none"> Continue with Part 1 of novel Historical fiction compared to informational text: purpose and perspective Building background knowledge about the fall of Saigon 	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) 	



Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-3, continued	<ul style="list-style-type: none">• Continue with Part 1 of novel• The fall of Saigon: audio text and transcript• Analyzing word choice, meaning, and tone	<ul style="list-style-type: none">• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)• I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)• I can analyze the impact of word choice on meaning and tone. (RL.8.4) (RI.8.4)• I can use evidence from literature and informational texts to support analysis, reflection, and research. (W.8.9)	<ul style="list-style-type: none">• End of Unit 1: How Word Choice Contributes to Meaning and Tone (RL.8.1, RI.8.1, RL.8.4, RI.8.4, and W.8.9)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Why do people flee home?			
Weeks 4-7	<ul style="list-style-type: none"> Unifying themes of refugees' experiences Close reading and comparison of texts: continue with novel, paired with informational text regarding the universal refugee experience 	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can cite text-based evidence that provides the strongest support for my analysis of informational text. (RI.8.1) I can determine a theme or the central ideas of an informational text. (RI.8.2) I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) I can analyze the connections and distinctions between individuals, ideas or events in a text. (RI.8.3) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) 	



Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 4-7, continued	<ul style="list-style-type: none"> • Close reading of a complex informational text to deepen students understanding of the universal refugee experience • Analyzing the Significance of the Novel's Title: Connecting the Universal Refugee Experience to <i>Inside Out & Back Again</i> • Preparing to write an analysis essay by examining a model essay and the essay rubric 	<ul style="list-style-type: none"> • I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) • I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) • I can determine a theme or the central ideas of literary text. (RI.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RI.8.2) • I can analyze the connections and distinctions between individuals, ideas or events in a text.(RI.8.3) • I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). • I can read above-grade informational texts with scaffolding and support (RI.8.10) • I can use a variety of strategies to determine the meaning of unknown words or phrases.(L.8.4) • I can use evidence from informational texts to support analysis, reflection and research. (W.8.9) 	<ul style="list-style-type: none"> • Mid-Unit 2: Analyzing an Informational Text about a Refugee Experience (RI.8.1, RI.8.2, RI.8.3, RI.8.4, L.8.4, and W.8.9)



Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 4-7, continued	<ul style="list-style-type: none"> Drafting, revising, and editing literary essay Introduction to the Final Performance task and initial research guidelines Close reading of critical incidents in novel related to aspects of the research-based narrative 	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can analyze the impact of word choice on meaning and tone (RL.8.4) I can cite text-based evidence that provides the strongest support for my analysis of literary text.(RI.8.1) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed.(W.8.5) I can conduct short research projects to answer a question. (W.8.7) I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9) 	<ul style="list-style-type: none"> End of Unit 2 Assessment: Analysis Essay: Explain the Significance of the Novel's Title and Its Relationship to Universal Refugee Experiences and Ha's Character (RL.8.1, RL.8.3, RL.8.4, RI.8.1, W.8.2, W.8.4, W.8.5, and W.8.9)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Free Verse Inside Out and Back Again poems			
Week 8	<ul style="list-style-type: none"> Structured research and planning for research-based free-verse narrative poems Mentor text writing: select a snapshot of the planned story to write two free-verse, narrative poems using the novel as a mentor text Drafting, revising, and editing of research-based narrative 	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of informational text. (RI.8.1) I can conduct short research projects to answer a question (including a self-generated question). (W.8.7) I can use several sources in my research. (W.8.7) I can generate additional research questions for further exploration. (W.8.7) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.8.4a) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5) I can conduct short research projects to answer a question (including a self-generated question). (W.8.7) I can use several sources in my research. (W.8.7) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) 	<ul style="list-style-type: none"> Mid-Unit 3: Best First Draft of “Inside Out” Poem (RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.11b) End of Unit 3 Assessment: Best First Draft of “Back Again” Poem (RI.8.1, W.8.3, W.8.4a, W.8.7, W.8.9, W.11b) Final Performance Task: Free Verse Inside Out and Back Again Poems (RI.8.1, RI.8.2, W.8.3, W.8.4, W.8.4a, W.8.5, W.8.7, W.8.9, W.11b, L.8.1, L.8.2, and L.8.6.)



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Week 8, continued		<ul style="list-style-type: none">• I can write stories, poems, and other works in response to literature I have read. (W.8.11b)• I can use correct grammar and usage when writing or speaking. (L.8.1)• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)• I can use correct capitalization, punctuation and spelling to send a clear message to my reader.(L8.2)• I can accurately use 8th grade academic vocabulary to express my ideas. (L.8.6)	



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Assessments



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Final Performance Task	<p>Free Verse Narrative Poems “Inside Out” and “Back Again”</p> <p>For the final performance task of Module 1, students will draw upon their study of the universal refugee experience to write two research-based poems that reflect the “inside out” and “back again” aspect of a refugee experience. Students will collaborate in research teams to research the experiences of refugees of a specific culture. They then will draw upon the research, as well as their study of the novel and the informational texts, to write two poems. The first, an “inside out” poem, is based on the research conducted. The second, a more creative, “back again” poem, is aligned with students’ individual interpretation of informational text, as well as their own background knowledge and experiences. The students will have the opportunity to revise, edit, and share their two poems within the classroom and with other research teams for the final performance task, which centers on NYSP12 CCSS RI.8.1, RI.8.2, W.8.3a, b, d, W.8.4, W.8.4a, W.8.5, W.8.7, W.8.9, L.8.1, L.8.2, and L.8.6.</p>
Mid-Unit 1 Assessment	<p>Getting to Know a Character: What Details in the Text Help Us Understand Ha?</p> <p>This assessment centers on standards NYSP12 ELA RL.8.1, RL.8.3, RL.8.4, W.8.9, and L.8.4a. Students will read the poem “Birthday Wishes” from the novel and answer selected-response questions to analyze the poem for the author’s word choice, tone, and meaning. Questions will include determining word meaning from context. Students then will write a paragraph in response to the following prompt: “Who is Ha? Based on this poem, “Birthday Wishes,” and one other poem you have read so far in the novel, describe Ha as a character: her traits, values, or beliefs. Write a paragraph in which you explain your current understanding of Ha, using specific evidence from the text of both poems to support your analysis.”</p>
End of Unit 1 Assessment	<p>Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text</p> <p>This assessment centers on standards NYSP12 ELA CCLS RL.8.1, RI.8.1, RL.8.4, RI.8.4, and W.8.9. For this reading and writing assessment, students will analyze how the tone of each text contributes to the overall meaning. Students will use their strongest evidence from the poem “Saigon Is Gone” from the novel and the audio text “Forgotten Ship: A Daring Rescue as Saigon Fell” to write two paragraphs in which they analyze each text in a paragraph. They will respond to the following prompt: “In this text, what is the message each author is intending to convey about the fall of Saigon? Explain how specific word choices help create a tone that contributes to the text’s meaning.”</p>



Mid-Unit 2 Assessment	<p>Analyzing an Informational Text about a Refugee Experience</p> <p>This assessment centers on NYSP12 ELA CCLS RI.8.1, RI.8.2, RI.8.3, RI.8.4, L.8.4a, and W.8.9. In this on-demand assessment, students will read an unfamiliar informational text about a refugee experience (a speech by Til Gurung, a refugee from Bhutan) and then answer a range of literal and inferential text-dependent questions. The assessment will provide questions in the form of selected-response items, a graphic organizer, and short constructed-response items. Students will cite the strongest text-based evidence to support their answers.</p>
End of Unit 2 Assessment	<p>Analysis Essay: Explain the Significance of the Novel’s Title and Its Relationship to Universal Refugee Experiences and Ha’s Character</p> <p>This assessment centers on NYSP12 ELA CCLS RL.8.1, RL.8.3, RL.8.4, RL.8.6a, RL.8.11, W.8.2d, W.8.4, W.8.5, and W.8.9. For this writing assessment, students will explain aspects of Ha’s character. They will respond to this specific prompt: “Consider the meaning of the novel’s title, <i>Inside Out & Back Again</i>. How does this title relate to the universal refugee experience of fleeing and finding home, and in what ways is Ha’s experience an example of this universal experience?” Students will choose the strongest evidence from the informational texts and the novel to construct an informational literary analysis essay.</p>
Mid-Unit 3 Assessment	<p>Best First Draft of “Inside Out” Poem</p> <p>This assessment centers on NYSP12 ELA CCLS RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.8.11b. Students use their Research Guides, which outline the research collected through their research teams, and their “Inside Out” poem graphic organizer, which has specific question prompts aligned to the creation of an “inside out” poem, to write the best first draft their “inside out” poem.</p>
End of Unit 3 Assessment	<p>Best First Draft of “Back Again” Poem</p> <p>This assessment centers on NYSP12 ELA CCLS RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.8.11b. Students draft their “back again” poem about their same fictional refugee moving to a new country, sharing the experiences that the refugee might feel in adapting and mourning while adjusting to his or her new home. As with their “inside out” poem, students use a graphic organizer to help them plan.</p>



EXPEDITIONARY
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Grade 8: Module 1

Performance Task



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Summary of Task

- For the final performance task of Module 1, students will draw upon their study of the universal refugee experience to write two research-based poems that reflect the “inside out” and “back again” aspect of a refugee experience. Students will collaborate in Research Teams to research the experiences of refugees of a specific culture. They then will draw upon the research, and their study of the novel and the informational texts to write two poems. Of the two poems, the first, an Inside Out Poem, is based on the research conducted and the second poem, a more creative Back Again Poem, is aligned with the students individual interpretation of informational text, and their own background knowledge and experiences. The students will have the opportunity to revise, edit, and share their two poems within the classroom, and with other Research Teams for the final performance task. **This task centers on NYSP12 CCSS RI.8.1, RI.8.2, W.8.3a, b, d, W.8.4, W.8.4a, W.8.5, W.8.7, W.8.9, L.8.1, L.8.2, and L.8.6.**

Format

- A well-constructed, research-based, free-verse “inside out” poem.
- A well-constructed, creative, free-verse “back again” poem.
- Both poems are to be typed, one sided, and on 8.5” x 11” paper.



Standards Assessed Through This Task

- RI.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
- W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- W.8.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.8.4a. Produce text (print or nonprint) that explores a variety of cultures and perspectives.
- W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
- W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Student-Friendly Writing Invitation/Task Description

- You are a refugee who has experienced being turned “inside out” upon fleeing home and has begun to feel like your life is “back again” as you adjust to your new country. For this performance task, you will research and write poetry to describe these experiences.

Part 1: Researching Refugees (in your research team)

- With your Research Team, use resources provided to research a specific time and place in history when people have been forced to flee because of war, religious beliefs, political beliefs, or a natural disaster. Gather the strongest evidence and accurate details about this historical situation: what caused people to flee their home country home and find a new home? Use the Research Guide to help you gather sufficient relevant information.

Part 2: Writing Free-Verse Narrative Poetry (on your own)

- Then imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety. On your own, write two free verse poems similar to Ha’s diary entries in the novel Inside Out & Back Again.

Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

Below are key criteria students must address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.

Your free-verse poems will:

- Include figurative language, sensory details and descriptive words and phrases that convey meaning and tone
- Make explicit reference to research-based historical details and information that add to the authenticity of the story
- Adhere to the conventions of standard written English
- Provide research-based historical details in the context of a realistic scene
- Align the details in both poems need to align for continuation of the story
- Maintain a consistent voice through both poems



Options For Students

- Students will learn about dangerous conditions (political, religious, or natural) that would cause a person to make the difficult decision to leave home for an uncertain future. Students will develop narrative writing skills by paying close attention to details, word choice, organization, and conventions.
- Students may be regrouped into countries of similar interest or assigned a country to research. Students may be provided research tasks to support the overall collection of complete information gathering for their poetry writing.
- Consider preselecting countries of interest, allowing fewer research texts to explore, providing texts of various structures or Lexile ranges, and/or isolating information in texts for students with IEPs or ELLs.

Options For Teachers

- Teachers may differentiate research options for students depending on their experience with the research process.
- Teachers may scaffold the writing process in stages as needed for student success. Keep in mind that the students’ best independent draft of each poem will be used as Mid-Unit and End of Unit Assessments in Unit 3.
- Consider research texts for students that offer a range of Lexile measures and structures to offer a rich variety of texts with which students may engage.
- Students may share their stories with the class, display them in the school library, or publish them on the school’s Web site.

Resources

- Research Texts: See Unit 2, Lesson 18 supporting materials for a complete list of texts students continue to work with as a part of their short research project.



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Grade 8: Module 1

Recommended Texts



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The list below includes both literary and informational texts with a range of Lexile® text measures about Vietnam and the fall of Saigon. This provides appropriate independent reading for each student to help build content knowledge about this topic. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency that the Common Core Learning Standards (CCLS) demand.

Where possible, texts in languages other than English also are provided. Texts for the Grade 8 modules are categorized into four Lexile measures that correspond to Common Core Bands: Grade 4–5 band, Grade 6 band, Grade 6–8 band, and above 8th Grade. Note, however, that Lexile(R) measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:

(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grades 2–3: 420–820L
- Grades 4–5: 740–1010L
- Grades 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 4–5 band level (740L-925L)			
<i>Last Airlift: A Vietnamese Orphan's Rescue from War</i>	Marsha Forchuk Skrypuch (author)	Informational	670
<i>All the Broken Pieces</i>	Ann E. Burg (author)	Literature	680
<i>A Million Shades of Gray</i>	Cynthia Kadohota (author)	Literature	700
<i>Cracker! The Best Dog in Vietnam</i>	Cynthia Kadohata (author)	Literature	730
<i>Why Vietnamese Immigrants Came to America</i>	Lewis K. Parker (author)	Informational	750*
<i>Noodle Pie</i>	Ruth Starke (author)	Informational	770
<i>Goodbye, Vietnam</i>	Gloria Whelan (author)	Literature	810



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 4–5 band level (740–925L)			
<i>Goodbye, Vietnam</i>	Gloria Whelan (author)	Literature	810
<i>Year of Impossible Goodbyes</i>	Sook Nyul Choi (author)	Literature	840
<i>Echoes of the White Giraffe</i>	Sook Nyul Choi (author)	Literature	870
<i>The Lotus Seed</i>	Sherry Garland (author)	Literature	880
Lexile text measures within Grade 6 band level (925L–1185L)			
<i>Escape from Saigon: How a Vietnam War Orphan Became an American Boy</i>	Andrea Warren (author)	Biography	930
<i>Hearts of Sorrow: Vietnamese-American Lives</i>	James Freeman (author)	Informational	930
<i>Vietnam Veterans Memorial</i>	Natalie M. Rosinsky (author)	Informational	940
<i>The Fall of Saigon</i>	Mary Englar (author)	Informational	940
<i>Vietnamese in America</i>	Lori Coleman (author)	Informational	940
<i>Refugees & Asylum Seekers</i>	Dave Dalton (author)	Informational	940
<i>Vietnam</i>	Charlotte Guillain (author)	Informational	950*
Lexile text measures within grade 6–8 band level (925L–1185L)			
<i>The Land I Lost: Adventures of a Boy in Vietnam</i>	Quang Nhuong Huynh (author)	Biography/Literature	1090
<i>Migration and Refugees</i>	Quang Nhuong Huynh (author)	Biography/Literature	1090
<i>Vietnamese American</i>	John F. Grabowski (author)	Informational	1100



Title	Author And Illustrator	Text Type	Lexile Measure
<i>When Heaven and Earth Changed Places: A Vietnamese Woman's Journey from War to Peace</i>	Le Ly Hayslip with Jay Wurts (authors)	Historical Biography	1100
<i>The Vietnam War</i>	Cath Senker (author)	Informational	1110*
<i>Water Buffalo Days: Growing up in Vietnam</i>	Quang Nhuong Huynh (author)	Literature	1120
<i>Refugees</i>	Clarissa Aykroyd (author)	Informational	1150
Lexile text measures above band level (over 1185L)			
<i>10,000 Days of Thunder: A History of the Vietnam War</i>	Philip Caputo (author)	Informational	1210
<i>The Vietnamese Americans</i>	Hien Duc Do (author)	Informational	1340
<i>The Vietnamese Boat People: 1954 and 1975-1992</i>	Nghia M Vo (author)	Informational	NoLXL
<i>Boat People: Personal Stories from the Vietnamese Exodus 1975-1996</i>	Carina Hoang (editor)	Informational	NoLXL
<i>Strangers from a Different Shore: A History of Asian Americans</i>	Ronald Takaki (author)	Informational	No LXL (AD)
<i>Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival</i>	Mary Terrell Cargill and Jade Quang Huynh (editors)	Biography	NoLXL (AD)
<i>The Vietnamese</i>	Michelle Houle (author)	Informational	NoLXL (YA)
<i>Weeping Under This Same Moon</i>	Jana Laiz (author)	Literature	NoLXL (YA)

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* This book must be ordered through this website: <http://waterforsudan.squarespace.com/wfss-childrens-book/>



EXPEDITIONARY
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Grade 8: Module 1: Unit 1

Overview



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Unit 1: Building Background Knowledge: War Coming Close to Home

In this first unit, students will build their close reading skills as they consider the crisis of war coming close to home. They begin the novel *Inside Out & Back Again*, by Thanhha Lai, focusing on how critical incidents reveal the dynamic nature of Ha, the main character, whose Vietnamese family is deciding whether to flee during the fall of Saigon. The novel is poignantly told in diary entries in the form of short free-verse poems. Students will consider how text structure, figurative language, and specific word choice contribute to a text's meaning as they closely read selected poems. Their study of the novel is paired with reading a rich informational article, "The Vietnam Wars," which gives students key background knowledge about the history of war in Vietnam. Students build their skills using context clues, and also begin the routine of "QuickWrites," receiving explicit instruction and then

practicing writing strong paragraphs in which they effectively cite and analyze text. For their Mid-Unit Assessment, students will analyze how key incidents in the novel reveal Ha's character. In the second half of the unit, students continue to read the novel paired with informational text, as they focus in on critical incidents the character experiences leading up to the fall of Saigon. Students begin to more carefully examine how word choice and tone contribute to the meaning of both informational text and specific poems in the novel. For their End of Unit Assessment, students write two strong paragraphs in which they analyze the word choice, tone, and meaning of two texts (an informational audio text and a poem from the novel).

Guiding Questions And Big Ideas

- **What is home?**
- **How do critical incidents reveal character?**
- *Critical incidents reveal a character's dynamic nature.*
- *Authors use specific word choice to create tone and enhance meaning.*

Mid-Unit 1 Assessment

Getting to Know a Character: What Details in the Text Help Us Understand Ha?

This assessment centers on standards NYSP12 ELA RL.8.1, RL.8.3, RL.8.4, W.8.9, and L.8.4a. Students will read the poem "Birthday Wishes" from the novel and answer selected-response questions to analyze the poem for the author's word choice, tone, and meaning. Questions will include determining word meaning from context. Students then will write a paragraph in response to the following prompt: "Who is Ha? Based on this poem, "Birthday Wishes," and one other poem you have read so far in the novel, describe Ha as a character: her traits, values, or beliefs. Write a paragraph in which you explain your current understanding of Ha, using specific evidence from the text of both poems to support your analysis."



End of Unit 1 Assessment

Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text

This assessment centers on standards NYSP12 ELA CCLS RL.8.1, RI.8.1, RL.8.4, RI.8.4, and W.8.9. For this reading and writing assessment, students will analyze how the tone of each text contributes to the overall meaning. Students will use their strongest evidence from the poem “Saigon Is Gone” from the novel and the audio text “Forgotten Ship: A Daring Rescue as Saigon Fell” to write two paragraphs in which they analyze each text in a paragraph. They will respond to the following prompt: “In this text, what is the message each author is intending to convey about the fall of Saigon? Explain how specific word choices help create a tone that contributes to the text’s meaning.”

Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies content. These intentional connections are described below.

NYS Social Studies Core Curriculum

Social Studies Themes in Context:

Individual Development and Cultural Identity

- Role of social, political, and cultural interactions in the development of identity
- Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences
- Development, Movement, and Interaction of Cultures
- Role of diversity within and among cultures

Central Texts

1. Thanhha Lai, *Inside Out & Back Again* (New York: HarperCollins, 2011), ISBN: 978-0-061-96278-3. (Students will read Part 1 during the first unit.)
2. Tod Olson, “The Vietnam Wars,” *Scholastic*, February 24, 1995, 16–20.
3. Joseph Shapiro and Sandra Bartlett, “Forgotten Ship: A Daring Rescue as Saigon Fell,” transcript, National Public Radio, August 31, 2010.



This unit is approximately 2.5 weeks or 14 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Making Inferences: The Fall of Saigon	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can support my inferences with evidence from text. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> Careful listening to students' inferences Observation of student participation 	<ul style="list-style-type: none"> Cold Call protocol Turn and Talk protocol
Lesson 2	Launching the Novel: Character Analysis of Ha	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can use a variety of strategies to determine the meaning of unknown words or phrases (L.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues (SL.8.1) 	<ul style="list-style-type: none"> I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>. I can cite evidence from the novel to explain how incidents reveal aspects of Ha's character. I can use context clues to figure out word meanings. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> Answers to text-Dependent questions Students' notes: "Who Is Ha?" 	<ul style="list-style-type: none"> Things Close Readers Do Numbered Heads Together protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Inferring about Character: Close Reading of the Poem “Inside Out” and Introducing QuickWrites	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can use a variety of strategies to determine the meaning of unknown words or phrases (L.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>. I can cite evidence from the novel to explain how incidents reveal aspects of Ha’s character. I can use context clues to figure out word meanings. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> Answers to text-dependent questions 	<ul style="list-style-type: none"> Things Close Readers Do (added to) QuickWrite
Lesson 4	Considering a Character’s Relationship with Others: Contrasting Ha and Her Brothers	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>. I can cite evidence from the novel to explain how incidents reveal aspects of Ha’s character. I can explain how the specific word choices in the poem “Papaya Tree” create tone and help reveal meaning. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> QuickWrite 1 (from homework) “Who Is Ha?” small-group anchor charts 	<ul style="list-style-type: none"> Things Close Readers Do (added to) Who Is Ha? Think-Pair-Share protocol Chalkboard Splash protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Mid-Unit Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha?	<ul style="list-style-type: none"> I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings) (RL.8.4) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can make inferences that deepen my understanding of <i>Inside Out & Back Again</i>. I can analyze how critical incidents in the novel reveal aspects of Ha's character. I can cite evidence from the text in my writing that supports my analysis. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> QuickWrite 2 (from homework) Mid-Unit Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha? 	<ul style="list-style-type: none"> Who Is Ha? (reviewed) Gallery Walk protocol
Lesson 6	Building Background Knowledge: Guided Practice to Learn about the History of Wars in Vietnam	<ul style="list-style-type: none"> I can determine the theme or central ideas of an informational text. (RI.8.2) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can determine the central ideas in one section of the informational text 'The Vietnam Wars.' I can use context clues to determine word meanings. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> Students' questions and notes for section 1 of the text 	<ul style="list-style-type: none"> Think-Pair-Share protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Building Background Knowledge: Small-Group Work to Learn More about the History of Wars in Vietnam	<ul style="list-style-type: none"> I can determine the theme or central ideas of an informational text. (RI.8.2) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can determine the central ideas in one section of the informational text ‘The Vietnam Wars.’ I can summarize a portion of an informational text about the Vietnam war. I can use context clues to determine word meanings. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> Students’ questions and notes for their assigned section of the text 	<ul style="list-style-type: none"> Things Close Readers Do (added to) Jigsaw protocol
Lesson 8	Development of the Plot: Impending Danger and Turmoil	<ul style="list-style-type: none"> I can analyze the development central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) 	<ul style="list-style-type: none"> I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>. I can cite evidence from the text to explain how the central idea develops over the course of the plot of <i>Inside Out & Back Again</i>. I can cite evidence from the text to analyze how various sections of the novel reveal aspects of Ha’s character. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> QuickWrite 3 (from homework) Oral responses to text-dependent questions Double Arrow graphic organizer Exit ticket 	<ul style="list-style-type: none"> Numbered Heads Together protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Building Background Knowledge: Vietnam as a “Battleground in a Larger Struggle”	<ul style="list-style-type: none"> I can determine the central idea of an informational text. (RI.8.2) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) I can analyze the impact of word choice on meaning and tone in informational text. (RI.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can determine the central idea of two key paragraphs of “The Vietnam Wars.” I can explain how Vietnam was a “battleground in a much larger struggle.” I can use context clues to determine word meanings. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> QuickWrite 4 (from homework) Students’ annotated texts 	
Lesson 10	Building Background Knowledge: The Impending Fall of Saigon	<ul style="list-style-type: none"> I can determine the central idea of an informational text. (RI.8.2) I can analyze the impact of word choice on meaning and tone in informational text. (RI.8.4) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can determine the central idea of the section “Doc-Lap at Last” in the informational text “The Vietnam Wars.” I can objectively summarize informational text. I can use context clues to determine word meanings. I can participate in discussions about the text with a partner, small group, and the whole class. 	<ul style="list-style-type: none"> Students’ annotated texts Three Threes in a Row note-catcher 	<ul style="list-style-type: none"> Three Threes in a Row protocol
Lesson 11	Character Analysis: How Do Personal Possessions Reveal Aspects of Characters?	<ul style="list-style-type: none"> I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>. I can cite evidence from the poems “Choice” and “Left Behind” to explain how this incident reveals aspects of Ha and her family members. I can participate in discussions about the text with a partner, small group, and whole class. 	<ul style="list-style-type: none"> QuickWrite 5 (from homework) Students’ annotated text Write-Pair-Share Jigsaw recording form 	<ul style="list-style-type: none"> Jigsaw protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	Examining How Word Choice Contributes to Tone and Meaning: Close Reading of “Wet and Crying”	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze the impact of word choice on meaning and tone. (RL.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>. I can explain how nuances in word meanings contribute to the overall tone of the poem. I can participate in discussions about the text with a partner, small group, and whole class. 	<ul style="list-style-type: none"> QuickWrite 6 (from homework) Write-Pair-Share note-catcher with text-dependent questions 	<ul style="list-style-type: none"> Things Close Readers Do (added to) Write-Pair-Share protocol
Lesson 13	Comparing Meaning and Tone: The Fall of Saigon in Fiction and Informational Text	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary and informational text. (RL.8.1 and RI.8.1) I can analyze the impact of word choice on meaning and tone. (RL.8.4 and RI.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>. I can cite evidence from the poem “Saigon Is Gone” to explain the fall of Saigon and the emotional impact of this news on Ha and the other characters in the novel. I can analyze the word choices of two texts about the fall of Saigon and describe how that word choice contributes to the tone and meaning of each text. I can participate in discussions about the text with a partner, small group, and whole class. 	<ul style="list-style-type: none"> QuickWrite 7 (from homework) Word Choice, Tone, and Meaning note-catcher 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 14	End of Unit Assessment: How Word Choice Contributes to Tone and Meaning	<ul style="list-style-type: none">• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1 and RI.8.1)• I can analyze the impact of word choice on meaning and tone. (RL.8.4 and RI.8.4)• I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)	<ul style="list-style-type: none">• I can analyze how the word choice in both informational and literary texts affects the meaning and tone.• I can cite evidence from text to support analysis of literary and informational text.	<ul style="list-style-type: none">• End of Unit 1 Assessment	<ul style="list-style-type: none">• Things Close Readers Do (reviewed)



Optional: Experts, Fieldwork, And Service

Experts

- Invite experts to speak to the class about the history of Vietnam, the Vietnam War, or the fall of Saigon.
- Locate refugees from Vietnam to come and answer the questions students generate.

Fieldwork

- N/A

Service

- Coordinate a local refugee center to inquire about service opportunities

Optional: Extensions

- Social Studies teachers may complement this unit with a focus on similar Guiding Questions, which were developed from the NYS Social Studies Core Curriculum; see Guiding Questions above.

Preparation and Materials

- Students keep class notes in a journal. This could be a composition notebook or one section of a binder.
- Throughout this module, students will need a folder to collect and store all teacher-provided tote-catchers, text-dependent question handouts, and graphic organizers.
- Teachers are encouraged to keep a model journal alongside students, in order to model note-taking and QuickWrites.
- Teachers also are encouraged to “test drive” each Quick Write in advance. See teaching note in Lesson 4.



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Grade 8: Module 1: Unit 1: Lesson 1

Making Inferences: The Fall of Saigon



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

I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)

I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can support my inferences with evidence from text.
- I can participate in discussions about the text with a partner, small group, and the whole class.

Ongoing Assessment

- Careful listening to students' inferences
- Observation of student participation

Agenda

1. Opening
 - A. Review Learning Targets (5 minutes)
2. Work Time
 - A. Gallery Walk/Inferences (10 minutes)
 - B. "Mix and Mingle" and Thinking about Details (15 minutes)
 - C. Connecting Details and Inferences to Guiding Questions (10 minutes)
3. Closing and Assessment
 - A. Exit Ticket (5 minutes)
4. Homework
 - A. None

Teaching Notes

- This first lesson is designed as an inquiry-based approach to "hook" students into the first unit of Module 1 through pictures, a text-based activity, and a read-aloud. Do not use this lesson to "give away" the first unit (i.e., do not tell them they are going to read a novel that starts with this particular historical event). Instead focus on the skill of inferring, helping students to understand how their background knowledge helps them make sense of things not directly stated in the text. It is fine at this point if the details are not "adding up" for students; in coming lessons, and throughout the module, they will circle back to many of the ideas that they are initially exposed to in this lesson.
- Preview the slide show of pictures from The New York Times of the fall of Saigon (see link in supporting materials), and prepare specific images from this slide show for the Gallery Walk protocol. Be sure to remove the captions: the purpose of this opening activity is simply to pique students' interest and get them to "notice" and "wonder" about the images themselves.
- This lesson intentionally includes just short excerpts from the full article "Panic Rises in Saigon but the Exits Are Few." Students do not read the whole text in this lesson. They will read this entire article several weeks from now, during Unit 2. For teacher reference only, read the full text for more background information (see Unit 2, Lesson 3, supporting materials).
- Remember that it is fine, during this engagement lesson, if students have lots of questions: that is part of the goal! If students ask for more details, it's a perfect time to say, "Those are great questions!"
- Prepare "sentence strips" (see directions in supporting materials).



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• This lesson involves two activities in which students are moving around the room to think and talk with peers. Reinforce expectations throughout, and provide specific positive feedback as students begin these informal collaborative routines.• Review: Gallery Walk protocol (Appendix 1).• Note that time is spent deconstructing the learning targets with students at the beginning of this lesson. This gives students a clear vision for what learning will focus on for each lesson. This research-based strategy supports struggling learners the most. Using learning targets is also an effective way to teach academic vocabulary.• This lesson introduces strategies that will be used throughout the modules to promote student engagement, collaboration, and self-assessment. Review: Cold Call and Turn and Talk (Appendix).

Lesson Vocabulary	Materials
inference (n), infer (v), determine, panic, desperately, quantities, clashes, hasty, poignant, affidavits, consulate	<ul style="list-style-type: none">• I Notice/I Wonder Note-catcher (one per student)• Photographs (without captions) mounted and posted for Gallery Walk. From the New York Times slide show: http://www.nytimes.com/learning/general/specials/saigon/110599saigon-pix.1.html• Sentence strips from “Panic Rises in Saigon but the Exits Are Few” (two strips per student; see directions in supporting materials)• Module Guiding Questions (one to display or post on chart or SmartBoard)• Lined paper for exit ticket (one per student)• Examples of Nonlinguistic Representations of Learning Target Vocabulary (for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• This might be the first time students have heard of learning targets. Explain that targets help them understand the specific learning and thinking that a lesson is designed to help them develop. Tell students that you will be sharing targets with them regularly, assessing whether they have met the targets and asking them to self-assess their progress toward targets.• Read the day's targets aloud to students. Pay particular attention to the word <i>inference</i>.• Explain that an inference is a thought process a reader makes to understand the meaning of text, or even an image. When you <i>infer</i>, you pay attention to the details in front of you, and you use other information (from the text, or your background knowledge) to mentally fill in the gaps between the details that are actually said or shown, and what the author expects the reader to understand.• Tell students that today's work will require them to make inferences based on both images and text.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, but helps challenged learners the most. Post the learning targets where all students can see them.• Careful attention to learning targets engages students in learning, supports their learning, and helps hold students accountable for learning.• Discussing and clarifying the language of learning targets helps build academic vocabulary.• ELLs in making connections with vocabulary. These symbols can be used throughout the year. Specifically, these can be used in directions and learning targets. (See supporting materials for examples of possible nonlinguistic symbols for common learning targets, including a few used in this specific lesson.)



Work Time	Meeting Students' Needs
<p>A. Gallery Walk/Inferences (10 minutes)</p> <ul style="list-style-type: none">• Display and distribute the Notice/Wonder note-catcher and explain the process for the Gallery Walk protocol:<ol style="list-style-type: none">1. In a moment, they will get to examine several photographs that are posted throughout the room (or along the hallway outside the classroom).2. At each photograph, they should pause and capture specific details that they notice (i.e., “Woman is crying,” “They are holding on to back of helicopter”), and the things that they wonder about (“I wonder why they are sad?” “What are they getting away from?” “When was this?”).3. They will have just a minute at each picture, and that they might not get to all of the pictures.• You might need to coach your students about your expectations for safe movement, and for quiet voices during this work period. (Ex: “As you move from photograph to photograph, there is no need to engage in side conversations. I expect ‘zero’ voice levels during this time. Also, please move carefully, taking care not to bump into one another.”)• Ask them to begin. Use a timer set to 5 minutes to keep students focused on the gallery. As students complete this activity, circulate to observe and support as needed. You might notice that they are making inferences (i.e., “it’s a war” or “the people are escaping”). This is ideal as it provides the basis for the follow-up conversation.• Once students have observed the gallery for 5 minutes, ask them to return to their seats.• Cold call on several students to share what they “noticed” and “wondered.” Once an inference comes up, probe the students about why they said what they said (i.e., “You said you saw a war. What specifically did you see that made you think there is a war?” “You used your background knowledge to make an inference that there was a war. No picture has the word ‘war’ in it, does it?”).• Clarify for students that when they use their background knowledge to add meaning to a picture or text, they are making inferences.	<ul style="list-style-type: none">• Some students may benefit from a more structured Notice/Wonder graphic organizer. You might add sentence stems matched to specific pictures.• The use of a visible timer will keep students focused on the work at hand.



Work Time (continued)	Meeting Students' Needs
<p>B. “Mix and Mingle” and Thinking about Details (15 minutes)</p> <ul style="list-style-type: none">• Tell students that the next activity will give them additional information. It may lead them to confirm some of their inferences, revise them, or simply add more details to help them keep making sense of what they saw.• Give each student two sentence strips from “Panic Rises in Saigon but the Exits Are Few.” Ask students to read their own sentence strips silently to themselves. Give them 2 minutes or so to do this.• Ask them to turn and talk to someone close by and say what their strips are about.• Ask the class,<ul style="list-style-type: none">* “Do you feel like you have the whole story of what is happening in the pictures from these sentence strips?” Students likely will say no.• Tell them that their classmates have different strips from them, and that by mingling and comparing strips, they might be able to collect more information about what is happening in the pictures.• If needed, reinforce your expectations for movement and noise while they work on the next activity. Give directions:<ol style="list-style-type: none">1. Quietly wander for 5 minutes, reading one another’s strips. Look for peers who have strips with different pieces of information from yours.2. Gather together in groups of 3–4, so as a group you have 8–10 different pieces of information that might fit together to tell more of the story about what is happening in the pictures in the Gallery Walk.• Begin the mingle. Set a visible timer for 5 minutes, so students know how long they have for this activity.• Circulate to observe and support as needed. Be sure students are finding peers with different sentence strips from their own.• Then refocus students whole group. Ask them to quickly select an area of the classroom in which to sit with the 3–4 other people they found who had additional information. Ask students to “huddle up” around a desk so that they can talk quietly to one another.• Ask the groups to take 5 minutes to arrange their strips in an order they think make sense. Tell them that there is no “right answer.” They are simply thinking about how all these details might fit together. They should end up with a series of strips that they could explain to someone else: Why did you put the strips in the order you did? Emphasize to students that it is fine if they have more questions than answers at this point.• After 5 minutes, refocus students whole group. Ask them to stay in their same groups, and now discuss the following question:	<ul style="list-style-type: none">• Some students may benefit from having only one strip to read and/or being guided to a specific place in the room to meet up with their group rather than mingling. If this is the case, add “Meet your group at XXX” to the strips of those students.• Some students might benefit from having a “master copy” of the strips in the right order of the article rather than rearranging while they listen. These students can be told to listen to the read-aloud and to “check” each strip as it is read.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> * “Based on the pictures and sentence strips, what can you <i>infer</i> has happened?” • Cold call on a few students to offer their group’s inferences. Follow up by asking, <ul style="list-style-type: none"> * “What specific evidence do you have to back up that inference?” • Encourage students to use specific details from the sentence strips to support their answers. <p><i>Note: It is fine, even good, if students are somewhat unclear at this point and have many questions about what they have read. Tell students that they will have many opportunities to get their questions answered over the coming weeks.</i></p>	
<p>C. Connecting Details and Inferences to Guiding Questions (10 minutes)</p> <ul style="list-style-type: none"> • Build on students’ inferences to begin to frame the first two Guiding Questions for this module. <ul style="list-style-type: none"> – For example, many students likely inferred that there was a war going on, and that people had to flee. Point out that often during wars, people have to leave their home. One question they will be thinking about throughout this module is, “What is home?” – For example, many students likely noticed the emotional intensity described in many of the sentence strips (“panic,” “suicide,” etc.) and may have commented that this must have been very intense for the people involved. Connect this to the second Guiding Question: “How do critical incidents reveal character?” Tell students that throughout the module, they will keep thinking about how the events around us affect who we are. • Share the Module Guiding Questions on a chart or your SmartBoard. Tell students that they will keep coming back to these questions as they read more. • Give students 2 minutes to reread their quotes in their group and identify any that they can connect to the idea of home or showing or revealing character. • Cold call on students to respond. Students may suggest ideas like, “Home is a place you hate to leave. Home is where your family is.” • Potentially students may also say, “When things get really hard, you show your character” or “Character is who you are even in a terrible time.” • Remind students that they will keep coming back to these big questions. 	<ul style="list-style-type: none"> • Some students may benefit from being explicitly told which strips to look at when discussing questions.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">Ask students to use a piece of lined paper and write:<ol style="list-style-type: none">One inference you made today.A question that you hope to have answered in the coming weeks.	<ul style="list-style-type: none">Students will benefit from you carefully reading these exit tickets and making reference to their questions as you move through the unit. You might even consider making a chart of the questions, either on chart paper or on your SmartBoard that you can refer to regularly. This validates and reinforces students' thinking/learning.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">None. <p><i>Notes: Review students' exit tickets to gauge their initial understanding of the topic, and to identify patterns in students' questions that you can informally weave in to upcoming lessons.</i></p>	



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Grade 8: Module 1: Unit 1: Lesson 1

Supporting Materials



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I notice ...	I wonder ...



Teacher Directions: Make copies of these sentence strips for your class. Cut the sentences into strips; make enough strips so each student has two different sentences.

Panic [an outbreak of fear] is clearly visible in Saigon now as thousands of Vietnamese try desperately to find ways to flee their country.



There are few exits left, and most involve knowing or working for Americans.



Still others, trying to get a seat aboard one of the planes, offered everything they had.



Others, not so lucky, rushed to drug stores to buy quantities [large amounts] of sleeping pills and tranquilizers, with which they could commit suicide if the worst came to pass.



“Please take care of my son,” he wrote. “Quan is the last drop of blood in our family. If you have time, pray for us.”



...reports of military clashes [armed fights] on the edge of the city and...new rumors about what the Communists will do when they take control.



Some Vietnamese stopped Americans they had never seen before and pleaded for the affidavits [written pledge] of support required for visas



from the United States Consulate [office of someone who is in another country protecting the interests of citizens living in a foreign land].



The hasty [quick] departures of so many after three decades of war were accompanied by poignant [emotional] scenes.



When he found out that she and other members of his family had indeed left, he began to weep.





- What is home?
- How do critical incidents reveal character?
- What common themes unify the refugee experience?
- How can we tell powerful stories about people's experiences?



GRADE 8: MODULE 1: UNIT 1: LESSON 1
Examples of Nonlinguistic Representations of
Learning Target Vocabulary
(For Teacher Reference)



Record



Notice



Explain



Wondering



Discuss

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Grade 8: Module 1: Unit 1: Lesson 2

Launching the Novel: Character Analysis of Ha



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

- I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can use a variety of strategies to determine the meaning of unknown words or phrases (L.8.4)
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues (SL.8.1)

Supporting Learning Targets

- I can make inferences to deepen my understanding of *Inside Out & Back Again*.
- I can cite evidence from the novel to explain how incidents reveal aspects of Ha's character.
- I can use context clues to figure out word meanings.
- I can participate in discussions about the text with a partner, small group, and the whole class.

Ongoing Assessment

- Answers to text-dependent questions
- Students' notes: "Who Is Ha?"



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Orienting to the Novel's Text Structure (10 minutes)Review Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Introduce "Things Close Readers Do" Using "1975: Year of the Cat" (15 minutes)Answering Text-Dependent Questions: "1975: Year of the Cat" (10 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief: Adding to Our "Things Close Readers Do" Anchor Chart (5 minutes)Homework<ol style="list-style-type: none">Reread "1975: Year of the Cat," add to notes, and read pages 4–9 for gist	<ul style="list-style-type: none">This lesson introduces strategies that will be used throughout the modules to promote student engagement, collaboration, and self-assessment. Review: Cold Call, Turn and Talk, and Fist to Five (Appendix).This lesson also includes a structure called Numbered Heads Together: When grouping students in groups of four, assign each student in the group a number from 1 to 4. Numbering students in the group makes it quick and easy to assign group roles such as note taker, presenter, timekeeper, or facilitator and to quickly "cold call" on students.Throughout this unit, students work in small groups suitable for cooperative learning structures. Use heterogeneous groups in this first unit to intentionally support struggling readers and ELLs. Determine groups ahead of time.In this lesson, students are introduced to the concept of "close reading" and begin to build a class anchor chart titled "Things Close Readers Do." Throughout this unit, students add to their practices of close reading and conduct close readings of a more complex text with continued support and feedback from the teacher. They revisit and add to this chart.Students are introduced to one initial way to approach a complex text: to read for the "gist": an initial sense of what a text is mostly about. This lays a strong foundation for students to build close reading skills. Students jot gist statements in their journal, on a sticky note, or in the margins of their texts. In subsequent lessons, and with more difficult texts, students add to their repertoire of close reading practices as they pay close attention to details in the text, and ask or answer text-dependent questions that help them deepen their understanding beyond the gist. This skill was introduced in Lesson 1 as students looked at images. Here, it is reinforced when analyzing text. This skill is emphasized through this unit. Clarify for students that "getting the gist" is preliminary and often tentative – not nearly as formal as determining the main idea.Encourage students to use a journal to take notes in class about the novel. Help students understand the importance of ongoing note-taking: they will refer to their notes during QuickWrites and unit assessments.Post the learning targets where all students can see them. Using learning targets is an effective way to teach academic vocabulary.In advance, preview the Unit 1 Recommended Texts lists (a separate document). Lesson 4 includes time to share this list of texts with students.



Lesson Vocabulary	Materials
free verse poetry, stanza, cite evidence, incidents, meaning, tone, gist; lunar, glutinous, foretells (1)	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Journals (one per student; see teaching note above; used throughout module) • Things Close Readers Do anchor chart (new; teacher-created) • Document camera, Smartboard, and/or chart paper • Teacher journal for modeling • Model note-taking (for teacher reference) • Fist to Five chart (for teacher reference or to display)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Orienting to the Novel's Text Structure (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to gather in small heterogeneous groups of 3–4 students (see teaching note). Give each student a number to allow for Numbered Heads Together responses (see Appendix). • Once students are in their groups, explain that you will be calling on specific “numbers” to share their thinking of the group. For example, if you ask “number 2s” to respond, each person in the class who has been assigned number 2 will speak for his/her group. Tell students that this strategy will help the class be sure that a variety of students respond to questions, rather than just a select few. • Tell students that yesterday, they looked at images and read some details about the topic of the module. Today they will begin their study of a novel called <i>Inside Out & Back Again</i> that relates to what they saw and read. • Do not distribute it yet, or provide much background about the book at this point. Instead, simply orient students to the novel by reading the following quote from the book: “No one would believe me, but at times I would prefer wartime in Saigon over peacetime in Alabama” (page 195). Ask the students, <ul style="list-style-type: none"> * “Based on what you saw and read yesterday, what do you think might have to happen to a little girl to make her say that she would prefer war at home in Saigon (Vietnam) to peace in Alabama (the United States)?” • Allow students time to discuss this question in small groups as you distribute <i>Inside Out & Back Again</i> to each student. Ask the number 4s in each group to share their group's ideas. 	<ul style="list-style-type: none"> • Mixed-ability grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. Determine these groups ahead of time. • Share or ask students to set small group norms to increase the efficacy of group work. Encourage students to be attentive listeners, to ask questions that are sincere and relevant, and to offer meaningful and relevant ideas to the group discussion.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to browse through the pages of the novel. Ask students to consider these questions one at a time, using a Turn and Talk strategy to think and then discuss with a partner: <ul style="list-style-type: none"> * “What do you notice about how this novel is written?” * “How is it like other novels you have read?” * “How is it different?” • Students discuss these questions with a partner. Listen for students to recognize that the novel isn’t written in a prose form that they are used to. Ideally, they will notice the dated poems. • Explain that this is a novel of diary entries, and each entry is written in short, <i>free verse poetry</i>. Free verse poetry is poetry that doesn’t use a regular rhythm or rhyming pattern. It does, however, look like a poem with the layout and line breaks. Briefly review the word <i>stanza</i>: a group of lines that form the smaller chunks of a poem. 	<ul style="list-style-type: none"> • Consider posting the quote from the novel on a chart, or by using a Smartboard.
<p>B. Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Have learning targets posted for review. Remind students that learning targets allow them to know the focus of the lesson. They will always review the learning targets for the day, and check in at the end of the lesson to assess their progress, and to determine next steps. • Read the first learning target aloud to students: “I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>.” Review the term <i>inferences</i> (determining meaning based on things not directly stated in the text). Point out to students that they were inferring yesterday based on the images they looked at and the sentence strips they read. When we infer, we use specific information in the text, combined with our background knowledge and/or what the text said earlier to understand incidents, characters, and theme. <i>Inside Out & Back Again</i> leaves many things not directly stated, and will require many inferences. Tell students they will have lots of support and practice with this skill. • Read the second target aloud: “I can cite evidence from the novel to explain how incidents reveal aspects of Ha’s character as she is shaped by war.” Discuss the phrase <i>cite evidence</i>. Students may be familiar with this from previous grades. Explain to students that this means they will need to prove what they believe the novel is saying by quoting accurately with words, phrases, and details from the novel. • Read the last two learning targets aloud: “I can use context clues to figure out word meanings,” and “I can participate in discussions about the text with a partner, small group, and the whole class.” 	<ul style="list-style-type: none"> • Consider providing nonlinguistic symbols (e.g., two people talking for <i>discuss</i>, a pen for <i>record</i>, a magnifying glass for <i>details</i>, a light bulb for <i>main idea</i>) to assist



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Explain that citing evidence and understanding new vocabulary, and the meaning of challenging texts, requires a lot of thinking and talking with others. Students will be pairing up for Turn and Talk moments, as well as thinking and discussing the text in small groups. Remind students to be respectful to others by listening to what others have to say, asking polite questions to clarify understanding, and participating in the discussions by offering thoughtful ideas and questions. 	
Work Time	Meeting Students' Needs
<p>A. Introduce “Things Close Readers Do” Using “1975: Year of the Cat” (15 minutes)</p> <ul style="list-style-type: none"> Distribute the text Inside Out & Back Again. Be sure students also have their journals. Tell the students, “Today we will get started reading the novel, by taking our time and reading closely the first poem, “1975: Year of the Cat.” This may be the students’ first time reading a text with such care. Explain that this is important to do with texts, so that the reader can fully understand what the author is saying. Tell students that often readers need to reread texts multiple times to really understand and appreciate them fully. Tell students that in a moment, they will hear the first poem, “1975: Year of the Cat,” read aloud. Remind students that whenever you read aloud, they should read silently in their heads (this promotes fluency). (Note: This is a teacher, not student, read-aloud. The purpose is to promote fluency generally, and specifically for students to hear a sophisticated reader handle the free verse.) Set purpose: ask students to simply think about the <i>gist</i> of the poem—just their initial sense of what the text is mostly about. Show students the Things Close Readers Do anchor chart. Tell them that throughout this module, they will be charting important learning to help them remember it. They will add to this chart often. On the chart, write: <ul style="list-style-type: none"> * “Get the gist—get your initial sense of what the text is mostly about.” Tell students that this is just one of the many practices that help readers understand a text deeply. They will be practicing getting the gist . Reinforce that getting the gist is preliminary and tentative, and is particularly useful when text is complex. Read aloud “1975: Year of the Cat” as students look at this page and read along silently in their heads. Then ask students to turn and talk with a partner in their group: <ul style="list-style-type: none"> * “What is the gist of this poem? What is your initial sense of what it is mostly about?” Cold call on a few partnerships to share their thinking. Ask students to talk in their small groups about what they notice about the language the author is using. Ask students, <ul style="list-style-type: none"> * “What details really strike you as you read this poem? Why?” 	<ul style="list-style-type: none"> Student seating may be arranged in small heterogeneous groups, because they will be practicing paired sharing and small group discussions. Students will be reading, thinking about, and discussing the book in pairs or small groups throughout the unit. Some students may benefit from using a ruler or piece of paper to underline the lines as they are read aloud. Some students may benefit from having sentence starters to prompt discussion.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Call on the “1s” to share. It is fine to just let students “notice” at this point; they will continue to study the poem more closely.• Tell students that in a moment, they will reread this first poem independently and silently. Set purpose for them: As they read, ask them to think about this question: “What have you learned about Ha in this very first poem?”• Give students about 5 minutes to reread, just paying attention to details. They don’t have to write anything down yet. It is helpful to use a visible timer to keep students focused during this silent reading period.• Ask students to share with their group details they noticed in the text that helped them learn about Ha. Reinforce norms related to small group work as needed, particularly naming for students what you see going well (for example, when you see more talkative students inviting the quieter students into the conversation).• Tell students that in a moment, they will record in their journals a few details from the text that helped them learn about Ha. (They will continue this for homework.)• Model first (for an example, see Model note-taking in supporting materials). Using a document camera or Smartboard, orient students to the two-column note-taking chart.• Tell students that the word <i>infer</i> is a really important term: they talked about in Lesson 1 as well. Being able to infer is one key skill they will develop as readers. They will go into this in much more detail in future lessons. Briefly review this general academic vocabulary word: to infer means basically to take something from the text and combine it with something you already know in order to figure something out. They will infer from the specific details in this first poem in order to get to know Ha.• Model writing in your teacher journal to show students the types of notes one might take. Be sure to indicate that the first row was “right there” information (the text says directly that Ha is 10), whereas the others required inferring.• Then do brief, guided practice. Invite students to share the details that helped them learn about Ha. (Encourage them to say which stanza they found the detail; then take a moment so other students can locate that detail in the text). As students watch, record this information on the model journal. Probe students to move from the literal to the more inferential analysis of Ha’s character, and praise students for this higher-level analysis (e.g., if students say, “Ha is 10,” you might probe to ask, “And what can you tell about her as a 10-year-old?”).• Remind them that they will reread this poem as a part of their homework, and continue to note details. Give students time to copy the notes from this guided practice, so they have a model to support them with their homework.	<ul style="list-style-type: none">• Some students may benefit from being privately prompted before they are called upon in cold call. Although cold call is a participation technique that necessitates random calling, it is important to set a supportive tone so that the use of cold call is a positive experience for all.



Work Time	Meeting Students' Needs
<p>B. Answering Text-Dependent Questions: “1975: Year of the Cat” (10 minutes) <i>Note: in this lesson, most of the text-dependent questions are literal questions in order to check for understanding. As the unit progresses, the text-dependent questions will become more inferential in nature. Below, one inferential question is included as initial formative assessment about students’ current skill with this type of thinking.</i></p> <ul style="list-style-type: none"> Tell students that looking closely at the text to answer questions is an important skill to develop. Ask the following questions one at a time. After reading each question, give students time to think and talk with their group for two minutes. Call upon a different numbered head to respond for each question. This strategy provides the opportunity for all students to be accountable for thinking, preparing an answer, and responding. <ol style="list-style-type: none"> “Tet is a special day. When is Tet, and what two events are celebrated on Tet?” Listen for students to refer to the first stanza, and say that Tet as the first day of the <i>lunar</i> calendar. Ask students, “How can we figure out the meaning of the word <i>lunar</i>?” Students might be able to connect to lunar eclipse or other reference. If needed, explain that lunar means having to do with the moon, and a lunar calendar is a calendar that is based on the cycles of the moon (i.e., a new month begins at the start of the new moon). Listen for students to notice that both New Year’s and everyone’s birthdays are celebrated on this day. <ol style="list-style-type: none"> “How does the family celebrate Tet?” Listen for the called-upon “numbered heads” to refer to specific stanzas; reinforce this habit. Students may refer to stanza four: they must smile. Or stanza two: Ha’s family wears new clothes underneath, eats sugary lotus seeds, and eats <i>glutinous</i> rice cakes. (Ask students, “Have you heard of a word sounding like <i>glutinous</i>?” Some may have heard of gluten. Gluten refers to a protein in grains, and glutinous means gooey and sticky. Praise this kind of word-solving by reminding students they are meeting the target about using background knowledge and context to figure out word meanings.) Also listen for students to mention stanza five: no sweeping or splashing water. Ask the class, “Why must the family avoid sweeping and splashing water?” Listen for students to notice that page 1 explains it would mean they are sweeping away hope and splashing away joy. Be sure students recognize that these practices are an outgrowth of the Buddhist tradition, not just “superstitions.” <ol style="list-style-type: none"> “So, how does this special day affect the other days?” 	<ul style="list-style-type: none"> Many students will benefit from seeing the questions posted on a Smartboard or via the document camera; but be sure to reveal the questions just one at a time, so that students stay focused on the questions at hand. Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say “check back in the third paragraph on page 7.” Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for the called-upon students to notice that on page 1, the mother says how we act today foretells the whole year. Ask students, “What two words do you see in the word ‘foretells’?” Students will notice the word “fore” and “tells.” Point out that “fore” is related to the word “before”: foretell means to tell before, or to predict. When students do this kind of word work, reinforce that they are using background knowledge about words and word roots, plus context clues, to figure out new word meanings.<ol style="list-style-type: none">4. “What does the narrator (Ha) do that might bring bad luck?”• Listen for students to notice that on pages 2–3, she wakes up before her brothers, and taps her toe on the floor first.<ol style="list-style-type: none">5. “What can you infer about the narrator based on this action? In other words, what can you figure out about her, based on what you see in the text, and what you already know?”• Listen for students to comment that Ha might be brave, or stubborn, or not superstitious. Model as needed: “I know from page 2 that her mom said that her brother got to tap the floor first. But then on the bottom of the page, it says she decided to get up and tap her toe first. So she disobeyed her mother. Given that she disobeyed, I infer that she and her mother have a difficult relationship.”• Reinforce the process of inferring here—the text does not say those insights about Ha directly. But based on what the text tells us about Tet, and our background knowledge about how people usually respond to traditions, we determine some things about Ha’s character. Remind students that they will continue to practice inferring throughout the module.• Point out to students strong reading behaviors you observed—in particular, referring to the text to answer questions.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Adding to Our “Things Close Readers Do” Anchor Chart (5 minutes)</p> <ul style="list-style-type: none">• Remind students of the anchor chart, “Things Close Readers Do.” Share with students that they first read along silently for the gist as the poem “1975: Year of the Cat” was read aloud. Explain that when they reread the poem to notice character traits about Ha, and when they supported these notices with evidence from the text, they were doing something close readers do as well. Add two lines to the anchor chart:<ul style="list-style-type: none">– reread– cite evidence• Preview the homework for students (see below). Explain that each night for homework they will have a portion of reading from the novel or their own independent book.• Review the day’s learning targets with students. Explain that when they returned to the book to answer text-dependent questions, they were citing evidence and learning more about Ha as a character.• Use the Fist to Five chart and the Fist to Five strategy (see Appendix) to have students rate how they did with the first learning target. This self-assessment helps students to rate themselves on a continuum from 0 (fist), meaning far from the target, to 5 (five fingers), having solidly met the target. Ask students to indicate with their fist if they did not use the text to cite evidence, or five fingers if they consistently used the text to prove their thinking. They can choose to show one to four fingers to indicate whether their use of the text was somewhere in between.• If time permits, call on a few students to provide evidence for the rating they gave themselves.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Please reread “1975: Year of the Cat.” Add at least three more details to your notes that helped you learn about Ha. Then complete a first reading for the “gist” of pages 4–9: from the poem “Inside Out” through “Papaya Tree.” <p><i>Note: Lesson 4 includes time to share with students the list of Recommended Texts. Preview this list in advance.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 2

Supporting Materials



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Directions: these bullets are added to the chart during class, with students. Note that the first bullet is added during the Opening of the lesson, and the second and third bullets added during the Closing

- Get the gist – get your initial sense of what the text is mostly about
- Reread
- Cite evidence

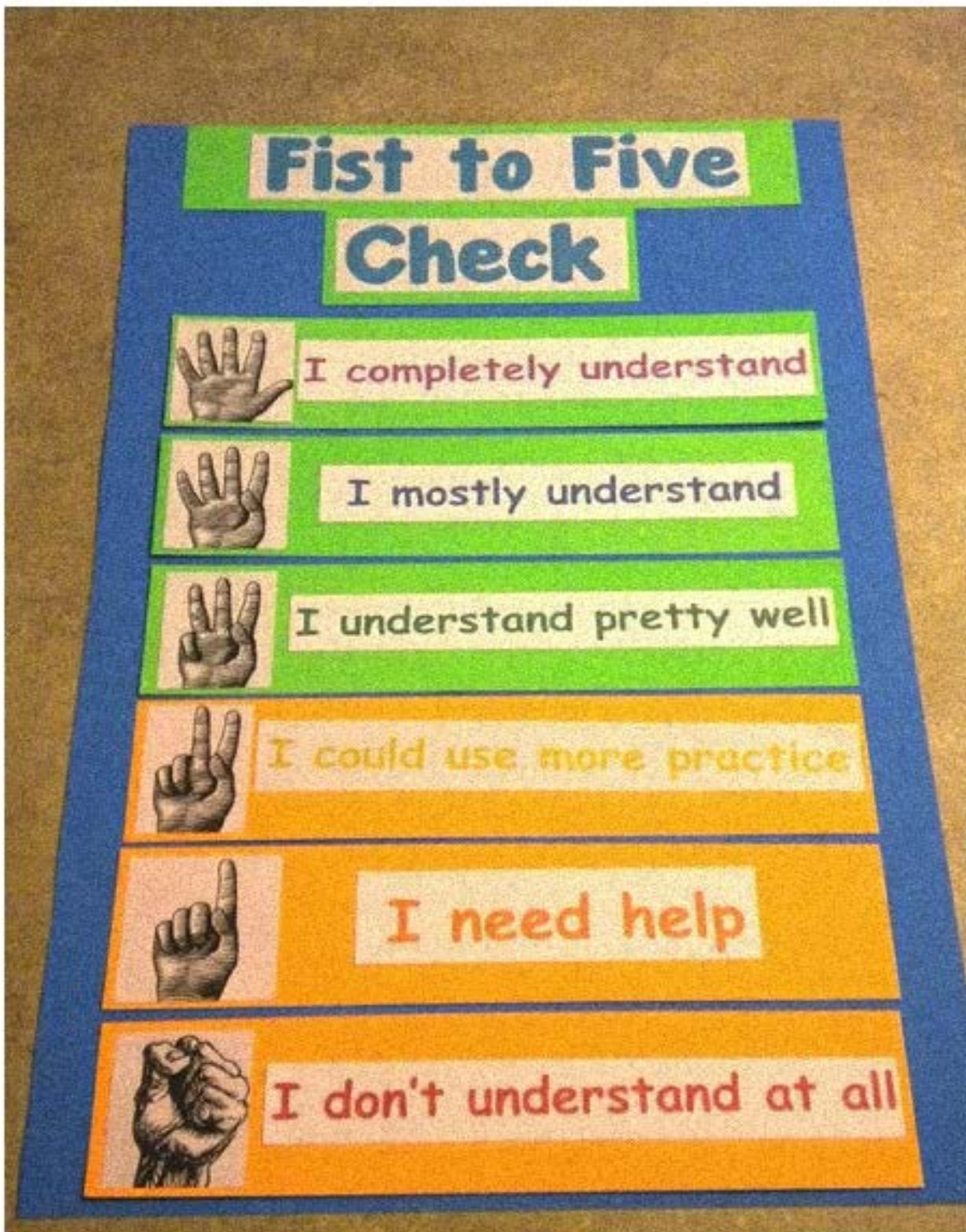


Today's Date

Who Is Ha?

(What have I learned about Ha from the novel so far?)

<i>Detail/Evidence</i> Information about Ha	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about Ha's interests, traits, values, or beliefs
"Now I am ten"	1	She is on the edge of growing up.
"Mother warns" and "Mother insisted"	1, 2	She has a mom who is pretty stern, in charge, demanding. I'm guessing Ha doesn't like this.
"But last night I pouted" and "An old, angry knot expanded in my throat."	2	Ha has a temper. (Ha doesn't say directly that she has a temper, but the reader can take the evidence from the text and combine it with his/her own background knowledge to understand her as a character.)



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EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 3

Inferring about Character: Close Reading of the Poem “Inside Out” and Introducing QuickWrites



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

I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can use a variety of strategies to determine the meaning of unknown words or phrases (L.8.4)

I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can make inferences to deepen my understanding of *Inside Out & Back Again*.
- I can cite evidence from the novel to explain how incidents reveal aspects of Ha’s character.
- I can use context clues to figure out word meanings.
- I can participate in discussions about the text with a partner, small group, and the whole class.

Ongoing Assessment

- Answers to text-dependent questions



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: The Gist Mix and Share (5 minutes) B. Review Learning Targets and Add to the Things Close Readers Do Anchor Chart (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Reading: Poem, “Inside Out” (15 minutes) B. Guided Practice: QuickWrite (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread pages 4–9 and complete QuickWrite 1 	<ul style="list-style-type: none"> • This lesson introduces a protocol that will be used throughout the modules to promote student engagement, collaboration, and self-assessment. Review the Think-Pair-Share protocol (Appendix). For this lesson, pair students of mixed abilities. • Share small-group and partnering norms to increase the efficacy of group work and working in pairs. In developmentally appropriate ways, give students specific praise when they are listening and contributing (e.g., “props to this group over here, who I heard really pushing each other to give evidence”). • This lesson introduces students to the routine of QuickWrites (see Work Time, Part B). In advance, prepare the QuickWrite anchor chart (see supporting materials). Note the use of the term “focus statement,” which is a more specific way of describing a topic sentence that focuses directly on the question being asked in a writing prompt. • Throughout this module, students write routinely using QuickWrites—sometimes during class, and often as a part of their homework. Based on the needs of your class, determine whether to have students do this writing in their notebooks (either as a separate section or chronologically after their various class notes), or to have students do this writing on separate sheets of paper. Review the Unit 1 overview, Unit-at-a-Glance chart, ongoing assessment column to see when and how the QuickWrites are used. (You may choose to eliminate one, but understand how this impacts the lesson openings and unit assessments. And in Unit 2, you may choose to design similar text-dependent questions to serve as QuickWrites, in order to reinforce this skill of writing strong analytical paragraphs). If you need scoring guidance in addition to the criteria on the QuickWrite anchor chart, consider using the NYS 2-point rubric to score students’ QuickWrites. • The teacher models writing a QuickWrite in front of the class. To save time, copy the model prompt in advance. • It is important for students to see this writing done “in real time,” rather than just seeing a finished model. However, students will also benefit from having a hard copy to refer to later. A basic QuickWrite model is provided (see supporting materials). If possible, type up the authentic teacher model that you do during class, and distribute it to students as well. • Post the learning targets where all students can see them.



Lesson Vocabulary	Materials
infer; predict, fate, smeared (4), foretell (1)	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Things Close Readers Do anchor chart (from Lesson 2)—today’s focus: using details to make inferences, using context clues, and talking with others • “Inside Out” text-dependent questions (one per student) • QuickWrite anchor chart (new; teacher-created; see example in supporting materials) • Document camera • Teacher journal (for modeling of a QuickWrite) • QuickWrite model (one per student and one for display; alternately, type up the “authentic” model that took place during class and distribute that) • QuickWrite 1 (one per student; for homework)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: The Gist Mix and Share (5 minutes)</p> <ul style="list-style-type: none"> • Tell students that the reading homework is important for the thinking they will do in class in the next lesson. For homework they completed a “first read” of pages 4–9 and were reading for the gist. Invite students to open their books and quickly scan pages 4–9 to refresh their thinking. • Next, tell students they are going to stand up and find another student. With this partner, they each will share the gist of the reading homework. Continue to reinforce that “gist” is just one’s initial sense of what a text is mostly about; it’s fine if it’s tentative, incomplete, or inaccurate. These poems may not seem so complex, but it’s helpful to practice getting the gist. • Give students 2 minutes to share. Use a visible timer to help students do this quickly. • Then ask students to return to their seats for a quick debrief. Ask students, <ul style="list-style-type: none"> * Was your idea of the gist the same as your partner’s? Did you remember something else as you shared and listened?” • Cold call on students to offer their insights, and explain that talking about what they are reading is an important way to deepen their understanding of a text. It is a “thing close readers do.” 	



Opening (continued)	Meeting Students’ Needs
<p>B. Review Learning Targets and Add to the Things Close Readers Do Anchor Chart (5 minutes)</p> <ul style="list-style-type: none">• Have learning targets and the Things Close Readers Do anchor chart posted (perhaps on your SmartBoard or document camera) for review. Remind students that learning targets allow them to know the learning, thinking, and skills that will be the focus of the lesson. Review the learning targets for the day and check in at the end of the lesson to assess students and to help students assess themselves.• Call on students to read the learning targets.<ul style="list-style-type: none">* “I can make inferences to deepen my understanding of Inside Out & Back Again.”• Review inferences (from Lessons 1 and 2): readers determine meaning based on things not directly stated in the text. When we infer, we use details or “clues” in the text and combine them with our background knowledge to help us understand incidents, characters, themes, etc. The text Inside Out & Back Again is deceptively simple: it leaves many things not directly stated and will require many inferences. Tell students they will continue to practice inferring in today’s lesson.<ul style="list-style-type: none">* “I can cite evidence from the novel to explain how incidents reveal aspects of Ha’s character.”• Remind students that close readers cite evidence, which means prove what they believe the novel is saying by referring directly to words, phrases, and details from the novel.• Read the last two learning targets aloud:<ul style="list-style-type: none">* “I can use context clues to figure out word meanings”* “I can participate in discussions about the text with a partner, small group, and the whole class.”• Students should recognize that these are repeats from Lesson 2.• Remind students that close reading of complex text includes citing evidence, focusing on word meanings. Talking with others often helps us understand a text more deeply. Add to the anchor chart:<ul style="list-style-type: none">* Use details from the text to make inferences* Use context clues to figure out word meanings* Talk with others about the text• Tell students that today, they will pair up for Think-Pair-Share moments. Remind students to be respectful of others by listening to what others have to say, asking questions to clarify understanding, and participating in the discussions by offering thoughtful ideas and questions.	



Work Time	Meeting Students’ Needs
<p>A. Close Reading: Poem, “Inside Out” (15 minutes)</p> <ul style="list-style-type: none"> • Pair up students of mixed abilities to work together for this lesson. • Tell students that just as they took their time reading one poem yesterday, they are going to do something similar today, reading the poem “Inside Out” closely. Distribute “Inside Out” text-dependent questions. Tell students that they will use a Think-Pair-Share protocol to answer these questions. Explain the process if it is unfamiliar to the class. This is a very simple protocol students will use often in which you will pose a question or prompt, and they will do the following: <ol style="list-style-type: none"> 1. Take a few seconds to think about the question or prompt and reread the text as necessary. Students may also write down their thinking on the handout. 2. Pair up with their partner, and take turns sharing their thinking about the question or prompt. Students may revise what they have written on the handout. 3. Share with the whole class any thoughts they had, conclusions they came to, questions they still have, etc. • Invite students to begin by rereading on their own page 4, “Inside Out.” • Ask them to then turn and talk to their partner to share the gist: <ul style="list-style-type: none"> * “What is this poem mostly about?” • Then, read the poem aloud as students look at the text and read silently in their heads. Ask them to focus on whether their initial understanding of the gist is confirmed, or whether they need to revise their thinking. Cold call a student to share the gist: briefly clarify understanding for all (i.e., “Ha says war is coming”). Tell students that it is fine if they just have a very basic understanding of the poem at this point. Part of reading closely involves rereading to deepen understanding. • Focus students on the first text-dependent question: <ol style="list-style-type: none"> 1. “How do the events in this poem connect to the first poem we read, ‘1975: Year of the Cat,’ and the title of the novel, <i>Inside Out & Back Again</i>?” • Remind them to first reread and think on their own. • Then ask them to share their thinking with their partner. Listen for students to make the connection that both the first two poems are about predicting good or bad luck for the rest of the year. Students may wonder if Ha brought bad luck on the family by being the first to rise on Tet instead of her older brother. 	<ul style="list-style-type: none"> • Heterogeneous pairing of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. This also provides more talk-time per student when the processing and thinking requires more support and collaboration. Consider pairing students within existing small groups for ease in flexing students from pairs to small groups, and vice versa. • Some students may benefit from using a ruler or piece of paper to underline the lines as they are read aloud. • Some students may benefit from having sentence starters provided during Think-Pair-Share. • Many students will benefit from seeing questions posted on Smartboards or via your document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Listen for students to refer to page 4, the first stanza(reinforce this habit of citing page number and stanza): “he predicts our lives will twist inside out.” Focus students on key words that help to link the two poems: <i>predicts</i> and <i>foretells</i>. Point out the prefix “pre,” which means “before.” And “dict” means “to say or declare.” So <i>predict</i> means to tell beforehand. Help students see the direct connection between <i>predict</i> in this poem and the synonym <i>foretell</i> (from page 1, “1975: Year of the Cat”). • Students also should notice that the poem “Inside Out” is the first of the novel’s title. Tell them that this is one way an author signals importance; they will revisit this poem later in the module. • Tell students that you will repeat this Think-Pair-Share routine with additional questions. Encourage students to return to the text to find specific evidence to help them answer each question. <ol style="list-style-type: none"> 2. “What specifically does the fortune-teller <i>predict</i> about the family’s future?” • Listen for students to refer to the first stanza, “our lives will twist inside out.” If students don’t mention it, identify the word <i>fate</i> as meaning <i>destiny</i>. The fortune-teller is predicting the family’s destiny. Point out that “fate” and “destiny” have very related meanings: both mean basically events outside of a person’s control. <ol style="list-style-type: none"> 3. “Ha lives in a war-torn country. How does she hope her life will be turned inside out?” • Listen for students to refer to the second stanza: she hopes that soldiers will no longer patrol the neighborhood, she can jump rope after dark, and she will not have to hide from danger. <ol style="list-style-type: none"> 4. “Ha knows that ‘inside out’ probably means something different. What will probably happen?” • Listen for students to refer to the very last lines on page 4: “The war is coming closer to home.” • Give specific examples of students you observed rereading and citing textual evidence. Continue to reinforce these reading practices. 	<ul style="list-style-type: none"> • Student seating may be arranged in pairs, since they will be practicing paired sharing in this lesson. Students will be reading, thinking, and discussing the book in pairs or small groups throughout the unit. • Some students may benefit from having access to “hint cards,” small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “check back in the second stanza on page 7.” • Some students may benefit from having paragraph frames as a scaffold for QuickWrites.



Work Time (continued)	Meeting Students’ Needs
<p>B. Guided Practice: QuickWrite (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that in order to help them keep track of their thinking, or think more carefully about specific sections of the text, they will often complete a QuickWrite: a short piece of written analysis about the text. Sometimes they will do this in class, and sometimes for homework. This QuickWrite also will be a good way for their teacher to know how well each student understands the novel and can connect details from the reading to a writing prompt. • Post the QuickWrite anchor chart (or use your Smartboard), which will serve as a reminder to students of the criteria for answering the QuickWrite prompts. Review the chart: <ul style="list-style-type: none"> * Have I answered the prompt completely? • Share with students that often prompts have more than one step. They need to read the prompt carefully to understand everything they are being asked to think about. <ul style="list-style-type: none"> * Does my paragraph include the following? * A focus statement * At least three pieces of specific evidence from the text * For each piece of evidence, an analysis or explanation: what does this evidence mean? * A concluding sentence • Tell students that most QuickWrite prompts will be a paragraph in length, and a well-constructed paragraph includes the sentences described above. Any time they do a QuickWrite, they will be able to use the novel, graphic organizers, note-catchers, question handout, and notes to help them. • Tell students that to help them know what a strong QuickWrite looks like, you will model for them using the document camera. In your teacher journal, date the top of the page and write: “QuickWrite Model” <ul style="list-style-type: none"> * “Based on what you have read so far in the novel, what can you infer about what will happen to Ha and her family? Be sure to use details from the text to support your answer.” • Refer students to the anchor chart to review what they must include in the QuickWrite. Students will notice that they must answer the question completely. Underline or highlight “infer about what will happen to Ha and her family” as the question they must answer. Probe to see if students can rephrase the word <i>infer</i>. Listen for students to remember that to <i>infer</i> means to use their own thinking plus clues in the text to understand the character or incidents. 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Invite students to Think-Pair-Share in response to this QuickWrite question. Probe students to use clues in the text by asking them, “Will Ha’s actions affect the family’s future?” (such as Ha’s act of disobedience to her mother on Tet, which may bring bad luck); “What might Ha’s mother’s visit to the fortune-teller have to do with the family’s future?” (the fortune-teller’s prediction of bad luck); “What does Ha’s comment that ‘the war is coming closer to home’ mean?”; and “What does the phrase ‘inside out’ usually mean? Based on what you see in the text, and what you already know about that phrase, what do you infer?”• Select the best details offered and model writing the focus statement, citing a key detail from the text and explaining the meaning and/or the importance of that detail. Repeat with two more details, again citing evidence and showing students how to explain the evidence. End with a concluding statement.• Point out that the concluding sentence just basically sums things up, saying the main points of the paragraph in a new way. Tell students that they will work more on formal conclusions when they begin to write full essays (in Unit 2).• Distribute hard copies of this QuickWrite model for students to refer to when they write their own QuickWrite response to a different question for homework.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief (5 minutes)</p> <ul style="list-style-type: none">• Preview the homework for students (see below). Remind students that each night for homework they will have a portion of reading from the novel or their own independent book.• Review the day’s learning targets with students. Explain that when they returned to the book to answer text-dependent questions, they were citing evidence and learning more about Ha as a character.• Use the Fist to Five protocol to have students rate how they did attending to the first learning target. This self-assessment helps students rate themselves on a continuum from 0 (fist), meaning far from the target, to 5 (five fingers), having solidly met the target. Ask students to indicate with their fist if they did not use the text to cite evidence, or five fingers if they consistently used the text to prove their thinking. They can choose to show one to four fingers to indicate whether their use of the text was somewhere in between.• If time permits, call on a few students to provide evidence for the rating they gave themselves.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Reread pages 4–9 of <i>Inside Out & Back Again</i> (from “Inside Out” through “Papaya Tree”).• QuickWrite 1: What kind of person is Ha? Use specific evidence from the text to write a paragraph in which you discuss one of Ha’s personality traits. A complete paragraph will include a focus statement, several pieces of textual evidence, explanations about what each piece of evidence shows us about Ha, and a concluding sentence. Use the notes you collected in your journal to help you write this paragraph.	<ul style="list-style-type: none">• The teacher may use a different structure or resource other than a journal for collecting student writing.



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Grade 8: Module 1: Unit 1: Lesson 3

Supporting Materials



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- Get the gist – get your initial sense of what the text is mostly about
- Reread
- Cite evidence
- Use details from the text to make inferences
- Use context clues to figure out word meanings
- Talk with others about the text



1. How do the events in this poem connect to the first poem we read, “1975: Year of the Cat,” and the title of the novel, *Inside Out & Back Again*?
2. What does the fortune-teller foretell about the family’s future?
3. Ha lives in a war-torn country. How does she hope her life will be turned inside out?
4. Ha knows that ‘inside out’ probably means something different. What will probably happen?



- Have I answered the prompt completely?
- Is the evidence I provided relevant and complete?
- Does my paragraph include the following?
 - A focus statement
 - At least three pieces of specific evidence from the text
 - For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - A concluding sentence

Based on what you have read so far in the novel, what can you infer about what will happen to Ha and her family? Be sure to use details from the text to support your answer.

I think that Ha’s family will have to deal with serious problems because of the war. She says that the fortune-teller “predicts our lives will twist inside out.” This means something big is going to change for them, probably not in a good way. She says “Maybe soldiers will no longer patrol our neighborhood,” but then in stanza three she says that something on the playground will be “smeared with blood.” These details about soldiers and blood make it sound really scary, like things are getting dangerous. And she says “the war is coming.” I think they are in danger.



Reread pages 4–9 of *Inside Out & Back Again*, from “Inside Out” through “Papaya Tree.”

What kind of person is Ha? Use specific evidence from the text to write a paragraph in which you discuss one of Ha’s personality traits.

You may use your text and the notes you collected in your journal or note-catchers to help you write this paragraph. A complete paragraph will meet all criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 4

Considering a Character's Relationship with Others: Contrasting Ha and Her Brothers



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

- I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can make inferences to deepen my understanding of *Inside Out & Back Again*.
- I can cite evidence from the novel to explain how incidents reveal aspects of Ha's character.
- I can explain how the specific word choices in the poem "Papaya Tree" create tone and help reveal meaning.
- I can participate in discussions about the text with a partner, small group, and the whole class.

Ongoing Assessment

- QuickWrite 1 (from homework)
- "Who Is Ha?" small-group anchor charts



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: We Learn More about Ha by How She Speaks about the Papaya Tree, and about Her Brothers (5 minutes)Review Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Rereading the Text and Answering Text-Dependent Questions: "Papaya Tree" (12 minutes)Discuss QuickWrite 1 and Create Small-Group Anchor Chart: "Who Is Ha?" (13 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief (5 minutes)Preview Unit 1 Recommended Texts List (5 minutes)Homework<ol style="list-style-type: none">Read pages 10–21 and complete QuickWrite 2	<ul style="list-style-type: none">This lesson continues to reinforce students' skills with reading closely, and continues to attune them to paying close attention to words in general, and an author's word choice in particular. Note the work with the word "critical" in Part B of the Opening; this type of work with morphology, and the meaning of words in different contexts, will be reinforced throughout these modules.Post learning targets in advance.The visual image of the papaya tree and its fruit is used to help students visualize this key symbol in the text. (See link in Materials, below.) In future lessons, students will consider the symbolic significance of the papaya tree; so do not rush this here in Lesson 4. Of course, if students' comments indicate they are ready to address symbolism, follow their lead.This lesson includes an anchor chart ("Who Is Ha?") that students will revisit throughout the module. Students' work with the chart in this lesson will anchor their initial understandings of Ha, and will serve as the initial character analysis for the module and review for the Mid-Unit Assessment in Lesson 5. Be sure to have students put their names on their charts, and that you hold on to them for use in future lessons.Prepare the T-chart as a model ahead of time. This will provide students the example they need to create their anchor charts for their initial character analysis of Ha.Review: Think-Pair-Share, Chalkboard Splash (Appendix 1).Students write routinely using QuickWrites—sometimes during class, and often as a part of their homework. Consider "test driving" each QuickWrite assignment in advance by completing it yourself. This will help you become increasingly clear about the challenges students may face in when doing QuickWrites in general, or the specific challenges of citing or explaining evidence to answer a particular QuickWrite prompt. If more than one teacher in your building is using the modules, consider comparing your writing to discuss common challenges you anticipate your students may face.



Lesson Vocabulary	Materials
cite evidence, incident, infer (review); critical, meaning, tone; papaya tree (8), flicked (8), vow, witness, (9)	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Things Close Readers Do anchor chart (begun in Lesson 2)—today's focus: noticing details, answering questions based on the text • A photo of a papaya tree, which may be found via a Google Images search • "Papaya Tree" Text-dependent questions (one per student) • Who Is Ha? anchor chart (new; teacher-created; example for teacher reference) • Chart paper for small-group anchor chart: "What Do We Know about Ha?" (one piece of chart paper per group) • Markers (five per group) • Unit 1 Recommended Texts list (separate document on EngageNY.org) • QuickWrite 2 (one per student; for homework)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: We Learn More about Ha by How She Speaks about the Papaya Tree, and about Her Brothers (5 minutes)</p> <ul style="list-style-type: none"> • Read the first stanza on page 8 of the poem "Papaya Tree": <ul style="list-style-type: none"> * "It grew from a seed/I flicked into/the back garden." • Ask students, "What is Ha referring to here?" (Ideally students will realize it is her papaya tree). • Draw students' attention to the cover illustration on their <i>Inside Out & Back Again</i> books, and ask, <ul style="list-style-type: none"> * "What images do you notice on the cover of the book?" 	<ul style="list-style-type: none"> • Students may benefit from having the stanza and question posted as "do now" while you take attendance or do other beginning of class chores. • Some students may benefit from having pictorial representations of learning targets.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Listen for student to notice a young girl, red sky, and a tree. Ask students if they can infer, based on their reading so far, what type of tree this is. Students should realize it is a papaya tree. Reinforce inferring here: "You took something from the text (in this case, the picture on the cover), and something you already knew (based on reading pages 4-9 the past few days), and put it together. Be sure that students know that a papaya tree is a tropical tree that bears the papaya fruit; clarify if needed. • Tell students that they will reread the poem "Papaya Tree" on pages 8 and 9 in order to make inferences. They will be thinking about how her description of the tree helps us learn about her, and her war-torn country. 	
<p>B. Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Have learning targets posted for review. Remind students that learning targets help students know the learning, thinking, and skills that will be the focus of the lesson, and that the learning targets will always be reviewed and checked at the end of the lesson. • Read the first two learning targets aloud to students: <ul style="list-style-type: none"> * "I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>." * "I can cite evidence from the novel to explain how incidents reveal aspects of Ha's character." • Students should recognize these targets. Ask students to turn and talk to review what it means to infer and cite evidence. Listen for students to state it means that students will need to use their background knowledge, combined with what the text says, and refer to the language in the novel to prove their thinking. • Tell students that the <i>critical incident</i> in the novel they will discuss today is about Ha's papaya tree. This <i>incident</i>, or event, is <i>critical</i> (crucial or very important) because Ha pays attention to it a lot, and writes about it several times. But we need to infer about the meaning of the papaya tree. Be sure to distinguish this meaning of the word <i>critical</i> from what this word means in other contexts students might be familiar with ("negative," for example if a friend is being "critical" of you). • Read the second target aloud: "I can explain how the specific word choices in the poem 'Papaya Tree' create tone and help reveal meaning." • Discuss the word meaning with students. Ask students to think then talk with a partner about synonyms for this word. Invite a few students to share out. Be sure students realize that meaning refers to what the text is about, and tone refers to the emotion or feeling of the text. Tone helps create meaning. Tell them that they will get smarter about seeing the connection between word choice, tone, and meaning as they continue to read the novel. 	



Work Time	Meeting Students' Needs
<p>A. Rereading the Text and Answering Text-Dependent Questions: “Papaya Tree” (12 minutes) <i>Note: remember that the symbolic significance of the papaya tree will be addressed in future lessons. Do not rush it here, but of course, follow students’ leads should their comments indicate they are ready to address symbolism.</i></p> <ul style="list-style-type: none"> • Ask students to sit in their small heterogeneous “numbered heads” groups. • Display and remind students of the Things Close Readers Do anchor chart. Invite several students to read what is on the chart, and ask for a Fist to Five to check for understanding before moving on to the rereading. • Ask students to silently reread “Papaya Tree” on pages 8 and 9. Remind them that they are reading for the gist of the poem: what is their early sense of what it is mostly about? Remind them that gist is not as formal as summarizing; it’s preliminary. • After they have read and thought, invite students to turn and talk with a partner in their group to share their thinking. Listen for students to notice that Ha has a papaya tree growing in her backyard. Her brothers have noticed the tree’s blossoms and fruit. Ha wants to be the first one to notice the papaya’s ripe fruit. • Remind them that rereading helps readers notice important details. Then reread the poem aloud, as students look at the text and read silently in their heads. • Invite students to share in their groups, <ul style="list-style-type: none"> * “What new or important details struck you after hearing the poem read aloud again?” • Encourage students to return to the text, and listen for students to notice details such as the seed is like a fish eye (“slippery/shiny/black”), or details about the size and color of the tree (“twice as tall as I stand,” “white blossom”). Point out to students that such descriptive details often help readers visualize what the writer is describing; they will be paying close attention to this type of language throughout their study of this novel, and will often reread key passages to pay particular attention to word choice. • Show students a photograph of the papaya tree and its seeds, blossom, and fruit. Ask students, “Why might the author have chosen this particular tree to focus on?” Cold call on a few students for response. Listen for students to notice that it grows in Vietnam, it has sweet fruit Ha can enjoy, etc. (Students will return to the symbolic significance of the papaya tree in future lessons.) • Share the “Papaya Tree” text-dependent questions with the students, revealing them one at a time. • Remind students that as they did in the previous lesson, they will reread, think, and then talk about these questions. Rereading and talking will help them deepen their understanding of the text. 	<ul style="list-style-type: none"> • Heterogeneous grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. This will also allow for more talk-time per student when the processing and thinking requires more support and collaboration. Consider pairing students within existing small groups for ease in flexing students from pairs to small groups, and vice versa. • Some students may benefit from using a ruler or piece of paper to underline the lines as they are read aloud. • Some students may benefit from having sentence starters provided to support their participation in group discussions.



Work Time (continued)	Meeting Students' Needs
<ol style="list-style-type: none"> 1. "How did the papaya tree begin to grow? Was the planting of the tree intentional or a careless act? How do you know this?" (Listen for students to refer to page 8, stanza 1: Ha <i>flicked</i> it into the garden.) Once students have answered, ask, "Why did the author choose the word <i>flicked</i> versus 'planted'? How do these words differ in meaning and tone?" • Give students time to reread, think, and talk in their small groups. • Then use the Numbered Heads Together strategy for whole group sharing out of the answers. • Repeat this process with the following questions: <ol style="list-style-type: none"> 2. "From youngest to oldest, Ha describes what each brother sees on the tree. What is the pattern she describes?" (Students will notice pages 8 and 9, stanzas 4-6, that first the blossom is spotted by the youngest, then the small fruit by the middle brother, and the ripened fruit is something Ha hopes to see before her oldest brother.) 3. "Ha <i>vows</i> to be the first to <i>witness</i>, or observe, the ripening of the papaya fruit. What does the word <i>vows</i> mean in this context? Where else did we read that Ha wanted to be the first at something instead of her oldest brother?" (Students may recognize <i>vows</i> from "church vows." Help them notice that in this context, it means "pledge" or "promise." But to help students begin to attend to nuances in word meaning, point out that the word <i>vow</i> is stronger than "promise"—it means a particularly strong or serious promise. • Listen for students to refer back to "1975: The Year of the Cat": Ha wanted to be the first one to touch the floor. Remind students that one "thing close readers do" is return to the text. Model rereading: Have students turn to pages 2 and 3, the last two stanzas of this poem, and notice that she was the first to touch the floor on Tet. Then refer them to page 2, the third stanza: her mother wanted the oldest son to "rise first to bless our house" and bring good luck to the family on Tet. 4. "What can you <i>infer</i> or conclude about Ha's character based on these two poems or critical incidents?" (Students may respond that Ha is competitive, jealous, a fighter, etc. Support students with this inference by guiding them with questions and prompts that encourage them to use what they know together with the clues in the text to draw conclusions about Ha.) 	<ul style="list-style-type: none"> • Many students will benefit from seeing questions posted on the Smartboard or via a document camera, but reveal questions one at a time to keep students focused on the question at hand. • Some students may benefit from having access to "hint cards," small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say "check back in the fourth stanza on page 8." • Some students may benefit from having pre-highlighted or otherwise noted details about Ha in their texts.



Work Time	Meeting Students' Needs
<p>B. Discuss QuickWrite 1 and Create Small-Group Anchor Chart: Who Is Ha? (13 minutes)</p> <ul style="list-style-type: none">• Ask students to remain in their small groups. Distribute chart paper and markers to each group, and ask them to create a Who Is Ha? anchor chart (see example in supporting materials).• Point out to them that this chart looks exactly like the notes they took about Ha in Lesson 2:<ul style="list-style-type: none">– Details/Evidence in the left-hand column– The page number in the middle– Inference/Reasoning in the right-hand column.• Ask students to sign their names on their charts in a chosen color. Tell them you will check their contributions to the chart by tracking how often each color appears.• Tell students that these charts will help them “anchor” their learning about Ha. They will revisit these charts throughout the module. Be sure students put their group members’ names on their chart.• Give students 10 minutes to create their chart. Encourage them to use their notes from Lessons 2 and 3 and QuickWrite 1 responses (from Lesson 3 homework) as well as their classwork from this lesson.• As students work on the charts, circulate to listen as needed. Probe by pushing students back to the text. Encourage and acknowledge students who are citing evidence. Continue to reinforce the small-group norms that make for effective collaboration: listening to others, asking polite clarifying questions, offering meaningful ideas, etc. Name the specific behaviors you notice students are doing that help their group to function well.• Model as needed. For example, “What have you noticed about Ha that she writes directly in her diary?” (her age, some family details, feelings toward her mother). “What are some things she writes that show you about her, but you have to think about and make an inference? For example, it says she decided to wake before dawn to touch the floor—I say this means she likes to be first, and so Ha is stubborn.”• After 10 minutes, ask students from several groups to share out one key insight from their charts. Address any significant misconceptions you overheard as students were working in their groups.• Reinforce specific instances when you saw or heard students revisit the text or cite specific textual evidence. Remind students that in future lessons, they will keep adding to these charts as they learn more about Ha.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (5 minutes)</p> <ul style="list-style-type: none">Review the “Things Close Readers Do” anchor chart, and ask students what else they can add that close readers do. Guide students to add that when they answered questions that relied on them going back into the text, they were also being close readers. Add two lines to the anchor chart:<ul style="list-style-type: none">– Notice details– Answer questions based on the textPreview the homework for students.Review the learning targets. Students learned more about Ha’s character from reading about something she cares about, the papaya tree, and her relationship with her brothers, and paid attention to word choice as they continued to practice close reading.Ask students to complete an exit ticket in which they rank themselves on a scale of 1 to 5 for each of the targets, with 5 being total mastery and 1 being “I don’t get it.” For each rating they give themselves, ask students to justify their responses with evidence.Tell students that in the next lesson, they will have an opportunity to “show what they know” about analyzing Ha’s character (on the Mid-Unit Assessment). Tell them there are no tricks to this assessment; it is very much like the thinking they have been practicing in Lessons 1–4.	
<p>B. Preview Unit 1 Recommended Texts List (5 minutes)</p> <ul style="list-style-type: none">As time permits, share with students the Unit 1 Recommended Texts list. You may wish to have some of the materials from the list to share with students (as an example of the types of texts featured on the list).	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read pages 10–21, from “TiTi Waves Goodbye” through “Two More Papayas,” and complete QuickWrite 2. <p><i>Note: Students may refer to their “Who Is Ha?” small-group anchor charts during the Mid-Unit Assessment in Lesson 5. Store the charts on a wall in the classroom if possible.</i></p>	<ul style="list-style-type: none">Some students may benefit from having paragraph frames as a scaffold for QuickWrites.



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Grade 8: Module 1: Unit 1: Lesson 4

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- Get the gist – get your initial sense of what the text is mostly about
- Reread
- Cite evidence
- Use details from the text to make inferences
- Use context clues to figure out word meanings
- Notice details
- Answer questions based on the text



1. How did the papaya tree begin to grow? Was the planting of the tree intentional or a careless act? How do you know this?

2. From youngest to oldest, Ha describes what each brother sees on the tree. What is the pattern she describes?

3. Ha vows to be the first to *witness*, or observe, the ripening of the papaya fruit. What does the word *vows* mean in this context? Where else did we read that Ha wanted to be the first at something instead of her oldest brother?

4. What can you infer or conclude about Ha’s character based on the incidents she describes in these two poems?



<i>Detail/Evidence</i> Information about Ha	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about Ha's interests, traits, values, or beliefs
"Now I am ten"	2	She is on the edge of growing up.
"Mother tells me to ignore my brothers."	6	Ha sometimes feels frustrated that she is the youngest of four children.



How is Ha's life affected by where and when she is living?

Read pages 10–21 of *Inside Out & Back Again* (from the poem “TiTi Waves Goodbye” through the poem “Two More Papayas”). How is Ha's life affected by where and when she is living? Write a complete paragraph in which you support your ideas with evidence from the text.

You may use your text and the notes you collected in your journal or note-catchers to help you write this paragraph. A complete paragraph will meet all criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - A focus statement
 - At least three pieces of specific evidence from the text
 - For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - A concluding sentence



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 5

Mid-Unit Assessment: Getting to Know a Character:
What Details in the Text Help Us Understand Ha?



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

- I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
- I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)
- I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings) (RL.8.4)
- I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)
- I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9)
- I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can make inferences that deepen my understanding of *Inside Out & Back Again*.
- I can analyze how critical incidents in the novel reveal aspects of Ha's character.
- I can cite evidence from the text in my writing that supports my analysis.
- I can participate in discussions about the text with a partner, small group, and the whole class.

Ongoing Assessment

- QuickWrite 2 (from homework)
- Mid-Unit Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha?



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Gallery Walk about “Who Is Ha?” (10 minutes)Review Learning Targets (3 minutes)Work Time<ol style="list-style-type: none">Mid-Unit 1 Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha? (30 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief (2 minutes)Homework<ol style="list-style-type: none">Read pages 22–41 and keep adding details about Ha to your notes	<ul style="list-style-type: none">In the opening of this lesson, students revisit the “Who Is Ha?” small-group anchor charts they created during Lesson 4. This helps prepare them for the upcoming assessment, by both activating their background knowledge and seeing models of how their peers are inferring about Ha based on evidence from the text.In advance: post students’ “Who Is Ha?” anchor charts around the room.Post learning targets on the board.Review: Gallery Walk (Appendix 1).This is an “open book” assessment: students will need their texts, and may use their journals, QuickWrites, and the anchor charts posted around the room.Consider the assessment data collected from this first assessment as a “baseline” for your students’ capacity to use evidence from text to support their thinking (W.8.9).For homework, students do a “first read” of pages 22–41, which they address in more depth during Lesson 8.

Lesson Vocabulary	Materials
historical fiction, evidence (review); do not preview vocabulary from the text for the assessment	<ul style="list-style-type: none">Who Is Ha? anchor chart (from Lesson 4; student-created in their small groups)Sticky notes (three per student)Markers (four per group)<i>Inside Out & Back Again</i> (book; one per student)QuickWrite model (from Lesson 3)Mid-Unit 1 Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha? (one per student)Mid-Unit 1 Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha? (Answers for Teacher Reference)2 point rubric: writing from sources/short response (for teacher reference to score students’ assessments)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Gallery Walk about “Who Is Ha?” (10 minutes)</p> <p><i>Note: Post students’ anchor charts around the classroom in advance. □</i></p> <ul style="list-style-type: none">• Show students the Who Is Ha? anchor charts that they created in their small groups during Lesson 4.• Briefly review the Gallery Walk protocol. Tell students that the purpose is to quickly see others’ thinking. Distribute sticky notes to each student. Tell students that they will look at the other charts and jot down, on their sticky notes, aspects of Ha’s character, and the evidence the other groups have used. They will then get to add these sticky notes to their own small-group charts. Encourage group members to split into two pairs, and walk with their partner pair-up to look at as many different charts as possible.• Review class norms as needed to ensure that students will be able to circulate to look at one another’s charts in a quiet and respectful manner.• Begin the Gallery Walk: give students just 5 minutes to walk around, read other groups’ charts, and jot their notes. Tell them that this thinking will help prepare them for their upcoming assessment.• Then ask students to gather with their own small group next to their own anchor chart. Ask students to share their sticky notes:<ul style="list-style-type: none">* “What new details did you gather about Ha and her situation?”• Give each group markers, and encourage them to add to their anchor chart. Specifically ask that each pair add one new piece of evidence from the text to their chart.• As students work in their small groups, circulate to listen in and give support as needed. Praise students who are actively looking back in the novel for additional details. Remind them that close readers pay attention to details as they read and think about why those details are important. Commend students for finding specific evidence from the texts to support their thinking.• Also listen for a few strong examples when students refer to specific details from the novel that reveal Ha’s character. Prepare to share these strong examples during the review of learning targets, during Opening Part B.	



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 1 Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha? (30 minutes)</p> <ul style="list-style-type: none">For the assessment, consider rearranging seats so students are not in their groups. Be sure students have the following materials:<ul style="list-style-type: none">* a pen or pencil* Inside Out & Back Again* the QuickWrite model (from Lesson 3)Distribute the Mid-Unit 1 Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha? Read the directions aloud as students read in their heads:Reassure students that they have been practicing reading the novel, and learning about Ha's character from the words and phrases the author uses. They will just be putting this learning into their own writing.Remind students of some of the reading and writing skills they have been learning that will help them on this assessment:<ul style="list-style-type: none">– Read for the gist: what is your initial sense of what the text is mostly about?– Think about the questions.– Reread the text with the questions in mind. Look for details.– Write your answers, using specific evidence from the text to support your thinking.Give students 25 minutes to complete the assessment.Students who finish early may reread earlier portions of the novel, revisit “The Vietnam Wars” article, or read in their independent reading book for this unit.Collect assessments from students. Tell them that they will keep practicing close reading and citing evidence in lessons to come.	<ul style="list-style-type: none">For this assessment, provide appropriate accommodations (i.e., extra time) for ELLs and students with special needs.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (2 minutes)</p> <ul style="list-style-type: none">Preview the homework with students.Review the learning targets with the class. Ask students how they thought they did in terms of understanding Ha's character and connecting details from the book to what they noticed. Students can respond with a Fist to Five.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Complete a first reading of pages 22–41, from “Unknown Father” through “Promises.” Keep noticing what the critical incidents and key details are helping us learn about Ha. Use your journal to record your notes. <p><i>Note: Review students' QuickWrite 2. Identify a strong example to show (at the start of Lesson 6) as an exemplar of supporting ideas with evidence from text. Seek the student's permission in advance to share his/her work. Be prepared to highlight how the author of the model uses specific details to support his or her ideas and the way this student has woven evidence into his or her paragraph.</i></p> <p><i>Review students' Mid-Unit Assessments. Provide specific feedback; time is allocated in Lesson 9 to share this feedback with students.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 5

Supporting Materials



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.....
Name:

.....
Date:

Directions:

Read “Birthday Wishes” (pages 30–31).

Think about the questions.

Reread the text with the questions in mind. Look for details.

Write your answers, using specific evidence from the text to support your thinking.

1. In the first line of the poem, Ha says, “Wishes I keep to myself.” What can you infer about Ha’s character based on this phrase?

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2. In the sixth stanza of the poem, Ha says,
“Wish Mother would stop
chiding me to stay calm,
which makes it worse.”

Part A: What do you think the word chiding means in this context?

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Part B: What evidence in the text helped you figure this out?

3. In stanza 8, Ha writes, “Wish Father would come home.” What two reasons does Ha give for this wish? Cite specific details from the text to support your answer.



4. Ha writes of seven wishes.

Part A: Based on these seven wishes, and other things you know about Ha, which of the following best describes her character?

- a. She selfishly wishes for things to make her happy.
- b. She is a complex character who wishes for both childlike and serious things.
- c. Her wishes show that she wants to please others.
- d. She is unrealistic and just wishes for impossible things.

Part B: Cite specific details from the text to support your answer in Question 4, Part A.



5. Who is Ha? Based on this poem, “Birthday Wishes,” and one other poem you have read so far in the novel, describe Ha as a character: her traits, values, or beliefs. Write a paragraph in which you explain your current understanding of Ha, using specific evidence from the text of both poems to support your analysis. You may use your journal, your book, QuickWrite 1, and the “Who Is Ha?” anchor charts posted in the room to support your answer. Be sure to indicate the title of the second poem (as well as any other poems you choose) in your response.

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence



Directions:

Read “Birthday Wishes” (pages 30–31).

Think about the questions.

Reread the text with the questions in mind. Look for details.

Write your answers, using specific evidence from the text to support your thinking.

1. In the first line of the poem, Ha says, “Wishes I keep to myself.” What can you infer about Ha’s character based on this phrase?

I infer that Ha likes to keep important thoughts and feelings to herself, and does not feel like she can share what is going on with her family. She says she keeps her “wishes” “to myself.” Later in the poem she says she wishes she could do “what boys do,” so she probably feels like she can’t talk to her brothers. And then she says she wants to let her hair grow, but “mother says” no.

2. In the sixth stanza of the poem, Ha says,
“Wish Mother would stop
chiding me to stay calm,
which makes it worse.”

Part A: What do you think the word chiding means in this context?

Telling me in a mean way, scolding.

Part B: What evidence in the text helped you figure this out?

Ha says, “I wish I could stay calm” when her brothers tease her, and then says that her mother “makes it worse,” which makes me think she feels hassled by her mother.

And she says her mother has a “permanent frown,” so I know chiding is probably something negative.



3. In stanza 8, Ha writes, “Wish Father would come home.” What two reasons does Ha give for this wish? Cite specific details from the text to support your answer.

(Note that there are several options for appropriate evidence in stanzas 8 and 9.)
The first reason she wants him to come home is so he can come to her class, and she can show him to her classmates. She says she wants “all her classmates to see.”

The second reason she wants him to come home is so her mom will be happy and stop worrying. She says she wants him to lift the “permanent frown” from her mom’s face.

4. Ha writes of seven wishes.
- Part A: Based on these seven wishes, and other things you know about Ha, which of the following best describes her character?
- a. She selfishly wishes for things to make her happy.
 - b. She is a complex character who wishes for both childlike and serious things.**
 - c. Her wishes show that she wants to please others.
 - d. She is unrealistic and just wishes for impossible things.

Part B: Cite specific details from the text to support your answer in Question 4, Part A.

(Note that there are several possible responses; a strong response would include and explain evidence for both childlike and serious.)

Ha wishes for somewhat fun things that kids want, like wanting to “jump rope” and “sew doll clothes.” But she also wishes she could have a sister, and wishes “father would come home,” which are much more serious wishes.



5. Who is Ha? Based on this poem, “Birthday Wishes,” and one other poem you have read so far in the novel, describe Ha as a character: her traits, values, or beliefs. Write a paragraph in which you explain your current understanding of Ha, using specific evidence from the text of both poems to support your analysis. You may use your journal, your book, QuickWrite 1, and the “Who Is Ha?” anchor charts posted in the room to support your answer. Be sure to indicate the title of the second poem (as well as any other poems you choose) in your response.
- Answer the prompt completely
 - Provide relevant and complete evidence
 - Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence

Ha is a 10-year-old girl who wants to feel close to her family but instead feels very alone. She has three older brothers, but does not really play with them or feel close to them. In the poem “Kim Hà,” she says her brothers tease her, calling her names like “River Horse.” She says she “can’t make her brothers go live elsewhere,” which makes me think she wants to be separate from them. But then in “Birthday Wishes,” she says she “wishes she could do what boys do.” It’s like she wants to be close to them but at the same time she doesn’t, so she pushes them away. It’s the same with her mom. In “Kim Hà,” she says she still “loves being near her mother” and is always just “three steps away.” But then in “Birthday Wishes,” Ha says she wishes her mother wouldn’t “chide her,” and doesn’t talk about feeling close to her at all. I think she wants to be close to her family but doesn’t know how.



2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">• Valid inferences and/or claims from the text where required by the prompt• Evidence of analysis of the text where required by the prompt• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt• Complete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	<ul style="list-style-type: none">• A mostly literal recounting of events or details from the text as required by the prompt• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Incomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	<ul style="list-style-type: none">• A response that does not address any of the requirements of the prompt or is totally inaccurate• No response (blank answer)• A response that is not written in English• A response that is unintelligible or indecipherable

¹From New York State Department of Education, October 6, 2012.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 6

Building Background Knowledge: Guided Practice to Learn about the History of Wars in Vietnam



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine the theme or central ideas of an informational text. (RI.8.2) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine the central ideas in one section of the informational text ‘The Vietnam Wars.’• I can use context clues to determine word meanings.• I can participate in discussions about the text with a partner, small group, and the whole class.	<ul style="list-style-type: none">• Students’ questions and notes for section 1 of the text



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Sharing Exemplar: A Classmate’s QuickWrite 2 (5 minutes) B. Review Learning Targets: Distinguishing Informational Text from Historical Fiction (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Inferring Based on a Map and Previewing Informational Text: “The Vietnam Wars” (10 minutes) B. Read-aloud and Guided Note-taking: Section 1 of “The Vietnam Wars” (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Preview Homework and Read-Aloud (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread Section 1 of “The Vietnam Wars,” complete Section 1 note-catcher, and read one new assigned section 	<ul style="list-style-type: none"> • In advance: type up an exemplary student QuickWrite 2 to share during Work Time Part A. See the note at the end of Lesson 5 for details. • In this lesson, students do not work directly with pages 22–41 (which they have read for homework). Rather, students build background knowledge about Vietnam. Then, in Lesson 8, students return to discussing the novel in more detail. • In advance: reread “TiTi Waves Goodbye” (pages 10–11) and “Current News” (page 18). Be prepared to help students see connections between these poems and the informational text they will read in Lessons 6 and 7. • This lesson focuses on an informational text, which students will revisit throughout the unit. Carefully preview Opening Part B, which includes direct instruction regarding key distinctions—in terms of purpose and perspective—between informational text and literature. These distinctions are reinforced in future lessons as students continue to work with both types of text. • Note that the article “The Vietnam Wars” is long and challenging. Be clear for yourself, and for your students, that there are two purposes for this reading. One purpose is for students to build basic background knowledge to help them understand the events in the novel. (Therefore, students do not need to understand every event in Vietnam’s long and complicated history with various invaders.) • The second purpose is for students to become better readers of complex informational text. In these two lessons, students apply some key practices of close reading: reading in their heads as a teacher reads aloud, rereading for gist, focusing on key vocabulary, and answering text-dependent questions. However, Lessons 6 and 7 compress several close-reading practices into a single step. • Reinforce with students their work on “getting the gist” in Lessons 2-5, which may be needed more with this harder text. Also distinguish their initial and informal gist notes (which they jot by paragraph) from the written summary of the entire section, which they are asked to write later on their note-catcher. (See Work Time B). • Lessons 6 and 7 are designed as one arc. Lesson 6 provides direct instruction and guided practice with the first section of the text, which lays the foundation for students to work more independently (in their small groups) during Lesson 7 with the middle three sections of the article.



Agenda	Teaching Notes
	<ul style="list-style-type: none"> • Then in Lessons 9 and 10 (when students are further into the novel), they will do a more comprehensive close read of the final section of this same article. More time is given to this section since it addresses the key events that led to the fall of Saigon, which is most relevant to the novel and the focus of the module. • Do not tell students in advance that this piece addresses centuries of Vietnamese history; they figure that out from the text. But throughout the lesson, consistently focus students on how the details are helping them understand the main idea of the text, and how that in turn will help them understand Ha’s experiences. • Questions and Notes, Section 1 note-catcher focuses on key vocabulary. Students are told the definitions of some concrete words that can be taught quickly, in order to focus their attention on the more challenging academic vocabulary that they can figure out from context clues. • If appropriate, collaborate with the Social Studies teacher, so students have additional time in Social Studies class to reread this text in greater detail, or go into the historical issues in greater depth. • In advance: determine which section of the article (2, 3, or 4) to assign to each small group for homework (in Closing). Note that students need to hear some of each section read aloud in order to do their homework more independently; allow time for this. • This lesson involves the Think-Pair-Share protocol. Students may remain in the same pairs from previous lessons, or consider pairing students with new partners as needed. • Review: Think-Pair- Share; cold call (Appendix 1).

Lesson Vocabulary	Materials
<p>central idea, key incidents, informational text, historical fiction, objective, perspective, context, annotate; honing, even, forged, crucible, pacified, string, gracious</p>	<ul style="list-style-type: none"> • Document camera • A student’s exemplar QuickWrite 2 (typed up in advance) • Map of Asia (zoom out so students can see Vietnam and China) (display only) • “The Vietnam Wars” article (one per student) • “The Vietnam Wars” Questions and Notes: Section 1: The Chinese Dragon (one per student)



Opening	Meeting Students' Needs
<p>A. Sharing Exemplar: A Classmate's QuickWrite 2 (5 minutes)</p> <ul style="list-style-type: none"> Remind students that they are working hard to learn to analyze the text as they read, discuss, and write. Point out specific growth you are noticing that students are making with these skills. Using your document camera or other means of projection, show the class a student's exemplar QuickWrite 2 (from Lesson 4 homework) that is a strong example of supporting ideas with evidence from the text. Highlight how the author of the model uses specific details to support his or her ideas, and the way the author has woven evidence into the paragraph. Encourage students to continue to cite and explain evidence in their writing and during discussion. 	<ul style="list-style-type: none"> Providing models of expected work supports all learners, but especially supports challenged learners.
<p>B. Review Learning Targets: Distinguishing Informational Text from Historical Fiction (5 minutes)</p> <ul style="list-style-type: none"> Students should be seated in the small, heterogeneous “numbered heads” groups they have been meeting with so far in this unit. Invite students to briefly share, based on their own QuickWrites they have written, and additional details they noticed in their reading: <ul style="list-style-type: none"> * “What are some key details you noticed that helped you understand how Ha’s life is affected by the time and place her story is set in?” Call on a “numbered head” to share out one detail per group with the whole class. Listen for students to share details such as the following: her best friend, TiTi, and her family leave the country; Ha’s father is missing in action and hasn’t been heard from in nine years; her mother works two jobs to make ends meet; food and gasoline are expensive; and there’s bad news about the Communists being close to Saigon. Encourage students to add a few key details to their notes. Have learning targets posted for review, and read the first learning target aloud to students: <ul style="list-style-type: none"> * “I can determine the central ideas in one section of an informational text about the Vietnam War.” Tell students that today they will begin reading an informational text that will help them understand why there are bombs near Ha’s home, why Americans were in Vietnam, and why Communists were invading Saigon. 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Briefly distinguish informational text from literature, specifically historical fiction: informational text is factual information about real events; historical fiction, like <i>Inside Out & Back Again</i>, is a made-up/imagined story that is based on real events. Tell students that authors of historical fiction usually do a lot of research to learn about the time and place they are writing about. And readers often get so interested in the events described in the novel that they then choose to read informational text to help them better understand the time and place. The class will be doing that today.• Emphasize that literature and informational texts typically have different purposes. Authors of informational text write to “inform” or teach the reader about a topic. That means that usually informational text is written in a more straightforward, objective, “just the facts” perspective. Literature, on the other hand, is written to bring readers into a real or imagined world. Stories are often written from the perspective of a particular character: we see the world through that person’s eyes.• Discuss that informational text may have many <i>central ideas</i>, or important ideas. It is important to practice reading informational text closely in order to notice these ideas.• For the next few days, they will not be reading or discussing the novel. Instead, their goal today is to begin to build background knowledge that will help them understand why Ha’s country is experiencing war. Tell students that this text may begin to help answer some of the questions they generated during the very first lesson.	



Work Time	Meeting Students' Needs
<p>A. Inferring Based on a Map and Previewing Informational Text: “The Vietnam Wars” (10 minutes)</p> <ul style="list-style-type: none"> • Display the map of Asia for students to view. Help students focus on South and North Vietnam. Ask students, <ul style="list-style-type: none"> * “What do you notice about these countries relative to the countries around them?” • Listen for students to recognize that these countries are small and surrounded by much larger countries, specifically China. • Ask students to think, then turn and talk with a partner, about this question: <ul style="list-style-type: none"> * “Based on what you notice, what can you infer about the history of Vietnam and its relationship with the countries around it?” • Invite volunteers to share out. Listen for students to infer that Vietnam may often have been invaded by larger countries. If students don’t come to this conclusion yet, that is fine; the text will clarify this. • Point out to students that their inferences are based on something they saw and something they already knew. And this inference is in effect a prediction: they will now get to read the text to see if they were right. • Distribute and display the article “The Vietnam Wars.” Focus students on the title. Ask, <ul style="list-style-type: none"> * “How does the title help you understand the coming article?” • Probe, asking specifically, <ul style="list-style-type: none"> * “Why do you think the title has the word ‘Wars,’ plural, rather than just ‘War?’” • Listen for students to infer that this article is about the history of war in Vietnam, not “just” the Vietnam War they may have heard about (which took place in the 1960s and 1970s). • Focus students on the subtitle. Read it aloud as students read silently in their heads: “By the time American troops arrived on their shores, the Vietnamese had already spent centuries honing a warrior tradition in a series of brutal wars.” Ask students, <ul style="list-style-type: none"> * “What do you think the word <i>honing</i> means?” • If needed, tell them that the word “honing” means perfecting or sharpening. • Invite students to think, then turn and talk: <ul style="list-style-type: none"> * “In your own words, what does the subtitle of this article tell us about Vietnam?” 	<ul style="list-style-type: none"> • Heterogeneous grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. This will also allow for more talk-time per student when the processing and thinking requires more support and collaboration. Consider pairing students within existing small groups for ease in flexing students from pairs to small groups, and vice versa. • Some students may benefit from using a ruler or piece of paper to underline the lines as they are read aloud. • Many students will benefit from seeing questions posted on the Smartboard or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Cold call a student to share with the class. Listen for students to state that Vietnamese have been fighting wars for many centuries. Point out to students that the subtitle is one clear way the author signals his purpose and the main idea. They will read on to learn much more. • Ask students to briefly skim the article, just to get oriented to the text. Ask them to read and number the five subheadings (keep this brief). 	<ul style="list-style-type: none"> • Some students may benefit from having access to “hint cards,” small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say “check back in the third paragraph on page 7.” • Some students may benefit from receiving only section 1 of the text for this specific lesson. This keeps them from being overwhelmed with the amount of text. • Some students may benefit from having the Questions and Notes handout partially completed with sentence starters.
<p>B. Read-Aloud and Guided Note-taking: Section 1 of “The Vietnam Wars” (20 minutes)</p> <ul style="list-style-type: none"> • Note that as with other read-alouds in this unit, this is a “pure” read-aloud: simply read slowly and fluently. Do not explain. • Remind students that today they will just focus on Section 1: “The Chinese Dragon 208 B.C.–1428 A.D.” Tell students that there is quite a bit of information in each paragraph. • Ask students to pair up. Tell them that to begin to dig into this challenging text, they will do the following: <ol style="list-style-type: none"> 1. Read in your heads as you hear Section 1 read aloud (one paragraph at a time). 2. After each paragraph, reread to think, and jot notes about the gist: what is your initial sense of what this paragraph is mostly about? 3. Talk with a partner: what did you jot for the gist of each paragraph? 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• For just Section 1 of the text, follow the first three steps described above.• As students are talking with their partner, distribute the “The Vietnam Wars” Questions and Notes: Section 1: The Chinese Dragon (one per student). Explain the <i>abbreviated</i> process they will follow with Section 1: they will use the Think-Pair-Share protocol as they reread, taking notes on vocabulary and other key questions.• Circulate to listen in and support students as they work. Listen for patterns of confusion in order to determine which specific questions to address whole group.• When 5 minutes remain in work time, pause students and refocus them whole group. Remind students that they will reread this section for their homework, so it is fine if they are not yet quite finished. Tell them that in addition to taking notes in their graphic organizer, students should feel free to <i>annotate</i>, or take notes on the text itself (They will learn more about annotating in future lessons). Check for understanding, focusing on specific questions you noted that were more difficult for students.• Tell students that it is fine if they have had quite enough time to complete their notes on their note-catcher; this is part of their homework, including their more formal summary. And they will work more on summary writing later in this module; for now, they should just do their best to write a sentence that says what this section is about.• Also be sure students know to hold on to their article “The Vietnam Wars”: they will keep coming back to this text over the coming week.	



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework and Read-Aloud (5 minutes)</p> <ul style="list-style-type: none">• Tell students that their homework involves two parts. Everyone will reread Section 1 and complete their notes. Then each group ALSO will read one more section.• Quickly assign each small group to one of the following sections:<ul style="list-style-type: none">– Section 2: “Everything Tends to Ruin’ 1627–1941”– Section 3: “Life, Liberty, and Ho Chi Minh 1941–1945”– Section 4: “The Fall of the French 1945–1954”• Tell students that to support them in this difficult reading, they now will read along in their heads as they hear parts of each of these sections read aloud.• Note: For each section, be sure to subtitle and date. Read in a dramatic style that brings this complex history to life. But remember that this is a “pure” read-aloud: read slowly, fluently, and do not stop to explain.• Section 2: Read the first two paragraphs aloud as students read in their heads: from “Everything Tends to Ruin’ 1627–1941” to “In 26 years, Vietnam was a French colony.”• Section 3: Read the first long paragraph aloud as students read in their heads: from “Life, Liberty, and Ho Chi Minh 1941–1945” to “...their fugitive leader took the name that would plague a generation of generals in France and the United States: Ho Chi Minh.”• Section 4: Read the first two paragraphs aloud as students read in their heads: from “The Fall of the French 1945–1954” to “We will lose 10 men for every one you lose, but in the end it is you who will tire.”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Please reread Section 1 of the article “The Vietnam Wars” and complete your Section 1 note-catcher. Also, for your <u>new assigned section</u>, reread the few paragraphs you heard read aloud in class. (You may read the entire section if you choose, but focus on what you heard read aloud.)	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 6

Supporting Materials



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By the time American troops arrived on their shores, the Vietnamese had already spent centuries honing a warrior tradition in a series of brutal wars.

By Tod Olson

The Chinese Dragon

208 B.C.-1428 A.D.

In Vietnam, a nation forged in the crucible of war, it is possible to measure time by invasions. Long before the Americans, before the Japanese, before the French even, there were the Chinese. They arrived in the 3rd century B.C. and stayed for more than 1,000 years, building roads and dams, forcing educated Vietnamese to speak their language, and leaving their imprint on art, architecture and cuisine.

The Chinese referred to their Vietnamese neighbors as Annam, the “pacified south,” but the Vietnamese were anything but peaceful subjects. Chafing under Chinese taxes, military drafts, and forced-labor practices, they rose up and pushed their occupiers out again and again, creating a warrior tradition that would plague invaders for centuries to come.

The struggle with China produced a string of heroes who live on today in street names, films, and literature. In 40 A.D., the Trung sisters led the first uprising, then drowned themselves rather than surrender when the Chinese returned to surround their troops. Two centuries later, another woman entered the pantheon of war heroes. Wearing gold-plated armor and riding astride an elephant, Trieu Au led 1,000 men into battle. As she faced surrender, she too committed suicide. In the 13th century, Tran Hung Dao used hit-and-run tactics to rout the Mongol emperor Kublai Khan. His strategy would be copied 700 years later against the French, with momentous results.

Finally, in the 15th century, a hero arose to oust the Chinese for good. Le Loi believed – as did generations of warriors to follow – that political persuasion was more important than military victories. According to his poet/adviser, Nguyen Trai, it was “better to conquer hearts than citadels.” In 1428, Le Loi deployed platoons of elephants against the Chinese horsemen, and forced China to recognize Vietnamese independence. Gracious in victory, Le Loi gave 500 boats and thousands of horses to the Chinese and ushered them home. Except for a brief, unsuccessful foray in 1788, they did not return.

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“Everything Tends to Ruin”

1627-1941

In 1627, a young white man arrived in Hanoi, bearing gifts and speaking fluent Vietnamese. Father Alexandre de Rhodes devoted himself to the cause that had carried him 6,000 miles from France to Vietnam: “saving” the souls of the non-Christian Vietnamese. He preached six sermons a day, and in two years converted 6,700 people from Confucianism to Catholicism. Vietnam’s emperor, wary that the Frenchman’s religion was just the calling card for an invasion force, banished Rhodes from the country.

Two centuries later, the French proved the emperor right. In 1857, claiming the right to protect priests from persecution, a French naval force appeared off Vietnamese shores. In 26 years, Vietnam was a French colony.

The French turned the jungle nation into a money-making venture. They drafted peasants to produce rubber, alcohol, and salt in slavlike conditions. They also ran a thriving opium business and turned thousands of Vietnamese into addicts. When France arrived in Vietnam, explained Paul Doumer, architect of the colonial economy, “the Annamites were ripe for servitude.”

But the French, like the Chinese before them, misread their colonial subjects. The Vietnamese spurned slavery, and organized a determined resistance, using their knowledge of the countryside to outwit the French. “Rebel bands disturb the country everywhere,” complained a French commander in Saigon. “They appear from nowhere in large numbers, destroy everything, and then disappear into nowhere.”

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French colonial officials made clumsy attempts to pacify the Vietnamese. They built schools and taught French culture to generations of the native elite, only to find that most Vietnamese clung proudly to their own traditions. When persuasion failed, the French resorted to brutality. But executions only created martyrs for the resistance and more trouble for the French. As one French military commander wrote with foreboding before returning home: “Everything here tends to ruin.”

Life, Liberty, and Ho Chi Minh 1941-1945

Early in 1941, a thin, taut figure with a wispy goatee disguised himself as a Chinese journalist and slipped across China’s southern border into Vietnam. In a secluded cave just north of Hanoi, he met with his comrades in Vietnam’s struggle for independence. The time was ripe, he told them. In the tumult of World War II, the Japanese had swept through most of Southeast Asia, replacing the French in Vietnam with their own colonial troops. The Vietnamese, he said, must help the Western Allies defeat Japan. In return, the British and Americans would help Vietnam gain independence after the war. In the dim light of the cave, the men formed the Vietnam Independence League, or Vietminh, from which their fugitive leader took the name that would plague a generation of generals in France and the United States: Ho Chi Minh.

By 1941, Ho was known as a fierce supporter of Vietnamese independence. For 30 years he had drifted from France to China, to the Soviet Union, preaching Communism and nationalism to Vietnamese living abroad. When he returned to Vietnam, his frugal ways and his devotion to the cause won him an instant following.

With American aid, Ho directed guerrilla operations against the Japanese. In August 1945, Japan surrendered to the Allies. A month later, Ho mounted a platform in Hanoi’s Ba Dinh Square, where lanterns, flowers, banners, and red flags announced the festive occasion. Quoting directly from the American Declaration of Independence, he asserted that all men have a right to “life, liberty, and the pursuit of happiness.” Then, while the crowd of hundreds of thousands chanted “Doc-Lap, Doc-Lap” – independence – Ho declared Vietnam free from 62 years of French rule.

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The Fall of the French 1945-1954

The Vietnamese, their hopes kindled by the excitement of the moment, soon found that independence would not come as easily as elegant speeches. In 1945, French troops poured into the country, determined to regain control of the colony.

Ho, meanwhile, consolidated power, jailing or executing thousands of opponents. He also appealed several times for U.S. help, but to no avail. Determined to fight on, Ho told French negotiators, “If we must fight, we will fight. We will lose 10 men for every one you lose, but in the end it is you who will tire.”

In the winter of 1946-1947, the French stormed Hanoi and other cities in the North. Hopelessly outgunned, Ho’s troops withdrew to the mountains. Led by General Vo Nguyen Giap, the Vietminh harassed the French soldiers with a ragtag array of antique French muskets, American rifles, Japanese carbines, spears, swords, and homemade grenades. Moving through familiar terrain, supported by a network of friendly villages, the Vietnamese struck, then disappeared into the jungle.

By 1950, the French war in Vietnam had become a battleground in a much larger struggle. China, where revolution had just brought Communists to power, and the Soviet Union were supplying the Vietminh with weapons. The U.S., committed to containing the spread of Communism, backed the French.

Even \$2.5 billion of U.S. aid did not keep the French from wearing down, just as Ho had predicted. The final blow came in 1954, when General Giap surrounded 15,000 French troops holed up near the remote mountain town of Dien Bien Phu. After two months of fighting in the spring mud, the French were exhausted and Dien Bien Phu fell. Reluctantly, they agreed to leave Vietnam for good.

Doc-Lap at Last
1954-1975

The Americans cringed at the thought of a Communist Vietnam, and picked up where the French left off. A peace accord temporarily divided Vietnam in half, promising elections for the whole country by 1956. With Ho in full control of the North, the Americans backed a French-educated anti-Communist named Ngo Dinh Diem in the South.

As President, Diem managed to alienate everyone, arresting thousands of dissidents and condemning scores to death. In 1956, he was accused of blocking the elections, adding fuel to a growing brushfire of rebellion.

The U.S. responded by pumping money into Diem’s failed regime and sending military “advisers,” many of whom were unofficially engaged in combat. Then, on August 2, 1964, reports reached Washington alleging that three North Vietnamese boats had attacked the *U.S.S. Maddox* on patrol in Vietnam’s Tonkin Gulf. The U.S. went to war, though the reports were later disputed.

In 1965, American bombers struck North Vietnam in a fearsome assault, designed to break the will of the people. But the North refused to surrender.

Meanwhile, in the South, Communist rebels, called the Viet Cong, operated stealthily under cover of the jungle. With aid from the North, they laid mines and booby traps, and built networks of secret supply routes. Like the French before them, U.S. troops – some 500,000 strong by 1968 – pursued their elusive enemy in ways that alienated the people they were supposed to be saving. They burned villages suspected of harboring Viet Cong and sprayed chemicals to strip the jungle of its protective covering. By 1968, 1 out of every 12 South Vietnamese was a refugee.

On January 30, 1968, the Vietnamese celebrated Tet, their New Year, with fireworks and parties. But as darkness fell, a surprise attack interrupted the revelry. More than 80,000 Viet Cong and North Vietnamese troops stormed major cities and even the U.S. Embassy in Saigon.

U.S. troops turned back the so-called Tet Offensive. But the American people, tiring of an expensive and seemingly fruitless conflict, turned against the war. President Richard M. Nixon took office in 1969 amid a rising tide of antiwar sentiment. He agreed to begin pulling out of Vietnam. It took four more years of fighting and thousands more casualties, but in March 1973, the last U.S. troops withdrew.

Two years later, on April 30, 1975, columns of North Vietnamese soldiers entered Saigon, meeting little resistance from the demoralized South Vietnamese army. The last American officials fought their way onto any aircraft available and left Vietnam to the Communists. Ho Chi Minh, who had died in 1969, did not live to see the moment. After years of struggle, Vietnam had been unified – but by force and at the cost of millions dead.

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What are the dates of this section?

Questions	Notes
1. The first paragraph of this article states, “Long before the Americans, before the Japanese, before the French even, there were the Chinese.” What does the word <i>even</i> imply here?	
2. In paragraph 1 of this section, what do you think the phrase <i>forged in the crucible of war</i> means?	
3. In paragraph 2 of this section, it says that the Chinese described the Vietnamese as the <i>pacified</i> south. Based on context clues, what do you think this word means? What does the author’s use of this word help us understand about the Vietnamese?	
4. In paragraph 3 of this section, the author describes a <i>pantheon</i> and <i>string</i> of war heroes. The word <i>pantheon</i> means like a hall of fame. Based on this information and other context clues, what does the word <i>string</i> mean as it is used in this text? What specifically do you notice about the heroes the author lists and how he describes them?	



Questions	Notes
5. In paragraph 4 of this section, the author uses a quote from Le Loi’s poet/advisor: it was “better to conquer hearts than citadels.” A <i>citadel</i> is a fortress or strong building to keep people safe. Based on the rest of this paragraph, what do you infer this quote to mean?	
6. CHALLENGE: Focus on the last sentence, and the phrase <i>gracious in victory</i> . What seems to be the author’s perspective toward the Vietnamese people? What specific words or phrases in this section led you to infer that perspective?	



Summary: The main idea of this section of the text. (Write a complete sentence).

Connection: This part of the article helps us understand the following about Ha or her situation:



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 7

Building Background Knowledge: Small-Group Work to Learn More about the History of Wars in Vietnam



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine the theme or central ideas of an informational text. (RI.8.2) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine the central ideas in one section of the informational text ‘The Vietnam Wars.’• I can summarize a portion of an informational text about the Vietnam war.• I can use context clues to determine word meanings.• I can participate in discussions about the text with a partner, small group, and the whole class.	<ul style="list-style-type: none">• Students’ questions and notes for their assigned section of the text



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Reviewing Homework (8 minutes) B. Review Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Modified Jigsaw, Part I: Key Vocabulary and Questions (15 minutes) B. Modified Jigsaw, Part II: Sharing our Summaries (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief: Adding to Our “Things Close Readers Do” Anchor Chart (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread Section 4, “The Fall of the French,” complete the questions and notes, and complete QuickWrite #3 	<ul style="list-style-type: none"> • Lesson 7 continues the arc of instruction begun in Lesson 6; here, students work more independently with sections 2-4 of the same article, “The Vietnam Wars.” Note that the final section of the article, “Doc Lap at Last,” is addressed in Lessons 9 and 10. • Continue to remind yourself and students of the purpose of reading these middle sections of this dense informational text: to build basic background knowledge about the history of wars in Vietnam. Students do NOT need to understand every twist and turn in this long complex history. Continue to focus them on the main idea, and encourage them to consider how this informational text is helping them understand the novel. • If appropriate, collaborate with the Social Studies teacher, so students have additional time in Social Studies class to reread this text in greater detail, or go into the historical issues in greater depth. • This lesson involves a “Jigsaw” protocol, in which students build expertise about just one portion of the text, and then share that expertise with peers who read other portions. The note-catchers students use is very similar to the one they used as a whole class during Lesson 4. • Part B of Work Time involves a “modified” Jigsaw: the sharing is done whole group, as guided practice with teacher support. (Note that in Lesson 10, the Jigsaw structure is used again, and students are expected to share more independently). • There is a separate note-catcher for each section of the text. It is recommended to give all students a full “packet” of all three note-catchers (since they will need all three during Part B of Work Time). During Part A of Work Time, help each group focus on just the one page for the single section of the text they are working on. • The opening of this lesson includes a brief model on how to write a summary statement. Use students’ summary writing about the section they read as baseline formative assessment data on their ability to summarize; consider including more guided practice for some groups if needed. • Review: cold call Checking for Understanding technique, Jigsaw protocols (Appendix 1). • QuickWrite 3 (for homework).



Lesson Vocabulary	Materials
<p>central idea, key incidents, informational text, historical fiction, context (review)</p> <p>Section 2: calling card, wary, misread, spurned, tends, ruin, pacify</p> <p>Section 3: tumult, time was ripe, swept, asserted</p> <p>Section 4: kindled, appealed, to no avail, committed, containing, backed</p>	<ul style="list-style-type: none"> • “The Vietnam Wars” article (from Lesson 6) • Sticky notes (five per student) • “The Vietnam Wars” Questions and Notes: Sections 2, 3, or 4 (during Work Time Part A, each small group needs the note-catcher only for their own assigned section; during Work Time Part B, all students need all three note-catchers in order to take notes as their peers share) • Things Close Readers Do anchor chart (begun in Lesson 2; added to in this lesson) • QuickWrite 3 (one per student; for homework)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Reviewing Homework (8 minutes)</p> <ul style="list-style-type: none"> • Students should be seated in the small, heterogeneous “numbered heads” groups they have been meeting with so far in this unit. • Ask students to get out their homework: “The Vietnam Wars” Questions and Notes: Section 1: The Chinese Dragon (one per student). • Ask students to take two minutes to turn and talk with a partner about their notes. Listen in to gauge students’ understanding. • Refocus students whole group. Briefly model writing a summary statement for Section 1. Tell students that a strong summary will be a brief statement about the most important information. Write, “The main idea of Section 1 is that the Vietnamese are warriors who have been fighting many different countries for over 1,000 years.” • Ask students to check their own summary against this basic model. • Then focus whole group on the last question for Section 1: <ul style="list-style-type: none"> * “What seems to be the author’s perspective toward the Vietnamese people? What specific words or phrases led you to infer that perspective?” 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call students to share out. Listen for them to have figured out that the author respects the Vietnamese people. If they do recognize this, probe, asking for specific words that led them to this inference. If students are struggling, model briefly. This might sound like, "I noticed a lot of really positive words, like 'warrior' and 'heroes' and 'momentous.' So I think the author respects the Vietnamese and how they fought for their country."• Tell students they will continue to focus on the author's word choice as they work in their groups today.	
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Have learning targets posted for review. Remind students that these are the same targets they worked with in Lesson 6. Ask a volunteer to read the first learning target aloud to students.• Remind students that today, they will work collaboratively in groups on Sections 2, 3, and 4 of the article, and share what they have learned with groups who read other sections.• Remind them of the purpose for reading this informational text: it provides important background knowledge about the history of war in Vietnam, which will in turn help them understand the time and place that Ha describes in her diary. Also remind students that this history is very complex; they do not need to memorize every single name and date. They should focus on the central ideas.	<ul style="list-style-type: none">• Some students may benefit from having pictorial representations of the learning targets.



Work Time	Meeting Students' Needs
<p>A. Modified Jigsaw, Part I: Key Vocabulary and Questions (15 minutes)</p> <ul style="list-style-type: none">• Tell students that now they will do work similar to what they did together for Section 1. But today, they will work in small groups.• Briefly explain the Jigsaw protocol: tell students that each group will reread and summarize just one section of the article, and that they then will share what they learned with peers in other groups who reread a different section.• Remind students that their goal is to understand more about Vietnam so they can understand more about what is going on with Ha and her family. They do not need to understand every detail in their section of the text.• Give groups 2 minutes to reorient to their section, silently rereading. As students reread, circulate to distribute “The Vietnam Wars” Questions and Notes (for the specific section each group was assigned).• Then, ask groups to discuss the gist with their small group:<ul style="list-style-type: none">* “What is the gist of this section? What was your initial sense of what it is mostly about?”• Ask students to take 10 minutes to do the following:<ol style="list-style-type: none">1. Read the questions on the Questions and Notes for your specific section.2. With your partner, reread your section of text with these questions in mind.3. Work with your partner to answer the questions.• Then ask students to work in their small group of four to prepare to share their brief summaries (which they wrote on the note-catchers).	<ul style="list-style-type: none">• The teacher may offer selected, shorter passages to specific groups based on the readiness of the group. This provides an opportunity for students to read a complex text within the eighth-grade level span, but differentiates the length of the text, not the complexity.• Some students may benefit from a partially completed Questions and Notes organizer.• Some students may benefit from summary frames.• Many students will benefit from having a visible timer or stopwatch to help them pace themselves during these activities.



Work Time	Meeting Students' Needs
<p>B. Modified Jigsaw, Part II: Sharing Our Summaries (15 minutes)</p> <ul style="list-style-type: none">• Tell students that now different groups will share with the class about the section they read.• Allocate 5 minutes per section for sharing. Be clear that they are not sharing everything on their note-catcher: just the summary, and then specific evidence that will help their peers understand that summary statement.• Begin with the small groups that focused on Section 2.<ol style="list-style-type: none">1. Call on a “numbered head” to share the summary of what their group read.2. Ask another “numbered head” to elaborate, citing specific evidence.3. Clarify as needed.4. Give students who did not read that section a moment to jot down the summary statement that was shared.• Repeat with Section 3, then Section 4, so the class has heard the summary and evidence from each group.• Ask students to hold on to their Questions and Notes (for all three sections) to support them as they reread and do a QuickWrite for homework. Tell students they should hold on to their article because they will need it for their homework, and they will also read the last section in a future lesson.	<ul style="list-style-type: none">• It might benefit a specific small group for you to sit with them and read portions of the text aloud.• Be strategic about the numbered heads you call on during this lesson. Because students have read complex text fairly independently, you might consider calling on several of your stronger readers.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Adding to Our “Things Close Readers Do” Anchor Chart (5 minutes)</p> <ul style="list-style-type: none"> Preview the homework. Remind students that this text is difficult, and that they will revisit key passages in future lessons. Encourage them to persevere. Remind them also that the homework asks them to begin to connect this informational text to the novel. They read pages 22–41 of the novel a few days ago for homework, and may want to revisit those pages as they write. Refer to the Things Close Readers Do anchor chart. Remind students that many aspects of close reading apply for both literature and informational text, and that some aspects are more specific to the type of text. Emphasize that the reading practices they used today are some of the “things close readers do.” They will continue to build their capacity with close reading throughout this unit and module. Ask students: <ul style="list-style-type: none"> * “What new things did you do as close readers today?” Invite volunteers to share. Add their comments to the anchor chart. Listen specifically for students to notice new practices: <ul style="list-style-type: none"> * Pay attention to text structure: titles and headings (in informational text) * Consider the author’s purpose/perspective If no student suggests these, remind them and add to the anchor chart. Remind students that they have been practicing close analytical reading with both informational text and the novel. Tell them that in Lesson 8, they will return to the novel. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Reread Section 4, “The Fall of the French.” Use the questions on the note-catcher to help focus your reading. QuickWrite 3: How do the details in this informational text connect to Ha’s circumstances? Be sure to include evidence from the novel and the article in your answer. 	<ul style="list-style-type: none"> Some students may benefit from having a paragraph frame for completing the QuickWrites.



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Grade 8: Module 1: Unit 1: Lesson 7

Supporting Materials



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What are the dates of this section?

Questions	Notes
1. In paragraph 1 of this section, it says, “The <i>time was ripe</i> In the <i>tumult</i> of World War II, the Japanese had swept through most of Southeast Asia, replacing the French in Vietnam with their own colonial troops.” Based on what you can figure out about these three key vocabulary words, explain what happened.	
2. Cite specific details from the text that describe Ho Chi Minh.	
3. Focus on paragraph 2. Paraphrase (write in your own words) what Ho Chi Minh wanted for the Vietnamese.	
4. In paragraph 3, the author states that Ho Chi Minh “ <i>asserted</i> that all men have a right to ‘life, liberty, and the pursuit of happiness.’” THINK: Why might Ho Chi Minh have chosen to quote from the Declaration of Independence?	
5. CHALLENGE: What seems to be the author’s perspective toward the Vietnamese people? What specific words or phrases in this section led you to infer that perspective?	



Main idea: This section is mostly about.... (Write a complete sentence.)



What are the dates of this section?

Questions	Notes
1. In paragraph 1 of this section, it says that Vietnam’s emperor was “ <i>wary</i> that the Frenchman’s religion was just the <i>calling card</i> for an invasive force.” A calling card is like a written note to say you have been there. Based on context clues, what do you think <i>wary</i> means?	
2. In paragraph 4 of this section, it says that the French “misread their colonial subjects” and that the Vietnamese “ <i>spurned</i> slavery.” Using context clues, what do these words mean? What do these particular words help the reader understand about the relationship between the Vietnamese and the French?	
3. The author titled this section “Everything Tends to Ruin.” What does the word <i>tend</i> mean in this context? Why did the author of this article choose this subtitle for this section? What is “ruined”? Who is doing the “ruining”?	
4. CHALLENGE: What seems to be the author’s perspective toward the Vietnamese people? What specific words or phrases in this section led you to infer that perspective?	



Main idea: This section is mostly about.... (Write a complete sentence.)



What are the dates of this section?

Questions	Notes
1. In paragraph 1 of this section, it says that after World War II, the Vietnamese had “their hopes <i>kindled</i> .” Based on context clues, what do you think this word means the Vietnamese were feeling? How did things turn out?	
2. Based on paragraph 2 of this section, what was Ho Chi Minh fighting for? Whom was he fighting?	
3. In paragraph 2 of this section, the author states that Ho Chi Minh “ <i>appealed</i> several times to the U.S. for help, but <i>to no avail</i> .” And in paragraph 4 of this section it says, “The U.S., <i>committed to containing</i> the spread of Communism, <i>backed</i> the French.” Based on what you can figure out about these key vocabulary words, explain what happened.	
4. CHALLENGE: What seems to be the author’s perspective toward the Vietnamese people? What specific words or phrases in this section led you to infer that perspective?	



Summary: The main idea of this section of the text. (Write a complete sentence.)



- Get the gist – get your initial sense of what the text is mostly about
- Reread
- Cite evidence
- Use details from the text to make inferences
- Use context clues to figure out word meanings
- Talk with others about the text
- Notice details
- Answer questions based on the text
- Pay attention to text structure: titles and headings (in informational text)
- Consider author's purpose/perspective



What connections do you see between Ha's situation and the information you read in the article "The Vietnam Wars"?

Preparation: Reread Section 4 of "The Vietnam Wars," and complete the Questions and Notes organizer for it.

Then write a complete paragraph in which you explain the following: What connections do you see between Ha's situation and the information you read in the article "The Vietnam Wars"? Focus on section 4 of the article. Be sure to use details from the novel in your answer. You may use your text and the notes you collected in your journal or note-catchers to help you write this paragraph.

A complete paragraph will meet all criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 8

Development of the Plot: Impending Danger and Turmoil



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

I can analyze the development central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)

Supporting Learning Targets

- I can make inferences to deepen my understanding of *Inside Out & Back Again*.
- I can cite evidence from the text to explain how the central idea develops over the course of the plot of *Inside Out & Back Again*.
- I can cite evidence from the text to analyze how various sections of the novel reveal aspects of Ha's character.
- I can participate in discussions about the text with a partner, small group, and the whole class.

Ongoing Assessment

- QuickWrite 3 (from homework)
- Oral responses to text-dependent questions
- Double Arrow graphic organizer
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader and Review Learning Targets: Examining the Increasing Danger Right Before the Fall of Saigon (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Rereading “TV News” and “Closed Too Soon”: Using the Text to Understand the Crisis in Ha’s Home (20 minutes) B. Rereading “Two More Papayas” and “Promises”: What Matters to Ha? (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief: Exit Ticket (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read pages 42–47 and complete QuickWrite 4 	<ul style="list-style-type: none"> • In this lesson, students again focus on Ha’s experience of and perspective about the events going on around her—in this case, the impending fall of Saigon. Review pages 22–41 in the novel. Be prepared to help students bridge from “The Vietnam Wars” article they have been reading—which provides big-picture context about Vietnam—to the sense of escalating violence as described in the novel. The background knowledge students began to build in Lessons 6 and 7 prepares students to better understand Ha’s experiences in this portion of the novel. • Continue to help students distinguish between historical fiction (in this case told from the subjective perspective of Ha) and informational text (in this case told from the objective perspective of a journalist trying to present the ideas, opinions, and perspectives of different groups). (Review Lesson 6 Teaching Notes and Opening, Part B.) In this lesson, emphasize to students that Ha is a fictional character, experiencing and describing actual historical events from her particular subjective perspective. The events are described in her voice and through her eyes. She is not presenting an “objective” account of historical events. • In Lessons 9 and 10, students will return to that informational text, focusing on Section 5 of the article “The Vietnam Wars” in order to continue to learn (from a more objective perspective) about this complex and multi-layered conflict. It is important that students realize that many, both within Vietnam and the United States, believe that the war was mishandled. • In this lesson, students examine two poems about the escalating violence in Saigon and two poems about the papaya tree. The lesson is intentionally structured as one session so students note patterns and contrasts. They write about two of these poems again for homework. Given your student needs or school schedule, consider extending this lesson into a double session. • This lesson includes a brief definition of the term Communism. Students return to this in more detail during Lesson 9. In advance: Build your own background knowledge about communism. A useful basic resource is the “History of Communism” page at the following link: Consider collaborating with a Social Studies teacher to help students explore this complex historical concept in much more detail. • Students also work with a very complex quote from the text in this lesson (see Work Time Part A). Key vocabulary words are defined for students because they are hard to determine from the context. Do not worry, however, if students do not fully understand this quote during today’s lesson; they will return to it during Lesson 9. Continue to reinforce how rereading helps students layer meaning; each time they revisit a poem, article excerpt, or specific quote, they can understand more of the nuance and significance.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> Throughout this lesson, reinforce the importance of effective collaboration (linked to SL.1). Name specific behaviors students are doing that are helping their groups think and learn together (e.g., paraphrasing peers' comments, inviting quieter students into the discussion). Review Numbered Heads Together (from Lesson 2).

Lesson Vocabulary	Materials
central idea, historical fiction, perspective, point of view, subjective, plot, stanza, symbolize; Communists/communism, flaunt, blind conviction (25)	<ul style="list-style-type: none"> <i>Inside Out & Back Again</i> (book; one per student) Double Arrow graphic organizer (one per student) Lesson 8 Text-Dependent Questions (one to display) QuickWrite 4 (one per student; for homework) 3" by 5" index cards, or half sheets of paper (one per student)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader and Review Learning Targets: Examining the Increasing Danger Right Before the Fall of Saigon (5 minutes)</p> <ul style="list-style-type: none"> Students will be wondering about their Mid-Unit Assessments, of course! Share with them that you are looking over the answers and will return to them soon. Remind students that for the past two lessons, they have been reading informational text about the history of wars in Vietnam. Last night, for homework, they wrote QuickWrite 3 (homework) to begin to connect this information back to the novel. Collect students' QuickWrite 3. Be sure students have their texts Inside Out & Back Again. Invite students to partner up and briefly refresh their memory, skimming pages 22–41 of the novel. <ul style="list-style-type: none"> * “What has been going on in the story?” * “What specific details do they notice that show signs of war?” 	<ul style="list-style-type: none"> Many students will benefit from seeing questions posted on the Smartboard or via a document camera. But reveal questions one at a time to keep students focused on the question at hand.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call a few students to share specific details their partner noticed that show the signs of war and increasing danger in Ha's country. As students share, remind them to help orient the class to what page and stanza they are referring to. Model as needed.• Emphasize for students that one thing close readers do is cite textual evidence, and that by orienting others to specific passages and portions of text, they can have more of a shared conversation about the text. Tell them that when they write about text, they also need to tell readers where they found their evidence, so doing this in conversation is great practice.• Have learning targets posted for review. Ask a student to read the first learning target aloud for the class:<ul style="list-style-type: none">* "I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>."• Students should recognize this target from many previous lessons.• Ask a student to read the first learning target aloud for the class:<ul style="list-style-type: none">* "I can cite evidence from the text to explain how the central idea develops over the course of the plot."• Ask students to recall that in previous lessons they have read to find the central idea of a text. Give students a moment to think, then call on volunteers. (Ideally, students will refer to Lessons 6 and 7 and the article "The Vietnam Wars.")• Remind students that <i>Inside Out & Back Again</i> is historical fiction: a made-up story based on a real time and place in history. Today they will be reading about historical events from Ha's particular <i>perspective</i>, or <i>point of view</i>. Ha's point of view is <i>subjective</i>: the events are described in her voice and through her eyes. She is telling us her experience, not just "the facts."• Focus on the word plot: Ask students to briefly turn and talk about what this word means. Cold call for answers to the question. Reinforce to students that the plot refers to the events that make up a story: it is a word typically used when describing a piece of fiction.• Cold call another student to read aloud the third learning target:<ul style="list-style-type: none">* "I can cite evidence from the text to analyze how various sections of the novel reveal aspects of Ha's character."• Remind them that they have seen a similar target before. As they keep reading, they will learn more about Ha: the challenges she faces and how she grows as a character. We will continue to understand her more as we keep reading closely and paying attention to details in the text.	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Focus on the word plot: Ask students to briefly turn and talk about what this word means. Cold call for answers to the question. Reinforce to students that the plot refers to the events that make up a story: it is a word typically used when describing a piece of fiction.• Cold call another student to read aloud the third learning target:<ul style="list-style-type: none">* “I can cite evidence from the text to analyze how various sections of the novel reveal aspects of Ha’s character.”• Remind them that they have seen a similar target before. As they keep reading, they will learn more about Ha: the challenges she faces and how she grows as a character. We will continue to understand her more as we keep reading closely and paying attention to details in the text.• Cold call another student to read the final target:<ul style="list-style-type: none">* “I can participate in discussions about the text with a partner, small group, and the whole class.”• Provide specific positive feedback for behaviors you have noticed in the last few lessons that are helping students meet this target (ex: “I noticed that many of you are asking good specific questions to members of your small group” or “I heard so-and-so invite a quieter student into the discussion yesterday”).	



Work Time	Meeting Students' Needs
<p>A. Modified Jigsaw, Part I: Key Vocabulary and Questions (15 minutes)</p> <ul style="list-style-type: none"> • Invite students to gather with their small heterogeneous “numbered heads” groups. Tell them that they are going to reread and dig into two poems from their Lesson 5 homework to get a clearer picture of the increasing danger Ha is experiencing. • Distribute the Double Arrow graphic organizer for students to record their thinking and take notes on. Read aloud the directions on the graphic organizer. Tell students that they will work with the second (bottom) part of their graphic organizer first. • Orient students to two poems in the text: “TV News” (pages 24–25) and “Closed Too Soon” (pages 38–40). Ask students to take 3 minutes to reread both poems silently, thinking about increasing conflict in Ha’s country. Tell them that it is most important that they just pay attention to details as they reread. It is fine if they want to begin to jot notes on the second, bottom arrow of their graphic organizer; but after they read, they will have a to talk with a partner and write more. • Circulate and observe students reading and to support individual students as needed. • Ask students to first talk just with one partner to share the notes they already jotted and add to their graphic organizers. Remind them how this talking about text with others helps readers deepen their understanding of text. • Then encourage them to expand their conversation to their full small group. Reinforce groups that are working well together, naming specific behaviors that are helping them collaborate effectively. • After about 10 minutes, focus students whole group. Post the Lesson 8 Text-Dependent Questions (with a document camera, on a Smartboard, or on chart paper), and prepare to reveal them one at a time. • Ask, <ul style="list-style-type: none"> * “What are some details from the text that describe the danger in Ha’s country?” • Call a specific “numbered head” to share details and commend him/her for gathering specific evidence. • Focus students on page 38. Ask, <ul style="list-style-type: none"> * “What does the title ‘Closed Too Soon’ mean?” What is closing? Why does Ha say it is ‘too soon’?” • Again call on a “numbered head.” (Note that this question is a basic check for understanding: be sure students realize that school was closed early as a result of the escalating danger.) • Ask students, <ul style="list-style-type: none"> * “Who are the <i>Communists</i> Ha is referring to?” 	<ul style="list-style-type: none"> • Graphic organizers provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning, and they engage students more actively. • For students needing additional supports, you may want to provide a partially filled-in graphic organizer. • When reviewing the graphic organizer, consider using a document camera to visually display the graphic organizer for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Students should be making connections to Section 4 in the article “The Vietnam Wars,” which they read in Lessons 6 and 7. Clarify as needed, reminding students that at this time in Vietnam, the Communists were the people from the North led by Ho Chi Minh. Tell them that it is fine and even good if they have some questions about all this: the history is complicated. Define communism for students: it is a system of government based on the idea that the community or state should hold the property, so everyone shares equally. Point out the word root “com,” which means “together.” Tell students that they will continue to learn more about communism in Lessons 9 and 10, when they read the last section of “The Vietnam Wars” article. (They also can go much more in depth with this complicated concept in Social Studies.) Prompt students to turn to page 25. Focus them on one crucial sentence in the first stanza (clarify that a stanza is lines in a poem that are grouped together). Ask students to read in their heads as you read aloud: “Brother Quang says, One cannot justify war unless each side flaunts its own blind conviction.” Since these words are difficult to define from context, provide students with simple definitions (consider posting where all students can see): <ul style="list-style-type: none"> * Flaunt means “to show off.” (Some students may have heard the phrase “When you’ve got it, flaunt it,” which is typically used regarding physical traits.) * Conviction means a strong belief or opinion. (Students may have heard the phrase “stand up for your convictions,” which means to stand up for what you believe is right.) Reread the phrase from the text, emphasizing the defined terms. Then probe, <ul style="list-style-type: none"> * “Given these definitions, what do you think Brother Quang means?” Ask students to think, then talk with their groups, about this question. Call on a “numbered head” to answer. <p><i>Note: The last text-dependent requires inference and synthesis. Move through the other two questions fairly quickly in order to have enough time for this. Call on a different “numbered head” to answer each question in turn.</i></p>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Probe deeper into the term <i>blind conviction</i> with students. <ul style="list-style-type: none"> * “If <i>conviction</i> is a strong belief or opinion, what might a <i>blind conviction</i> be?” Ask students again to discuss with their small group. Call on a different “numbered head” to answer. Listen for students to understand that blind conviction means unquestioning belief in something. If students do not determine the figurative use of blind on their own, clarify: in this context, the word blind does not mean literally “without sight”; rather, it is a figurative meaning (e.g., unquestioning, so confident you have no doubt). Ask students to think about how they might put Brother Quang’s statement in their own words. Invite a volunteer to share. Listen for students to realize that Brother Quang is saying that both sides in war boast about how they believe in their own cause without a doubt: they are showing off how sure they are that they are right. Ask students to add any specific details to the bottom arrow based on their discussion or what they heard from the numbered heads. 	
<p>B. Rereading “Two More Papayas” and “Promises”: What Matters to Ha? (15 minutes)</p> <ul style="list-style-type: none"> Tell students that they now will think about what is going on around Ha and what she cares about, specifically the papaya tree. In order to do this, they will reread “Two More Papayas” (page 21) and “Promises” (page 41) and complete the top arrow in the graphic organizer by citing details from the poems. Ask students to take 3 minutes to reread both of these very short poems silently, thinking about a papaya tree and why the author chooses to spend so much time describing and referring to it. Tell them that as they did in Part A of Work Time, they can begin to jot notes on their graphic organizer, but that they will have time to talk with their group and write more after they read. Reinforce that reading, thinking, talking, and writing tend to go in a cycle: they all help us understand a text more deeply. Invite students to collaborate with a partner to share the notes they already jotted and add to their graphic organizers. Reinforce pairs that are working well together, naming specific behaviors that are helping them collaborate effectively (this relates directly to SL.8.1). After about 10 minutes, focus students whole group. Ask the final text-dependent questions, one at a time. After each question, give students time to think. Then select specific “numbered heads” to answer: <ul style="list-style-type: none"> * “How is Ha’s papaya tree doing? How do you know?” * “Is the papaya tree healthy or not? What is your evidence?” 	<ul style="list-style-type: none"> Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that they have just closely read poems from two different parts of the novel: first about the events (plot) and then about the papaya tree. Ask students,<ul style="list-style-type: none">* “What do you notice about how these two parts of the novel compare to each other? What is the relationship between the events in the novel and the papaya tree?”• Invite students to look at their notes and independently think about what they have described on both sides of the arrow. Then invite students to share their initial thoughts with each other in small groups.• Circulate and listen in. Continue to probe, pushing students back into the text to support their thinking (e.g., “What details do you notice in this poem ‘TV News’? How does that compare to the specific words the author uses to describe the papaya tree?”) Listen for students to begin to make the connection that as Ha’s society becomes more dangerous and deteriorates, the papaya tree flourishes and continues to grow and bear fruit. Note a few students who are starting to make this connection, and ask them if they would be willing to share their thinking with the group in a moment.<ul style="list-style-type: none">* “What does the papaya tree symbolize for Ha? Read the last stanza of the poem ‘Promises’ for a clue.”• If needed, remind students that they are making inferences based on the text. The text is not going to say direction, “The papaya tree is a symbol because...”• Give students time to reread, think, and then talk in small groups. As groups discuss, circulate and listen for them to recognize that the papaya tree symbolizes hope. Do not give this away; rather, probe. (For example, consider asking, “Why does the papaya tree stand out in such a dangerous place? With danger all around, what feeling does the healthy papaya tree bring to Ha?”)• Ask for a thumbs-up when groups are ready to share their thinking. Invite a few students to share.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">Ask students to take two minutes to write on an index card or half sheet of paper:<ul style="list-style-type: none">* “What are you learning about the importance of using specific evidence from the text to explain your thinking? How are you growing as a reader?”Ask students to show from a fist to five how well they are doing with citing evidence from the text. As time permits, provide specific positive feedback to students based on observations of their work today: give examples of comments you heard analyzing important events and reading closely to see how different parts of the novel are related to one another.Preview the homework.	<ul style="list-style-type: none">Consider having students who are struggling talk with their partners before they respond in writing to the questions.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read pages 42–47 and complete QuickWrite 4. <p><i>Note: Review students' Mid-Unit Assessments. Provide specific feedback; time is allocated in Lesson 9 to share this feedback with students.</i></p> <p><i>Select an exemplary student response for the last question on the Mid-Unit Assessment. Type this paragraph up (without the student's name) and prepare copies to share during Lesson 9. Be sure to approach the student in advance to seek his/her permission to share his/her good work. Depending on your class culture, determine whether or not to share which student wrote the model paragraph.</i></p>	<ul style="list-style-type: none">Some students may benefit from having paragraph frames as a scaffold for QuickWrites.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 8

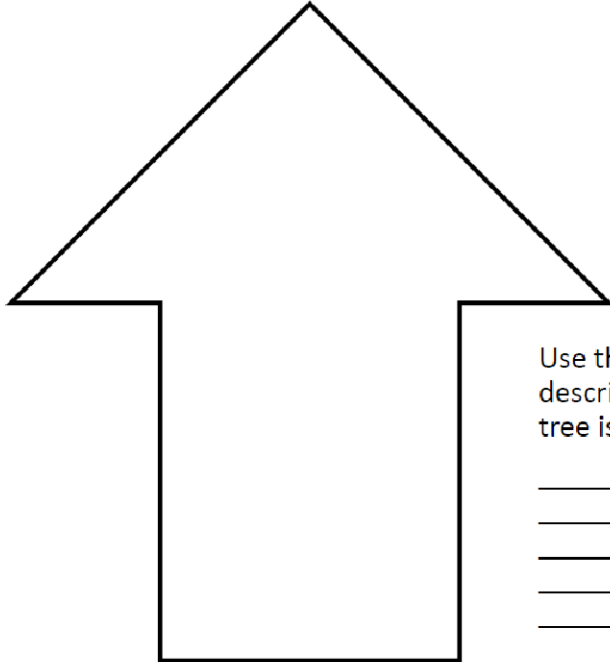
Supporting Materials



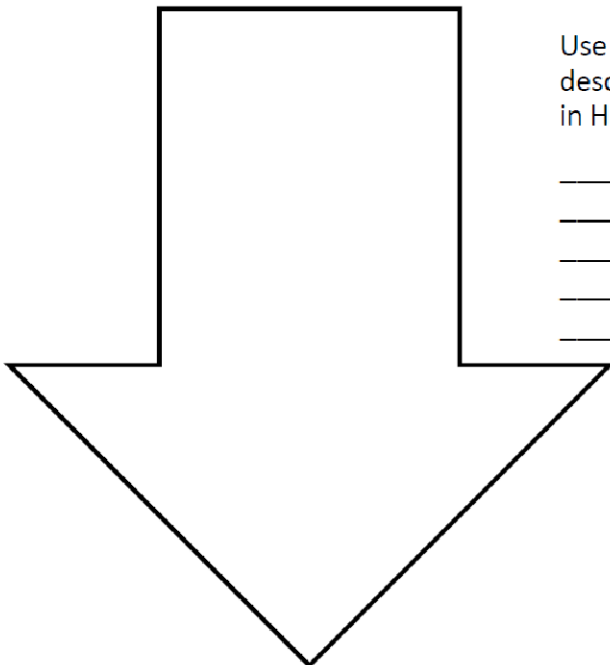
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Directions: Reread “Two More Papayas”(pg. 21) and “Promises”(pg. 41). Describe from the text how the papaya tree is growing.



Use these details to describe how the papaya tree is growing.



Use these details to describe the war situation in Ha's country.

Directions: Reread “TV News”(pg. 24-25) and “Closed Too Soon”(pg. 38-39) Inside the arrow, write down key incidents that show how the war in Vietnam is getting worse and increasingly dangerous for Ha and her family.



What are some details from the text that describe the danger in Ha's country?

What does the title "Closed Too Soon" mean? What is closing? Why does Ha say it is "too soon"?

Who are the *Communists* Ha is referring to?



Brother Quang says, "One cannot justify war unless each side *flaunts* its own *blind conviction*."

Flaunt means to show off

Conviction means a strong belief or opinion

* Given these definitions, what do you think Brother Quang means?



If *conviction* is a strong belief or opinion, what might a *blind conviction* be?

- How is Ha's papaya tree doing? How do you know?
- Is the papaya tree healthy or not? What is your evidence?



Why or why not? Write a complete paragraph in which you explain your answer using specific details from the text.

You may use your text and the notes you collected in your journal or note-catchers to help you write this paragraph. A complete paragraph will meet all criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 9

Building Background Knowledge: Vietnam as a “Battleground in a Larger Struggle”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can determine the central idea of an informational text. (RI.8.2)</p> <p>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)</p> <p>I can analyze the impact of word choice on meaning and tone in informational text. (RI.8.4)</p> <p>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine the central idea of two key paragraphs of “The Vietnam Wars.”• I can explain how Vietnam was a “battleground in a much larger struggle.”• I can use context clues to determine word meanings.• I can participate in discussions about the text with a partner, small group, and the whole class.	<ul style="list-style-type: none">• QuickWrite 4 (from homework)• Students’ annotated texts



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Review of Results from Mid-Unit 1 Assessment and Review Learning Targets (10 minutes)Work Time<ol style="list-style-type: none">Reorienting to Informational Text and Read-Aloud of Section 5 of “The Vietnam Wars” (15 minutes)Guided Note-taking on Two Key Paragraphs: Vietnam as a “Battleground for a Much Larger Struggle” (15 minutes)Closing and Assessment<ol style="list-style-type: none">Exit Ticket (5 minutes)Homework<ol style="list-style-type: none">Complete the “Questions and Notes: A Battleground for a Much Larger Struggle”; reread and annotate Section 5, “Doc-Lap at Last”	<ul style="list-style-type: none">In advance: Select an exemplary student response for the last question on the Mid-Unit Assessment. Type this paragraph up (without the student’s name) and prepare copies to share during the opening of this lesson. Be sure to approach the student in advance to seek his/her permission to share his/her good work.Students revisit “The Vietnam Wars,” which they worked with in Lessons 6 and 7; be sure students have their texts, or prepare new ones. Throughout the module, reinforce how important it is for students to keep track of their texts. Their annotations provide a record of their thinking and learning. And they will often revisit a text multiple times across a module.Continue to help students distinguish between historical fiction and informational text. (Review Lesson 6 Teaching Notes and Opening Part B, and Lesson 8). Remind students that Ha is a fictional character, experiencing and describing actual historical events from her particular subjective perspective. By contrast, the article “The Vietnam Wars” presents a more “objective” account of historical events.This lesson hones in on one “big idea” regarding the conflict in Vietnam: how the country became a battleground in the broader struggle related to communism.

Lesson Vocabulary	Materials
central idea; “doc-lap,” battleground, communism, committed, contain, back (v.), fell, cringed, peace accord	<ul style="list-style-type: none">An anonymous model of an exemplary student response to the mid-unit writing prompt (one per student)“The Vietnam Wars” article (from Lesson 6; one per student)“The Vietnam Wars” Questions and Notes: A Battleground for a Much Larger Struggle (one per student)Half sheet of paper or index cards (one per student)



Opening	Meeting Students’ Needs
<p>A. Review of Results from Mid-Unit 1 Assessment and Review Learning Targets (10 minutes)</p> <ul style="list-style-type: none">• Students should be seated in their small, heterogeneous “numbered heads” groups for today’s work. Collect students’ homework (QuickWrite 4) to review. Tell students that they will work more with this homework during the next lesson.• Share results with students from their first assessment.• Show and distribute an anonymous model of an exemplary response. Give students a few minutes to compare this model to their own response and think about how they might revise. (Consider allowing students to revise their work for credit, based on your classroom culture or specific school policies.)• Briefly read the learning targets aloud, or ask a volunteer to do so. Tell students that for the next two days, they will return to the article “The Vietnam Wars” to help them build more background knowledge about the historical events that influenced Ha and her family and their decision.• Tell them that they will return to the second learning target in particular later in the lesson, after they are reoriented to the text.	<ul style="list-style-type: none">• Providing models of expected work supports all learners but especially supports challenged learners.
Work Time	Meeting Students’ Needs
<p>A. Reorienting to Informational Text and Read-Aloud of Section 5 of “The Vietnam Wars” (15 minutes)</p> <ul style="list-style-type: none">• Tell students that in Lesson 8 and for homework, they were focused on Ha’s subjective perspective of the events around her. For the next few days, they will continue to build background knowledge about this historical era. Ask students to get out their “The Vietnam Wars” article (from Lessons 6) and/or re-distribute it (one per student).• Invite students to take 5 minutes to work with a partner to recall key ideas from Sections 1–4, which they have already read.• Circulate and listen in to gauge how much students are remembering about the four key historical eras described in these first four sections, and to note any patterns of confusion. Clarify as needed.• Tell students that for the next two lessons, they will focus on Section 5, “Doc-lap at Last.” Ask students, * “What does ‘doc-lap’ mean?”	<ul style="list-style-type: none">• Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Listen to see if students recall the meaning from their previous reading of Sections 1–4. If not, encourage them to reread to see if they can find and define this key term. (If necessary, direct them to the section of the text where this answer can be found: the very last line of Section 3 (Life, Liberty, and Ho Chi Minh), and help students remember that this word means “independence.”)• Remind students that this article is challenging; it has lots of difficult words, and lots of new information about a very complicated period of history. Orient students further to this key section of the text, Section 5 (“Doc Lap at Last”). Cold call a student to answer this question,<ul style="list-style-type: none">* “What are the relevant dates of this last section? How does that fit into the timeline of what we’ve read so far in the novel <i>Inside Out & Back Again</i>?”• Listen for students to recognize that this informational text takes place in the same place and time as Ha’s story but slightly after what they have read so far in the novel.• Tell them that as they did with Section 1, they will first hear the text read aloud and will stop to think about each paragraph. Then in the next lesson, they will reread using specific questions to guide their thinking.• Read Section 5 aloud, one paragraph at a time, as students read along in their heads. Note that as with other read-alouds in this unit, this is a “pure” read-aloud: simply read slowly and fluently. Do not stop at this point to explain anything.• After each paragraph, stop. Give students time to think and jot a note about the gist in the margins:<ul style="list-style-type: none">* “What is your initial sense of what this paragraph is mostly about?”• Continue to reinforce this strategy of annotating text. It’s a “thing close readers do” to help them focus, name key points, and keep a record that they can return to if they reread the text at a later point. It’s fine if their initial sense of the gist is preliminary, tentative, incomplete, or even incorrect.	



Work Time	Meeting Students’ Needs
<p>B. Guided Note-taking on Two Key Paragraphs: Vietnam as a “Battleground in a Much Larger Struggle” (15 minutes)</p> <ul style="list-style-type: none">• Reread the second learning target: “I can explain how Vietnam was a ‘battleground in a much larger struggle.’” Tell students that to help them meet that target, today they will focus on just two key paragraphs: paragraph 1 of “Doc-Lap at Last,” plus a paragraph from Section 4. (They will return to the rest of Section 5 during Lesson 10.)• Distribute the “The Vietnam Wars” Questions and Notes: A Battleground in a Much Larger Struggle. Direct students to this quote from the text (in Section 4, paragraph 3, the paragraph that begins “By 1950...”).• Ask students to pair up and use the Think-Pair-Share protocol to work through specific questions. Tell them they will have 10 minutes to think, reread, talk with their partner, and write notes. They will then discuss whole group. Remind them that these historical concepts are complicated; encourage them to persevere.• Circulate to listen in and support students as they work. Listen for patterns of confusion in order to determine which specific questions to address whole group.• When 5 minutes remain in work time, pause students and refocus them whole group. Remind students that they will reread these paragraphs as a part of their homework, so it is fine if they are not yet finished.• Check for understanding, focusing on specific questions you noted were more difficult for students.• If time permits, ask a few students to orally share a summary of these two key paragraphs. Encourage students to complete their notes and a summary statement as a part of their homework.	<ul style="list-style-type: none">• For students needing additional supports, you may want to provide a partially filled-in graphic organizer. For this lesson, consider adding some sentence starters to the notes section of the “The Vietnam Wars” Questions and Notes: A Battleground in a Much Larger Struggle document to further support some students.



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">Ask students to complete the following exit ticket on a half sheet of paper or index card:<ul style="list-style-type: none">* “A lot of this history happened many years before Ha was even born. Why might it be important to have this background knowledge to help you understand the situation Ha and her family face?”Describe students’ homework.	<ul style="list-style-type: none">Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">Complete the Questions and Notes: A Battleground in a Much Larger Struggle and reread and annotate Section 5, “Doc-Lap at Last.”	



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LEARNING

Grade 8: Module 1: Unit 1: Lesson 9

Supporting Materials



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Questions	Notes
1. In paragraph 4 of the section “The Fall of the French 1945–1954,” the author says, “By 1950, the French war in Vietnam had become a <i>battleground</i> in a much larger struggle.” Why did the author choose this word? What does this sentence mean? HINT: Give this question a try now. But you may be better able to answer this question after you answer all the other questions below.	
2. In that same paragraph, the author writes that “The U.S, <i>committed</i> to containing the spread of Communism, <i>backed</i> the French.” In this context, what do the two italicized words mean? How do those words help you understand what the “larger struggle” was: who was struggling with whom, over what, and why?	
3. What does it mean that “Dien Bien Phu <i>fell</i> ?” What happened?	
4. In paragraph 1 of the section “Doc-Lap at Last,” the author says, “The Americans <i>cringed</i> at the thought of a Communist Vietnam.” The word <i>cringe</i> literally means “to bend your head in fear.” In this context, what does <i>cringe</i> mean? What feeling does the word “cringe” give you, and how does that help you understand the main idea of this paragraph?	



Questions	Notes
5. A <i>peace accord</i> is a peace agreement. Who agreed to what?	

Summary: The main idea of these two paragraphs in the text. (Write a complete sentence.)



EXPEDITIONARY
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Grade 8: Module 1: Unit 1: Lesson 10

Building Background Knowledge: The Impending Fall of Saigon



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

- I can determine the central idea of an informational text. (RI.8.2)
- I can analyze the impact of word choice on meaning and tone in informational text. (RI.8.4)
- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)
- I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can determine the central idea of the section “Doc-Lap at Last” in the informational text “The Vietnam Wars.”
- I can objectively summarize informational text.
- I can use context clues to determine word meanings.
- I can participate in discussions about the text with a partner, small group, and the whole class.

Ongoing Assessment

- Students’ annotated texts
- Three Threes in a Row note-catcher

Agenda

1. Opening
 - A. Sharing Annotations of “Doc-Lap at Last” and Review Learning Targets (5 minutes)
2. Work Time
 - A. Reading for Key Details: “Three Threes in a Row” (20 minutes)
 - B. Determining the Central Ideas of “Doc-Lap at Last” (15 minutes)
3. Closing and Assessment
 - A. Debrief: Returning to Brother Quang’s Quote (5 minutes)
4. Homework
 - A. Read pages 48–60 and complete QuickWrite 5

Teaching Notes

- Students continue to work with Section 5 of “The Vietnam Wars.” Be sure students have their texts. During Work Time Part A, students carefully examine the photographs and associated captions that are part of Section 5. If you accessed the article via the internet, be sure that students’ texts include the photos. If this is not possible, search the internet for the three iconic images shown in this article (a monk in flames, North Vietnamese tanks entering Saigon, and refugees loading onto a helicopter).
- Review: Three Threes in a Row (Work Time Part A). Note that for each row, the question in the left-hand column is intentionally a review from the previous lesson. Note also that this is NOT a pass-the-paper activity. Students each write on their own note-catcher. They must listen, process, and summarize.



Lesson Vocabulary	Materials
central idea, objective summary, implications; “doc-lap,” cringe, peace accord; alienate, dissidents, condemn; operate, stealthily, under cover, pursue, elusive, alienate; columns (of soldiers), meeting little resistance, demoralized	<ul style="list-style-type: none"> • “The Vietnam Wars” article (from Lesson 6; one per student) • Three Threes in a Row note-catcher (one per student) • “The Vietnam Wars” Questions and Notes, Section 5: “Doc-Lap at Last”(one per student) • QuickWrite 5 (one per student; for homework)

Opening	Meeting Students’ Needs
<p>A. Sharing Annotations of “Doc-Lap at Last” and Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Students should be seated in their small, heterogeneous “numbered heads” groups for today’s work. Ask students to get out their “The Vietnam Wars” article. • In preparation for today’s thinking, invite students to turn and talk with a partner to share the annotations they made on each paragraph of Section 5, “Doc-Lap at Last.” Reinforce with students to value of annotating text: it allows them to quickly go back to their jotted notes to remember what they already read. • Have learning targets displayed for students. Tell them that they will continue to work with this last section of the article today, which describes the same time period that Ha is writing about at this point in the novel. Read the target aloud: <ul style="list-style-type: none"> * “I can determine the central idea of the section ‘Doc-Lap at Last’ in the informational text ‘The Vietnam Wars.’” • Discuss with students the concept of a <i>central idea</i>. In addition, discuss the idea of an <i>objective summary</i>; it’s a “just the facts” summary that focuses on the information the text provides rather than our personal reactions. • Remind students that this informational text is long and complicated. Section 5 is the most relevant to understanding what Ha and her family are experiencing. Hence, students are focusing on this section for two lessons. 	



Work Time	Meeting Students' Needs
<p>A. Reading for Key Details: “Three Threes in a Row” (20 minutes) <i>Note: This is not a pass-the-paper activity. Students each write on their own note-catcher. They must listen, process, and summarize.</i></p> <ul style="list-style-type: none"> Focus students on the last section of the article, “Doc-Lap at Last,” that they reread for homework. Ask students to briefly reread, underlining key details that help them understand the central idea. Distribute the Three Threes in a Row Note-catcher to students. Assign each group one row (three questions). (Depending on class size, more than one group may have the same set of three questions.) Give directions: <p>Part 1:</p> <ol style="list-style-type: none"> Your group answers just the three questions on your row. Take 10 minutes as a group to read your <u>three</u> questions, reread the text, and jot your answers. <p>Part 2:</p> <ol style="list-style-type: none"> Then you will walk around the room to talk with students from other groups. Bring your notes and text with you! Ask each person to explain one and only one answer. Listen to the other students’ explanation and then summarize that answer in your own box. Record the name of the student who shared the information on the line in the question box. Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six other students total.) <ul style="list-style-type: none"> Have students begin Part 1 in their small groups. Circulate to listen in and support as needed. Probe, pushing students to dig back into the text to find answers to each question. After 5 minutes, focus students whole group. Begin Part 2, inviting students to circulate. Give them about 7 minutes to circulate. Then ask students to return to their seats and refocus whole group. Ask them to discuss what they think the central idea of Section 5 is. Invite numbered heads #2 to share with the class. Ask students, <ul style="list-style-type: none"> * “What are the potential implications of this information on Ha’s story?” (briefly paraphrase to clarify the meaning of <i>implications</i>: “What might this mean for Ha and her family?”) 	<ul style="list-style-type: none"> For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or Smartboard. Another option is to type up these instructions for students to have in hand.



Work Time (continued)	Meeting Students' Needs
<p>B. Determining the Central Ideas of “Doc-Lap at Last” (15 minutes)</p> <ul style="list-style-type: none">• Restate specific student comments you overheard that indicate the degree to which students are developing a fairly clear understanding of the main idea of “Doc-Lap at Last.” Remind them that this section is particularly important given the events in the novel.• Distribute “The Vietnam Wars” Questions and Notes, Section 5: “Doc-Lap at Last.” Ask students then to take 10 minutes to do the following:• Read the questions on their Questions and Notes for their specific section.• With your partner, reread their section of the text with these questions in mind.• Work with their partner to answer the questions.• Refocus students on pages 60–67 of <i>Inside Out & Back Again</i>. Encourage them to skim these poems, looking carefully at the dates of Ha’s diary entries. Ask,<ul style="list-style-type: none">* “Where are we in Ha’s story in relation to the dates we learned about by reading the last section of ‘The Vietnam Wars’?”• Listen for students to note the key date, April 30, 1975: the day Saigon fell.• Collect the Three Three’s in a Row.	<ul style="list-style-type: none">• For students needing additional supports, you may want to provide a partially filled-in graphic organizer. For this lesson, consider adding some sentence starters to the notes section of the “The Vietnam Wars” Questions and Notes, Section 5: “Doc-Lap at Last” document to further support some students.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Returning to Brother Quang's Quote (5 minutes)</p> <ul style="list-style-type: none">Remind students of the quote they read in a previous lesson, spoken by Brother Quang: "One cannot justify war unless each side <i>flaunts</i> its own <i>blind conviction</i>."Ask students to think, then turn and talk with a partner:<ul style="list-style-type: none">* "After reading this informational text, what new thinking do you have about what Brother Quang meant?"* "What evidence does the text give for both sides of the conflict?"Invite a few students to share out. Listen for students to recognize that in war, each side believes it is right. For example, the text says, "But the North refused to surrender" and "in the South, Communist rebels.... laid mines and booby traps."Continue to emphasize the distinction between historical fiction and informational text: the news that "Saigon is gone" is news no one in Ha's community wanted to hear. But people on each side of the conflict had different deeply held beliefs, or <i>convictions</i>.Preview the homework.Return students' QuickWrite 4. Encourage them to check their own understanding: Are they clear on the decision Ha's family was facing? What did Ha's family decide?	<ul style="list-style-type: none">Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Complete a first reading of pages 48–60, through "Wet and Crying," and complete QuickWrite 5.	



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Grade 8: Module 1: Unit 1: Lesson 10

Supporting Materials



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<ul style="list-style-type: none"> Review: In the first paragraph in this section, what does it mean that the Americans <i>cringed</i> at the thought of a Communist Vietnam? 	<ul style="list-style-type: none"> The text says that President Diem managed to “<i>alienate</i> everyone.” Based on context clues in this sentence and the surrounding text, what do you think <i>alienate</i> means? What specifically did President Diem do to <i>alienate</i> the people in the South? 	<ul style="list-style-type: none"> Look at the photograph with a car in the background and the caption next to it. What is this photograph showing? Why might the author have chosen to include this photograph? How does it help us understand important ideas in this text?
<ul style="list-style-type: none"> Review: What is a peace <i>accord</i>? 	<ul style="list-style-type: none"> The text says that the Viet Cong “<i>operated stealthily under cover</i> of the jungle.” In this context, the word <i>operated</i> means “acted” or “functioned.” Who were the Viet Cong? How did they fight? Using context clues, what might it mean that the Viet Cong were an <i>elusive</i> enemy? 	<ul style="list-style-type: none"> Look at the photograph with a flag with the star and the caption next to it. What is this photograph showing? Why might the author have chosen to include this photograph? How does it help us understand important ideas in this text?
<ul style="list-style-type: none"> Review: Why did the Americans <i>back</i> Ngo Dinh Diem in South Vietnam? 	<ul style="list-style-type: none"> Explain this sentence in the final paragraph: “Two years later, on April 30, 1975, columns of North Vietnamese soldiers entered Saigon, <i>meeting little resistance</i> from the <i>demoralized</i> South Vietnamese army.” What happened? 	<ul style="list-style-type: none"> Look at the photograph with the helicopter and the caption next to it. What is this photograph showing? Why might the author have chosen to include this photograph? How does it help us understand important ideas in this text?

What are the dates of this section?

Questions	Notes
1. What words does the author use to describe the Viet Cong? What do these words show about the author’s attitude toward the rebels?	
2. Based on what you learned about Tet from earlier in the novel, what do you believe was the impact of the Tet Offensive on the Vietnamese people?	
3. How did the Vietnamese people likely feel when the Americans left in 1973? Collect specific evidence from across the text “The Vietnam Wars” to support your answer.	

Summary: The main idea of this section of the text. (Write a complete sentence.)



Connection: This part of the article explains the following about Ha or her situation:



How is Ha's mother being impacted by the war? Use specific evidence from the text to write a paragraph to answer this question.

You may use your text and the notes you collected in your journal or note-catchers to help you write this paragraph. A complete paragraph will meet all criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 11

Character Analysis: How Do Personal Possessions Reveal Aspects of Characters?



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

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)

I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can make inferences to deepen my understanding of *Inside Out & Back Again*.
- I can cite evidence from the poems “Choice” and “Left Behind” to explain how this incident reveals aspects of Ha and her family members.
- I can participate in discussions about the text with a partner, small group, and whole class.

Ongoing Assessment

- QuickWrite 5 (from homework)
- Students’ annotated text
- Write-Pair-Share
- Jigsaw recording form



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Engaging the Reader: How Do Possessions Reveal Something about a Person? (10 minutes) Review Learning Targets (2 minutes) Work Time <ol style="list-style-type: none"> Jigsaw, Part I: Focus on Different Characters in “Left Behind” (20 minutes) Jigsaw, Part II: Small-Group Discussion: What Do Their Possessions Reveal about Ha and Her Family? (10 minutes) Closing and Assessment <ol style="list-style-type: none"> Debrief (3 minutes) Homework <ol style="list-style-type: none"> Complete QuickWrite 6 and read independent reading book 	<ul style="list-style-type: none"> This lesson uses a “Jigsaw” structure that students were introduced to in Lesson 7. Students work in “expert groups” to draw inferences about characters based on those characters’ possessions, then meet in their “home groups” of four to share what they learned. Note here that the second part of the Jigsaw takes place in small groups, not whole class. Pre-plan your home groups of four students. Students will move to expert groups based on the character that they choose to study more deeply. This lesson challenges students to infer about characters based on the symbolic significance of their possessions. Part A of the Opening makes this concept more concrete for students. But do not worry if students do not immediately grasp symbolism; it is an abstract concept that they will continue to work with as they analyze texts throughout the year. Encourage students if they are finding this challenging. There are several scaffolds in place to support students: a model and a recording form. They also get to write about their lingering questions as a part of their homework. Remind students that they will continue to develop inferring and drawing-conclusion skills throughout the module. Also reinforce the real-world connections for students: every day, we regularly come to conclusions or judgments about people based on what they have and how they describe those possessions. Throughout the lesson, remind students that often these judgments, or inferences, are correct, but sometimes they are not. Review Jigsaw protocol (Appendix 1)

Lesson Vocabulary	Materials
evidence, incident, reveals, aspects, infer, symbol, symbolize; palm (of rice) (55)	<ul style="list-style-type: none"> <i>Inside Out & Back Again</i> (book; one per student) Jigsaw recording form (one per student) QuickWrite 6 (one per student; for homework)



Opening	Meeting Students' Needs
<p>A. Sharing Annotations of “Doc-Lap at Last” and Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to sit with their small “home” groups (from previous lessons). Welcome students and continue to give them specific positive feedback on ways you see them persevering as close readers. • Tell them that today they will be closely reading a poem that will help them learn more about Ha’s family members by reading about the possessions that are important to them. Ask students, <ul style="list-style-type: none"> * “What object is so important to Ha that she writes about it more than any other object in her diary?” • Listen for students to mention the papaya tree. Ask students, □* “Why does she write about it so much?” • Allow students to turn and talk to discuss this question; when partners have an answer they may signal with thumbs up. Call on several students to respond. Ideally students will say it is important to her, she takes care of it, she has watched it grow from a seed, and she loves the papaya fruit. • Invite students to turn to page 55 and the poem “Choice.” They will notice that this is the poem where Ha describes the possessions she chose to pack for her escape. Reread the poem aloud for students to get the gist. Invite students to reread the poem and pay special attention to Ha’s one item she chose to pack in stanzas 2 through 4. • After students have reread these stanzas ask, <ul style="list-style-type: none"> * “What makes this doll so special?” • Provide students an opportunity to turn and talk before sharing with the class. Listen for students to notice that the doll is an important part of Ha’s childhood. Connect back to the concept of symbolism, which students briefly touched on in an earlier lesson. The doll symbolizes childhood for Ha. • Follow up with the question: <ul style="list-style-type: none"> * “What does Ha mean when she writes, ‘I love her more for her scars’?” • Again, invite students to turn and talk with a partner and share with the whole class. • Back up to clarify one key vocabulary word in this poem that students may not understand from context: palms (stanza 1). Tell students that in this context, a palm is describing an amount of rice: a palm of rice is the amount of rice one can hold in the palm of one’s hand. Explain to students that Ha gave us a glimpse into what is important to her and that today’s work will show what is important to other members of her family. 	



Opening (continued)	Meeting Students' Needs
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Have the learning targets posted to review. Read aloud the first learning target: “I can make inferences to deepen my understanding of <i>Inside Out & Back Again</i>.”• Remind students that they have practiced this target a lot. But in today’s lesson, it will be harder: they will have to <i>infer</i> what certain objects mean to Ha or other members of her family.• Ask a volunteer to read the second target out loud:<ul style="list-style-type: none">* “I can cite evidence from the poems ‘Choice’ and ‘Left Behind’ to explain how this incident reveals aspects of Ha and her family members.• Students should be familiar with this target from previous lessons. Ask students to briefly turn and talk with a partner about the words that seem most important in this target. Listen for students to mention <i>evidence</i>, <i>incident</i>, and <i>reveals aspects</i>. Clarify as needed.• Tell students that they just worked as a class to carefully analyze the poem “Choice” to think more about what the papaya means to Ha. They will now do something similar with a small group to examine another poem to help them understand Ha’s brothers and her mother as characters. Emphasize to students that as they keep reading the novel, it will be important to understand Ha’s mother and brothers, because they are the main people with whom Ha interacts.	



Work Time	Meeting Students' Needs
<p>A. Jigsaw, Part I: Focus on Different Characters in “Left Behind” (20 minutes)</p> <ul style="list-style-type: none">• Tell students that today they will be doing a “Jigsaw,” much like they did with sections of the article “The Vietnam Wars. For this activity, they will begin in their “home groups” of four. In their home group, each person chooses a different character on which to focus. Students then leave their home groups to join a new “expert group” (with other students who focused on the same character). With that new expert group, students discuss their specific character. Then in Part II of the Jigsaw, students return to their original home group to share their learning.• Distribute the Jigsaw recording form. In their “home groups,” ask students to decide who will focus on which character in this poem: Brother Quang, Brother Vu, Brother Khoi, and Mother. (Point out that they can of course still pay attention to Ha as well, and that they can actually learn a lot about her from the way she describes her family and what matters to them.)• Tell students that in a moment, they will reread the poem “Left Behind” with their character as a focus. Direct them to look at the top of the recording form, and read aloud the example about Ha. Explain to the students that we already talked about how important the papaya tree is to Ha, and here is what we can <i>infer</i>, or conclude, about Ha based on this prized possession. Focus students on pages 57–59, “Left Behind.” They will need to locate the stanzas that refer to the character they are focusing on.• Ask students to transition to sit with their “expert” group: peers from other small groups who were assigned the same character.• Once they are settled into these new expert groups, ask students to reread the poem silently while focusing on their character.• Then ask students in these expert groups to share details they noticed, and work together to complete their graphic organizer. Be sure students know that in the next part of the lesson, they will be going back to their own small group, and will need to be ready to explain what they talked about with their “expert” group.• Circulate to support groups as needed. Commend students who are citing textual evidence and explaining their thinking. Probe to push students back into the text and to elaborate their inferences (e.g., “What do these items represent to the character? In what way are these items important? How do these items reflect the character’s interests, values, and beliefs? What can you infer about this character’s personality? What might these objects <i>symbolize</i>?”).• Encourage students if they are finding this challenging. The expert group arrangement and the model example on the Jigsaw recording form will scaffold this learning. Remind them that they will continue to develop inferring and drawing-conclusion skills throughout the module. Students will have an opportunity to write questions they still have as part of their homework.	<ul style="list-style-type: none">• For students needing additional supports, you may decide to assign them to a particular expert group (or character) and provide them with a partially filled-in Jigsaw recording form for their assigned character.



Work Time (continued)	Meeting Students' Needs
<p>B. Jigsaw, Part II: Small-Group Discussion: What Do Their Possessions Reveal about Ha and Her Family? (10 minutes)</p> <ul style="list-style-type: none">Ask students to return to their “home” small group. Tell them that in a moment, they will share their expertise. Give directions:<ol style="list-style-type: none">Choose someone in the group to be a timekeeper.Each person has two minutes to share the character they studied, the objects that were mentioned about that character, what the possessions told them about the character, and how they know this.Be sure to record the information your peers share on the Jigsaw recording form.If you have time, discuss the question at the bottom of your Jigsaw recording form.	<ul style="list-style-type: none">Some students may benefit from being given sentence starters for sharing out with their home groups. For example, “My character was _____. He/she left behind _____.”I infer these possessions tell us _____ about my character. The evidence I found to support my inference is _____.”For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or Smartboard. Another option is to type up these instructions for students to have in hand.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Invite students to conclude their discussions and to refocus on today's learning targets. Tell them that this was a very challenging thinking day in terms of making inferences based on textual evidence. Name specific behaviors you saw students doing that supported them in this work (e.g., citing specific lines, asking probing questions of their peers, etc.).• Invite a few groups to share out their insights related to the synthesis question:<ul style="list-style-type: none">* "What can you learn about Ha from the way she describes her family members?"• Frame the homework, including the QuickWrite prompt. Review the word <i>symbol</i> as needed, reminding students about how they determined, in a previous lesson, that the papaya tree was a symbol of hope. This homework prompt is a challenge to them: what might the object <i>symbolize</i>? Be sure they notice the model paragraph about the papaya tree.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• QuickWrite 6: Explain the more <i>symbolic</i> aspect of what the character you studied was forced to leave behind. Use specific evidence from your reading to support your thinking.• Please continue reading in your independent reading book for this unit at home.	<ul style="list-style-type: none">• Some students may benefit from having paragraph frames as a scaffold for QuickWrites.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 11

Supporting Materials



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Name:

Date:

Character	Possessions left behind + specific details from the text about that possession	What do these possessions tell you about this character?	How do you know?
Ha	Papaya tree It has grown twice as tall as Ha (page 8) She wants to be the first one to see the fruit ripen (page 9)	This tells me that Ha values living things, is patient regarding things she loves and cares for, enjoys a reward for her time and care of something, and is hopeful.	I know this because she writes about the papaya tree so much, is careful about watching it grow, notices all of the small changes as it grows, and is eager for the delicious fruit. We also talked about how the papaya tree is a symbol for hope.
Brother Quang			
Brother Vu			



Character	Possessions left behind + specific details from the text about that possession	What do these possessions tell you about this character?	How do you know?
Brother Khoi			
Mother			

What can you infer about Ha from how she describes her family members?



The title of the poem you just studied is “Left Behind.” For the specific character you studied during our Jigsaw activity today, explain the more symbolic aspect of what that person had to leave behind.

Write a complete paragraph in which you use specific evidence to support your thinking. You may use your text and the notes you collected in your journal or note-catchers to help you write this paragraph. A complete paragraph will meet all criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence

This QuickWrite is hard! Give it a try. Read the example below. This may help you get started.

Example:

Remember that in a previous lesson, we talked about the papaya tree being a *symbol* of hope. Below is a paragraph explaining what the papaya tree *symbolizes* for Ha.

When Ha had to say goodbye to the papaya tree by her house, it’s like she had to say goodbye to hope. In one of the very first poems, Ha said she likes to get up early in the morning to see the dew on the tree. She said, “I will be the first one to witness its ripening” (page 9). The word ripening makes it sound like something very good is happening with the tree: it is healthy and growing. In the poem “Two More Papayas,” she keeps watching for new papayas to grow on the tree, and is excited. She says, “I will see them first” and will eat their “thrilling chews” (page 21). But then when things get really dangerous and they decide to leave, they decide to cut the papaya tree down. It is “wet and crying.” It’s almost like Ha is crying too.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 12

Examining How Word Choice Contributes to Tone and Meaning: Close Reading of “Wet and Crying”



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

I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)
I can analyze the impact of word choice on meaning and tone. (RL.8.4)
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can make inferences to deepen my understanding of *Inside Out & Back Again*.
- I can explain how nuances in word meanings contribute to the overall tone of the poem.
- I can participate in discussions about the text with a partner, small group, and whole class.

Ongoing Assessment

- QuickWrite 6 (from homework)
- Write-Pair-Share note-catcher with text-dependent questions



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Engaging the Reader and Review Learning Targets (5 minutes) Work Time <ol style="list-style-type: none"> Write-Pair-Share about “Wet and Crying” (10 minutes) Guided Practice: How Word Choice Contributes to Tone and Meaning (20 minutes) Closing and Assessment <ol style="list-style-type: none"> Debrief and Discussion: What Happens to Hope? (10 minutes) Homework <ol style="list-style-type: none"> Read pages 61–69 and complete QuickWrite 7 	<ul style="list-style-type: none"> Review: Write-Pair-Share protocol (Appendix 1). Choose strategic partnerships ahead of time. For this lesson, consider grouping a few of your strongest students together while you work directly with other students. On the other hand, heterogeneous pairs might be best. You know the composition of your class. This lesson introduces the “Word Choice, Tone, and Meaning” note-catcher, which serves as a scaffold toward the End of Unit Assessment. Here, students use this note-catcher to help them carefully analyze a single poem. In the next lesson, they use this same note-catcher as they analyze a second poem as well as a new informational text. In advance: Review Work Time Part B carefully for the explanation of the word tone as it relates to literary analysis. Students have been informally exposed to this concept in previous lessons, but this is the first lesson in which students work with a specific definition.

Lesson Vocabulary	Materials
symbol/symbolize, inferences, nuance, convey, tone; flecked, clusters (60)	<ul style="list-style-type: none"> <i>Inside Out & Back Again</i> (book; one per student) Write-Pair-Share Note-catcher with text-dependent questions (one per student) Word Choice, Tone, and Meaning Note-catcher (one per student) Document camera Things Close Readers Do anchor chart (begun in Lesson 2; added to in this lesson)—today’s focus: think about how the author’s word choice contributes to tone and meaning QuickWrite 7 (one per student; for homework)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader and Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Ask students to share with a partner their QuickWrite 6 from their homework about Ha’s family’s possessions and what they might <i>symbolize</i>.<ul style="list-style-type: none">* “What might the objects described in the poem represent for each person? What evidence supports your ideas?”• Collect students’ QuickWrites to gauge their ability to infer symbolism. Remind them that thinking about symbolism is challenging, and they will keep practicing throughout the year.• Have learning targets displayed for students. Focus students on the second target and read it aloud:<ul style="list-style-type: none">* “I can explain how <i>nuances</i> in word meanings contribute to the overall meaning of the poem.”• Have students think, then turn and talk, about the word <i>nuance</i>. Students likely will need this word defined: subtle differences in meaning. If needed, provide an example: the words “argue” and “bicker” both mean to disagree, or the words “sprint” and “jog” both mean to run, or the words “chuckle” and “snicker” both mean to laugh, but they each have slightly different meaning and feeling (or tone). <i>Argue</i>, for example, is strong; it means you are really into it with someone. <i>Bicker</i>, on the other hand, is like “light” arguing. It’s something low-level and ongoing. Ask students to discuss the differences in the other words, and cold call on pairs to respond.• Tell students that today’s work will be to examine how subtle nuances in the words in the poem “Wet and Crying” affect the tone (feeling) and the overall meaning of the text. As they look at how Ha’s tone changes in the poem “Wet and Crying,” they will come to understand more about how she is feeling about the events happening around her. Remind students that they will continue to make inferences and discuss their thinking with partners, small groups, and the class.	<ul style="list-style-type: none">• Reviewing academic vocabulary words benefits all students developing academic language.• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time	Meeting Students’ Needs
<p>A. Write-Pair-Share about “Wet and Crying” (10 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, Inside Out & Back Again. Ask students to arrange their seating to work with the partnerships you have defined. Remind students that they have been developing their skills with close reading throughout this unit. Today, they will have an opportunity to read closely more on their own and with a partner.• Ask them to silently and independently reread the poem “Wet and Crying” on page 60. Remind students that this reread is to refresh their memory and that they are reading for the gist.• Invite students to talk with partners about the gist of the poem.• Distribute the Write-Pair-Share Note-catcher. Explain the Write-Pair-Share protocol with these basic directions:<ol style="list-style-type: none">1. Listen to the text-dependent question.2. Think about your answer. Use the novel as a resource, and look for details from the text.3. Write your answer, making sure to refer to details from the text.4. When given a signal, share your writing with your partner. (Pairs decide who will share first and who will listen.)5. After both people have shared, write down any new thinking.6. Repeat with the next question; let the other partner share first.• Each round/question will take 3 minutes.• Begin. Circulate to observe students’ work and support as needed.• Model a sample response to one or both of the tone questions on the note-catcher. For example, in the fourth stanza, invite students to partner up and share words or phrases that strike them as creating a powerful image. Listen for students to share words like “chops,” “head falls,” “silver blade slices.” Next, invite students to think about these images and describe the feeling the author is creating using these words. Give students time to talk with a partner, then cold call on several partnerships to share words such as: deadly, cruel, final, etc.• After this Write-Pair-Share experience, ask for volunteers to share their thinking about this last question. Call on two or three students. Next, introduce the independent writing prompt.	<ul style="list-style-type: none">• Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.• For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or Smartboard. Another option is to type up these instructions for students to have in hand.• Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Work Time (continued)	Meeting Students’ Needs
<p>B. Guided Practice: How Word Choice Contributes to Tone and Meaning (20 minutes)</p> <ul style="list-style-type: none"> Distribute and explain the Word Choice, Tone, and Meaning note-catcher, which students will use to record their thinking and discussion. Tell students that they will use this note-catcher with the poem and the audio text today. If possible, display the note-catcher on a document camera to orient students to the layout. On the note-catcher, read aloud the left-hand column “Word Choice/Text Details” question: <ul style="list-style-type: none"> * “What are some specific <i>images, words, and phrases</i> the author uses that strike you emotionally and give you a feeling of the events described in the text?” Tell students that since this is their first time using this note-catcher, they will do some practice together. Focus students on the “Practice” row for stanza 4. Ask students to independently think about the question, and reread this stanza of the poem, focusing on the three words in italics: <i>chops, falls, slices</i> Ask students to think, then talk with a partner, about the middle column, “Labeling the Feeling”: <ul style="list-style-type: none"> * “What emotion or feeling does each of these words convey?” Be sure students understand that <i>convey</i> means “to give” the reader. Listen for students to recognize that these three words all have a violent feeling (which makes sense, since Ha’s brother is using a knife). Ask students to add these feeling words notes to the middle column. Then focus them on the right-hand column, “Tone.” Ask students if they are familiar with the word <i>tone</i>. Many may know this word as it is used in other contexts. Distinguish that in this context, it is a noun (not a verb like “to tone your muscles”). It is closely related to the general use of the word in everyday speech (e.g., many students have heard adults tell them, “Please speak in a respectful tone” or “Don’t use that tone of voice with me!”). Point out that in the context of literary analysis, <i>tone</i> has a related but more precise meaning: it means the feeling a text brings out in a reader, or the attitude an author has toward a subject. Tell students that they will work with this important concept in many lessons this year. Move students on to the task in the right-hand column: <ul style="list-style-type: none"> * “Based on the words and phrases you have selected, label the tone of the poem with one word.” They can choose one of these words, or a new related word, to describe the overall tone of stanza 4. Invite them to, once again, think and write independently, then share with their partners small group, and add to their notes. 	<ul style="list-style-type: none"> To further support students who are struggling, consider adding additional scaffolds to the “How Word Choice Contributes to Tone and Meaning” note-catcher by adding additional examples, prompts, or sentence frames. To further support students in identifying the tone, consider providing a word bank of emotion words that could be used to describe literary tone (cynical, hopeful, nostalgic, indignant, frantic, reserved, sarcastic, somber, sentimental, etc.). It could be helpful to organize these words conceptually, to help students understand less familiar academic vocabulary. For example, group words that denote a positive tone or negative tone together. This will also push to expand students’ vocabulary beyond typical words used to describe tone (i.e., happy, sad, mad, excited).



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Do a quick go round, asking one person from each group to share his/her best word to describe the tone. It is fine if words repeat; this will reinforce the patterns for students. (Plausible responses include “angry,” “violent,” and “harsh.”)• Then ask students to consider the “Meaning” question:<ul style="list-style-type: none">* “How do those specific word choices and tone contribute to the meaning?”• Paraphrase for students:<ul style="list-style-type: none">* “In other words, how does the author’s choice to use these words help us understand the point she is trying to make in this poem?”• Invite students to turn and talk. Call on a numbered head to share out. Model if needed (e.g., “By using these violent words, the author creates a harsh tone that helps me understand how upset Ha is about the violence going on around her”).• Ask students to take about 5 minutes to work in pairs on the remaining rows of the note-catcher. (Tell them that they will discuss the question in the “Meaning box” all together during the closing.)• Listen in to gauge how well students are connecting the author’s word choice with tone, and then how tone contributes to meaning. Remind them they have been attending to word choice throughout this unit; this note-catcher just pushes them to be much more precise in their analysis of an author’s craft.• Refocus students whole group to check for understanding for all. Remind them that they will practice more with this note-catcher in the next lesson.• Display the Things Close Readers Do anchor chart. Add the following:<ul style="list-style-type: none">* Think about how the author’s word choice contributes to tone and meaning	<ul style="list-style-type: none">• To further support ELL students, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation.



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief and Discussion: What Happens to Hope? (10 minutes)</p> <ul style="list-style-type: none">• Preview homework.• Focus students on the specific question in the “Meaning” box of the Word Choice, Tone, and Meaning note-catcher:<ul style="list-style-type: none">* “In the poem ‘Wet and Crying,’ what happens to hope?”• Tell students that this will be their QuickWrite prompt for homework. Because it is a challenging question, they will take a few minutes to discuss as a class.• Invite students to take 2 minutes on their own to quietly think or write an initial response to this question.• Then ask students to stand up, find a new partner, and take 2 minutes to share their thinking.• Then ask each pair to join another pair, so that they form groups of four. Invite them again to share their thinking. As students are sharing, find a student willing for you to share his or her response with the whole class on the document camera.• Ask students to settle back into their seats. Focus them on the volunteer student’s sample response. Read it aloud or, if the student is willing, have him/her read it to the class. Highlight how the student-author has used evidence in his or her writing.• Talk with students about their interpretations of what happened to hope (fades, is destroyed, is forgotten). Point out how the author uses specific words (<i>cut, chops, head falls, slices, spill, clusters of eyes, wet and crying</i>) to develop a tone or feeling of death/destruction versus merely loss.• Ask students to hold on to their note-catchers and journals to use as resources for their homework QuickWrite.	<ul style="list-style-type: none">• Conversation serves as “oral rehearsal” for writing and is a helpful scaffold for struggling writers.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Please complete a first reading of pages 61–69, from “Sour Backs” through “Saigon is Gone,” and complete QuickWrite 7.	<ul style="list-style-type: none">• Some students may benefit from having paragraph frames as a scaffold for QuickWrites.



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Grade 8: Module 1: Unit 1: Lesson 12

Supporting Materials



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.....
Name:

.....
Date:

Question	Write	Pair-Share (additional thoughts after sharing)
Why does Brother Vu want to cut down the ripening fruit rather than let the Communists have it?		
Why is Brother Vu the brother most likely to cut down the papaya? Use evidence from throughout the novel to support your answer.		



Text:		
Word Choice/Text Details What are some specific images, words, and phrases the author uses that strike you emotionally and give you a feeling of the events described in the text?	Labeling the Feeling For each word or phrase, label the emotion or feeling it conveys.	Tone Based on the images, words, and phrases you have selected, describe the tone of the text with one word.
(Practice with stanza 4) “Brother Vu chops; the head falls; a silver blade slices.”		
(Practice with last stanza)		Hint: What is another word for “cluster”? For “spill”? For “wet”? If the author had used those words, would the tone have changed? Why or why not?
(Choose another stanza and try on your own!)		



Meaning: How do those specific word choices and tone contribute to the meaning?

In the end of the poem “Wet and Crying,” what has happened to hope? How does the author’s specific word choice help us understand the main message of this poem?



- Get the gist – get your initial sense of what the text is mostly about
- Reread
- Cite evidence
- Use details from the text to make inferences
- Use context clues to figure out word meanings
- Talk with others about the text
- Notice details
- Answer questions based on the text
- Pay attention to text structure: titles and headings (in informational text)
- Consider author’s purpose/perspective
- Think about how the author’s word choice contributes to tone and meaning



Throughout our reading of *Inside Out & Back Again*, we have discussed that the papaya is a symbol of hope. At the end of the poem “Wet and Crying,” what has happened to hope? How does the author’s specific word choice help us understand the main message of this poem? Use specific evidence from the text to write a paragraph that answers this question.

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - * A concluding sentence



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 13

Comparing Meaning and Tone: The Fall of Saigon in Fiction and Informational Text



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

I can cite text-based evidence that provides the strongest support for my analysis of literary and informational text. (RL.8.1 and RI.8.1)

I can analyze the impact of word choice on meaning and tone. (RL.8.4 and RI.8.4)

I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can make inferences to deepen my understanding of *Inside Out & Back Again*.
- I can cite evidence from the poem “Saigon Is Gone” to explain the fall of Saigon and the emotional impact of this news on Ha and the other characters in the novel.
- I can analyze the word choices of two texts about the fall of Saigon and describe how that word choice contributes to the tone and meaning of each text.
- I can participate in discussions about the text with a partner, small group, and whole class.

Ongoing Assessment

- QuickWrite 7 (from homework)
- Word Choice, Tone, and Meaning note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Engaging the Reader and Review Learning Targets: “Saigon Is Gone” (8 minutes) Work Time <ol style="list-style-type: none"> Word Choice, Tone, and Meaning: “Saigon Is Gone” (10 minutes) Listening to a Read-aloud of the Transcript of “Forgotten Ship” (15 minutes) Word Choice, Tone, and Meaning: “Forgotten Ship” (10 minutes) Closing and Assessment <ol style="list-style-type: none"> Debrief (2 minutes) Homework <ol style="list-style-type: none"> Reread and annotate both the poem “Saigon Is Gone” and the transcript from “Forgotten Ship” 	<ul style="list-style-type: none"> In this lesson, continue to reinforce the distinction between historical fiction and informational text (see Lesson 6, Opening Part B, plus other teaching notes throughout the unit). The opening of this lesson includes reading the last two stanzas of “Saigon Is Gone” aloud, for dramatic effect. Prepare in advance. This lesson features a transcript of a radio broadcast titled, “Forgotten Ship: A Daring Rescue as Saigon Fell.” The information is fairly intense and there are multiple speakers. This lesson features the teacher reading aloud the transcript in dramatic fashion. Students are encouraged to follow along in their heads., and they will have the transcript to reread later, as well. If students are familiar with a Readers’ Theater, consider assigning parts or have students choose parts to read the transcript aloud either with the whole class or in small groups of six students each. Students refer to the transcript during their End of Unit Assessment; be sure students hold on to their texts. Consider allowing English Language Learners to preview the transcript with you before this lesson. This will further support their comprehension when listening to the read-aloud of the transcript during this lesson. This lesson is designed as scaffolding toward students’ End of Unit Assessment (in Lesson 13). Therefore, students have some time to work with both texts with support, but are not expected to have “fully analyzed” either text, which they work with further, independently, during the assessment itself. Display or distribute the Narrators chart, which lists the narrators of the transcript as a reference for students (see supporting materials).

Lesson Vocabulary	Materials
historical fiction, transcript, critical incident; communists, refugee, humanitarian, elite	<ul style="list-style-type: none"> <i>Inside Out & Back Again</i> (book; one per student) Word Choice, Tone, and Meaning note-catcher (one per student and one to display) Transcript from “Forgotten Ship: A Daring Rescue as Saigon Fell” (one per student) Narrators chart (one to display; consider also distributing to students)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader and Review Learning Targets: “Saigon Is Gone” (8 minutes)</p> <ul style="list-style-type: none">• Welcome students and ask them to turn and talk with a partner:<ul style="list-style-type: none">* “What happened to Ha and her family in the reading you did for homework?”• Give them a minute to talk, then probe,<ul style="list-style-type: none">* “What specific line in the novel helped you realize that everything had changed?”• Build up the importance of this pivotal moment in the text. Say, “A pilot lands his helicopter on the ship and shouts...” Then read aloud from page 69:<p>“At noon today the Communists crashed their tanks through the gates of the presidential palace and planted on the roof a flag with one huge star. Then he adds what no one wants to hear: It’s over; Saigon is gone. April 30 Late afternoon”</p>• Ask students,<ul style="list-style-type: none">* “Based on what we read in “The Vietnam Wars” article, why is the news that Saigon is gone something that no one wants to hear?”• Invite students to turn and talk with a partner. Listen for them to realize that the events described in the poem are told from Ha’s point of view: she lives in South Vietnam. The pilot on the ship was in effect reporting defeat.	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Probe,<ul style="list-style-type: none">* “Was this really new that ‘no one’ wanted to hear?”• Give students another moment to turn and talk. Cold call a student to share out. Again emphasize the distinction between historical fiction and informational text. Listen for students to connect back to “The Vietnam Wars” article. They now should know that North Vietnamese pro-<i>Communist</i> soldiers marched into Saigon to overtake the South Vietnamese army and unify the two countries.• Challenge them to notice that in the poem “Saigon Is Gone,” the phrase “no one” (as in “no one wants to hear”) refers specifically to Ha, her family, and the other people on the ship: people from South Vietnam who are feeling the conflict. By contrast, the North Vietnamese soldiers WOULD want to hear that “Saigon Is gone”: that was their military objective.• Remind students that this was a real event in history. They read about it in Section 5 of the article “The Vietnam Wars.” Today they will listen to an audio recording of an article describing an event related to the fall of Saigon, and will contrast the fictional and factual accounts of the event.• Have learning targets displayed for students. Read aloud the first learning target:<ul style="list-style-type: none">* “I can cite evidence from the poem ‘Saigon Is Gone’ to explain the fall of Saigon and the emotional impact of this news on Ha and the other characters in the novel.”• Tell students that they will reread the poem and learn more about this diary entry by listening to a related informational text. Specify that it is an transcript from a radio news piece. They will listen and also follow along with the transcript: a typed-up version of what is being said.• Invite students to turn and talk to a partner about what these learning targets mean for today’s lesson. Ask students to quickly show a thumbs-up if they understand the target, thumbs sideways if they sort of get it, and thumbs down if they are unclear. Answer any clarifying questions.	



Work Time	Meeting Students' Needs
<p>A. Word Choice, Tone, and Meaning: “Saigon Is Gone” (10 minutes)</p> <ul style="list-style-type: none"> Invite students to gather in the same strategic partnerships as the day before. Ask them to get out their text Inside Out & Back Again and turn to page 67, “Saigon Is Gone.” Distribute the Word Choice, Tone, and Meaning Note-catcher. Students should recognize this from Lesson 12. Tell students that today they will use this note-catcher with both a poem and the transcript. Ask students to briefly turn and talk with a partner to remind themselves about the purpose of each column of the note-catcher. Then ask them to follow the same process they did during the previous lesson: Focus on the “Word Choice/Text Details” column: <ul style="list-style-type: none"> * “What are some specific <i>images, words, and phrases</i> the author uses that strike you emotionally and give you a feeling of the events described in the text?” Ask students to independently think about this question, reread the poem with the question in mind, and write their response using details from the text. Then, ask students to share their thinking with their partners and add notes based on what their partner said. Listen for students to notice text such as “whispers among adults,” “escape,” “dropping all the bombs,” “helicopter circling,” “people run and scream,” “do not be frightened,” “helicopter plunged,” “the pilot ... wet and shaking,” “Communists crashed their tanks,” and “It’s over; Saigon is gone.” Ask one or two partnership groups to share words or phrases they selected, but keep this brief. Move students on to the center column: “Labeling the Feeling.” Invite them to, once again, think and write independently, then share with their partners and add to their notes. Now focus them on the right column: “Tone.” Give students time to think, talk, and write. Do a quick go round, asking one person from each group to share his/her best word to describe the tone. Listen for descriptors such as “tense,” “upsetting,” “fearful,” “uncertain,” “anxious,” and “worried.” Tell them that they will return to the “Meaning” column at the end of the lesson. 	<ul style="list-style-type: none"> Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. To further support students in identifying the tone, consider providing a word bank of emotion words that could be used to describe literary tone (cynical, hopeful, nostalgic, indignant, frantic, reserved, sarcastic, somber, sentimental, etc.). It could be helpful to organize these words conceptually, to help students understand less familiar academic vocabulary. For example, group words that denote a positive tone or negative tone together. This will also push to expand students’ vocabulary beyond typical words used to describe tone (i.e., happy, sad, mad, excited).



Work Time (continued)	Meeting Students' Needs
<p>B. Listening to a Read-aloud of the Transcript of “Forgotten Ship” (15 minutes)</p> <ul style="list-style-type: none"> Frame the connection between the poem to the upcoming transcript by asking the following question: <ul style="list-style-type: none"> * “What does the fact that Saigon is ‘gone’ mean for the people on board the ship?” Probe with the following questions as necessary: “What has happened to Ha’s home?” “Can Ha and her family return to life as usual?” Cold call upon students to respond. Listen for students to recognize that the people on board the ship are trapped because their enemy, the North Vietnamese Communists, have overtaken their home. Ha and her family cannot return home or live life as usual. Tell students that the people on board the ship, and many other South Vietnamese people, have now become <i>refugees</i>. A refugee is someone who has been forced to leave his or her country in order to escape war, persecution, or natural disaster. Ha and her family are refugees; this means they no longer have a home. Students will learn much more about refugees’ experiences throughout the module. Remind the class that this novel is historical fiction: events are described from Ha’s perspective. She tells of how her family in South Vietnam escaped the Communist takeover of Saigon. Other South Vietnamese people took different escape routes. The transcript will provide additional information about other families’ daring story. Refer students once again to the Word Choice, Tone, and Meaning note-catcher. Direct them to the bottom half. Tell them that now they will listen to a read-aloud of a radio transcript titled “Forgotten Ship: A Daring Rescue as Saigon Fell.” While they are listening, they should follow along on the transcript from “Forgotten Ship: A Daring Rescue as Saigon Fell.” (They will have time to reread and begin to complete their note-catcher later.) Reveal the Narrators chart and explain to students that there are several narrators who tell the story, and that you have written their names and roles down on the chart to help them keep track. Give students about a minute to read over the names and roles on the Narrators chart. Tell students that they will listen to a part of the transcript, then you will pause the reading for them to comment, clarify, and for them to take notes about striking descriptions and images. You will then start the reading aloud while students listen to another part and take notes, and so on. Begin reading aloud: “Forgotten Ship” A Daring Rescue as Saigon Fell. Stop at, “The Kirk’s military mission that day was to shoot down any North Vietnamese jets that might try to stop U.S. Marine helicopters, as they evacuated people from Saigon. The North Vietnamese planes never came. But the Kirk’s mission was about to change, and suddenly.” 	<ul style="list-style-type: none"> Consider allowing ELL students to preview the transcript with you before this lesson. This will further support their comprehension when listening during this lesson Some students may benefit from using a ruler or piece of paper to underline the lines in the transcript as they listen to the audio clip.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Explain to students that this ship had a military mission that changed to a <i>humanitarian</i> mission. Ask students, <ul style="list-style-type: none"> * “What do you think <i>humanitarian</i> means?” (Students should understand that the word means to help other humans, to look out for others’ welfare.) Before beginning the next section, tell students that they are going to hear about a helicopter called a <i>Huey</i>, and that these are South Vietnamese helicopters escaping from the North Vietnamese Communists. Begin reading aloud again and stop at, “The first two helicopters landed safely, but then there was no more room.” Take a moment to let the events of what the students just listened to sink in. Ask students to turn and talk about the gist of what is happening. Be sure students understand that these helicopter pilots and people on board have taken a huge, desperate risk in order to escape. They literally flew out to sea never to return. They would either be shot down, crash, or be rescued by the U.S. Navy. Begin final read aloud portion, and stop at, “Then there was the helicopter that was too big to land.” Give students a moment to think and annotate their transcript. Cold call a few “numbered heads” to share their initial sense of what this portion of transcript was mostly about. 	
<p>C. Word Choice, Tone, and Meaning: “Forgotten Ship” (10 minutes)</p> <ul style="list-style-type: none"> Ask students to return to their Word Choice, Tone, and Meaning note-catcher: this time for the transcript “Forgotten Ship.” Give students two minutes to silently reflect and write down striking images that were described in this portion of the transcript, and invite students to share their notes with a partner. Then focus students on the bottom row of the note-catcher: <ul style="list-style-type: none"> * “How does the tone of the poem affect the meaning?” * “How does the tone of the transcript affect the meaning?” * “What does each author want you, the reader and listener, to understand?” As time permits, guide students to compare and contrast the tone of the two texts: <ul style="list-style-type: none"> * “Do you notice similarities between the tone of the transcript and the tone of the poem, ‘Saigon Is Gone’?” * “How is the tone of the two texts different?” 	<ul style="list-style-type: none"> Many students will benefit from seeing questions posted on the Smartboard or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (2 minutes)</p> <ul style="list-style-type: none">• Preview the homework with students. Tell them that in the next lesson, they will get a chance to show what they know about how to use text details to determine tone. They will be able to use all of their work from today to support their writing. Tell them to be sure to bring their transcript to class: they will need it for the assessment.• Review the learning targets for today. Ask students to talk with a partner:<ul style="list-style-type: none">* “How was your understanding of what Ha’s family went through enhanced by listening to the transcript?”• Collect students’ note-catchers, because they will need them for the assessment in Lesson 14.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Prepare for the assessment: Reread and annotate both the poem “Saigon Is Gone” and the transcript from “Forgotten Ship: A Daring Rescue as Saigon Fell.”	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 13

Supporting Materials



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Joseph Shapiro: NPR Reporter

Hugh Doyle: Chief Engineer of the USS Kirk

Paul Jacobs: Captain of the USS Kirk

Kent Chipman: Engine Room Operator

Jim Bondgard: Radar Man

Don Cox: Anti-submarine Equipment Officer



Text: Poem, “Saigon Is Gone”		
Word Choice/Text Details What are some specific images, words, and phrases the author uses that strike you emotionally and give you a feeling of the events described in the text?	Labeling the Feeling For each word or phrase, label the emotion or feeling it conveys.	Tone Based on the images, words, and phrases you have selected, describe the tone of the text with one word.

Meaning: How do those specific word choices and tone contribute to the meaning?

Transcript of “Forgotten Ship: A Daring Rescue As Saigon Fell,”
NPR’s All Things Considered, August 31, 2010

MELISSA BLOCK, host: From NPR News, this is ALL THINGS CONSIDERED. I’m Melissa Block.

ROBERT SIEGEL, host: And I’m Robert Siegel.
When the Vietnam War ended and Saigon fell in April 1975, Americans got their enduring impression of the event from television...

But there was another evacuation that didn’t get news coverage. U.S. Navy ships saved another 20 to 30,000 Vietnamese refugees.

BLOCK: The full scope of this humanitarian rescue has been largely untold, lost in time and in bitterness over the Vietnam War. But correspondent Joseph Shapiro and producer Sandra Bartlett, from NPR’s investigative unit, interviewed more than 20 American and Vietnamese eyewitnesses. And they studied hundreds of documents, photographs and other records, including many never made public before. Here’s Joseph Shapiro with part one of our report and the story of one small U.S. Navy ship.

JOSEPH SHAPIRO: On the morning of April 29, 1975, the USS Kirk and its crew stood off the coast of South Vietnam in the South China Sea.

(Soundbite of a 1975 tape)
Mr. HUGH DOYLE (Then-Chief Engineer, USS Kirk): I’m sure as you know by this time, Vietnam has surrendered and the mass panic - almost panic-stricken retreat has already taken place.

SHAPIRO: Sitting on his bunk, the ship’s chief engineer, Hugh Doyle, records a cassette tape to send home to his wife, Judy.

(Soundbite of a 1975 tape)
Mr. DOYLE: I really don’t know where to start. It’s been such an unusual couple of days. Where we fit in was really interesting. You’re probably not going to believe half the things I tell you. But believe me, they are all true.

SHAPIRO: Doyle’s cassette tapes, which until now have never been heard publicly, provide one of the best accounts of one of the most extraordinary humanitarian missions in the history of the U.S. Navy.



The Kirk's military mission that day was to shoot down any North Vietnamese jets that might try to stop U.S. Marine helicopters, as they evacuated people from Saigon. The North Vietnamese planes never came. But the Kirk's mission was about to change, and suddenly. Doyle told Judy what he and his crewmates saw when they looked toward South Vietnam, some 12 miles away.

(Soundbite of a 1975 tape)

Mr. DOYLE: We looked up at the horizon, though, and pretty soon all you could see were helicopters. And they came and just was incredible. I don't think I'll ever see anything like it again.

Mr. PAUL JACOBS (Then-Captain, USS Kirk): It looked like bees flying all over the place. Yeah, trying to find some place to land.

SHAPIRO: Paul Jacobs was captain of the Kirk.

Mr. JACOBS: Every one of those Hueys probably had 15 or 20 on board. But they're all headed east, you know, trying to escape.

SHAPIRO: Kent Chipman, a 21-year-old Texan, worked in the engine room.

Mr. KENT CHIPMAN (Then-Crewman, USS Kirk): What was freaky and it's still - it gives me goose bumps till today, it'd be real quiet and calm and not a sound, and then all of a sudden you could hear the helicopters coming. They just - you can hear the big choop-choop-choo-choop, you know, the Hueys.

SHAPIRO: These were South Vietnamese Huey helicopters. Military pilots had crammed their aircraft with family and friends and flown out to the South China Sea. They were pretty sure that the U.S. Navy 7th Fleet was in that ocean somewhere. Now they were desperately looking for some place to land.

Here's Hugh Doyle speaking today.

Mr. DOYLE: Well, they were flying out to sea. Some of them were very low on fuel and some of them were crashing alongside the larger ships. They would crash in the water, and I don't know how many Vietnamese refugees were lost in all that.

SHAPIRO: But the helicopters flew past the Kirk. They were looking for a larger carrier deck to land. Jim Bondgard(ph), a radar man, was watching all the traffic dotting the radarscope when Captain Jacobs issued orders.



Mr. JIM BONDGARD (Crewman, USS Kirk): The skipper got real excited. He called down to us and said, you need to try to advertise and see if you can get these guys on the radio. Just announcing where our haul number and we have an open flight deck; if you want to come land on us, we can take you aboard, and that kind of thing. You know, just trying to encourage them to come in.

SHAPIRO: There was one problem: It wasn't clear that the pilots could land on a moving ship.

Don Cox was an anti-submarine equipment officer.

Mr. DON COX (Crewman, USS Kirk): Most of the Vietnam pilots had never landed on board a ship before. Almost to a man they were army pilots and they typically landed either at fire zones, they had little clearings in the brush, or at an airport. And the ship looks very, very small and the deck was very crowded.

SHAPIRO: Cox was one of the sailors who, not sure if those pilots would land or crash, stood on the flight deck to direct the helicopters in. The first two helicopters landed safely, but then there was no more room. The Kirk was a destroyer escort. It was built to hunt submarines, not land helicopters. It had a landing deck about the size of a tennis court.

Mr. COX: I believe it was the third aircraft landed and chopped the tail off the second aircraft that had landed. There were still helicopters circling wanting to land. There was no room on our deck, so we just started pushing helicopters overboard. We figured humans were much more important than the hardware.

(Soundbite of a 1975 tape)

Mr. DOYLE: *So we couldn't think of what else to do. And these other planes were looking for a place to land. And, you know, we would have lost people in the plane so we threw the airplane over the side. Yeah, really.*

SHAPIRO: As one helicopter landed and the people scrambling off, dozens of sailors ran over to push the aircraft over the side and into the ocean.

But Kent Chipman says it wasn't easy. Vietnamese helicopters were heavy. And because they were designed to land in fields, they had skids instead of wheels.

Mr. CHIPMAN: The flight deck has non-skid on it. I mean, it's like real rough sandpaper. And the Hueys didn't have tires on. They had like skids.



And we had to just work it this way and work it that way, till we got it over to the edge. And then everybody there'd be like 30 people just fighting their way to get over there and try to help, you know.

SHAPIRO: With one final shove, the helicopter would totter over the edge of the ship, with its tail high in the air and then crash to the water below.

(Soundbite of a 1975 tape)

Mr. DOYLE: There were stories, horrible stories that I've heard from these refugees.

SHAPIRO: One Vietnamese pilot landed with bullet holes in his aircraft. Hugh Doyle saw he was in shock.

(Soundbite of a 1975 tape)

Mr. DOYLE: As he was loading his helicopter, had his family killed. They're standing waiting to get on the helicopter, his family was machine-gunned. He was just sitting in the helicopter. He was the pilot. He stood there and looked at them. They were all laying dead.

SHAPIRO: The crew of the Kirk fed the refugees and spread out tarps to protect them from the blazing sun.

Mr. DOYLE: We took the people up on to the 02-Level, it be just behind our stack, and we laid mats and all kinds of blankets and stuff out on the deck for their babies. And there were all kinds of - there were infants and children and women, and the women were crying. And, oh, it was a scene I'll never forget.

SHAPIRO: Kent Chipman.

Mr. CHIPMAN: These people were coming out of there with nothing - whatever they had in their pockets or hands. Some of them had suitcases. Some of them had a bag. You know, and you could tell they'd been in a war. They were still wounded. There were people young, old, army guys with the bandages on their head, arms - you could tell they'd been in a fight.

Some of the pilots and their families came from Vietnam's elite, and some of them carried what was left of their wealth in wafers of gold, sometimes sewn into their clothes. The captain locked the gold in his safe.

Then there was the helicopter that was too big to land.

Mr. CHIPMAN: This is when the big Chinook came out. And you could tell the sound of it was different; more robust, deep.

(Soundbite of a 1975 tape)

Mr. DOYLE: *This huge helicopter called a Chinook. It's a Boeing. You know, remember them from my mother's house on Berthold Place? So you know those huge helicopters they made down there - those great big ones?*

SHAPIRO: Doyle had grown up in Pennsylvania, near the factory that made those helicopters.

(Soundbite of a 1975 tape)

Mr. DOYLE: *They came out and tried to land on the ship. Oh, we almost - the thing almost crashed on board our ship. So we finally got them to realize to wave them off, it was too big. You know, he just could not have landed. Well, he flew around us a couple of times and he was running low on fuel. Picture this: we're steaming along at about five knots and this huge airplane comes in and hovers over the fantail, opened up its rear door and started dropping people out of it. And this is about 15 feet off the fantail.*

There's American sailors back on the fantail catching babies like basketballs.

Mr. CHIPMAN: The helicopter, it wasn't stationary. It'd come in and hover and, you know, trying to get close as they could. And I remember, at least twice, that he went back up - not real high, you know, 60 feet or so - and he'd slowly come back down.

The helicopter was probably eight to 10 foot in the air as - off the deck, as we were catching the people jumping out. Then we kind of scooch out to the door and just kind of drop down, you know, as easily as they could. This - I mean, juts the noise is tremendous. It's the biggest Chinook they make with the four sets wheels. The wind off this thing, it's like being in a hurricane.

SHAPIRO: One mother dropped her baby and her two young children toward the outstretched arms of the sailors below.

Mr. CHIPMAN: I remember the baby coming out. You know, there was no way we were going to let them hit the deck or drop them. We caught them. I was pretty small myself back then - weighed 130 pounds. Even as small as I am, you know, they come flying out and we caught them.

SHAPIRO: These were the Vietnamese army pilots' children. He'd saved the lives of his passengers, but now he was out of fuel and surrounded by



flat, blue ocean. Hugh Doyle saw him fly the huge helicopter about 60 yards from the Kirk. Doyle uses slang and calls it an airplane.

Mr. DOYLE: He took the airplane, hovered it very close to the water, took all his clothes off with the exception of his skivvies, all by himself, no co-pilot, took all his clothes off, threw it out the window. And then he got up on the edge of the window, still holding onto the two sticks that a helicopter has to fly with. He tilted it over on its side, still flying in the air, and dove into the water. The airplane just fell into the water. It hit the water on its right-hand side. The rotors just exploded.

Mr. CHIPMAN: There were small pieces, but there were also pieces, probably 10, 15 foot long, big pieces go flying out - it sounded like a giant train wreck, you know, in slow motion, and it's loud, it's, you know, wind blowing everywhere.

The Chinook ended upside down. He dove out the side of it, the thing flipped upside down, and then it was calm and quiet again like you turned off a light switch.

I'm thinking, man, this guy just died. I said this is crazy. And his little head popped out of the water. I said, he's alive. It was pretty cool.

SHAPIRO: The pilot's name was Ba Nguyen. He and his family were among some 200 refugees rescued from 16 helicopters. On the second day those refugees, more than half were women, children and babies, would be moved to a larger transport ship.

But the heroics of the Kirk would continue. Shortly before midnight, at the end of the second day, the Kirk's captain, Paul Jacobs, got a call.

Mr. PAUL JACOBS: And that's when I got a (knocking sound) on the shoulder from the XO. He says, hey, Seventh Fleet wants to speak to you now. It's urgent.

SHAPIRO: It was the admiral in charge of the entire rescue.

Mr. JACOBS: He says we're going to have to send you back to rescue the Vietnamese navy. We forgot them, and if we don't get them or any part of them, they're all probably going to be killed.

SHAPIRO: The Kirk was being sent back to Vietnam. The South Vietnamese government had fallen; the Communists were in control now. The Kirk would be headed into hostile territory by itself.



Mr. JACOBS: So I said: Am I going to get any support? No. Am I going to get any air cover? No. You're on your own. I said: What's the rules of engagement? He said, there are none.

SHAPIRO: The Kirk set out to save the South Vietnamese Navy, and it ended up rescuing tens of thousands of desperate Vietnamese refugees. We'll tell you that story tomorrow on ALL THINGS CONSIDERED.
Joseph Shapiro, NPR News.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 14

End of Unit Assessment: How Word Choice Contributes to Tone and Meaning



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1 and RI.8.1) I can analyze the impact of word choice on meaning and tone. (RL.8.4 and RI.8.4) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can analyze how the word choice in both informational and literary texts affects the meaning and tone.I can cite evidence from text to support analysis of literary and informational text.	<ul style="list-style-type: none">End of Unit 1 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Review Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">End of Unit 1 Assessment: Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text (40 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief (3 minutes)Homework	<ul style="list-style-type: none">During today’s assessment, students independently formalize their thinking regarding the differences in tone of two pieces of writing having to do with the same subject. Use this not only as a summative assessment of students’ ability to write in response to literature (W.8.9), but also to inform writing instruction for Unit 2 (which will focus much more extensively on the specific components of W.8.2).After this lesson, hold on to the “Things Close Readers Do” anchor chart. In Unit 2, students work with a resource that gives them even more details about close reading, and will refer back to the chart they helped to build.Consider using the NYS Extended Response rubric (which can be found in Unit 2, Lesson 11 supporting materials) for assessing students’ work. This could provide very useful formative assessment data to inform your more explicit and scaffolded writing instruction that unfolds throughout the second half of Unit 2.

Lesson Vocabulary	Materials
Do not preview vocabulary for today’s assessment.	<ul style="list-style-type: none"><i>Inside Out & Back Again</i> (book; one per student)Transcript from “Forgotten Ship: A Daring Rescue as Saigon Fell” (from Lesson 13; one per student)Students’ completed Word Choice, Tone, and Meaning Note-catchers (collected at the end of Lesson 13)Lined paper for students’ written responses to the assessment prompt.End of Unit 1 Assessment: Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text (one per student)End of Unit 1 Assessment: Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text (Sample Response for Teacher Reference)Things Close Readers Do anchor chart (begun in Lesson 2)



Opening	Meeting Students' Needs
<p>A. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Remind students that the poem “Saigon Is Gone” is a part of the novel, which is <i>historical fiction</i>. The transcript, “Forgotten Ship: A Daring Rescue as Saigon Fell,” is an informational text.• Read aloud the target: “I can analyze how the word choice in both informational and literary texts affects the meaning and tone.” Ask students to tell a partner what they have learned about word choice and tone.• Tell them that in today’s assessment, they will be doing this same thing. They have been practicing with the note-catcher, in discussion, and in their recent QuickWrites.• Ask students to show a quick thumbs-up if they understand the targets, thumbs sideways if they understand aspects, and thumbs down if they are unsure. Clarify as needed.	

Work Time	Meeting Students' Needs
<p>A. End of Unit 1 Assessment: Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text (40 minutes)</p> <ul style="list-style-type: none">• Arrange student seating to allow for an assessment-conducive arrangement where students independently think, read, and write. Encourage students by telling them that they have been working very hard at reading closely and today you want them to show what they have learned about word choice and tone in informational and fiction text.• Ask students to gather their materials:<ul style="list-style-type: none">– Inside Out & Back Again– Transcript and annotations of “Forgotten Ship.”– Word Choice, Tone, and Meaning Note-catcher (collected at the end of Lesson 13)• Distribute the End of Unit 1 Assessment: Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text and lined paper. Read the directions aloud as students follow along and read silently in their heads. Address any clarifying questions.• Invite students to begin. Circulate to observe but not support; this is students’ opportunity to independently apply the skills they have been learning.	<ul style="list-style-type: none">• On-demand assessments give the teacher valuable information about skills that students have mastered or those that still need to be developed.• ELLs and other students may benefit from extended time, a bilingual glossary or dictionary, and a separate testing location.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• If students finish early, encourage them to reread some of their favorite poems from Part I of the novel, or continue reading in their independent reading book for this unit.• Collect the End of Unit Assessment.	
Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Focus students on the Things Close Readers Do anchor chart, that they have helped build during this unit. Invite volunteers to read each bullet aloud• Point out to students that they have practiced reading closely in the novel and with challenging informational text. Remind them that they are getting better and better at noticing details in a text and how these details contribute to the overall meaning and tone.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 1: Lesson 14

Supporting Materials



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Name:

Date:

Task: After reading the poem, “Saigon is Gone,” and listening to and reading the transcript from “Forgotten Ship: A Daring Rescue as Saigon Fell,” write two paragraphs: one about each text.

Answer this specific question: ***In this text, what is the message each author is intending to convey about the fall of Saigon? Explain how specific word choices help create a tone that contributes to the text’s meaning.***

Use these materials during this assessment:

- ✓ The poem “Saigon Is Gone”
- ✓ The transcript “Forgotten Ship”
- ✓ Your journal
- ✓ Your Word Choice, Tone, and Meaning note-catcher (from Lesson 13)
- ✓ Any anchor charts we have created together that will help you as you think, plan, and write.

Each paragraph will be just like the QuickWrites you have been practicing, and should meet the following criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - A focus statement
 - At least three pieces of specific evidence from the text
 - For each piece of evidence, an analysis or explanation: what does this evidence mean?
 - A concluding sentence

It is important that you select the strongest evidence that you have (rather than all of the evidence that you have) for each paragraph.



Task: After reading the poem, “Saigon is Gone,” and listening to and reading the transcript from “Forgotten Ship: A Daring Rescue as Saigon Fell,” write two paragraphs: one about each text.

Answer this specific question: **In this text, what is the message each author is intending to convey about the fall of Saigon? Explain how specific word choices help create a tone that contributes to the text’s meaning.**

[Note: There are multiple possible answers to this question. Carefully analyze whether students’ focus statement and evidence align, and whether they cite text and explain how specific word choice creates tone that contributes to meaning.]

In the poem “Saigon Is Gone,” the author is trying to show us that the fall of Saigon was very chaotic and scary for the people of South Vietnam. Ha is on the boat, and says she hears the “swish, swish” of her mother’s fan and hears adults whispering. The words “swish” and “whisper” both make things sound very scary and hush-hush. The author also writes that the commander “orders” everyone below deck. The word “ordered” sounds harsh, like the adults are yelling, scared, or stressed. And she also writes that when the pilot appears, he is “shaking.” The word “shaking” is stronger than the word “scared” would be. This word shows me that he is so scared that he can’t even stay still. The words that Thanhha Lai chose all give me a sense that this is a very intense moment for Ha. She is scared, and the adults around her are also really scared. Their country is gone.

In the audio text “Forgotten Ship: A Daring Rescue as Saigon Fell,” the author is trying to show us that the fall of Saigon was terrifying for the U.S. Navy people and the Vietnamese refugees who were directly involved. The unidentified man at the start of the news report says that 6,000 people were “plucked” from the U.S. embassy. The word “plucked” makes it sound like the people were snatched up in a big hectic rush. And Mr. Doyle said there was “mass panic.” Panic to me is way more intense than just scared: it’s like you’re so scared you can’t even think straight any more. Another guy, Mr. Chipman, says that it was “freaky” and he had “goosebumps.” These words give me the feeling of almost like a haunted house, only this was real. The words that the reporters and the people they interviewed use all give me a sense that this is a really dangerous situation for everyone. Even people like the Navy, who are trained for war emergencies, were terrified.



Note: Students do not add to this chart during the lesson. It is simply reviewed. The chart should have the following bullets, based on the last time it was added to during Lesson 12.

- Get the gist - get your initial sense of what the text is mostly about
- Reread
- Cite evidence
- Use details from the text to make inferences
- Use context clues to figure out word meanings
- Talk with others about the text
- Notice details
- Answer questions based on the text
- Pay attention to text structure: titles and headings (in informational text)
- Consider author's purpose/perspective
- Think about how the author's word choice contributes to tone and meaning



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2

Overview



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Unit 2: Case Study: Why do people flee home?

In Unit 2, students will build knowledge about refugees' search for a place to call home. They will read informational texts that convey the universal themes and experiences of refugees across various times and cultures. This study will draw students' attention to the challenges refugees face when they are fleeing and finding home. As students continue to move through the novel, they will focus on how particular incidents move the story forward and reveal aspects of Ha's character. Ha will be analyzed as a case study of a refugee who is faced with challenges that

represent the universal refugee themes of fleeing and finding home. For their mid-unit assessment, students will read an informational text and analyze one refugee's experience of finding home. Unit 2 culminates in a formal literary analysis essay in which students will explain the significance of the novel's title and how it relates to the universal refugee experience and the challenges Ha faces as a refugee.

Guiding Questions And Big Ideas

- **How do critical incidents reveal character?**
- **What common themes are universal to the refugee experience?**
- *Critical incidents reveal a character's dynamic nature.*
- *Characters change over time in response to challenges.*

<p>Mid-Unit 2 Assessment</p>	<p>Analyzing an Informational Text about a Refugee Experience</p> <p>This assessment centers on NYSP12 ELA CCLS RI.8.1, RI.8.2, RI.8.3, RI.8.4, L.8.4a, and W.8.9. In this on-demand assessment, students will read an unfamiliar informational text about a refugee experience (a speech by Til Gurung, a refugee from Bhutan) and then answer a range of literal and inferential text-dependent questions. The assessment will provide questions in the form of selected-response items, a graphic organizer, and short constructed-response items. Students will cite the strongest text-based evidence to support their answers.</p>
<p>End of Unit 2 Assessment</p>	<p>Analysis Essay: Explain the Significance of the Novel's Title and Its Relationship to Universal Refugee Experiences and Ha's Character</p> <p>This assessment centers on NYSP12 ELA CCLS RL.8.1, RL.8.3, RL.8.4, RL.8.6a, RL.8.11, W.8.2d, W.8.4, W.8.5, and W.8.9. For this writing assessment, students will explain aspects of Ha's character. They will respond to this specific prompt: "Consider the meaning of the novel's title, <i>Inside Out & Back Again</i>. How does this title relate to the universal refugee experience of fleeing and finding home, and in what ways is Ha's experience an example of this universal experience?" Students will choose the strongest evidence from the informational texts and the novel to construct an informational literary analysis essay.</p>



Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies and Science content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

Social Studies Themes in Context:

Individual Development and Cultural Identity

- Role of social, political, and cultural interactions in the development of identity
- Personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences
- Development, Movement, and Interaction of Cultures
- Role of diversity within and among cultures

Central Texts

1. Thanhha Lai, *Inside Out & Back Again* (HarperCollins, 2011), ISBN-978-0061962783.
2. Fox Butterfield, "Panic Rises in Saigon, but the Exits Are Few," *New York Times*, April 1975.
3. Catherine Gevert, "Refugees: Who, Where, and Why," *Faces*. 19.1 (2002): 6-8.
4. Arthur Brice, "Children of War," Scholastic, March 1994.
5. Til Gurung, speech at Refugee Transitions' World of Difference Benefit Luncheon, San Francisco, November 3, 2010.
6. Ana Marie Fantino and Alice Colak, "Refugee Children In Canada: Searching For Identity." *Child Welfare* 80.5 (2001): 587-596.
7. See specifically Unit 2, Lesson 18 for a complete list of texts students use in their short research project.



This unit is approximately 4 weeks of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Collecting Details: The Challenges Ha Faces and Ha as a Dynamic Character	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) 	<ul style="list-style-type: none"> I can review and add to my strategies of things close readers do. I can identify key details that help me understand Ha. I can explain how key details in the novel reveal the challenges Ha faces and her dynamic character. 	<ul style="list-style-type: none"> Structured Notes Think-Write-Pair-Share 	<ul style="list-style-type: none"> Numbered Heads protocol Give One to Get One protocol Who Is Ha? Things Close Readers Do
Lesson 2	Rereading and Close Reading: Communism, “The Vietnam Wars,” and “Last Respects” (Pages 85 and 86)	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 	<ul style="list-style-type: none"> I can explain how key details in the novel reveal the challenges Ha faces and her dynamic character. I can infer the symbolism in the poem “Last Respects.” 	<ul style="list-style-type: none"> Structured notes for pages 83–90 (from homework) Chalk Talk Who Is Ha? small group anchor chart Last Respects note-catcher 	<ul style="list-style-type: none"> Chalk Talk protocol Think-Write-Pair-Share protocol Who Is Ha? Things Close Readers Do



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Building Background Knowledge: Fleeing Saigon as “Panic Rises”	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can determine a theme or the central ideas of an informational text. (RI.8.2) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) 	<ul style="list-style-type: none"> I can identify the strongest evidence in the text “Panic Rises in Saigon, but the Exits Are Few” that helps me explain what challenges refugees from South Vietnam faced. I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. I can identify common themes that connect the universal refugee experience. 	<ul style="list-style-type: none"> Structured notes (for pages 91–111, from homework) Fleeing Home: What Challenges Did Ha’s Family Face? graphic organizer Answers to text-dependent questions Prefixes note-catcher Fist to Five 	<ul style="list-style-type: none"> Fist to Five protocol
Lesson 4	Building Background Knowledge, Predicting, and Focusing on Key Vocabulary: “Refugees: Who, Where, Why”	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) 	<ul style="list-style-type: none"> I can identify the strongest evidence in the text “Refugees: Who, Where, Why” that helps me explain challenges refugees face when fleeing home. I can identify the strongest evidence in the text “Refugees: Who, Where, Why” that helps me explain challenges refugees face finding home. I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. 	<ul style="list-style-type: none"> Structured notes (pages 135–157 from homework) Prefixes note-catcher Annotated article 	<ul style="list-style-type: none"> Carousel protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Building Background Knowledge and Summarizing: “Refugees: Who, Where, Why” Part 2	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can objectively summarize informational text. (RI.8.2) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) 	<ul style="list-style-type: none"> I can identify the strongest evidence in the article “Refugees: Who, Where, Why” and the novel that help me explain challenges refugees face when fleeing home. I can identify the strongest evidence in the article “Refugees: Who, Where, Why” and the novel that help me explain challenges refugees face finding home. I can write a paragraph that provides an objective summary of “Refugees: Who, Where, Why.” I can identify universal themes that connect refugee experiences. 	<ul style="list-style-type: none"> Structured notes (for pages 135–157, from homework) Annotated article “Refugees: Who, Where, Why” (from homework) Summary Writing graphic organizer Fleeing Home and Finding Home anchor charts 	<ul style="list-style-type: none"> Chalkboard Splash protocol Fleeing Home Finding Home
Lesson 6	Building Background Knowledge: Challenges Bosnian Refugees Faced Fleeing and Finding Home	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can determine a theme or the central idea of an informational text. (RI.8.2) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) 	<ul style="list-style-type: none"> I can identify the strongest evidence in the text “Children of War” that helps me explain what challenges refugees face when fleeing home. I can identify the strongest evidence in the text “Children of War” that helps me explain challenges refugees face finding home. I can identify common themes that connect the universal refugee experience. 	<ul style="list-style-type: none"> Structured notes (pages 180–195 from homework) Written summary of “Refugees: Who, What, Where” (from homework) Summary Writing graphic organizer: “Children of War” Evidence Sort 	<ul style="list-style-type: none"> Fleeing Home Finding Home



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Mid-Unit Assessment: Analyzing an Informational Text about a Refugee Experience	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can objectively summarize informational text. (RI.8.2) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) 	<ul style="list-style-type: none"> I can identify the strongest evidence in the speech by Til Gurung that helps me explain why refugees leave their home. I can identify the strongest evidence in the speech by Til Gurung that helps me explain challenges refugees face in their new country. I can determine the meaning of unfamiliar words based on context clues. I can cite evidence from the text to support analysis of an informational text. 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment: Analyzing an Informational Text about a Refugee Experience (RI.8.1, RI.8.2, RI.8.3, RI.8.4, L.8.4a, and W.8.9). 	
Lesson 8	Analyzing the Content of a Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’”	<ul style="list-style-type: none"> I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1) I can evaluate the argument and specific claims in a text (assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims). (RI.8.8) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can make connections between the universal refugee experiences of fleeing/finding home and the title of the novel <i>Inside Out & Back Again</i>. I can find the gist of a model essay. I can choose the strongest evidence to support my answers to questions about a model essay. I can evaluate the quality of evidence used to support the claims made in the model essay “How Ha’s Mother Is Turned ‘Inside Out’” 	<ul style="list-style-type: none"> Structured notes (pages 196–212 from homework) Answers to questions about model essay 	<ul style="list-style-type: none"> Fleeing Home Finding Home Inside Out Back Again



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Close Reading: Paragraph 1 of “Refugee and Immigrant Children: A Comparison” (from “Refugee Children in Canada: Searching for Identity”)	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can determine a theme or the central ideas of an informational text. (RI.8.2) I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) I can read above-grade informational texts with scaffolding and support. (RI.8.10) 	<ul style="list-style-type: none"> I can find the gist of the first paragraph of “Refugee and Immigrant Children: A Comparison.” I can analyze how specific words, phrases, and sentences help me understand how refugee and immigrant children are similar. I can cite evidence to explain the similarities and differences between refugee children and immigrant children. 	<ul style="list-style-type: none"> Answers to text-dependent questions, Part A 	<ul style="list-style-type: none"> Inside Out Back Again Similarities and Differences in How Refugees and Immigrants Adapt
Lesson 10	Analyzing the Significance of the Novel’s Title: Connecting the Universal Refugee Experience to <i>Inside Out & Back Again</i>	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can read above-grade informational texts with scaffolding and support. (RI.8.10) 	<ul style="list-style-type: none"> I can use the strongest evidence from the novel and from the informational text to support my answers to questions. I can make connections between evidence of the universal refugee experience and the title of the novel <i>Inside Out & Back Again</i>. 	<ul style="list-style-type: none"> “Refugee and Immigrant Children: A Comparison”: Paragraph 1 Text-Dependent Questions, Part B 	<ul style="list-style-type: none"> Jigsaw protocol Inside Out Back Again
Lesson 11	Close Reading: Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison” and Introducing the NYS Expository Writing Rubric	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can determine a theme or the central ideas of an informational text. (RI.8.2) I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) I can read above-grade informational texts with scaffolding and support. (RI.8.10) 	<ul style="list-style-type: none"> I can find the gist of Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison.” I can analyze how specific words, phrases, and sentences help me understand what refugee and immigrant children need for successful adaptation. I can read a text closely in order to answer text-dependent questions. 	<ul style="list-style-type: none"> “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part A 	<ul style="list-style-type: none"> Inside Out Back Again



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	Analyzing the Significance of the Novel's Title: Connecting the Universal Refugee Experience to <i>Inside Out & Back Again</i> , Part 2	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can read above-grade informational texts with scaffolding and support. (RI.8.10) 	<ul style="list-style-type: none"> I can use the strongest evidence from the novel and from the informational text to support my answers to questions. I can make connections between evidence of the universal refugee experience and the title of the novel <i>Inside Out & Back Again</i>. 	<ul style="list-style-type: none"> "Refugee and Immigrant Children: A Comparison": Paragraphs 2 and 3 Text-Dependent Questions, Part B 	<ul style="list-style-type: none"> Jigsaw protocol Inside Out Back Again
Lesson 13	Close Reading: Paragraph 4 of "Refugee and Immigrant Children: A Comparison"	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RL.8.1) I can determine a theme or the central ideas of an informational text. (RI.8.2) I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) I can read above-grade informational texts with scaffolding and support. (RI.8.10) 	<ul style="list-style-type: none"> I can find the gist of Paragraph 4 of "Refugee and Immigrant Children: A Comparison." I can analyze how specific words, phrases, and sentences help me understand what refugee and immigrant children need for successful adaptation. I can read a text closely in order to answer text-dependent questions. 	<ul style="list-style-type: none"> "Refugee and Immigrant Children: A Comparison": Paragraph 4 Text-Dependent Questions, Part A 	<ul style="list-style-type: none"> Inside Out Back Again
Lesson 14	Analyzing the Significance of the Novel's Title: Connecting the Universal Refugee Experience to <i>Inside Out & Back Again</i> , Part 3	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can read above-grade informational texts with scaffolding and support. (RI.8.10) 	<ul style="list-style-type: none"> I can use the strongest evidence from the novel and from the informational text to support my answers to questions. I can make connections between evidence of the universal refugee experience and the title of the novel <i>Inside Out & Back Again</i>. 	<ul style="list-style-type: none"> "Refugee and Immigrant Children: A Comparison": Paragraph 4 Text-Dependent Questions, Part B 	<ul style="list-style-type: none"> Jigsaw Inside Out Back Again



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 15	Connecting the Universal Refugee Experience of Fleeing and Finding Home to the Title of the Novel <i>Inside Out & Back Again</i>	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) 	<ul style="list-style-type: none"> I can make a claim about how the lives of refugees turn “inside out” when they flee home, using the strongest evidence I have collected from both the novel and informational text. I can make a claim about how the lives of refugees turn “back again” as they find a new home, using the strongest evidence I have collected from both the novel and informational text. I can cite where I found my evidence. 	<ul style="list-style-type: none"> Two Forming Evidence-Based Claims graphic organizers (one for Body Paragraph 1, “Inside Out,” and one for Body Paragraph 2, “Back Again”) 	<ul style="list-style-type: none"> Citing Books and Articles Inside Out Back Again
Lesson 16	Planning the Introductory and Concluding Paragraphs of the End of Unit Assessment Essay	<ul style="list-style-type: none"> I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5) 	<ul style="list-style-type: none"> I can plan effective introductory and concluding paragraphs for my analytical essay. I can cite where I found my evidence. 	<ul style="list-style-type: none"> Forming Evidence-Based Claims graphic organizer (with a claim to answer the question: “Who is Ha before she flees home?”) Planning Your Essay graphic organizer (homework for Lessons 15 and 16) 	<ul style="list-style-type: none"> Who Is Ha? Citing Books and Articles



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 17	End of Unit 2 Assessment, Part One: First Draft of Analysis Essay	<ul style="list-style-type: none"> I can cite text-based evidence that promotes the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can analyze full-length novels, short stories, poems, and other genres by authors who represent diverse world cultures. (RL.8.6a) I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.8.11) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience (W.8.4) I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9) 	<ul style="list-style-type: none"> I can write an essay explaining the universal refugee experience of turning “inside out” and “back again.” I can cite the strongest evidence from informational texts to support my claims about how refugees turn “inside out” and “back again.” I can cite the strongest evidence from the novel <i>Inside Out & Back Again</i> to support my claims about who Ha is before she flees, and how she is turned “inside out” and “back again.” I can cite where I found my evidence. 	<ul style="list-style-type: none"> End of Unit 2 Assessment, Part 1: First Draft of Analytical Essay 	<ul style="list-style-type: none"> Who Is Ha? Inside Out Back Again Citing Books and Articles



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 18	Introducing Final Performance Task and Analyzing Statistics	<ul style="list-style-type: none"> I can determine a theme or central idea of literary text. (RL.8.1) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can determine the factual details (specific to a time and place in history) that Thanhha Lai used in the poems “Birthday” and “Saigon Is Gone.” I can analyze statistics about refugee experiences around the world in order to notice patterns. 	<ul style="list-style-type: none"> Specific Factual Details tickets Chalk Talk participation and discussion 	<ul style="list-style-type: none"> Chalk Talk protocol
Lesson 19	Launching Researching: Reading for Gist and Gathering Evidence Using the Research Guide	<ul style="list-style-type: none"> I can conduct short research projects to answer a question. (W.8.7) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) I can express my own ideas clearly during discussions, and I can build on other’s ideas during discussions. (SL.8.1) 	<ul style="list-style-type: none"> I can find the gist of informational texts. I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee. 	<ul style="list-style-type: none"> Research Guide 	
Lesson 20	End of Unit 2 Assessment, Part Two: Final Draft of Analytical Essay	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5) I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9) 	<ul style="list-style-type: none"> I can use teacher feedback to revise my analytical essay to further meet the expectations of the NYS Expository Writing Evaluation Rubric. 	<ul style="list-style-type: none"> End of Unit 2 Assessment, Part 2: Final Draft of Analytical Essay 	<ul style="list-style-type: none"> Citing Books and Articles



Optional: Experts, Fieldwork, And Service

Experts:

- Invite recent refugees to the United States who can speak about the experience of coming to a new country. This is an opportunity for students to better understand Ha's experiences.
- Seek out professionals or volunteers who support refugees in local centers. This is an opportunity for students to learn about the challenges and needs of refugees in their locale, and the local supports that attend to these needs.

Fieldwork:

- Visit a local center for helping refugees acclimate to the United States.
- If there is a local museum that has exhibits on Vietnam, consider taking students to help them learn more about where Ha came from.

Optional: Extensions

- With Social Studies: Collaborate on a study of refugee issues in “finding home” in the local community or state of New York.



This unit includes a number of routines that involve stand-alone documents.

Preparation and Materials

Binders or Journals: Students will be receiving many recording forms, graphic organizers, and texts throughout this module. It is suggested that students have a binder in which to collect these materials and refer back to them. Alternately, teachers who prefer to use notebooks or journals can use the recording forms and graphic organizers as a template with which to model for students to create these structures independently.

1. Reading Calendar

- Students read *Inside Out and Back Again* for homework for Lessons 1–10.
- Each night, they read some pages.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when.
- See stand-alone document.

2. Writer's Glossary

- This glossary includes academic words related to the writing process and products. These words come from the New York State Grade 6–8 Expository Writing Evaluation rubric. Student writing will be evaluated with this rubric through seventh and eighth grades. In Module 1 of both seventh and eighth grade, students are introduced to the rubric and its vocabulary. The purpose of the Writer's Glossary is to have a place for students to reference these words as they go through the rest of the year. Since there is not enough information in the context of the rubric for students to come to a definition for themselves, the glossary has all the words defined. It does, however, have space for students to add any other words that they do not know. Even though the definitions are in the glossary, you will need to go over them and give students examples so that they understand how these words are used in the rubric to refer to writing. As students progress through the rest of the year, there may be other academic words that relate directly to their writing or writing products. Feel free to create more pages for this glossary as more vocabulary about writing is encountered throughout the year.
- There are four pages in the Writer's Glossary: one page for each row of the NYS rubric. Students use this glossary in Lessons 12–15. The full glossary is provided here for teachers who may wish to make a packet. The words related to a specific lesson are also provided in the supporting materials of each lesson (12–15), along with instructions for using the glossary page for that lesson.



3. Independent Reading and Reading Response Letter

- Some students, especially stronger readers, will finish *Inside Out* and *Back Again* early in the unit. They should be encouraged to complete independent reading related to the topic of the unit. See the Unit 2 Recommended Texts, which includes texts at many levels. The daily lessons do not include time to check on students' independent reading. But consider how you might support students with this volume of reading. Included is a template for a Reader's Response letter, a format students can use to share their thinking about their reading with you or with other students. Some teachers create a binder of these letters, and then future students can use them as they select books to read.



The calendar below shows what is due on each day.

Teachers can modify this document to include dates instead of lessons.

Due at Lesson	Read the chapter below:	Gathering Textual Evidence
2	83–90	Take notes (in journals) using the Structured Notes graphic organizer. Focus on key details that reveal the challenges Ha is facing and her dynamic character, plus vocabulary that helps you understand her challenges and responses.
3	91–111	Take notes (in journals) using the Structured Notes graphic organizer. Focus on key details that reveal the challenges Ha is facing and her dynamic character, plus vocabulary that helps you understand her challenges and responses.
4	115–134	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.
5	135–157	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.
6	158–179	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.
7	180–195	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out and back again” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.
8	196–212	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out and back again” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.
9	213–237	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out and back again” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.



Due at Lesson	Read the chapter below:	Gathering Textual Evidence
10	238–247	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out and back again” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.
11	248–260	Take notes (in journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.



This glossary is for academic words related to the writing process and products. The words for the four lessons here come from the New York State Expository Writing Evaluation Rubric, Grades 6-8. Student writing will be evaluated with this rubric through 7th and 8th grades. In Module 1 of 7th grade, students are introduced to the rubric and its vocabulary. Feel free to create more pages for this glossary as more vocabulary about writing is taught throughout the year.

Writer's Glossary from Row 1 of the NYS Rubric

Words from NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC

Word/Phrase	Page	Definition
content	1	the ideas, facts, or opinions that are contained in a speech, piece of writing, film, program, etc.
extent	1, 2, 3, 4	used to say how true, large, important or serious something is Ex: <i>The extent of his injuries was not clear immediately.</i>
conveys	1	to communicate or express something Ex: <i>The TV ad conveys the message that thin is beautiful.</i>
compelling	1	very interesting or exciting, so that you have to pay attention Ex: <i>The movie's story was very compelling.</i>
task	1	a piece of work that must be done Ex: <i>I was given the task of building a fire.</i>
insightful	1	showing that you understand what a text, situation or person is really like Ex: <i>Steve's comments about the story were very insightful.</i>
comprehension	1	understanding Ex: <i>They don't have the least comprehension of what I'm trying to do.</i>
logically (opposite: illogically)	1, 3	seeming reasonable and sensible, ideas are in a clear order Ex: <i>He could logically present his argument for desert to his mom.</i> opposite: Not reasonable, sensible or clearly put together
Other new words you encountered:		

Writer's Glossary from Row 2 of the NYS Rubric

Words from NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC

Word/Phrase	Page	Definition
command	2	control Ex.: <i>John had command of his emotions and never had an angry outburst.</i>
relevant (opposite: irrelevant)	2	directly relating to the subject or problem being discussed or considered Ex: <i>Every detail in Sally's paper was relevant to the claim she made.</i> Opposite: not related to the subject being discussed
concrete details	2	definite and specific examples Ex: <i>Using quotes in an essay is giving concrete examples to support your claim.</i>
sustain	2	to make something continue to exist or happen for a period of time, maintain something Ex: <i>A writer must sustain the main idea through an essay.</i>
varied (noun: variety)	2	consisting of or including many different kinds of things or people, especially in a way that seems interesting (variety: a selection of different things, or different ways of doing something) Ex: <i>Use varied details in your essay to support your claim.</i>
partially	2	not completely Ex: <i>If you only give one detail you are only partially supporting your ideas.</i>
textual evidence	2	proof that comes from a written piece Ex: <i>Quotes from the novel count as textual evidence for your claim.</i>
consistently (opposite: inconsistently)	2, 3	the quality of always being the same, doing things in the same way throughout a piece of work Ex: <i>Jeff consistently used good vocabulary when he wrote.</i> Opposite: <i>changing ideas, claims or style in the middle of an essay.</i>
minimal	2, 4	very small in degree or amount, especially the smallest degree or amount possible Ex: <i>If you use a minimal number of details, your essay will not prove your ideas completely.</i>
valid (opposite: invalid)	2	a reason, argument etc that is based on what is reasonable or sensible Ex: <i>The idea that South Sudan is a dangerous place is valid.</i> Opposite: something that is not logical or reasonable
Other new words you encountered:		

Writer's Glossary from Row 3 of the NYS Rubric

Words from NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC

Word/Phrase	Page	Definition
Coherence (opposite: incoherence)	3	when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way Opposite: when something is hard to understand or does not make sense
style	3	a particular way of doing, designing, or producing something
complex ideas	3	consisting of many different parts
concepts	3	an idea of how something is, or how something should be done
precise	3	precise information, details etc are exact, clear, and correct
appropriate (opposite: inappropriate)	3	correct or suitable for a particular time, situation, or purpose Opposite: not correct or suitable for a particular time, situation, or purpose
transitions	3	words or phrases that help a writer connect one idea to another so a reader can follow the writer's thinking
unified	3	when things are connected, joined
enhance	3	to improve something
exhibit	3	to clearly show a particular quality, emotion, or ability
predominantly	3	mostly or mainly
Other new words you encountered:		

Writer's Glossary from Row 4 of the NYS Rubric

Words from NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC

Word/Phrase	Page	Definition
conventions	4	a formal agreement, especially between countries, about particular rules or behavior Ex: <i>Standard English conventions mean that anyone who speaks English can understand what is written in English.</i>
standard English grammar	4	rules for how the English language will be spoken and written Ex: <i>In English, the subject of a sentence usually comes before the verb.</i>
emerging	4	in an early state of development Ex: <i>A student who is an emerging writer is just beginning to learn how to write well.</i>
frequent	4	happening or doing something often Ex: <i>Frequent spelling mistakes make a writer's work hard to read and understand.</i>
hinder	4	to make it difficult for something to develop or succeed Ex: <i>Sentence fragments or run on sentences hinder a reader's understanding of a piece of writing.</i>
valid (opposite: invalid)	2	a reason, argument etc that is based on what is reasonable or sensible Ex: <i>The idea that South Sudan is a dangerous place is valid.</i> Opposite: something that is not logical or reasonable
Other new words you encountered:		



Name:	
Date:	

Title of book:

Author of book:

Use the prompts below to write a 3 paragraph reader's response letter about the independent reading book you just read. You can write it on this form or on a separate sheet of notebook paper. Remember that next year, students will look at your letter to decide whether or not to read this book.

Dear eighth grader,

For my independent reading book, I read _____ (title) by _____. In this book, (summarize here – including setting, plot, and character – but don't give away the end of the book):

This book connected to *Inside Out & Back Again* and our study of the universal refugee experience because . . .

I would/would not recommend this book because . . .

Sincerely,

(Name)



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 1

Collecting Details: The Challenges Ha Faces and Ha as a Dynamic Character



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can review and add to my strategies of things close readers do.• I can identify key details that help me understand Ha.• I can explain how key details in the novel reveal the challenges Ha faces and her dynamic character.	<ul style="list-style-type: none">• Structured Notes (classwork)• Think-Write-Pair-Share



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Things Close Readers Do (10 minutes) B. Review Learning Targets: Introducing the Concept of a Dynamic Character (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Introduce and Model Structured Notes Graphic Organizer: Pages 73–78 (10 minutes) B. Independent Reading and Structured Notes: Focusing on Details from Pages 79–82 (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Learning Targets and Preview Homework (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete a first read of pages 83–90. Take notes (in your journals) using the Structured Notes graphic organizer. 	<ul style="list-style-type: none"> • During this unit, students will continue to engage in small group and partner discussions. Consider seating arrangements that will allow for these ongoing collaborative opportunities. Since students will use the Who Is Ha? small group anchor charts as one support for the writing of the end of unit essay, you may wish to keep the student groups the same as in Unit 1. • Numbered Heads will continue to be used as a total participation strategy. • Part A of the Opening welcomes students to Unit 2. Students will be wondering about their End of Unit 1 Assessments. Let them know you are working on the assessments and will return them soon. Lesson 5 includes time to return and review the assessments. • Reading Homework: Unit 2 follows a different homework routine from that of Unit 1. In Unit 2, Lessons 1–10, students read a portion of the novel and take notes in their journals using a Structured Notes graphic organizer. Students collect key details and refine their note-taking to record the strongest evidence about the challenges Ha faces as she flees and finds home, as well as how these challenges reveal her dynamic character. The structured notes are designed to scaffold to support the end of Unit 2 literary analysis. Each night, students are given guiding questions to direct their note-taking. If students are not using journals, make copies of the Structured Notes in the supporting materials of this lesson when students are assigned Structured Notes for homework. • Each night as students read for homework, they will gather key details from the novel to answer a note-taking question. Then in the opening of class, the emphasis is on selecting the strongest evidence from these details. Throughout the unit, students will be prompted to gather the strongest evidence more independently. Emphasize to students how important it is not just to notice details, but also to begin to choose the best or strongest evidence to analyze literature. This relates to RL.1; review this standard in advance to notice how it increases in rigor from the seventh-grade version. <p>The best close-reading work involves a balance of text-dependent questions and student-initiated responses (e.g., “notices and wonders,” important points, clarifying or probing questions, gist notes). This lesson focuses on the new structured notes routine to support students with the latter, more open-ended independent work with a text. Future lessons in this unit also include specific text-dependent questions, which are powerful scaffolds to focus students on particularly challenging or important excerpts of the text.</p>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• This lesson introduces the Odell Education resource Reading Closely: Guiding Questions handout (provided here in supporting materials and also available as a stand-alone document on EngageNY.org and odelleducation.com/resources). Students will refer to this document regularly as a way of understanding and connecting their learning targets. Preview the document in advance, thinking in particular about how it relates to the Things Close Readers Do anchor chart that students created during Unit 1.• Part B of the Opening introduces students to the concept of a dynamic character and includes a general example of how people are complicated and change over time. Consider replacing this generic example with a more specific one that would be relevant to your students.• Review: Give One to Get One (Appendix 1).• In advance: Post learning targets.

Lesson Vocabulary	Materials
key details, aspects, symbol/symbolize; rations (77), pouches, rounds, wedges, stranded (81)	<ul style="list-style-type: none">• <i>Inside Out & Back Again</i> (book; one per student)• Things Close Readers Do anchor chart (from Unit 1)• Reading Closely: Guiding Questions handout (one per student and one to display) (from Odell Education; also see stand-alone document on EngageNY.org and odelleducation.com/resources)• Highlighters (one per student)• Document camera, overhead projector, or whiteboard• Student journals (one per student; begun in Unit 1, Lesson 2)• Structured Notes graphic organizer (one to display)• Structured Notes graphic organizer (for Teacher Reference; see example in Supporting Materials)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Things Close Readers Do (10 minutes)</p> <ul style="list-style-type: none">• Welcome students and signal the start of Unit 2. Tell them that for the next few weeks, they will continue to read the novel Inside Out & Back Again. They also will focus on Ha's character and how it changes over the course of the novel. Let students know you are reading their End of Unit 1 Assessment and will return them soon.• Display the Things Close Readers Do anchor chart. Share with students that during Unit 1, they collected lots of great things close readers do.• Tell students they will review these points in a modified Give One to Get One activity. Give directions:<ol style="list-style-type: none">1. Work with a partner.2. One person goes first. Choose one bullet/thing from the anchor chart to give to your partner, with an explanation or example of how this thing helps readers.3. Then the second person goes. Choose a different bullet/thing to explain or give an example of how the thing helps readers.• Pair students up. Give them about 5 minutes for this activity.• Refocus students to the whole class and distribute the Reading Closely: Guiding Questions handout. Tell students that this handout gives them even more information about many of the things close readers do. Point out that during Unit 1, students figured out a lot of these things on their own.• Tell students that they are going to be looking for similarities between their Things Close Readers Do anchor chart and the Reading Closely: Guiding Questions handout.• Orient students to the layout of the handout and direct them to notice the three sections: Approaching Texts, Questioning Texts, and Analyzing Details.• Invite them to look for aspects of the document that relate to what they have been learning and practicing as close readers. For example, direct students to the first section, Approaching Texts, and ask:<ul style="list-style-type: none">* "What do you notice in this section that relates to the special type of novel we are reading?" Ideally, students will notice that the structure, language, and type of text is special in this novel because it is in verse.• Distribute highlights and invite students to take about 3 minutes to work with a partner to highlight other items on the Reading Closely: Guiding Questions handout that relate to what they already know close readers do, as well as the text they are reading and the details they have been noticing.	<ul style="list-style-type: none">• Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">As the class works, circulate to listen in and support as needed. Be sure students are able to connect this new handout with what they've learned: the Things Close Readers Do anchor chart and their experience reading the text during Unit 1. For example, as students work, probe by asking them these sorts of questions from the Reading Closely: Guiding Questions handout:<ul style="list-style-type: none">* "This handout mentions 'perspective.' Whose perspective are we reading in the novel? Who is writing the diary entries in the novel? How might the single perspective of Ha influence meaning?"* "This handout mentions 'language and structure.' How is the language and structure in these diary entries different from typical diary entries?"* "This handout emphasizes noticing and connecting details. What sorts of details have we collected while reading the novel? How do these details connect in terms of revealing Ha's character?"After about 3 minutes, refocus students whole group. Cold call student pairs to share similarities they noticed. Using the document camera (or overhead), highlight the related items on the Reading Closely: Guiding Questions handout. If time permits, invite student pairs to share the other characteristics they think will be important as they read the rest of the novel. Tell the class to hold on to the Reading Closely: Guiding Questions handout, since it will be revisited throughout the year. It will help them continue to notice and name the many "things close readers do" that they will practice this year.	<ul style="list-style-type: none">Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Opening (continued)	Meeting Students' Needs
<p>B. Review Learning Targets: Introducing the Concept of a Dynamic Character (5 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets and remind them that they just reviewed the strategies that close readers use and were able to read about more strategies on the Reading Closely: Guiding Questions handout. Cold call a student to read aloud the next learning target:<ul style="list-style-type: none">* "I can identify key details that help me understand Ha."• Share with them that just as they collected details throughout Unit 1, they will continue to collect these details as they read the novel in this unit.• Remind students that they are looking for key details—those that are important or significant—about Ha's character. Emphasize that now that they are eighth-graders, they are learning how to find not just details, or many details, but the details that best support their analysis.• Cold call another student to read aloud the last learning target:<ul style="list-style-type: none">* "I can explain how key details in the novel reveal the challenges Ha faces and her dynamic character."• Provide brief direct instruction on the concept of a dynamic character. Point out that just like real people, fictional characters sometimes have complicated personalities. Often characters are dynamic, which means they can grow or change over time. For example, in the real world, people are dynamic. The students themselves have changed over time. Explain that they may have had a favorite toy or interest when they were younger, but now it's not as important to them. Share with students that they may not have intended to change their interests, but because of time and growing up, it just happened. So as students continue to read the novel, they will be noticing aspects of Ha's character, or different sides of her personality.• Invite students to paraphrase and apply this concept of a dynamic character. Think-Pair-Share:<ul style="list-style-type: none">* "What is a dynamic character?"* In what ways are YOU a dynamic character?"• Invite students to make a prediction:<ul style="list-style-type: none">* "How do you think Ha will grow and change? Why?"	



Work Time	Meeting Students' Needs
<p>A. Introduce and Model Structured Notes Graphic Organizer: Pages 73–78 (10 minutes)</p> <ul style="list-style-type: none"> Tell students that they have learned a lot about paying attention to every word, and how and why it matters. Now they are going to do that to help them become detectives and figure out everything they can about Ha. Share with students that as they begin Part 2 of the novel, they will be using a graphic organizer to collect the key details they notice about the different aspects of Ha's character. They will also be reading about challenges Ha faces as she and her family flee their home. Explain that since Ha is a dynamic character, these challenges will reveal more of her character but will also change her character. Invite students to get out their student journal in which they have been recording their notes. Display the Structured Notes graphic organizer on a document camera. Model for students how they will organize each page to collect notes Refer to Structured Notes graphic organizer (for Teacher Reference). Have students create four columns on a clean page of their journal. <ol style="list-style-type: none"> Label the far left column: Key Detail. (Explain that this key detail may be a quote or a description of a scene.) Label the second left column: Page #. Label the third column: What challenges does Ha face fleeing home? How do the challenges reveal her dynamic character? Label the far right column: Vocabulary and Word Choice. Remind students that they have been looking closely at words and phrases to help them understand Ha. Now they will focus on words that help them understand what Ha is experiencing as she and her family flee Vietnam. Tell students that they will be keeping track of these sorts of words in their notes. Tell students that as they read the novel for homework, they will be collecting details and notes on this organizer. For each homework assignment, they should collect at least three details, though more than one detail could support the same character trait. Tell students that they will practice taking structured notes in class. Model for students what this structured note-taking will look like. Ask students to turn to page 73 in the novel and to read along silently as you read aloud. While reading the poem “S-l-o-w-l-y” on page 75, draw students’ attention to the author’s word choice. Ha writes that she <i>nibbles</i> on rice, but others <i>chew</i>. Remind students of the work they did in Unit 1 analyzing how word choice contributes to meaning and tone. Ask: <ul style="list-style-type: none"> * “What is the difference in meaning and tone of these two words? How are they similar?” 	<ul style="list-style-type: none"> If students are not using a journal for notes, the Structured Notes graphic organizer in the supporting materials section at the end of this lesson may be provided for students’ use. If no document camera is available, you may use an overhead transparency of the Structured Notes organizer; draw a three-column Structured Notes organizer on the chalkboard or whiteboard; or create a three-column Structured Notes organizer to display on an interactive white board. Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. Providing models of expected work supports all learners, but especially challenged learners.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ideally students will note that the nibbling Ha does reveals the small amount of food she has and her perception that others have enough food to actually chew it. Continue to read the next poem, "Rations." Explain that a <i>ration</i> is a portion or an allowance of food or supplies. Read through page 78, to the end of the poem "Rations." On the document camera, think aloud to model for the class how to use the key details in what you read to help analyze Ha's character and the challenges she is facing. Say: "I notice that Ha is really suffering in these entries. She's very uncomfortable with either thirst, having to use the bathroom, or hunger. I also noticed that when Ha eats the hot, fresh rice, she thinks about the papaya." Ask: <ul style="list-style-type: none"> * "Do you remember when we talked about the papaya as a <i>symbol</i>? What does the papaya <i>symbolize</i> to Ha?" Invite a student to share what the papaya symbolizes. Ideally, students will remember that the papaya is a symbol of hope. Say: "This makes me think that even though Ha is suffering, she wants to be hopeful. As soon as she experiences a small comfort, her mind goes right to the papaya ... even though rice and papaya have nothing to do with each other, like she says." Model how to fill in the Structured Notes graphic organizer. <ol style="list-style-type: none"> In the far left column (Key Detail), write: "The first hot bite of freshly cooked rice, plump and nutty, makes me imagine the taste of ripe papaya although one has nothing to do with the other." In the second column, write: Page #78. In the third column, write: "Ha is suffering from thirst and hunger, but she wants to be hopeful. As soon as she experiences a small comfort, her mind goes right to the papaya ... even though rice and papaya have nothing to do with each other, like she says." In the far right column, write: "rations." Point out that Ha is focused on food. The word "rations" helps us understand what Ha is experiencing. Note that this word happens to be the title of the poem, but it doesn't have to be. This column is for adding words from the text that seem really important to capture what Ha is experiencing: She doesn't have enough food. Remind students that Ha is a character who is complicated, just like real people. She may change over the course of the novel. 	<ul style="list-style-type: none"> When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing. For ELLs and other students needing additional supports, consider providing smaller chunks of text, sometimes just a few sentences, for a close read. Check in on students' thinking as they speak about their text. Use of protocols like Think-Pair-Share allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ask students to turn and talk with a partner: <ul style="list-style-type: none"> * “What did you notice as I modeled this type of thinking for you?” * “What questions do you have about how to use this graphic organizer?” Call on a few volunteers to share with the class. Clarify as needed. 	
<p>B. Independent Reading and Structured Notes: Focusing on Details from Pages 79–82 (15 minutes)</p> <ul style="list-style-type: none"> Invite students to independently and silently read pages 79–82 in class while they keep their journals open to the structured notes page. When they finish reading, invite them to participate in a Think-Write-Pair-Share: <ul style="list-style-type: none"> * “Think about Ha’s character and the section you just read. What is a key detail that helps you understand an aspect of Ha’s dynamic character?” Cold call student pairs to share the page number, quote, and explanation, and record this for the class to see. Students may respond with details such as these: <ul style="list-style-type: none"> * Ha doesn’t want to be treated like a baby (page 80). * She’s obsessed with food (page 81). Push students to dig deeper for details that are less obvious, such as: Ha comes to see the simple things of her old life as luxuries (page 82). Continue to emphasize focusing on vocabulary. Point out words such as <i>pouches</i>, <i>rounds</i>, and <i>wedges</i> (page 81), all of which students likely know or could figure out from context. Note how these words further help show Ha’s obsession with food. Be sure students notice the word <i>stranded</i>. Ask: <ul style="list-style-type: none"> * “What does it mean to be stranded?” Listen for students to realize it means being stuck somewhere, often for a long time, with no help. This is a challenge Ha is facing. 	<ul style="list-style-type: none"> Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <ul style="list-style-type: none">• Review the learning targets and remind students that rereading, looking for details, and explaining how those details reveal aspects of Ha's character are things they have been practicing and are among the things close readers do.• Preview the homework. Tell students they will read pages 83–90 in the novel and will take notes on their Structured Notes graphic organizer (in their journals). Tell them they will need to have at least three details from the reading in their notes. It is fine if several of the details show the same character trait.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete a first read of pages 83–90. Practice taking structured notes (in your journal), using the same graphic organizer we used during class. Focus on key details that reveal the challenges Ha is facing and her dynamic character, plus new or important vocabulary that helps you understand the specific challenges she faces as she flees Vietnam (for example, words such as <i>rations</i> that we talked about in class).	<ul style="list-style-type: none">• Vocabulary can be a source of difficulty for struggling readers. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. This should be done only for students who need this support.• Most important is to provide words that cannot be easily determined from context. There are few of these in the novel. On pages 83–90, these words might include the following: stews (soaks in heat) (83)



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 1

Supporting Materials



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Guiding Questions 1

**I. Approaching
the text**

Reading closely begins by considering my specific purposes for reading and important information about a text.

I am aware of my purpose(s) for reading:

- Why am I reading this text?
- In my reading, should I focus on:
- The content and information about the topic?
- The structure and language of the text?
- The author's view?

I take note of information about the text:

- Who is the author?
- What is the title?
- What type of text is it?
- Who published the text?
- When was the text published?



Guiding Questions 1

II. Questioning Texts

Reading closely
involves:

1) initially
questioning
a text to focus my
attention on its
structure, ideas,
language, and
perspective, then
2) questioning
further as I read to
sharpen my focus
on the specific
details in the text

I begin my reading with questions to
help me understand the text.

Structure:

- How is the text organized?
- How do the text's structure and features influence my reading?

Topic, Information, and Ideas:

- What is this text mainly about?
- What information or ideas does the text present?
- What details stand out to me as I read?

Language:

- What key words or phrases do I notice as I read?
- What words or phrases are critical for my understanding of the text?
- What words and phrases are repeated?

Perspective:

- What is the author thinking and saying about the topic or theme?
- Who is the intended audience of the text?

I pose new questions while reading
that help me deepen my
understanding.

Structure:

- Why has the author structured the sentences and paragraphs this way?

Topic, Information, and Ideas:

- What information/ideas are presented at the beginning of the text?
- What information/ideas are described in detail?
- What do I learn about the topic as I read?
- How do the ideas relate to what I already know?

Language:

- What words and phrases are powerful or unique?
- What do the author's words cause me to see or feel?
- What words do I need to know to better understand the text?



Guiding Questions 1		
III. Analyzing Details Reading closely involves thinking deeply about the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text.	I analyze the details I find through my questioning. Patterns across the text: What details, information, and ideas are repeated throughout the text? How do details, information, or ideas change across the text? Meaning of Language: Why has the author chosen specific words or phrases? Importance: Which details are most important to help me understand the text? Which sections are most challenging and require closer reading? Relationships among details: How are the details I find related in ways that build ideas and themes? What does the text leave uncertain or unstated? Why?	Analyzing and connecting details leads me to pose further text-based questions that cause me to reread more deeply.

From Odell Education's "Reading Closely for Details: Guiding Questions" handout. Used by permission.



Key Detail	Page #	What challenges does Ha face fleeing home? How do the challenges reveal her dynamic character?	Vocabulary and Word Choice



Key Detail	Page #	What challenges does Ha face fleeing home? How do the challenges reveal her dynamic character?	Vocabulary and Word Choice
“The first hot bite of freshly cooked rice, plump and nutty, makes me imagine the taste of ripe papaya although one has nothing to do with the other.”	Pg. # 78	Ha is suffering from thirst and hunger, but she <u>wants to be hopeful</u> . As soon as she experiences a small comfort, her mind goes right to the papaya ... even though rice and papaya have nothing to do with each other, like she says.	Rations



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 2

Rereading and Close Reading: Communism, “The Vietnam Wars,” and “Last Respects” (Pages 85 and 86)



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

I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5)

Supporting Learning Targets

- I can explain how key details in the novel reveal the challenges Ha faces and her dynamic character.
- I can infer the symbolism in the poem “Last Respects.”

Ongoing Assessment

- Structured notes for pages 83–90 (from homework)
- Who Is Ha? small group anchor chart
- Last Respects note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Establish Opening Routine (10 minutes) B. Review Learning Targets (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. Rereading Section 5 of “The Vietnam Wars”: Communism (10 minutes) B. Rereading and Structured Notes: Learning about Ha’s Dynamic Character from the Poem “Last Respects” (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Learning Targets (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete a first read of pages 91–111. Take notes (in your journals) using the Structured Notes graphic organizer. 	<ul style="list-style-type: none"> • This lesson introduces a new opening routine that students will follow throughout Unit 2. This routine allows 10 to 15 minutes for students to work with the portion of the novel they read for homework. Students share their structured notes homework and are encouraged to add to their notes based on this discussion. Given this routine, it is important that students do their homework and not rely on getting notes from their partners. Circulate to listen in and look at students’ notes to gauge their independent work. • Across lessons, the opening sections involve a variety of structures and prompts. The predictability of the routine creates accountability and efficiencies; the variety promotes engagement. • Groups continue to add to their Who Is Ha? small group anchor charts (which students created during Unit 1). • In advance: Prepare for the Chalk Talk. Have the Who Is Ha? anchor charts posted around the room. Alongside each group’s chart, also post two fresh pieces of chart paper. At the top of each new sheet, write the focus question: “What have you learned about Ha’s dynamic character?” • The best close-reading work involves a balance of text-dependent questions and student-initiated responses (e.g., notices and wonders, important points, clarifying or probing questions, gist notes). The previous lesson focused on the new “structured notes” routine to support students with the latter, more open-ended independent work with a text. This lesson and future lessons in this unit also include specific text-dependent questions, which are powerful scaffolds to focus students on particularly challenging or important excerpts of the text. • During Part A of Work Time, students revisit the last section of the informational text “The Vietnam Wars,” which they read in Unit 1 (Lessons 6, 7, 9, and 10). Help students notice how their knowledge has grown from Unit 1: likely much more of this text will make sense to them at this point. Emphasize also the value of rereading to deepen one’s understanding. • Reread Unit 1, Lesson 10, to refresh your memory about how students have already worked with this excerpt that they will reread today. Today, students revisit this text specifically to understand more about the communists and why Ha is so scared. • This lesson informally introduces the word <i>totalitarian</i>, which is more explicitly taught in Lesson 3. Be prepared to provide a layman’s definition of this complex term: It is basically a system of government in which the state holds total authority over the society and tries to control its citizens. Through your informal discussion with students across Lessons 2 and 3, help them notice why Ha might be so afraid; even though she is a child, she has a sense that the communists are trying to control her family.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> Continue to help students connect the work they are doing as readers to their Things Close Readers Do anchor chart (from Unit 1) and the Reading Closely: Guiding Questions handout (from Lesson 1). Review: Chalk Talk, Think-Write-Pair-Share (Appendix 1).

Lesson Vocabulary	Materials
infer, symbolism; communism, totalitarianism, last respects, formal, regret (85)	<ul style="list-style-type: none"> <i>Inside Out & Back Again</i> (book; one per student) Who Is Ha? small group anchor charts (begun in Unit 1, Lesson 4) Chart paper (two per group) Markers (one per student) “The Vietnam Wars” text (from Unit 1, Lesson 6; one per student) “Last Respects” note-catcher (one per student) Document camera

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Establish Opening Routine (10 minutes)</p> <ul style="list-style-type: none"> Students should be sitting with their small groups and should have their novel Inside Out & Back Again. Note: Have the Who Is Ha? small group anchor charts posted around the room. Alongside each group’s chart, also post two fresh pieces of chart paper with the focus question: <ul style="list-style-type: none"> * “What have you learned about Ha’s dynamic character?” Tell students that at the start of class each day in this unit, they will use different ways to share and discuss the portion of the novel they read for homework. They will use the structured notes they took from the reading homework for this sharing and discussion time. Reinforce the importance of taking good notes so they are prepared for discussions. Also emphasize that writing and talking about what they read are both good ways to deepen their understanding of a text. These discussions matter! 	<ul style="list-style-type: none"> Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> For the opening routine today, tell students that they will participate in a <u>silent</u> discussion called a Chalk Talk. Describe the basic process to students: Small groups gather around their chart paper, marker in hand. The teacher poses a question to the groups (in this case, the question is written on the chart paper). Students write their thinking and responses to the question on the chart paper. After this silent thinking and writing time, students read what the other group members have written and think about themes and patterns. Focus students on their Who Is Ha? anchor charts around the room. Point out the two new pieces of chart paper. Tell students that in a moment, they will first write on these blank charts to get as much information out as possible. Tell students that there are two new pieces of paper to be sure everyone in the group has plenty of space to write all of their great details. Point out the focus question on top of the two new charts: <ul style="list-style-type: none"> * “What have you learned about Ha’s dynamic character?” Distribute markers. Remind students that Chalk Talk is a silent activity. Give students about 3 minutes in their small groups to silently add their thinking to these two charts while referring to their structured notes. After 3 minutes, refocus students. Ask them to stay at their chart and silently read the details posted by the other members of their group. Invite them to consider: <ul style="list-style-type: none"> * “What do you notice?” * “What is the strongest evidence? Why?” After about 1 minute of silently reading, invite students to talk in their small groups. Give positive feedback about how students are weighing which specific details help them best understand how Ha is changing. Invite students to look back at their original Who Is Ha? anchor chart. Ask: <ul style="list-style-type: none"> * “Is there anything you want to add to your original Who Is Ha? anchor chart?” Give students a minute to add to their original anchor chart: They may be noticing that even though Ha is changing, some aspects of her character remain the same (e.g., she is stubborn). 	<ul style="list-style-type: none"> Use of protocols like Chalk talk allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.



Opening (continued)	Meeting Students’ Needs
<p>B. Review Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the posted learning targets. Point out that the first target is the same as from the previous lesson. Cold call two students to share a key detail that their group discussed during the Chalk Talk. • Focus students on the second target: <ul style="list-style-type: none"> * “I can infer the symbolism in the poem ‘Last Respects.’” • Explain that sometimes an author creates layers of meaning. For example, the author created layers of meaning with the symbol of the papaya. Remind students of the work they did during Unit 1, including the model QuickWrite you shared with them: The papaya is Ha’s favorite fruit, but its deeper meaning is that it is a symbol of hope. <i>Symbolism</i> is when an author uses an object to represent something else. Explain: “Usually readers will need to <i>infer</i>, or use clues from the text and their understanding, to understand the symbolism and the deeper meaning of the story.” • Invite students to turn and talk: <ul style="list-style-type: none"> * “How would you define <i>symbolism</i> in your own words?” • Share with students that in order to reach this target, today they will reread a short excerpt of informational text as well as one poem from the novel. 	<ul style="list-style-type: none"> • Posting learning targets for students allows them to reference them through out the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Work Time	Meeting Students’ Needs
<p>A. Rereading Section 5 of “The Vietnam Wars”: Communism (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to take out their “The Vietnam Wars” text (from Unit 1) and reread the last section. • Have students turn and talk with a partner: <ul style="list-style-type: none"> * “Based on what you have read in the novel and what you have reread in the article, how does this part of the article relate to Ha’s situation? Why did Ha’s family flee their home?” • Listen for students to understand that Ha and her family fled their home country of South Vietnam because of the communist takeover. 	<ul style="list-style-type: none"> • Remind students that they have read this text before, in Unit 1. For ELLs and other students needing additional support, consider providing smaller chunks of text, sometimes just a few sentences, for a close read. You can also chunk the text for them on separate sheets of paper or notecards. This makes the reading of complex texts more manageable and allows them to focus on one small section at a time.



Work Time (continued)	Meeting Students’ Needs
<p>B. Rereading and Structured Notes: Learning about Ha’s Dynamic Character from the Poem “Last Respects” (20 minutes)</p> <ul style="list-style-type: none"> • Direct students to the poem “Last Respects” on pages 85 and 86. Read aloud the title and ask students: <ul style="list-style-type: none"> * “What does the term <i>last respects</i> mean? When is this term used?” • Ideally, students will understand that this term refers to the honor and recognition given to an individual upon death. If the students do not know what this phrase means, define it for them. • Tell students that in a moment, they will reread this poem (from last night’s homework) silently on their own. Set a purpose for reading: “As you reread this poem, pay attention to words and phrases that relate to the title, ‘Last Respects.’” • Invite students to reread this poem silently. While they reread, distribute the “Last Respects” note-catcher. • Orient students to the note-catcher. Focus them on Part A. Tell them that it looks very similar to the Structured Notes graphic organizer they are using to collect notes from the novel. <ol style="list-style-type: none"> 1. In the far left column, they will be looking for key details in the poem that are related to the phrase “last respects”—specifically, details that relate to death and dying. 2. In the second column, students will record the page number and stanza to reference the images they note. 3. In the third column, they will answer the question: “How are these key details related to death and dying?” 4. The far right column should be labeled: Vocabulary. This column will focus on words and phrases that help students understand the poem. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Use of protocols like Think-Write-Pair-Share allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • If necessary, share these examples to get them started: “The <i>formal</i> lowering” of the flag is a ceremonial and official symbol of defeat, and the line “South Vietnam no longer exists” shows the death or defeat of Ha’s country. • Remind students of the photograph they looked at earlier in the lesson and ask: <ul style="list-style-type: none"> * “How does the image of the flag Ha describes compare with the image of the flag in the photograph?” • Remind students of the Reading Closely for Details document (from Lesson 1). Point out that one “thing” close readers do is begin to connect details. Give students a few minutes to think on their own and write: <ul style="list-style-type: none"> * “What details do you notice in the poem that relate to death and dying?” • Then invite students to participate in a Think-Write-Pair-Share protocol, in which they pair up, share their thinking, and add to their “Last Respects” note-catcher. • Next, focus students on Part B of the “Last Respects” note-catcher. Tell them that this part of the note-catcher involves inferring. They will need to use clues from the poem and what they know about Ha to answer the questions. Invite pairs to answer the text-dependent questions. • Circulate while the class is working and probe as needed with questions such as: <ul style="list-style-type: none"> * “Look at the poem ‘Sssshhhhhh’ on page 46. In the fourth stanza, what does Brother Khoi say about his chick? What do you think about his decision to throw it overboard now?” * “Look at the poem ‘Choice’ on pages 55 and 56. What is Ha’s choice?” • Be sure students realize that Ha threw the doll overboard. Ask: <ul style="list-style-type: none"> * “How does Ha describe the doll she chose to bring with her? What did Ha love most about this doll? Why was it special to her? What do you think about her decision to throw the doll overboard now?” • Debrief the details from Part A of the note-catcher using the Numbered Heads strategy. Begin by asking each group to share one image or detail from the poem that relates to death or dying; call on Numbered Head 2 to share these details. Using a document camera, display Part A of the note-catcher. Point out to students that this looks just like the Structured Notes graphic organizer that they are using to take notes for homework. Using the document camera, model taking notes and invite students to add these notes to their own notes in Part A of the note catcher. • Reinforce with students that this poem provides key details that will help them learn about the challenges Ha is facing and how her character is changing. Direct students’ attention next to Questions 1 and 2 in Part B of the note-catcher. 	<ul style="list-style-type: none"> • Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say: “Check back in the first stanza.”



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Call on Numbered Head 4s in each group to share why these objects were important to Ha and her brother. Record the key detail in the first column and the page number (86) in the second column. “Ha wraps her doll and Brother Khoi’s dead chick in her mother’s white handkerchief and throws it overboard.”• Focus on the next question, which asks for the best evidence to support their answer to Question 2. Ask Numbered Head 1s to share the group’s thinking.• Finally, ask students to think about this scene:<ul style="list-style-type: none">* “Was this simply throwing a bundle of special objects overboard, or did it represent something else symbolically for the characters?”• Invite Numbered Head 3s to share the groups’ thinking.	

Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Give students specific positive feedback based on comments you heard them making that showed evidence of close reading for details and inferring. (For example: “I heard Keisha and Jesse having a great conversation about what the doll meant to Ha; they inferred that by choosing to throw the doll overboard, she was ready to let go not just of the doll, but of her childhood.”).• Share with students that they have been learning about Ha’s character throughout Part 1 of the novel, and Ha is beginning another part of her life as a refugee. They will be learning more about her dynamic character as she faces more challenges.	<ul style="list-style-type: none">• Providing specific and focused feedback helps students set concrete goals for reaching learning targets.



Homework	Meeting Students’ Needs
<ul style="list-style-type: none">Complete a first read of pages 91–111. Take notes (in your journals) using the Structured Notes graphic organizer. Focus on key details that reveal the challenges Ha is facing and her dynamic character, plus vocabulary that helps you understand her challenges and responses.	<ul style="list-style-type: none">Vocabulary can be a source of difficulty for struggling readers. Provide a brief list with explanations of challenging vocabulary words from the reading homework. This should be done only for students who need it.Most important is to provide words that cannot easily be determined from context. There are few of these in the novel. On pages 91–111, these words might include the following: composure (calm state of mind) (95); tangible (touchable), remnant (fragment, small piece) (104); and sponsor (a person who is responsible for another person) (107).



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 2

Supporting Materials



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Name: _____

Date: _____

Part A: Directions: Reread the poem “Last Respects” on pages 85 and 86 in the novel. Use the space below to record your notes.

Key Details	Page #	How are these key details related to death and dying?	Vocabulary
formal lowering of flag	Pg. # 85, 1st stanza	The formal lowering of the flag is a ceremonial and official symbol of defeat.	Last respects (85) Formal (85)
“South Vietnam no longer exists”	Pg. # 85, 2nd stanza	This shows the death or defeat of Ha’s country.	

Part B: Use the clues in the text and your knowledge of Ha to answer these questions:

1. What two objects does Ha place in the white handkerchief?

2. Why are these objects important to Ha and her brother?

- a. They are the finest the family had in South Vietnam.
- b. They important for their survival in a new country.
- c. They represent their old life in South Vietnam.
- d. They were given to them by their mother.

3. What is the strongest evidence from the text to support your answer to Question 2? Why?

4. What does the sinking bundle *symbolize*?



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 3

Building Background Knowledge: Fleeing Saigon as “Panic Rises”



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

I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)
I can determine a theme or the central ideas of an informational text. (RI.8.2)
I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)

Supporting Learning Targets

- I can identify the strongest evidence in the text “Panic Rises in Saigon, but the Exits Are Few” that helps me explain what challenges refugees from South Vietnam faced.
- I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.
- I can identify common themes that connect the universal refugee experience.

Ongoing Assessment

- Structured notes (for pages 91–111, from homework)
- Fleeing Home: What Challenges Did Ha’s Family Face? graphic organizer
- Answers to text-dependent questions
- Prefixes note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: What Challenges Did Ha’s Family Face? (10 minutes) B. Review Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Teacher Read-aloud: “Panic Rises in Saigon, but the Exits Are Few” (5 minutes) B. Answering Text-Dependent Questions for “Panic Rises in Saigon, but the Exits Are Few” (15 minutes) C. Guided Practice: Vocabulary to Deepen Understanding (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Learning Targets and Preview Homework (3 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish your answers to the text-dependent questions if you did not do so in class. B. Complete a first read of pages 115–134. Take notes (in your journal) using the Structured Notes graphic organizer. 	<ul style="list-style-type: none"> • Lessons 3–6 focus on informational texts that help students to explore the refugee experience in preparation for the mid-unit assessment. Students are at a logical point in the novel (as Ha travels to America) to read informational texts to build more knowledge about the world—specifically to broaden their understanding of common refugee experiences. • Though Lessons 3–6 emphasize informational texts, students continue to read the novel for homework. • The opening activity each day will allow for group discussion, including a focus on key vocabulary or critical passages that help reveal aspects of the challenges Ha faces (i.e., the conflict in the novel) and Ha’s character as a sort of case study of the more universal refugee experience. • Students will discuss how Ha’s life is being turned “inside out.” This will help them understand the meaning of the novel’s title, which students write about as part of their end of unit essay. The focus of students’ structured notes (for homework) changes as they begin to find evidence of how Ha’s life is being turned “inside out.” • Do not define the phrase “inside out” for students. Let them gradually come to an understanding of this phrase across Lessons 3–6 as they read, think, talk, and write about some common themes in the universal experience of refugees all over the world. • In this lesson, students return to the informational text from Unit 1, Lesson 1: “Panic Rises in Saigon, but the Exits Are Few.” In Unit 1, they read selected quotes from the full text to build some basic background knowledge and pique their interest about the topic of the module. Now, they read the entire text to deepen their understanding of the challenges faced by Vietnamese refugees as Saigon fell. • Emphasize for students the interplay between the novel and the informational texts (this interplay relates directly to CCSS Shifts 1 and 2). Help them notice how, across the module, their understanding of a topic is growing. Students should be noticing the value of rereading a text once one knows more about a topic. Throughout Unit 1 (by reading both the novel and informational texts), students built a great deal of background knowledge about the fall of Saigon. They now can use this knowledge to analyze the article more fully and make richer connections back to the novel. • In Part B of the Opening, students are asked to think about the relationship between informational text and historical fiction, which was emphasized throughout Unit 1. Review Unit 1, Lesson 6 in advance to determine what connections to make for students here.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance: Create the model graphic organizer Fleeing Home: What Challenges Did Ha’s Family Face?” (see model in supporting materials) on your interactive white board, chart paper, or document camera. This should look like the graphic organizer that students will complete.• This lesson includes explicit instruction related to CCLS L.8.4. Emphasize with students the value of learning prefixes, suffixes, and word roots/families as a powerful strategy to build their vocabulary as they read increasingly complex texts.• In this lesson, through embedded vocabulary instruction, students learn new prefixes (uni-, in-, and e-) and two new roots: migrare (Latin for “to move from one place to another”) and vac (Latin for “to empty”). In Lessons 3 and 4, students complete a note-catcher on some common prefixes from readings. Encourage students to hold on to this Prefixes note-catcher, which they can continue to add to throughout the year. Some future lessons in this unit continue to point students to prefixes they might add.• Post: Learning targets.

Lesson Vocabulary	Materials
informational text, common themes, cause, motivate/motivation; flee, inexorable, stringent, emigration/immigration/migrate/migration, evacuees (n)/evacuate (v), totalitarian	<ul style="list-style-type: none">• <i>Inside Out & Back Again</i> (book; one per student)• Fleeing Home: What Challenges Did Ha’s Family Face? graphic organizer (one per student)• Document camera• “Panic Rises in Saigon, but the Exits Are Few” (one per student)• Text-Dependent Questions for “Panic Rises in Saigon, but Exits Are Few” (one per student)• Prefixes Note-catcher (one per student)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: What Challenges Did Ha’s Family Face? (10 minutes)</p> <ul style="list-style-type: none">• Students should be sitting with their small groups and should have their novel <i>Inside Out & Back Again</i>.• Assign them to work with their odd or even partner (i.e., in each small group, numbers 1 and 3 work together; numbers 2 and 4 work together). Tell students that they are becoming increasingly independent with the novel. They will spend some time each day sharing with each other about the novel. In the next few lessons, they also will have time to read informational texts about other refugee experiences. This will help them put what they are learning about Ha in larger context.• Ask students to think and then talk with a partner about the title of the novel, “<i>Inside Out & Back Again</i>.” Ask:<ul style="list-style-type: none">* “How is Ha’s life being turned ‘inside out’?”• There is no need to clarify at this point: Tell students that they will keep thinking more about what “inside out” means over the coming lessons.• Be sure students have their text <i>Inside Out & Back Again</i>. Display and distribute the <i>Fleeing Home: What Challenges Did Ha’s Family Face?</i> graphic organizer (on a document camera). Tell students that, to help them identify common themes among refugee experiences, they will read several informational texts during the next few lessons and use graphic organizers to take notes. Today, they will first think about the questions on this graphic organizer as they relate to Ha and her family, based on evidence from the novel. Then they will complete a similar graphic organizer on Vietnamese refugees based on an informational article. This investigation will give students a better understanding of Ha’s family’s motivation, or reason, for leaving Vietnam.• Read the graphic organizer prompt aloud. Ask:<ul style="list-style-type: none">* “What do you think the word flee means?”• Give students a moment to think, then talk with a partner. Invite volunteers to respond. Listen for students to say “run away” or “escape.” Point out that flee has the same root as “fly” and “flight.” Flee implies great haste; usually when people flee, it is to escape immediate danger. Escape, by contrast, has a wider variety of meanings and often takes longer (like escaping from prison or escaping from a boring job).• Invite students to Think-Pair-Share with their odd or even partner in response to the graphic organizer prompt:<ul style="list-style-type: none">* “Which poems might have the strongest evidence to help you answer the question about the challenges they faced?”• Give students a few minutes to go back into the text, skimming for which poems they think are most relevant.	



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Refocus students whole group. Probe and make a list on the board (with poem titles and page numbers) to be sure all students have identified some poems that provide particularly strong evidence to answer the question about challenges they faced (it’s great if students have identified other poems as well):<ul style="list-style-type: none">* “Choice” (page 55)* “Wet and Crying” (page 60)* “One Mat Each” (page 63)* “Should We” (pages 44 and 45)* “S-l-o-w-l-y” (page 75)• Tell students that now that they have identified some poems, you would like them to choose just one or two to find some specific evidence they think is particularly strong. Give partners a few minutes to work:<ul style="list-style-type: none">* “After the family flees Vietnam, what specific challenges does the family face?”• Possible answers include not enough food on the ship, not enough water, going to the bathroom, ship troubles, living in a tent city, etc.• Then refocus students whole group and probe again:<ul style="list-style-type: none">* “In the poem ‘Should We,’ what does the family fear for Ha’s brothers?”• Encourage students to think about the mental and emotional effect of a communist takeover—for example, the fear of Brother Quang being brainwashed and Brother Khoi being interrogated to reveal private family conversations.• Ask students:<ul style="list-style-type: none">* “Why might the communists want to probe family secrets?”• Help them understand the nature of totalitarianism and the government’s desire to have a great deal of control over its citizens. Reinforce with students that this novel is told from Ha’s perspective, so we are seeing the fears of communism through her eyes.• Model completing the graphic organizer, citing the strongest details from the text that show challenges the family faced as they fled. Emphasize to students that since they are eighth-graders, it is not enough just to “cite evidence.” They should be pushing themselves to select the best details to support their analysis of the text.	



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Share an example from a pair who are doing this well, or model as needed. A good example would be: “The refugees do not have enough good food on the ship.” Text-based evidence comes from the poem “S-l-o-w-l-y”: “Hard and moldy, yet chewy and sweet/inside./I chew each grain/slowly” (75). • As time permits, repeat with one more detail and explanation. Another strong example is “having to leave things they love behind, including the papaya tree.” Text-based evidence comes from the poem “Wet and Crying”: “Brother Vu chops;/the head falls;/a silver blade slices./Black seeds spill like clusters of eyes, wet and crying” (60). • Have students turn and talk to briefly discuss. Call a new voice to share his or her thinking. 	
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Have learning targets posted for review. Read aloud the first two learning targets: <ul style="list-style-type: none"> * “I can identify the strongest evidence in the text ‘Panic Rises in Saigon, but the Exits Are Few’ that helps me explain what challenges refugees from South Vietnam faced.” * “I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.” • Explain that today students will focus on informational text to help them better understand Ha’s experience leaving Vietnam. Sometimes informational texts have vocabulary that readers have to figure out to build knowledge on the subject. Emphasize that paying attention to the parts of words (prefixes, roots, and suffixes) is a powerful strategy for figuring out unfamiliar words. • Ask for student volunteers to explain the difference between informational text and fiction (historical fiction in particular). Listen for mention of a purpose to inform, real events, objective, straightforward, and a “just the facts” perspective versus to entertain, written from the perspective of a particular character, etc. Point out to students that they talked a lot about this difference in Unit 1. • Read the third learning target aloud: <ul style="list-style-type: none"> * “I can identify common themes that connect the universal refugee experience.” • Explain “common themes” to students—ideas or experiences that are universal. Ask: <ul style="list-style-type: none"> * “Does anyone know what universal means?” 	



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Call on volunteer(s) to help with the definition: “applies to everyone or all members of a group; general.” The prefix uni- comes from the Latin unus and means “one” or “single.” Tell students that so far, the informational texts they’ve been reading were meant specifically to build knowledge about Vietnam, but this is the first of several informational texts they will be reading about the refugee experience.	

Work Time	Meeting Students’ Needs
<p>A. Teacher Read-aloud: “Panic Rises in Saigon, but the Exits Are Few” (5 minutes)</p> <ul style="list-style-type: none">• Remind students of the quote strips they read during the first day of the module. (They used the quotes, along with the Gallery Walk pictures, in Unit 1, Lesson 1 to try to predict what the unit was going to be about.) Tell them that they now get to read the full article “Panic Rises in Saigon, but the Exits Are Few” by Fox Butterfield. Tell them that they will read for two reasons: to connect the events of the article with the novel and to better understand the refugee experience.• Display the question:<ul style="list-style-type: none">* “What challenges did the South Vietnamese face?”• Tell students to follow along while you read aloud as a model of strong reading. Explain that students will have an opportunity to read this on their own, too. Conduct a true read-aloud—read fluently, naturally, and with feeling, but do not pause to explain or go over vocabulary.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently as you read the text aloud.



Work Time (continued)	Meeting Students’ Needs
<p>B. Answering Text-Dependent Questions for “Panic Rises in Saigon, but the Exits Are Few” (15 minutes)</p> <ul style="list-style-type: none">• Pair students of mixed abilities together. Distribute the Text-Dependent Questions for “Panic Rises in Saigon, but the Exits Are Few” handout. Explain that they should read through the article silently and then work with their partner to annotate the text by underlining the evidence they find that helps them answer several questions.• Direct students to look at the graphic organizer on the page and point out that it is very similar to the one they completed about Ha. Ask students to silently read the next two questions before they begin rereading to look for evidence.• As students are working, circulate and take note of students who have answered the questions with strong evidence from the text(s). Listen and look for details such as: “The South Vietnamese couldn’t get visas to get out,” “The South Vietnamese feared for their lives because three civilians had already been killed by a grenade in the food market,” and “They were afraid of the advancing North Vietnamese.”• Ask for a thumbs-up when groups are ready to share their answers. Invite a few students to share their responses to the questions. Clarify as needed. <p><i>Note: As students read, post these words on the board: inexorable, stringent, emigration, evacuees.</i></p>	<ul style="list-style-type: none">• Mixed-ability grouping of students for regular discussion and close-reading exercises will provide a collaborative and supportive structure for reading complex. Determine these groups ahead of time.• Text-dependent questions can be answered only by referring back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.• Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say: “Check back in the third paragraph.”



Work Time (continued)	Meeting Students’ Needs
<p>C. Guided Practice: Vocabulary to Deepen Understanding (10 minutes)</p> <ul style="list-style-type: none"> • Refocus students whole group. Distribute the Prefixes Note-catcher. Tell students you would like to focus on several important words in the article that will help them think about what it was like for real people trying to leave Saigon, just like Ha was. Explain that they will complete the note-catcher as the class discusses the words. The first prefix comes from the word <i>universal</i>, which was discussed as part of the third learning target. Ask: <ul style="list-style-type: none"> * “Who remembers what the prefix <i>uni-</i> means?” • Cold call a student to give the definition: single or one. Ask: <ul style="list-style-type: none"> * “Who can give us a word that you know that starts with <i>uni</i>?” • Invite students to share their ideas. Encourage students to write these word on the note-catcher. Expect them to mention “universal,” but also possible answers such as “university,” “unique,” “uniform,” etc. • Point students to the board and ask them to circle the four words in their text: <i>inexorable</i>, <i>stringent</i>, <i>emigration</i>, <i>evacuees</i>. • Focus them on the word <i>inexorable</i>. Ask for a student volunteer to read the sentence. Ask: <ul style="list-style-type: none"> * “After reading the sentence, what do you think the word <i>inexorable</i> means?” • Give students a moment to think, then talk with a partner. • Call on student volunteers, listening for answers such as “unstoppable.” Students may get close and say “inevitable.” Tell them it means “impossible to stop or relentless.” Point out the prefix <i>in-</i>, which means “not.” Tell students to put the meaning of the prefix on their note-catcher. Students may recognize that <i>ex-</i> has something to do with leaving, “out of,” or “from.” Ask: <ul style="list-style-type: none"> * “How does an “inexorable advance” of communists add to the feeling of panic?” • Call on student volunteers, listening for answers such as: “They can’t stop the communists, so now they have to get out of the country,” or “The communists can’t be stopped, so they have to flee.” Pause to give students time to write the meaning of the word <i>inexorable</i> on their note-catcher. • Next, focus students on the phrase <i>stringent emigration laws</i>. Ask: <ul style="list-style-type: none"> * “Based on context clues, what you think <i>stringent</i> means?” • Give students a moment to think, then talk with their partner. • Call on a new voice in the room. Listen for “strict.” Give students that synonym if they cannot come up with it themselves. 	<ul style="list-style-type: none"> • Encourage students to use word attack strategies: prefixes, root words, suffixes, cognates, and context. • To further support ELLs, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Next focus students on the word <i>emigration</i>. Ask: <ul style="list-style-type: none"> * “How many of you actually read this as “stringent <u>imm</u>migration laws”? Pause for show of hands. • Ask: <ul style="list-style-type: none"> * “What word can be found in the word emigration?” • Cold call a student to answer. Listen for the response “migration” and guide students as needed. Say: <ul style="list-style-type: none"> * “So what does migration or to migrate mean?” • Cold call a student to answer “to move” or something similar. Ask: <ul style="list-style-type: none"> * “So, what is the prefix added to that word?” If necessary, remind students that pre means before (like “pre-game □show”): a prefix is something that goes in front of a word root to signal meaning. • Cold call a student to answer “e-.” Ask: <ul style="list-style-type: none"> * “What do you think that prefix e- might mean?” • Ask for student volunteers to answer “out.” If no student provides the answer, give them the definition. Say: <ul style="list-style-type: none"> * “That means, when we put that prefix e-, which means ‘out,’ with that root, migrate, we come up with a word that specifically means ‘moving out.’ People were moving out. And, when we look at the phrase, it turns out that South Vietnam had strict laws about ‘moving out.’ Tell students to complete their note-catcher for the prefix and the word emigration. • Ask: <ul style="list-style-type: none"> * “Why might Vietnam have had strict rules about people leaving the country?” • Note for students that the answer to this question is not directly in the text, but that they may be able to make an inference. Give students time to think and then talk with a partner. • Cold call a student to share out. Guide the class to understand that the communist government may not have wanted to lose citizens who had valuable skills. This relates to the totalitarian nature of communism: the government wanted “total” control. • Direct student attention to another word near the end of the article, evacuees. Ask: <ul style="list-style-type: none"> * “What part of speech is this word? A verb, or noun, or what?” 	<ul style="list-style-type: none"> • For students who struggle to read complex texts, consider previewing the following vocabulary words from this text: inexorable, stringent, emigration, immigration, migrate, migration, and evacuees. If you choose to select additional words to preview, focus on words whose meaning may be difficult to determine using context clues from the text. It is important for students to practice using context clues to determine word meaning so that they become more proficient readers. • It will be helpful to keep track of prefixes and suffixes learned, both for students and teachers. For more information on working with affixes, consider sites such as: • Online Etymology Dictionary, etymonline.com; and American Heritage Dictionary, ahdictionary.com.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Call on a student volunteer who should be able to tell you it’s a noun. Confirm that evacuee is a noun.• Point out that this word also has the prefix e-. Ask:<ul style="list-style-type: none">* “We’ve just talked about this prefix e-, which means ‘out.’ But now we have a different root. What is the root you can find in the word evacuees?”• Cold call students to answer “vac.” Ask:<ul style="list-style-type: none">* “Where have you seen that before? What other words contain vac as a root?”• Ask students to think, then talk with a partner.• Cold call students for a variety of words such as “vacation,” “vacuum,” and “vacate.” Ask:<ul style="list-style-type: none">* “What do you think the root <i>vac</i> might mean?”• Call on student volunteers who might answer “empty.” If no student volunteers the correct meaning, tell them. Say:<ul style="list-style-type: none">* “Now we have this prefix e-, which means ‘out,’ and this root <i>vac</i>, which means ‘empty.’ What do you think <i>evacuees</i> are doing?”• Cold call students and listen for responses such as: “They are emptying out.” Ask for a student to further clarify—as a noun, is this a person, place, or thing that is “emptying out”? Briefly explain that <i>evacuees</i> in this case are “emptying out” of Vietnam. This is a word that is sometimes used as refugees escape dangerous areas. Have students complete the definition of <i>evacuees</i>.• Ask:<ul style="list-style-type: none">* “Who can give us a word that you know that starts with <i>in</i>-?”• Cold call students to share their ideas and invite the class to write those words on the note-catcher. Possible answers include “indivisible” (from the Pledge of Allegiance), “invisible,” “indecisive,” etc.• Ask:<ul style="list-style-type: none">* “Who can give us a word that you know that starts with the prefix <i>e</i>-?”• Cold call students to share their ideas and invite the class to write those words on the note-catcher. Possible answers include “evaporate,” “evade,” “elevate,” etc.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief Learning Targets and Preview Homework (3 minutes)</p> <ul style="list-style-type: none">• Refocus students on the last two learning targets:<ul style="list-style-type: none">* “I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.”* “I can identify common themes that connect refugee experiences.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “How are these two targets related? In other words, how did figuring out specific words and phrases help you identify common themes that connect refugee experiences?”• Invite students to share out as time permits. Continue to emphasize that using word roots is a powerful strategy to figure out words in a particular text and also to learn words they may encounter in many other texts.• Preview the homework. Explain to students that in this next section of the novel, Ha and her family arrive in the United States. Ask students to look for evidence to answer the question: “How is Ha’s life being turned ‘inside out’?” Have students add this question to the third column in structured notes.	<ul style="list-style-type: none">• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.• Encourage ELLs to use word attack strategies: prefixes, root words, suffixes, cognates, and context.



Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Finish your answers to the text-dependent questions if you did not do so in class.• Complete a first read of pages 115–134. Take notes (in your journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out,” plus vocabulary that helps you understand her challenges and responses.	<ul style="list-style-type: none">• Vocabulary can be a source of difficulty for struggling readers. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. Do this only for those students who need this support.• Most important is to provide words that cannot be easily determined from context. There are few of these in the novel. On pages 115–134, these words might include: giddy (excited, extremely happy) (115); contorted (twisted) (115); recoils (springs back) (119); goodwill (kindness, generosity) (125); lotus-pod (the large, round, center part of a flower native to Asia) (125); monsoon (downpour) (126); and anchors down (holds down) (127).



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 3

Supporting Materials



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Why did Ha's family flee? What challenges did they face?	Strongest evidence from the text



By Fox Butterfield
Special to The New York Times
April 24, 1975

Saigon, South Vietnam, Thursday, April 24—Panic is clearly visible in Saigon now as thousands of Vietnamese try desperately to find ways to flee their country.

There are few exits left, and most involve knowing or working for Americans. United States Air Force C-141 jet transports took off all day and night from the Tan Son Nhut air base, the lucky passengers heading for Clark Air Base in the Philippines or for Andersen Air Force Base on Guam.

Others, not so lucky, rushed to drug stores to buy quantities of sleeping pills and tranquilizers, with which they could commit suicide if the worst came to pass.

Still others, trying to get a seat aboard one of the planes, offered everything they had.

A young American-trained economist who works for the Deputy Premier in charge of economic development asked an American friend to marry his wife, who is three months pregnant, and take her to the United States with him. “I will pay you \$10,000,” the Vietnamese said.

Under South Vietnam’s stringent **emigration** law, about the only legal way for a citizen to go abroad since the Communist offensive began last month is to be married to a foreigner.

A South Vietnamese Army captain succeeded in getting his young son aboard an American plane by forging a birth certificate and persuading a Vietnamese neighbor who was a secretary in the American Defense Attache’s Office to take him as her son. The office has been evacuating its Vietnamese employees for a week and the embassy is doing the same today.

The captain later asked an American acquaintance to mail a letter to his sister, who is married to a former G.I. in Lodi, N.J. “Please take care of my son,” he wrote. “Quan is the last drop of blood in our family. If you have time, pray for us.”

Although anxiety over the fate of Saigon had been building with the Communists’ **inexorable** advance down the length of the country since last month, real panic erupted only after President Nguyen Van Thieu’s resignation Monday. It was fueled yesterday by reports of military clashes on the edge of the city and by new rumors about what the Communists will do when they take control.



According to military informants, a small Communist team attacked the Phu Lam communications base on the southern edge of Saigon yesterday. They reportedly did little damage to the large base, which is only four or five miles from the center of the city, but the police and soldiers guarding the area fled into Saigon.

In Saigon, three civilians were killed and three others were wounded last night when an explosion caused by a hand grenade ripped through a crowded food market. It was not clear whether Communist terrorists or renegade Saigon troops were responsible.

‘This Is My Country’

Many Vietnamese repeated tales about what the Communists planned to do. One was that every unmarried girl would be forced to yield herself to ten “comrades.” Another was that the Vietcong had issued warnings that 16 prominent writers would have to “cleanse their consciences with blood.”

There were those among Saigon’s two million to three million inhabitants—the already jammed city has been swollen by a vast, uncountable number of refugees just in the past month—who said they would remain and go about their lives.

“This is my country, I am a Vietnamese,” a journalist remarked. “My pride in being a Vietnamese is greater than my concern about politics.”

Though stores were still doing business and young people jammed the downtown movie theaters from 9 A.M. until the curfew at 8 P.M., there were widespread signs of fear.

The black-market rate for the American dollar jumped from 2,000 piasters to 3,800 against a legal rate of 755.

Some Vietnamese stopped Americans they had never seen before and pleaded for the affidavits of support required for visas from the United States Consulate.

Policy More Flexible

Under a flexible policy adopted over the past week, the consulate is granting visas to almost any Vietnamese who can produce evidence that an American will finance his transportation to the United States and his resettlement.



With a “guaranteed dependent status” form from the consulate, Vietnamese can then apply at the Defense Attache’s office for a military flight to the United States. They can also pick up expedited exit permits from the Vietnamese Ministry of the Interior, which has opened a special branch at the American compound.

According to a spokesman for the embassy—one of the few still open—there are only 1,500 to 1,800 Americans left in Vietnam; there were 7,500 at the end of March.

About 300 of the Americans still here are believed to have arrived over the past week to pick up Vietnamese wives, friends and other dependents.

The embassy spokesman said he did not know how many Americans left yesterday, but he added that there had been at least 15 flights by the large Lockheed transports, which can hold 100 to 150 passengers depending on seating.

Most of those who left yesterday appeared to be Vietnamese. Hundreds of other Vietnamese milled about the entrance to Tan Son Nhut in the afternoon, standing in the broiling sun with small bags, holding their few belongings (**evacuees** were advised to carry only one small bag apiece).

The hasty departures of so many after three decades of war were accompanied by poignant scenes.

A South Vietnamese major stationed in Tay Ninh, northwest of Saigon, called the office of an American company for which his son-in-law worked to find out if his wife had been evacuated. When he found out that she and other members of his family had indeed left, he began to weep.

“I don’t drink, I don’t smoke, there is nothing else for me to do but cry,” said the major, whose unit, the 25th Division, has been fighting heavily for six weeks.

“I called hoping that I could speak to her one more time,” he added. “Now I will never talk to her again.”

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1. Directions: In the chart below, identify two examples of why refugees fled and the challenges they faced.

Why did many people from South Vietnam flee? What challenges did they face?	Strongest evidence from the text

2. Find and circle these four words in the text: *inexorable*, *stringent*, *emigration*, *evacuees*.
(We will talk about these words as a class.)

3. According to the article, what event led to panic as Vietnamese tried to leave the country in April 1975?
- Approximately 6,000 Americans left Vietnam between March and April 1975.
 - President Nguyen Van Thieu resigned.
 - A small communist team attacked the Phu Lam communications base on the southern edge of Saigon.
 - The black market rate for the American dollar jumped from 2,000 piasters to 3,800 against a legal rate of 7.



4. (For homework): What specific challenges did the South Vietnamese face as they tried to flee Vietnam? Cite your strongest evidence to explain your answer.



.....
Name:
.....

.....
Date:
.....

Prefix	Meaning	Words—with a brief meaning
uni		universal—
in		inexorable—
e		evacuee— emigrate—



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 4

Building Background Knowledge, Predicting, and Focusing on Key Vocabulary: “Refugees: Who, Where, Why”



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

I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)
I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)

Supporting Learning Targets

- I can identify the strongest evidence in the text “Refugees: Who, Where, Why” that helps me explain challenges refugees face when fleeing home.
- I can identify the strongest evidence in the text “Refugees: Who, Where, Why” that helps me explain challenges refugees face finding home.
- I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.

Ongoing Assessment

- Structured notes (pages 135–157 from homework)
- Prefixes note-catcher
- Annotated article “Refugees: Who, Where, Why”



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Chalkboard Splash (8 minutes) B. Review Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Prediction and Read-aloud of “Refugees: Who, Where, Why” (13 minutes) B. Vocabulary in Context: Prefixes and Root Words (10 minutes) C. Partner Reading: Reread “Refugees: Who, Where, Why” (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Learning Targets and Preview Homework (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete a first read of pages 135–157. Take notes (in your journal) using the Structured Notes graphic organizer. B. Continue rereading and annotating the article “Refugees: Who, Where, and Why.” 	<ul style="list-style-type: none"> • In this lesson, students first make a basic prediction and then read the informational text “Refugees: Who, Where, Why” silently as the teacher reads it aloud. Do not worry if students do not understand everything at this point. Encourage them to persist. Their understanding will grow as they consider key vocabulary and reread this text across Lessons 4 and 5. Note, too, that students read the statistics at the end of the article much later in the unit, when they launch a short research project about refugees. It is great if students notice the statistics in Lessons 4 and 5, but do not feel a need to thoroughly address these bullets yet. • Note that students will focus on specific vocabulary words chosen because they are strong academic vocabulary words, are central to students’ conceptual understanding, and offer an opportunity to teach several new prefixes. Students work with most of these words during Part B of Work Time. Note that the word asylum is held for students to think about later, during their partner reading. • In this lesson, students practice a new, basic structure of partner reading (see Work Time, Part C). This structure is particularly useful to ensure that all students are actively engaged as readers with a challenging text. Paired reading in effect has students share the load of everything reading demands; the person reading aloud is focusing more on decoding and fluency, and the person listening is focusing more on comprehension. It is crucial that students take turns with both roles to continue to develop their full range of literacy skills. • Review: Numbered Heads protocol. • Post: learning targets, prompt for “engaging the reader,” vocabulary words (but not definitions): overburdened (Section 3), malnourished (Section 3), overcrowded (Section 3), repatriation (Section 4), resettle (Section 4), devastation (Section 6).



Lesson Vocabulary	Materials
plight, universal experiences, prediction; asylum, overburdened, malnourished, overcrowded, repatriation, resettle/resettlement (1), devastation (2)	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Blank sentence strips—tagboard strips, 24 inches wide by 3 inches high (one per student) • Markers (one per student) • “Refugees: Who, Where, Why” (one per student) • Document camera • Prefixes Note-catcher (from Lesson 3; see supporting materials for teacher reference related to Work Time B of this lesson)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chalkboard Splash (8 minutes)</p> <ul style="list-style-type: none"> • Students should be sitting with their small groups and should have their novel Inside Out & Back Again. • Remind them that you specifically asked them to pay attention to how Ha is “inside out.” Invite them to work with a partner: <ul style="list-style-type: none"> * “What is the strongest evidence that shows how Ha is turned ‘inside out’ as her family settles in in Alabama?” • As students talk in their pairs, distribute a blank sentence strip and a marker to each student. Ask students to write their strongest evidence (a direct quote, including the page number) on their strip. Then ask them to place their strip on the wall for a Chalkboard Splash. • Invite students to line up and walk by the board in an organized manner to look at all of the “splashes” of detail and think about one they want to add to their notes. • As students return to their seats, encourage them to write down in their journal at least one new strong piece of evidence they noticed and why they chose it. 	



Opening (continued)	Meeting Students’ Needs
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Read aloud the first two learning targets:<ul style="list-style-type: none">* “I can identify the strongest evidence in the text ‘Refugees: Who, Where, Why’ that helps me explain challenges refugees face when fleeing home.”* “I can identify the strongest evidence in the text ‘Refugees: Who, Where, Why’ that helps me explain challenges refugees face finding home.”• Ask students:<ul style="list-style-type: none">* “What do you notice about the difference between the two?” Students should notice that one focuses on “fleeing” home and the other on “finding” home.• Point students to the third target, which they should recognize from the previous lesson. Invite them to turn and talk:<ul style="list-style-type: none">* “What do you remember about the words, word roots, and prefixes we learned yesterday?”• Emphasize that paying attention to prefixes and word roots is a powerful way to figure out and learn a lot of hard words quickly, and that the more words students learn, the better readers they will become. Today they will continue to focus on words that are important for understanding what refugees experience as they flee home and find a new home.	<ul style="list-style-type: none">• Posting learning targets lets students reference them throughout the lesson to check their understanding. They also remind students about the intended learning behind a given lesson or activity.
Work Time	Meeting Students’ Needs
<p>A. Prediction and Read-aloud of “Refugees: Who, Where, Why” (13 minutes)</p> <ul style="list-style-type: none">• Tell students that for the next few days, they will be reading an informational text that explains the <i>plight</i> or difficulties of refugees across the world and across time periods. Explain that each refugee experience is different, but there are some commonalities or <i>universal experiences</i> that many refugees share. Review with students (from Lesson 3):<ul style="list-style-type: none">* “What does <i>universal</i> means in the term <i>universal experiences</i>?” Be sure students understand that <i>universal</i> refers to “across the world and across time.”	<ul style="list-style-type: none">• For ELLs or other students who struggle with language, provide them with a completed Prefix note-catcher, as well as a glossary of other key words.• Encourage ELLs to use word attack strategies: prefixes, root words, suffixes, cognates, and context.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> Distribute the text “Refugees: Who, Where, and Why.” Focus students on the title and invite them to take 1 to 2 minutes to make a <i>prediction</i> based on everything they have been learning about Ha and why many Southern Vietnamese fled during the fall of Saigon. Ask students to jot notes on the top of their text in response to these questions: <ul style="list-style-type: none"> * “Who are refugees?” * “Where might refugees be from?” * “Why might someone become a refugee?” Tell students that in a moment, you will read the text aloud as they follow along silently. They will then have time to reread the text with a partner. Set purpose for them: As you read aloud, they should look for evidence that confirms their prediction or that surprises them. Before reading aloud, display the article using the document camera. Remind students that it is often helpful to chunk long and complex text; they did something similar with “The Vietnam Wars” text. Have the students draw lines to divide the text into the following sections: <p><u>Section 1:</u> Paragraphs 1 and 2, beginning with “Attila the Hun ...” and ending with “... teachers, accountants, and doctors.”</p> <p><u>Section 2:</u> Paragraphs 3 and 4, beginning with “Refugees are protected ...” and ending with “... Africa and Europe.”</p> <p><u>Section 3:</u> Paragraphs 5–7, beginning with “Many countries are hosts ...” and ending with “... the basic needs of refugees.”</p> <p><u>Section 4:</u> Paragraphs 8–10, beginning with “Most refugees hope to return ...” and ending with “... refugees were offered resettlement.”</p> <p><u>Section 5:</u> Paragraphs 11–15, beginning with “People become refugees ...” and ending with “... in search of food and water.”</p> <p><u>Section 6:</u> Final paragraph of the main article, beginning with “Since early times ...” and ending with “... one we can all achieve.”</p> Ask students to code the text as you read: <ol style="list-style-type: none"> Underline evidence that confirms your prediction. Put a !! mark by anything that surprises you. Read aloud as students read silently. This should be a true read-aloud; read fluently, naturally, and with feeling, but do not pause to explain or go over vocabulary. Vocabulary instruction will come next. 	<ul style="list-style-type: none"> Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently as you read the text aloud.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Invite students to turn and talk:<ul style="list-style-type: none">* “What was the strongest evidence in the article that confirmed your prediction?”* “What details in the text most surprised you? Why?”• As time permits, cold call a few students to share out in order to gauge students’ initial understanding of the text. But do not spend too much time probing or clarifying; students’ understanding will grow across the next two lessons as they consider key vocabulary and reread this text. Let them struggle a bit! (Remember, too, that students will examine the statistics much more closely much later in the unit.)	
<p>B. Vocabulary in Context: Prefixes and Root Words (10 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their Prefixes Note-catcher from Lesson 3. Display a copy on the document camera or overhead (for modeling). Tell students you would like to focus on several important words in the article that will help them think about what it was like for real people trying to flee and find home. Ask them to complete the note-catcher as the class discusses the words.• Point students to the board and ask them to circle the six words in their text: overburdened (Section 3), malnourished (Section 3), overcrowded (Section 3), repatriation (Section 4), resettlement (Section 4), devastation (Section 6)• Focus them on the word overburdened. Read the sentence: “A hospital and several clinics provide health care, but these are overburdened with many patients.” Ask:<ul style="list-style-type: none">* “After reading the sentence, what do you think the word overburdened means?”• Give students a moment to think, then talk with a partner.• Call on student volunteers, listening for answers such as: “too crowded,” “pushed beyond their limits,” or “maxed out.” Tell them it means “overloaded” or “too much to deal with.”• Read aloud the sentence: “Schooling is provided for children, but classes are very overcrowded.” Ask:<ul style="list-style-type: none">* “What do you think the word overcrowded means?”• Give students a moment to think, then talk with a partner.• Call on a Numbered Head to answer. Be sure students understand this means “too crowded” or “beyond filled to capacity.”	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Focus students on their Prefix note-catcher. Ask them to add the prefix over- and the words overburdened and overcrowded. Ask: <ul style="list-style-type: none"> * “What does the prefix over- mean?” • Clarify as needed and ask students to write “too” next to this prefix on their note-catcher. • Next, focus students on the word malnourished. Reread: “Most refugees are sick and malnourished when they arrive.” Ask: <ul style="list-style-type: none"> * “Cover up the prefix mal-. What does the word nourished mean?” • Give students a moment to think, then talk with a partner. • Call on a Numbered Head to answer. Be sure students understand this means “well fed; having enough nutrition.” • Ask: <ul style="list-style-type: none"> * “So, what do you think malnourished means?” • Give students a moment to think, then talk with a partner. • Call on a Numbered Head to answer. Clarify as needed. Be sure students understand people who are <i>malnourished</i> are underfed and/or have improper nutrition. Point out that the prefix <i>mal-</i> can mean “bad.” Students may be familiar with words like <i>malady</i> (sickness), <i>malice</i> (evil), or <i>malpractice</i> (when a professional does something wrong or illegal). Direct students to write the meaning of the prefix on their Prefix note-catcher. • Help students make a connection to Ha and the poems they most recently read about her on the boat: <ul style="list-style-type: none"> * “What do you remember about the food Ha had on the boat? Do you think she was malnourished when she arrived in the United States?” • Next, focus students on the word <i>repatriation</i>. Read: “Most refugees hope to return to their homes. As conflicts are resolved, many refugees undergo repatriation.” Point out that this word also is defined for them at the end of the text. Ask: <ul style="list-style-type: none"> * “Cover up the prefix <i>re-</i>. What do you think <i>patriation</i> means? Does this word part remind you of another word you might know?” • Give students a moment to think, then talk with a partner. • Call on a Numbered Head to answer. Students may connect this word part to <i>patriot</i> or <i>patriotic</i>. Explain that <i>patria</i> means “native land or homeland.” Ask: <ul style="list-style-type: none"> * “In your own words, how would you define <i>repatriation</i>?” 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Give students time to think and talk.• Call on a Numbered Head to answer. Be sure students understand that <i>re-</i> means “again.” Direct students to the Prefix note-catcher and have them write the prefix, its meaning, and the word <i>repatriation</i>. Ask:<ul style="list-style-type: none">* “What is the difference between <i>repatriation</i> and <i>resettlement</i>?”• Be sure students realize that <i>repatriation</i> involves returning to one’s original home once it is safe to do so, and <i>resettlement</i> involves settling in a new country—making a new home.• Next, focus students on the word <i>devastation</i>. Read: “Since early times, large groups of people have been forced to leave their homelands because of persecution and the devastation of their lands.” Ask:<ul style="list-style-type: none">* “Based on context clues, what do you think the word <i>devastation</i> means?”* “Does this word remind you of another word you might know?”• Give students a moment to think, then talk with a partner.• Invite a volunteer to respond. Students may connect this word to <i>devastate</i> or <i>destroy</i>. Explain that in this case, <i>devastation</i> refers to the removal or taking away of land through damage or destruction. The prefix <i>de-</i> means “the opposite of,” “removal,” or “a taking away.” Direct students to write the meaning of the prefix on their note-catcher.	



Work Time (continued)	Meeting Students’ Needs
<p>C. Partner Reading: Reread “Refugees: Who, Where, Why” (10 minutes)</p> <ul style="list-style-type: none">• Tell students that for the remainder of class, they are going to work with a partner to reread this article more carefully. It is fine if they do not finish; they will be working with this text again in the next lesson.• Pair students of mixed abilities to work together. Tell them that they will use a Partner Reading protocol to annotate the sections of the text. Briefly explain the process:<ol style="list-style-type: none">1. Decide who is Partner A and who is Partner B.2. Partner A, read the first two paragraphs out loud.3. Partner B, state the gist of that section.4. Together, briefly discuss to refine the gist: make sure your gist makes sense, add information your partner has that you think is important, etc.5. On your own, annotate your text: Write down the gist of that section in the margins.6. Switch roles and move on to the next two paragraphs.7. Follow the same process, reading every two paragraphs, sharing the gist and annotating the text, then switching roles, until the article is done.• Ask students to circle the word <i>asylum</i> (in Paragraph 3). Challenge them to try to figure out this word as they read with their partners.• Invite students to begin reading, reminding them to use their “6-inch voices” to keep noise to a minimum. Say: “6-inch voices can only be heard from 6 inches away.” Explain to students that they will be using this annotated text to write a summary in the next lesson.	<ul style="list-style-type: none">• Weaker readers, who are usually dysfluent, may not be able to read this aloud. Alternatives are letting partners choose who reads aloud; reading aloud the article to all with students following, then having them read it silently; or a combination of both.• Tell the students that if one partner does not want to read, it is OK if the other partner does all the reading, or they may choose the silent-read option. Present all the options and use your own judgment.



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief Learning Targets and Preview Homework (2 minutes)</p> <ul style="list-style-type: none"> Review the learning targets with students. Ask: <ul style="list-style-type: none"> * “How are these targets related? In other words, how did figuring out specific words and phrases help you meet the first two targets?” Invite students to share out as time permits. Help them notice that many of the words related to refugees’ experiences have to do with: <ul style="list-style-type: none"> * too much (e.g., too crowded) * negative experiences (e.g., malnutrition) * moving to and from (going back to one’s home country or settling again in a new country) Continue to emphasize that using prefixes and word roots is a powerful strategy to figure out words in a particular text and also to learn words they may encounter in many other texts. Preview the homework and note-taking assignment. Be sure students note that this homework has two parts. 	<ul style="list-style-type: none"> Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> Complete a first read of pages 135–157. Take notes (in your journals) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out,” plus vocabulary that helps you understand her challenges and responses. Continue rereading the article “Refugees: Who, Where, and Why” and annotating for the gist of each section. <p><i>Note: Be prepared to return students’ end of unit 1 assessments in Lesson 5, if you have not already done so.</i></p>	<ul style="list-style-type: none"> Vocabulary can be a source of difficulty for struggling readers. Provide a brief list with explanations of the challenging vocabulary words from the reading homework This should be done only for students who need it. Most important is to provide words that cannot be easily determined from context. There are few of these in the novel. On pages 135–157, these words might include: diacritical mark (accent mark) (140); lacquer (polish, gloss) (142).



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 4

Supporting Materials



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Attila the Hun invaded Western Europe, pillaging the Italian peninsula in A.D. 452. Thousands of inhabitants of the Italian countryside fled their homes and sought refuge on neighboring islands in the Adriatic Sea. This was certainly not the first example of people forced to flee their homes, and, unfortunately, it was not the last. Today, more than 14 million men, women, and children have been forced to flee their homes, towns, and countries because they are afraid to stay. We call these people refugees.

In 1951, the United Nations defined a refugee as a person who, “owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership in a particular social group, or political opinion, is outside the country of his nationality, and is unable to or, owing to such fear, is unwilling to avail himself of the protection of that country.” Refugees are also people just like us: grandparents, mothers, fathers, children, students, secretaries, store clerks, teachers, accountants, and doctors.

Refugees are protected by international law and have special rights, such as the right to safe asylum. In ancient times, churches and temples were often used as places of asylum; today, asylum is typically another country. In a country of asylum, refugees have the right to be treated the same as legal residents, and as such are entitled to basic civil rights, medical care, and schooling.

Today, half of all refugees worldwide come from three locations — Afghanistan, Iraq, and Palestine, currently occupied by Israel. Asia is the number one source of refugees, followed by Africa and Europe.

Many countries are hosts to large numbers of refugees. The largest numbers of refugees are found in Iran and Pakistan, with more than one million each. Germany shelters nearly one million refugees, and Tanzania hosts more than 620,000. The Palestinians, who represent one of the largest groups of refugees, are found in host countries throughout the world.

Once inside a host country’s borders, refugees must find shelter, sometimes within another family’s home, but more often in a refugee camp. Refugee camps are typically located outside cities or towns along the border of the host country.

Kakuma Camp, on the hot, dry border of Kenya, Sudan, and Ethiopia, provides shelter for more than 80,000 refugees. Refugees share small huts that are made of tree branches, mud, and plastic sheeting. Food and water are provided, but they are rationed. A hospital and several clinics provide health care, but these are overburdened with many patients; most refugees are sick and malnourished when they arrive. Schooling is provided for children, but classes are very overcrowded. Refugee camps are not meant to be permanent shelters, but they do provide asylum and protection, and take care of the basic needs of refugees.

Most refugees hope to return to their homes. As conflicts are resolved, many refugees undergo repatriation. During the 1980s, civil war erupted in Central America, causing more than two million people to flee their homes. In 1987, a regional peace agreement was signed ending the war and allowing thousands of people to return to their homes.

Some refugees cannot return home, nor can they stay in their country of asylum. They must resettle in a new country. Since World War II, millions of refugees have been successfully resettled in ten established resettlement countries, including Canada and the United States.

The United States has traditionally been a sanctuary for refugees. One of the first groups of refugees to arrive were the Pilgrims. In 1620, the Mayflower sailed into what is now Plymouth harbor carrying refugees from England. They had fled to America because of religious persecution in their homeland. Since then, millions of refugees have resettled in the United States. From 1975 to 2001, more than two million refugees were offered resettlement.

People become refugees for many reasons. The number one reason is war. Perceptions of unfairness, such as unequal treatment or denial of rights based on race, religion, economic status, or political thought, instigate war; so does unequal access to land, food, water, and other necessary resources. Another important trigger is the feeling of superiority over others; some individuals feel their system of belief, country, or ethnic background is superior to that of others. In 1991, Yugoslavia splintered into several independent states. One of these states, Bosnia, was an ethnic mix of Muslims, Serbians, and Croats. The Serbians, who were predominantly Christian, decided that Muslims should not be allowed to live in their new country. They began an “ethnic cleansing” campaign, which killed thousands of innocent men, women, and children, and forced hundreds of thousands of people to seek refuge in neighboring countries.

Others are forced to flee their countries because of natural disasters such as floods, fires, and drought, although they are not considered refugees by the United Nations.

In January 2002, Mt. Nyiragongo in the Democratic Republic of the Congo erupted, sending tons of red-hot lava through the city of Goma. As buildings and villages burned, 400,000 people fled into neighboring Rwanda.

In Ethiopia, crop failures and livestock loss caused by drought conditions over the last several years have caused widespread famine. Thousands have fled into neighboring countries in search of food and water.

Since early times, large groups of people have been forced to leave their homelands because of persecution and the devastation of their lands. In today’s world, we have the knowledge and tools to seek solutions to some of these issues. We must also consider and respect the human rights of every man, woman, and child. It may seem like an enormous task to some, but it is one we can all achieve.

Persecuted means oppressed or harassed, especially because of race, religion, gender, sexual orientation, or beliefs.

Repatriation is the process of returning to one’s country of birth, citizenship, or origin.

Through Time — Refugees

- 1950 The United Nations High Commissioner for Refugees (UNHCR) is set up to help the more than one million Europeans displaced after World War II.
- 1956 Uprisings in Hungary force more than 200,000 people to become refugees.
- 1959 Algeria fights for its independence and 200,000 people flee the country.
- 1964 Rwanda, Mozambique, and Tanzania explode in conflicts for independence and thousands become refugees.
- 1971 More than ten million Bengalis flee to India, as Bangladesh becomes a nation.
- 1974 Nearly 400,000 refugees become homeless as the Greeks fight the Turks in Cyprus.
- 1978 About three million Asians escape to neighboring countries, including Thailand and Malaysia, during conflicts throughout Indochina.
- 1979 Six million Afghans flee their country.
- 1980s Violence in Central America results in more than 300,000 refugees. In Africa, many Ethiopians try to escape drought and war in Sudan.
- 1990s During the Gulf War, 1.5 million Iraqi Kurds become refugees. Civil war in West Africa causes 800,000 West Africans to flee their homes. War in the Balkans forces thousands to leave their homes as Yugoslavia breaks apart.
- 1991 Fighting in Somalia forces about 750,000 Somalis to seek shelter in Ethiopia.
- 1992 More than 1.5 million refugees return to their homes in Mozambique as part of repatriation program.
- 1993 Thousands of Cambodian refugees return home as part of a repatriation program.
- 1994 Widespread killing in Rwanda sends thousands to neighboring countries.
- 1999 More than one million people from Kosovo are forced to leave their homes.
- 2001 Thousands of people flee Afghanistan



Prefix	Meaning	Words—with a brief meaning
uni		universal—
in		inexorable—
e		evacuee— emigrate—
over-	too, abundant	overburdened— overcrowded—
mal-	bad	malnourished—
re-	again	repatriation— resettle—
de-	opposite of, removal, a taking away	devastation—



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 5

Building Background Knowledge and Summarizing: “Refugees: Who, Where, Why” Part 2



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

I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)

I can objectively summarize informational text. (RI.8.2)

I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2)

Supporting Learning Targets

- I can identify the strongest evidence in the article “Refugees: Who, Where, Why” and the novel that help me explain challenges refugees face when fleeing home.
- I can identify the strongest evidence in the article “Refugees: Who, Where, Why” and the novel that help me explain challenges refugees face finding home.
- I can write a paragraph that provides an objective summary of “Refugees: Who, Where, Why.”
- I can identify universal themes that connect refugee experiences.

Ongoing Assessment

- Structured notes (for pages 135–157, from homework)
- Annotated article “Refugees: Who, Where, Why” (from homework)
- Summary Writing graphic organizer
- Fleeing Home and Finding Home anchor charts



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Chalkboard Splash of Evidence about “Inside” and “Outside” (8 minutes) B. Review Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Finding Evidence from Text: Introducing the Fleeing Home and Finding Home Anchor Charts (10 minutes) B. Summarizing: Capturing the Essence of the Text (23 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Learning Targets and Preview Homework (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Use the Summary Writing graphic organizer to write a summary paragraph about the article “Refugees: Who, Where, Why.” B. Complete a first read of pages 158–179 of Inside Out & Back Again. Take notes (in your journal) using the Structured Notes graphic organizer. 	<ul style="list-style-type: none"> • Students continue to work with the informational text “Refugees: Who, Where, and Why” to understand universal aspects of refugees’ experiences around the world and throughout history. • Even as students begin to recognize patterns, continue to emphasize that each individual’s experience is unique. There is no singular “refugee experience.” Even within one country, refugees’ experiences vary widely. Use sensitivity with this topic, particularly since there are likely to be students who are themselves refugees in many classrooms. • Across the unit, students help to create two class anchor charts: Fleeing Home and Finding Home. These anchor charts build directly on the graphic organizer completed during Lesson 3 about why Ha’s family fled. The two anchor charts help students begin to see patterns and common themes across the novel and the informational texts, and across countries and refugee experiences. • Students will draw on this knowledge for their End of Unit 2 essay as well as their final performance task (a research-based narrative) in Unit 3. Be sure to hold on to these anchor charts. • In this lesson, students are introduced to both anchor charts to help them understand the arc of the universal refugee experience. However, today they only begin to fill in the Fleeing Home anchor chart based on evidence from “Refugees: Who, Where, Why,” as well as their structure notes from reading the novel. • At the end of this lesson, students begin to summarize the article “Refugees: Who, Where, Why.” But be clear with students that they are not finished with this text. They will return to it during their research later in this unit (Lessons 17 and 18), including a more careful examination of the statistics at the end of the article. • Be prepared to return students’ End of Unit 1 Assessments if you have not already done so. Note patterns of strength; be prepared during the lesson opening to share things many students did well. • Review: Chalkboard Splash (Appendix 1). • Post: Learning targets, prompt for “engaging the reader.”



Lesson Vocabulary	Materials
universal experience, summary, controlling idea, key details, clincher	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Blank sentence strips—tagboard strips, each 24” wide by 3” high (four per student) • “Refugees: Who, Where, Why” (from Lesson 4; students’ annotated copies) • Fleeing Home anchor chart (new; teacher-created) • Finding Home anchor chart (new; teacher-created) • Summary Writing graphic organizer (one per student) • Document camera

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chalkboard Splash of Evidence about “Inside” and “Outside” (8 minutes)</p> <ul style="list-style-type: none"> • Students should be sitting with their small groups and have their copies of <i>Inside Out & Back Again</i>. Tell the class that Ha and her family are facing many challenges as they try to make a new home for themselves in Alabama. Ha writes a lot of poems that describe how her life feels like it’s being turned “inside out,” and today students are going to focus on two of these poems from last night’s reading homework. (They will come back to the second part of their homework later in the lesson). • Invite them to take a few minutes to silently reread “Loud Outside” on pages 145 and 146 and “Quiet Inside” on pages 149 and 150. Distribute four blank sentence strips to each student. • On the white board, create a T-chart with one side labeled “Inside Challenges” and the other side labeled “Outside Challenges.” • Refocus students whole group and explain that they are going to do a Chalkboard Splash with the strongest evidence from these two poems. Ask students to think about these questions: <ul style="list-style-type: none"> * “What is the strongest evidence from the text that describes some of the challenges Ha and her family are □facing ‘inside’?” * “What is the strongest evidence from the text that describes some of the challenges Ha and her family are □facing ‘outside’?” 	



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Tell students that they are to use details from the two poems they just reread to write down two pieces of the strongest evidence for each question. Give students 3 to 4 minutes to work. Circulate to listen in and gauge how well students are grasping this central metaphor in the novel. Probe, but do not worry if students are still not 100 percent clear; this will remain a focus throughout the unit.• Invite students to place their strongest evidence on the T-chart and have them add to their structured notes. Give specific positive praise for comments you hear students making that indicate they are actively choosing the “strongest” evidence (e.g., “I heard so-and-so say that she thought this line in the poem really showed it best, because ...”).• Return students’ end of unit 1 assessments if you have not already done so. Give specific positive praise for patterns you noticed in students’ work.	
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Focus the class on the learning targets. Point out that the second and third targets are identical from the previous lesson.• Focus students on the first target and invite a volunteer to read it aloud:<ul style="list-style-type: none">* “I can write a paragraph that provides an objective summary of ‘Refugees: Who, Where, Why.’”• Explain that students will use their annotated notes to write a summary of the article. Ask for student volunteers to answer the question:<ul style="list-style-type: none">* “What does it mean to <i>summarize</i>?” Be sure students understand that to <i>summarize</i> means to give the short version of something. A good summary includes the main idea and the important details.• Read aloud the last learning target:<ul style="list-style-type: none">* “I can identify universal themes that connect refugee experiences.”• Share with students that today they will use the article and the novel to learn about some of the universal experiences or common themes among refugees. They will use the strongest evidence from both texts to do this.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, but especially challenged learners.



Work Time	Meeting Students’ Needs
<p>A. Finding Evidence from Text: Introducing the Fleeing Home and Finding Home Anchor Charts (10 minutes)</p> <ul style="list-style-type: none">• Remind students that in the past few lessons, they have begun thinking more about the universal refugee experience. Today, they will start two new anchor charts that will help them capture that thinking as they continue to read the novel and additional informational texts.• For now, they are now going to think about how this universal refugee experience applies to Ha. When Ha and her family fled their home, they became refugees. When they fled, they faced challenges. Now Ha and her family are in Alabama, and they are trying to find a new home there, which also is challenging.• Post the new Fleeing Home anchor chart and the Finding Home anchor chart (see blank example in supporting materials). Tell students that they will be collecting the strongest evidence from the informational texts and the novel that answers the questions: “What challenges do refugees face when fleeing home?” (on the Fleeing Home anchor chart) and “What challenges do refugees face finding home?” (on the Finding Home anchor chart).• Explain that in the novel, Ha experienced challenges fleeing home, and now that she is in Alabama trying to make a new home, she is facing new challenges. This pattern of fleeing and finding home is something students will consider further as they read more of the novel and informational texts.• Share with students that in today’s lesson, they will think mostly about the “fleeing home” part of the refugee experience. Invite them to discuss these questions with their small groups:<ul style="list-style-type: none">* “According to the article “Refugees: Who, Where, Why,” what challenges do refugees face when fleeing home? What is the strongest evidence from the article to support this?”• Invite Numbered Heads from each group to respond, and remind students they must share evidence from the text to support their answer. Record the answers on the anchor chart.• Next, invite students to review their structured notes from reading homework to answer the same questions on the new Fleeing Home anchor chart. Remind students that they are looking for the strongest evidence of the challenges Ha faces when fleeing home at this point. They must have specific evidence from the text to support what they say.• Once groups have discussed the question, call on Numbered Heads to respond and add the answers to the new Fleeing Home anchor chart.• Explain to students that they will continue to add to the Fleeing Home anchor chart, and they will also begin to add to the Finding Home anchor chart.	<ul style="list-style-type: none">• Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students’ Needs
<p>B. Summarizing: Capturing the Essence of the Text (23 minutes) <i>Note: Many eighth-graders may have been taught one or more techniques for composing a topic sentence. Reinforce and build on this previous learning.</i></p> <ul style="list-style-type: none"> • Ask students to work with the same partner they were with during Lesson 4 for the paired reading. (It is fine for students to work with a new person if their partner is absent.) • Invite students to pull out their annotated “Refugees: Who, Where, Why” article (homework from Lesson 4). Remind them that they have already heard this text read aloud, thought about some key vocabulary, and then reread with a partner to annotate for the gist of each section. Invite student pairs to review the annotations they made in the margins of the article and discuss: <ul style="list-style-type: none"> * “What was your initial sense of what this article is mostly about?” • Ask them to jot this initial gist statement about the full article at the top of the article, near their notes about the title. • Distribute the Summary Writing graphic organizer, display on a document camera, and orient students to it. Read the top portion and move on to draw students’ attention to the phrase controlling idea. Explain that the <i>controlling idea</i> is a sentence that makes the reader want to know more about what you have to say. A good topic sentence has a clear controlling idea that makes the reader ask a question in his or her mind. • Model for students: “For example, ‘Throughout the world, refugees have fled their homes for many reasons.’ This makes me ask the question in my mind, ‘What are the reasons refugees flee their homes?’” • Ask student pairs to take a few minutes to do the following: <ul style="list-style-type: none"> – Review your gist note at the top of the article. – Work together to craft a topic sentence that will make the reader want to know more and ask a question in his/her mind. • Circulate to support students by asking: <ul style="list-style-type: none"> * “What question does this make you think of when you read your own sentence?” • Invite student pairs to share their sentences with the class. • Refocus students on the Summary Writing graphic organizer, specifically the Key Ideas section. Explain that the key ideas will be the most important points of the article. Tell students that by chunking the article and annotating with their partner (in Lesson 4), they have already taken a big step toward identifying the key ideas. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. For students who need additional support, you may want to provide a partially filled-in graphic organizer. • When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Ask student pairs to take about 5 minutes to do the following:<ol style="list-style-type: none">1. Review your annotations for each section of the article.2. Work together to write well-crafted sentences in the graphic organizer.• Circulate to support students by asking:<ul style="list-style-type: none">* “What seems most important from this section of the article? Why?”* “If someone hadn’t read this article, what would they most need to know?”• As you circulate, look for pairs who are creating strong sentences. When most students are finished, refocus the class whole group and invite a few of these pairs to share their sentences. Identify specifically for the class what makes these strong examples.• Finally, draw students’ attention to the last portion of the graphic organizer. Explain that this will be the last sentence of the summary paragraph they write. This last sentence is sometimes called a clincher, a memorable statement that leaves the reader with something to think about.• Model briefly: “For example, ‘Refugees are everyday people who rely on other everyday people for their survival.’”• Invite student pairs to collaborate on a clincher for their summary paragraph. Circulate and support students by asking:<ul style="list-style-type: none">* “What do you want your reader to leave thinking about based on this sentence?”• Ask for volunteers to share clincher statements and provide time for students to revise what they have.• Tell students that as part of their homework, they will use this Summary Writing graphic organizer to write an individual summary paragraph.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief Learning Targets and Preview Homework (2 minutes)</p> <ul style="list-style-type: none">• Review the learning targets. Invite student volunteers to define <i>summarize</i>, <i>controlling idea</i>, <i>key details</i>, and <i>clincher</i>.• Preview homework. Be sure students note that this is a two-part homework assignment.	<ul style="list-style-type: none">• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Use the Summary Writing graphic organizer to write a summary paragraph about the article “Refugees: Who, Where, Why.”• Complete a first read of pages 158–179 of <i>Inside Out & Back Again</i>. Take notes (in your journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out,” plus vocabulary that helps you understand her challenges and responses.	<ul style="list-style-type: none">• Vocabulary can be a source of difficulty for struggling readers. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. Do this only for students who need this support.• Most important is to provide words that cannot be easily determined from context. There are few of these in the novel. On pages 158–179, these words might include: endures (tolerates) (158), hogwash (nonsense) (163), solitude (privacy) (173), and yearning (longing and desire) (176).



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Grade 8: Module 1: Unit 2: Lesson 5

Supporting Materials



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(Blank example for teacher reference; to be created on chart paper to display in class)

What challenges do refugees face when fleeing home?	Strongest evidence from the text
Informational Text	
Novel	



(Blank example for teacher reference; to be created on chart paper to display in class)

What challenges do refugees face when finding home?	Strongest evidence from the text
Informational Text	
Novel	



- When you are reading actively, one of the most important things you do is figure out what the point of it is. This means you are recognizing the **controlling idea** of the text.
- Once you have done that, you have really done the hardest work.
- Still, there is more! You need to figure out what the key details in the text are, and write a great closing sentence, a **clincher**.
- Once that is done, you are ready to write up the notes into a **summary paragraph**. At that point, you will have gotten a good, basic understanding of the text you are reading.

The graphic organizer is a template for writing a summary paragraph. It consists of a large horizontal oval at the top labeled "Controlling Idea". Below this oval is a 2x3 grid of six rectangular boxes, each labeled "Key detail". At the bottom of the organizer is another large horizontal oval labeled "Clincher".

Controlling Idea

Key detail

Key detail

Key detail

Key detail

Key detail

Key detail

Clincher



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 6

Building Background Knowledge: Challenges Bosnian Refugees Faced Fleeing and Finding Home



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)</p> <p>I can determine a theme or the central idea of an informational text. (RI.8.2)</p> <p>I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3)</p> <p>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can identify the strongest evidence in the text “Children of War” that helps me explain what challenges refugees face when fleeing home.• I can identify the strongest evidence in the text “Children of War” that helps me explain challenges refugees face finding home.• I can identify common themes that connect the universal refugee experience.	<ul style="list-style-type: none">• Structured notes (pages 180–195 from homework)• Written summary of “Refugees: Who, What, Where” (from homework)• Summary Writing graphic organizer: “Children of War”• Evidence Sort



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Think-Pair-Share “Inside Out” (5 minutes) B. Review Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Independent Read: “Children of War” (10 minutes) B. Fleeing and Finding Home Anchor Charts (8 minutes) C. Rereading: Preparing to Summarize (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Evidence Sort and Preview Homework (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Use the Summary Writing graphic organizer to write a summary paragraph of the article “Children of War.” B. Complete a first read of pages 180–195. Take notes (in your journal) using the Structured Notes graphic organizer. 	<ul style="list-style-type: none"> • In this lesson, students read an interview with four refugees and answer questions similar to those they answered in Lessons 3–5. This text is somewhat simpler than other texts students have read, particularly because the speakers in the interview are children. Therefore, this text (and this lesson) is used primarily to help students identify how specific refugees’ stories fit the more general patterns identified in “Refugees: Who, Where, Why.” This easier text also was chosen so students can practice summary writing more independently (during Part C of Work Time and leading into their homework). • This text is used in part to help reinforce the point that even though there are “universal” aspects of refugees’ experiences, each refugee has his or her own unique story to tell. Experiences across groups, even within one country, can vary widely. • Many classes may have students who are themselves refugees. Handle this topic sensitively, being sure not to stereotype or generalize. If your classroom culture is safe enough, and your students are willing, consider tapping any students who are refugees as “resident experts” on this topic. Honor their experiences. • Students continue to complete the Fleeing and Finding Home anchor charts during this lesson. • Today, students annotate the article for evidence to answer the questions and then debrief as a group. This will give you a chance to monitor student progress and provide needed support immediately, and plan for differentiation to meet the needs of students who are still struggling with finding strong textual evidence. • At the start of Work Time A, before students begin reading independently, collect their summaries (from homework) of “Refugees: Who, Where, Why.” As students read, do a spot-check of these summaries to look for patterns to inform instruction. Then, at the start of Work Time C, briefly name specific patterns of strength and one or two focus areas for improvement. Consider identifying a strong example to share with the class. Students will have a chance during Work Time C to immediately apply that feedback during their group work, which includes time to talk together to plan a summary of “Children of War.” • Note that before students read independently, they are given just a few key bits of background information about the text they will read. Do not explain more: This is an opportunity for students to view the text as the expert and build their own knowledge of the world through their independent read. • The closing of this lesson includes an “evidence sort” activity. Prepare in advance: Cut sentence strips and quote cards for each group. Clip together or put in envelopes. • Post: learning targets, Fleeing Home anchor chart, Finding Home anchor chart.



Lesson Vocabulary	Materials
commonalities, common themes, discriminated against, targeted, summary, summarize, unique; Muslim, ethnic	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • “Children of War” (one per student) • Fleeing Home and Finding Home anchor charts (created in Lesson 5; post around the room where students can see the charts) • Summary Writing graphic organizer: “Children of War” (one per student) • Document camera • Sentence Strips: Claims from “Refugees: Who, Where, Why” (one set per group) • Quote Cards: Evidence from “Children of War” (one set per group) • Extension Question (optional)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Think-Pair-Share “Inside Out” (5 minutes)</p> <ul style="list-style-type: none"> • Students should be sitting in their Numbered Heads groups. They will work with their odd or even partner. Invite students to review their structured notes silently for a minute. Be sure to collect the students’ written summaries (from homework) (see teaching note above). • Ask students to refer to their structured notes and Think-Pair-Share: <ul style="list-style-type: none"> * “Is Ha’s life still ‘inside out’? What is the strongest evidence from your reading last night?” • Explain that there is not just one correct answer to this question; students are simply stating their opinion and providing evidence they think best illustrates this idea of being turned “inside out.” • Cold call on students to share their thinking whole group. Listen for them to identify examples of how Ha’s life is not settled. Possible answers include: “Someone throws eggs at their house,” “The neighbors won’t talk to them,” “She still has a lot of wishes that aren’t coming true,” and “Kids are still picking on her at school with ‘ha, ha, ha.’” • Note that some students may argue that Ha’s life is no longer “inside out”: She is beginning to “find home.” She now has a tutor to teach her English. 	<ul style="list-style-type: none"> • Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.



Opening (continued)	Meeting Students' Needs
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Focus the class on the learning targets, and point out that they are very similar to yesterday's targets. Ask:<ul style="list-style-type: none">* "What is different about the first target today compared to those of the last few lessons?"• Listen for students to notice that they are still doing the same kind of thinking, just with a different text.• Be sure to emphasize that every individual refugee's experience is unique, but that there are some predictable or common patterns for anyone who moves to a new place.• Continue to emphasize the rigor of not just finding evidence, but of thinking about the strongest evidence: What details best support your thinking, and why?• Focus most on the third learning target. Cold call on a student to read it aloud:<ul style="list-style-type: none">* "I can identify common themes that connect the universal refugee experience."• Point out to students that they are reading a variety of texts that will help them begin to notice patterns and themes. They have read the novel, of course, and in Lesson 3 they revisited "Panic Rises in Saigon, but the Exits Are Few," which they first encountered in Unit 1. They also read "Refugees: Who, Where, Why" in Lessons 4 and 5. As they read today, they should notice how refugee experiences align to and expand upon some patterns we identified.	<ul style="list-style-type: none">• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Independent Read: “Children of War” (10 minutes)</p> <ul style="list-style-type: none"> Distribute the text “Children of War.” Remind students of how they have been learning about approaching texts. Invite students to briefly scan the text to notice how this informational text is different from the one they read for the previous lesson. (Students should be able to identify that it is an interview.) Ask: <ul style="list-style-type: none"> “What year was this article written?” Do not give too much background on the text. But tell students that because they may not know the history of the war in Bosnia, you want to give them several key points that will help them understand the interviews: <ul style="list-style-type: none"> This text is about refugees from the war in Bosnia in the 1990s. A statistic from “Refugees: Who, Where, Why” that supports our understanding of this text: “1990s ... War in the Balkans forces thousands to leave their homes as Yugoslavia breaks apart.” There is a key vocabulary word they may have heard, but you want to be sure they understand: <i>Muslim</i>. Define <i>Muslim</i> for students: a follower of the religion of Islam. Explain that there are Muslims in many countries, and sometimes they have been <i>discriminated</i> against or <i>targeted</i> because of their religion. Another key vocabulary word is the word <i>ethnic</i>. Review this term, which was used in “Refugees: Who, Where, Why.” Ask students: <ul style="list-style-type: none"> “What is an <i>ethnic</i> group?” Listen for them to say something about large groups with common characteristics. Clarify and provide a specific definition: <i>Ethnic</i> is an adjective used to describe large groups of people with common religious, tribal, cultural, racial, or national origins. Tell students that because this text is relatively easy, they will be reading it on their own. Set their purpose for reading: As they read, they should underline the strongest evidence they find in the text to answer the following questions, posted on the board: <ul style="list-style-type: none"> “What challenges did the Bosnian refugees face as they fled home?” “What challenges did they face in the United States?” As students read silently, do a spot-check of these summaries to look for patterns to inform instruction. Consider identifying a strong example to share with the class at the start of Work Time C, as time permits. Then circulate, encouraging students to annotate the text. 	<ul style="list-style-type: none"> Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently as you read the text aloud. Choose confident readers to help you read the interview aloud to ensure students experience a fluent read-aloud of the interview. To further support ELLs, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation. ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
	<ul style="list-style-type: none">• Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.• For students who struggle with reading grade-level text, consider chunking the text for them onto separate sheets of paper. This makes the reading of complex texts more manageable and allows them to focus on one small section at a time.
<p>B. Fleeing and Finding Home Anchor Charts (8 minutes)</p> <ul style="list-style-type: none">• Post the Fleeing and Finding Home anchor charts. Focus students whole group. They should continue to work with their odd or even partner. Ask students to Think-Pair-Share about the evidence they underlined as they read:<ul style="list-style-type: none">* “After reading this article, what other reason can we add for challenges refugees face when fleeing home? What is the strongest evidence from the article to support this?”• Cold call on students for answers to complete the top part of the anchor chart. Consider having the class use “thumbs-up/thumbs-down” to indicate whether reasons and evidence are strong enough for the anchor chart. Possible answers include lack of food, extremely unsafe conditions, or others, with appropriate quotes from the text (“we were walking on this bridge over the river and the Serbs started shooting,” “or risk getting shot,” “they tried to kill me because of my religion”).• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What challenges do refugees face finding home? What is the strongest evidence to support your answer?”	<ul style="list-style-type: none">• Anchor charts serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call on students for answers to complete the top part of the anchor chart. Consider having the class use “thumbs-up/thumbs-down” to indicate whether reasons and evidence are strong enough for the anchor chart. Possible answers include life not being as good in the new country, worrying about friends and family left behind, or others, with appropriate evidence from the text (“It’s not as good as it was in Bosnia,” “I want to get my family here,” “without friends”).• Give students specific positive praise for ways in which you noticed them citing evidence from this text and the novel. Note in particular if you heard students beginning to approach the actual eighth-grade standard, which requires them to cite not just any evidence, but the strongest evidence to support their analysis.	
<p>C. Rereading: Preparing to Summarize (10 minutes)</p> <ul style="list-style-type: none">• Tell students that they will now reread the article on their own and now begin the the Summary Writing graphic organizer: “Children of War.” Tell them that this graphic organizer is just like the one they did for “Refugees: Who, Where, Why.” Cold call on a student to explain what it means to summarize, such as a brief description of the main points. Include any necessary teaching points from the review of student homework such as review of “key details,” controlling idea, etc. Consider sharing a strong example on the document camera if time allows. Explain that after the individual work time, they will have an opportunity to share and discuss with their classmates.• Circulate and monitor students as they answer the questions, providing support where needed.• Invite students to pair up to share their answers. Refocus the group and invite some volunteers to share their answers with the whole group.	<ul style="list-style-type: none">• Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.• Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “Check back in the third paragraph.”



Closing and Assessment	Meeting Students' Needs
<p>A. Evidence Sort and Preview Homework (10 minutes)</p> <ul style="list-style-type: none">Students should work with their Numbered Heads groups. Distribute the Sentence Strips: Claims from “Refugees: Who, Where, Why” and the Quote Cards: Evidence from “Children of War” (one set per group).Explain the activity: “In the past few lessons, you have been identifying evidence to support your thinking on the common themes that connect the universal refugee experience. Today, after reading about actual refugee experiences, you are going to think about how those experiences relate to the article ‘Refugees: Who, Where, Why.’”Tell the class that although there are aspects of the refugee experience that are universal, each refugee experience is also <i>unique</i>—one of a kind. Remind students that the prefix “uni-” means “one”—in some ways, all refugees share one experience; but it is equally true that each refugee has his or her own “one” experience. Even the four teens who were interviewed had things in common and experiences that were unique to them—this was even true for the two teens who were brother and sister. However, these unique experiences can still be categorized under those more universal themes.Give directions:<ol style="list-style-type: none">Find and read the three sentence strips (from “Refugees: Who, Where, Why”) aloud as a group.Read each quote card (from the four Bosnian teens).Discuss which sentence each quote goes with and why.Note: Many of the quotes could be matched with more than one sentence strip. There is not always one “right” answer. Your job is to provide reasons for why you think a specific quote is especially strong evidence for a certain sentence strip.Check that students understand the process; then invite them to begin. Circulate and listen in. Provide support as needed without providing answers. Ask probing questions such as:<ul style="list-style-type: none">* “Why did you match that piece of evidence with that part of the refugees article?”* “Explain your thinking”* “Say more.”When you hear students providing reasons or details, give specific praise such as: “I like how you explained your thinking as to why this quote belonged here.”When all groups have evidence sorted, call on a Numbered Head to share one quote card and the sentence strip they matched it with and explain their reasons.	<ul style="list-style-type: none">For students who are finished early, consider distributing the Extension Question (optional).



Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• If time permits, review the third learning target:<ul style="list-style-type: none">* "I can identify common themes that connect the universal refugee experience."• Ask students to self-evaluate using Fist to Five.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Use the Summary Writing graphic organizer: "Children of War" to write a summary paragraph of the article "Children of War."• Complete a first read of pages 180–195. Take notes (in your journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned "inside out" (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.	<ul style="list-style-type: none">• Vocabulary can be a source of difficulty for readers who struggle. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. This should be done only for students who need this support.• Most important is to provide words that cannot be easily determined from context. There are few of these in the novel. On pages 180–195, these words might include the following: firm (tighten) (page 184) or relieved (free from fear or worry) (page 185).



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Grade 8: Module 1: Unit 2: Lesson 6

Supporting Materials



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SOCIOLOGY

Children of War

*Four teenage refugees from Bosnia talk to
UPDATE about the hardships of life during wartime,
and the experience of escaping to America.*

By Arthur Brice

The war in the Balkans has caused grievous suffering for millions of people. Since the war began two years ago, more than 200,000 people have been killed, while another 2 million have been driven from their homes. As in most wars, young people suffered their share, even though they didn't start the war and are too young to fight in it. A recent Harvard study estimates

that 30,000 children have been killed. Tens of thousands more have been orphaned. And nearly 25 percent of all the refugees created by the war are between the ages of 10 and 17.

Although all ethnic groups in Bosnia have been affected by the war, the hardest hit have been Muslims. Today, tens of thousands of young Muslim war victims are languishing in refugee camps in Croatia, hoping eventually to make it to safety in another country. Last year, the U.S. admitted 3,000 of these refugees. In late February, *UPDATE* went to Stone Mountain, Georgia, near Atlanta, to talk to four recently arrived teenage Muslim refugees about their experiences and about life in their new country.

Seventeen-year-old Amela Kamenica and her 15-year-old brother, Emir, were born and raised in Sarajevo. Their father, an economics professor, was kidnapped and killed by Serb forces in 1992. They live with their mother.

Elma Brokovic, 14, is also from Sarajevo, and, with her mother, shares an apartment with the Kamenicas.

Emil Hadzic, 14, was born in Prijedor, Bosnia, and has lived in both Bosnia and Croatia. He lives with his father; his mother remains in Croatia.

All four teenagers arrived in the U.S. four months ago, after spending a year in a refugee camp in Croatia. Today, they attend Clarkson High School in Stone Mountain.

What was life like before the war?

Amela: It was great. We could go out at midnight and walk the streets [of



"After I found out about my father's death, everything seemed so useless. I couldn't see any future for myself. I wasn't the same person anymore."

—Amela Kamenica, 17

Sarajevo] freely, and nothing would ever happen to anybody. We would go skiing every winter and to the seaside every summer. In those days, there weren't any problems. You really could enjoy life.

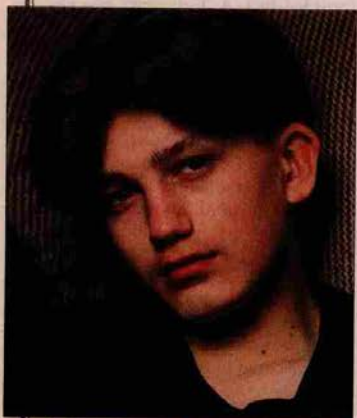
Emir: Yes, before the war, life was good. My father had a good job and we had lots of money. Every year we would travel to foreign countries. We would go to Russia, Bulgaria, Hungary—all over.

Elma: It seemed like we had no worries. I had lots of friends and we would all go skiing in the mountains. It was safe in Bosnia in those days. Bosnia was a wonderful place to live.

How did the war change your lives?

Emir: After the war started, you could not even go out of your house. I had to crawl through my apartment on my hands and knees or risk getting shot. I slept in the bathtub for days, because that was the only place where you

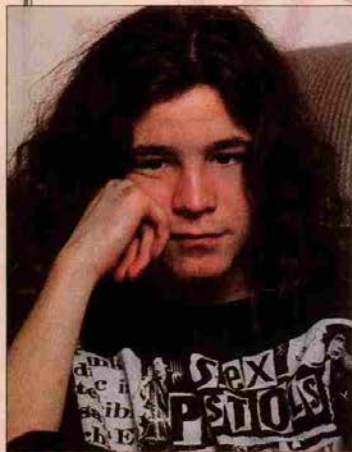
Photos by Curtis Compton



"To me, the war just meant changing my friends and where I lived. But my father was affected much more. He was held in a concentration camp."

—Emil Hadzic, 14

MARCH 25, 1994 ■ 25



“I learned to live for the moment. I would think to myself, ‘If I don’t get shot today, I’ll live tomorrow.’ You just want to survive this day.”

—Emir Kamenica, 15

were totally safe from bullets. I learned to live for the moment. I would think to myself, “If I don’t get shot today, I’ll live tomorrow.” You just want to survive this day.

Elma: Everything completely changed. One minute we had everything, then we had nothing.

Emil: To me, the war just meant changing my friends and where I lived. When war broke out in Croatia, I went to Bosnia with my father. When war broke out in Bosnia, I went to Croatia with my mother. But the war affected my father much more, because he was held for seven months in a concentration camp, and he went a little crazy.

Amela: Before the war I really enjoyed life. But after I found out about my father’s death, everything seemed so useless. I couldn’t see any future for myself. I didn’t know where I was going. I wasn’t the same person anymore.

How did your father die?

Emir: When the war started, the Serb army occupied part of the town we lived in. They came into our homes

and said they had established a new government. They told us not to go out, and to leave our doors open so they could come in and search for weapons. That happened in April 1992. In May, my mom, my sister, and I tried to escape from that part of town while our dad stayed [behind at the house]. We were walking on this bridge over the river and [the Serbs] started shooting. So we ran away until we came to relatives who lived in another part of town. There was not much food there, so we decided we had to go to Croatia.

We got two letters from my dad. The [Serbs] had set up concentration camps where people lived in their own apartments but the whole day had to work for the Serbs. Then we got a letter from a lady in Serbia who was our contact with him, and she said he had been killed.

Amela: He was being watched for days before he was killed, and one day he went to work and didn’t come back. The truth probably is that he tried to escape because he was beaten so many times. He was supposed to have his 45th birthday in January.

What are your lives like in the U.S.?

Amela: I like it better than being a refugee in Croatia. Here, people don’t judge you by your religion. When I say that I’m a Muslim, they don’t react like, “Oh, I don’t want to be with you, I don’t want to be your friend because you’re Muslim.” Some people here don’t even know

where Bosnia is, but they’re really nice and try to help. Things are getting better because we can go to school. We couldn’t go to school in Croatia because we are Muslims.

But I miss my friends in Sarajevo. They write me, telling me how they don’t have anything to eat, and about their troubled lives. Sometimes I wish I’d stayed there, watching the war, rather than being here, safe, but without friends.

How does life here compare to life in Bosnia?

Emir: It’s good now. It’s not as good as it was in Bosnia, but better than Croatia. I lived under Communism for 14 years. Nobody I knew practiced religion. And then suddenly they tried to kill me because of religion. Here, I don’t have that problem anymore.

Elma: I expected more.

Amela: She thought she would have a boyfriend and a good car. *(All laugh.)*

Emil: She thought she was going to live in Beverly Hills. *(Laughter.)*

Which were you thinking?

Elma: I was thinking about all of that. *(Laughter.)*

Emir: Every movie you watched was recorded in L.A. California beaches and girls. *(Laughter.)*

Amela: That’s a fact. All you know about the U.S. is from the movies.

When you think of the future, what do you think?

Elma: I’m just hoping war will stop and I’ll go to Bosnia soon.

Amela: My graduation is next year, so I have to think about college. I want to get my family here, or, if that doesn’t happen, send them money because life is really hard there. I’m going back to visit to see my father’s grave. But America is giving us a chance for a better future than we could have in Bosnia. ■

“It seemed like we had no worries. [Then] everything completely changed. One minute we had everything, then we had nothing.”

—Elma Brokovic, 14





Name: _____

Date: _____

- When you are reading actively, one of the most important things you do is figure out what the point of it is. This means you are recognizing the **controlling idea** of the text.
- Once you have done that, you have really done the hardest work.
- Still, there is more! You need to figure out what the key details in the text are, and write a great closing sentence, a **clincher**.
- Once that is done, you are ready to write up the notes into a **summary paragraph**. At that point, you will have gotten a good, basic understanding of the text you are reading.

The diagram is a graphic organizer for writing a summary paragraph. It consists of a large horizontal oval at the top labeled "Controlling Idea". Below this oval are six rectangular boxes arranged in two rows of three. Each box is labeled "Key detail". At the bottom of the diagram is another large horizontal oval labeled "Clincher".



Teacher directions: Make enough copies of this page for each small group. Cut the sentence so they are on different strips.

“Today, more than 14 million men, women, and children have been forced to flee their homes, towns, and countries because they are afraid to stay.”



“Some refugees cannot return home, nor can they stay in their country of asylum. They must resettle in a new country.”



“Perceptions of unfairness, such as unequal treatment or denial of rights based on race, religion, economic status, or political thought, instigate war; so does unequal access to land, food, water, and other necessary resources.”



Teacher Directions: Make enough copies of this page for each small group. Cut the quotes so each of the nine is on a separate quote card.

Amela: Before the war, I really enjoyed life, but after I found out about my father’s death everything seemed so useless. I couldn’t see any future for myself.

Emir: It’s good now. It’s not as good as it was in Bosnia, but better than Croatia. I lived under Communism for 14 years. Nobody I knew practiced religion. And then suddenly they tried to kill me because of religion.

Elma: I’m just hoping the war will stop and I’ll go to Bosnia soon.

Emir: I had to crawl through my apartment on my hands or knees or risk getting shot. I slept in the bathtub for days, because that was the only place where you were totally safe from bullets. I would think to myself, “If I don’t get shot today, I’ll live tomorrow.” You just want to survive this day.

Elma: Everything completely changed. One minute we had everything, then we had nothing.

Emil: To me, the war just meant changing friends and where I lived. When war broke out in Croatia, I went to Bosnia with my father. When war broke out in Bosnia, I went to Croatia with my mother.

Emir: We were walking on this bridge over the river and [the Serbs] started shooting. So we ran away until we came to relatives who lived in another part of town. There was not much food there, so we decided we had to go to Croatia.

Amela: I like it better than being a refugee in Croatia. Here, people don’t judge you by your religion.

Amela: We couldn’t go to school in Croatia because we were Muslims.



Extension Question (Optional)

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 7

Mid-Unit Assessment: Analyzing an Informational Text about a Refugee Experience



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

- I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)
- I can objectively summarize informational text. (RI.8.2)
- I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3)
- I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4)
- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)
- I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)

Supporting Learning Targets

- I can identify the strongest evidence in the speech by Til Gurung that helps me explain why refugees leave their home.
- I can identify the strongest evidence in the speech by Til Gurung that helps me explain challenges refugees face in their new country.
- I can determine the meaning of unfamiliar words based on context clues.
- I can cite evidence from the text to support analysis of an informational text.

Ongoing Assessment

- Mid-Unit 2 Assessment: Analyzing an Informational Text about a Refugee Experience (RI.8.1, RI.8.2, RI.8.3, RI.8.4a, L.8.4, and W.8.9)



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Review Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Mid-Unit Assessment: Analyzing an Informational Text about a Refugee Experience (40 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief (3 minutes)Homework<ol style="list-style-type: none">Complete a first read of pages 196-212. Take notes (in your journal) using the Structured Notes graphic organizer.	<ul style="list-style-type: none">During today's assessment, students independently read an unfamiliar informational text about a refugee experience and answer literal and inferential text-dependent questions, as well as questions that assess students' ability to determine word meaning based on context clues (L.8.4). Students also answer three constructed-response questions that require evidence from the text to support their answers. The last one is similar to the QuickWrites with which students are already familiar (W.8.9).Consider using the NYS 2-point rubric to assess students' short constructed responses on this assessment. See Unit 1, Lesson 5 supporting materials.Post: Learning targets.

Lesson Vocabulary	Materials
Do not preview vocabulary for today's assessment.	<ul style="list-style-type: none">Til Gurung's speech from the Refugee Transitions' "World of Difference Benefit Luncheon" (one per student)(for Mid-Unit Assessment)Mid-Unit 2 Assessment: Analyzing an Informational Text about a Refugee Experience (one per student)Mid-Unit 2 Assessment: Analyzing an Informational Text about a Refugee Experience (Answers and Sample Responses for Teacher Reference)Extension Question (optional)Extension Question (Answers for Teacher Reference)Optional: NYS 2-point rubric (from Unit 1, Lesson 5; see Teaching Notes above)



Opening	Meeting Students' Needs
<p>A. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Read aloud the first two learning targets to students.• Remind students that these learning targets should be familiar to them since they have been practicing these skills in the past several lessons.	
Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment: Analyzing an Informational Text about a Refugee Experience (40 minutes)</p> <ul style="list-style-type: none">• Remind students that they have been reading informational texts on different refugee experiences. They have been collecting details from each text to help them understand why refugees leave home, the challenges they face in their new home, and some common themes among different refugee experiences. Share with students that they will show that they know how to do this on their own in this assessment.• Arrange student seating to allow for an assessment-conducive arrangement where students independently think, read, and write. Encourage students by telling them that they have been working very hard at reading closely and today you want them to show what they have learned about word choice and tone in informational and fiction text.• Distribute Til Gurung's speech from the Refugee Transitions' "World of Difference Benefit Luncheon" and the Mid-Unit 2 Assessment: Analyzing an Informational Text about a Refugee Experience. Read aloud through the directions.• Address any clarifying questions. Invite students to begin. Circulate to observe but not support; this is students' opportunity to independently apply the skills they have been learning.• If students finish early, encourage them to complete the extension question for extra credit.• Collect the assessment.	<ul style="list-style-type: none">• On-demand assessments give the teacher valuable information about skills that students have mastered or those that still need to be developed.• ELLs and other students may benefit from extended time, a bilingual glossary or dictionary, and a separate testing location.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Talk with students about the work they have done in this first unit, reading closely in the novel and with challenging informational text. Remind them that they are getting better at collecting details and evidence from texts.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete a first read of pages 196–212. Take notes (in your journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.	<ul style="list-style-type: none">• Vocabulary can be a source of difficulty for readers who struggle. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. Do this only for students who need this support.• Most important is to provide words that cannot be easily determined from context. There are few of these in the novel. On pages 196–212, these words might include the following: echoes (repeats) (page 196), strained (tense) (page 203), hoists (lifts) (page 209).



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Grade 8: Module 1: Unit 2: Lesson 7

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Refugee Transitions' "World of Difference Benefit Luncheon"
The City Club – San Francisco
November 3, 2010
Student Speech: Til Gurung

Good afternoon, my name is Til Gurung. I am a Community Navigator Intern with Refugee Transitions, where I help my community access important services and make a successful transition into their lives in the United States. For example, I help explain important documents and laws to my community members, help interpret at parent-teacher conferences and medical appointments, teach them about home safety, where to find our cultural foods in Oakland, how to use the bus, and how to drive.

I am a refugee from Bhutan. My community is Bhutanese, but we have a Nepali heritage and culture. Though we lived peacefully in Bhutan for many years, as our community grew, the Bhutanese government began to feel threatened. Thus, they initiated an ethnic cleansing program to force us from our homes. We suffered in our country Bhutan because we did not speak the language or practice the religion or culture of the royal family. Many of us were tortured and imprisoned. We had no choice but to flee to Nepal to save our lives. After twenty years in the Nepali refugee camps, we saw that there was no possibility of returning home. So we opted to apply for resettlement to the United States, hoping that we could begin our lives again.

But here in the United States, my community continues to struggle. We arrived in the U.S. when the economy was at its lowest point, so we struggle to find jobs. Many of us do not speak English, and lack of education makes it even more difficult for us to learn the language, here. Just this year, the Adult Education system in Oakland shut down; Refugee Transitions offers classes and tutoring in its place for people who have nowhere else to go. By providing this language training and other support services through the Community Navigators like myself, Refugee Transitions is filling a real need in our community.

As an example of the difference that tutoring makes in a person's life, I can talk about my wife. When we first arrived, my wife was unable to understand any English. Just taking the bus and going to the store was a challenge for her. Refugee Transitions assigned Mari to tutor my wife. After a year of tutoring, these things are no longer a big problem for her. Now she has more confidence and more language skills to help herself and our family.

Thank you Mari, thank you Refugee Transitions, and thank you to all of you who support Refugee Transitions to make these programs possible. Please continue to extend your support so that you can bring happiness to more families like mine.

Used by permission from Refugee Transitions.



Name: _____

Date: _____

Directions:

Read the speech by Til Gurung once for gist.

Read the questions below and think about them.

Reread the text with the questions in mind. Look for the strongest evidence.

Write your answers, using specific evidence from the text to support your thinking.

5. In the chart below, identify what Gurung's life was like before and after arriving in the United States, using the strongest evidence from the text.

	Summary Statement	Strongest evidence (at least two quotes from the text)
Before		
After		



2. Part 1:

The author states, “We had no choice but to flee to Nepal to save our lives.” In your opinion, which statement below most strongly supports this quote?

- a. The Bhutanese did not accept those with Nepali heritage and began to punish them in a number of ways.
- b. The Nepali did not fit in in Bhutan and felt threatened by the Bhutanese.

Part 2:

Explain why you chose this statement as the strongest by using details from the article.

3. Why does Gurung help refugees transition to life in the United States? Cite two details from the text to support your answer.



4. **Part 1:**

Based on context clues, what do you think the phrase ethnic cleansing might mean?



Part 2: What sentence from the speech best helped you figure out the meaning of the phrase ethnic cleansing?

- a. “Though we lived peacefully in Bhutan for many years, as our community grew, the Bhutanese government began to feel threatened.”
- b. “Many of us were tortured and imprisoned.”
- c. “We had no choice but to flee to Nepal to save our lives.”
- d. “After twenty years in the Nepali refugee camps, we saw that there was no possibility of returning home.”

Part 3: Why does Gurung use the phrase “ethnic cleansing” instead of another term?



5. Based on the entire speech, which of the following excerpts best reflects the author's central idea?
- "I help explain important documents and laws to my community members, help interpret at parent teacher conferences and medical appointments, teach them about home safety, where to find our cultural foods in Oakland, how to use the bus, and how to drive."
 - "After twenty years in the Nepali refugee camps, we saw that there was no possibility of returning home."
 - "But here in the United States, my community continues to struggle."
 - "By providing this language training and other support services through the Community Navigators like myself, Refugee Transitions is filling a real need in our community."
6. QuickWrite: Based on the text, what are some of the problems refugees will have if Refugee Transitions loses funding or goes out of business?

Your QuickWrite should meet the following criteria:

- Answer the prompt completely
- Provide relevant and complete evidence
- Paragraph includes the following:
 - * A focus statement
 - * At least three pieces of specific evidence from the text
 - * For each piece of evidence, an analysis or explanation: What does this evidence mean?
 - * A concluding sentence



It is important that you select the strongest evidence that you have (rather than all of the evidence that you have) for the paragraph.

Review: In our last lesson, you worked with “sentence strips” and “quote cards” to identify evidence from the article on the Bosnian teens that related to the information from “Refugees: Who, Where, Why.” The three claims are listed again for you below.

Challenge: Read each of the claims from “Refugees: Who, Where, Why.” Below each claim, identify the strongest evidence from Til Gurung’s speech that supports the claim. Explain your thinking.

1. “Today, more than 14 million men, women, and children have been forced to flee their homes, towns, and countries because they are afraid to stay.”

2. “Some refugees cannot return home, nor can they stay in their country of asylum. They must resettle in a new country.”

3. “Perceptions of unfairness, such as unequal treatment or denial of rights based on race, religion, economic status, or political thought, instigate war; so does unequal access to land, food, water, and other necessary resources.”



Directions:

Read the speech by Til Gurung once for gist.

Read the questions below and think about them.

Reread the text with the questions in mind. Look for the strongest evidence.

Write your answers, using specific evidence from the text to support your thinking.

1. In the chart below, identify what Gurung's life was like before and after arriving in the United States, using the strongest evidence from the text.

	Summary Statement	Strongest evidence (at least two quotes from the text)
Before	His life was in danger in Bhutan because of the government, so he went to live in the refugee camps in Nepal.	"Thus, they [the government] initiated an ethnic cleansing program to force us from our homes." "We suffered in our country Bhutan because we did not speak the language or practice the religion or culture of the royal family. Many of us were tortured and imprisoned."



	Summary Statement	Strongest evidence (at least two quotes from the text)
After	He works for an organization that helps refugees learn to be successful in the U.S.	“I am a Community Navigator Intern with Refugee Transitions, where I help my community access important services and make a successful transition into their lives in the United States.” “I help explain important documents and laws to my community members, help interpret at parent teacher conferences and medical appointments, teach them about home safety, where to find our cultural foods in Oakland, how to use the bus, and how to drive.”



2. Part 1:

The author states, “We had no choice but to flee to Nepal to save our lives.” In your opinion, which statement below most strongly supports this quote?

- a. The Bhutanese did not accept those with Nepali heritage and began to punish them in a number of ways.
- b. The Nepali did not fit in in Bhutan and felt threatened by the Bhutanese.

Either choice could be correct based on the evidence chosen from the text. Look for students to justify their choice based on logical reasoning in which they explain how the evidence supports their choice.

Part 2:

Explain why you chose this statement as the strongest by using details from the article.

Choice A Sample Student Response:

The Bhutanese did not accept those with Nepali heritage and began to punish them in a number of ways. Til Gurung explained that the government did not accept his people, and an ethnic cleansing program was started to punish them. For example, people were being forced from their homes, and some were even tortured and killed. So, when the author states, “We had no choice but to flee Nepal to save our lives,” I believe it is because they were not accepted by the government and they were being punished and even killed.

Choice B Sample Student Response:

The Nepali did not fit in in Bhutan and felt threatened by the Bhutanese. In the speech, Til Gurung explains that the Bhutanese did not blend in with the other people of Nepal. For example, they did not speak the same language, have the same religion, or have the same culture as the royal family. He also says, “the Bhutanese government began to feel threatened” because the Nepali population was growing and they were so different from the Bhutanese. So when the author states, “We had no choice but to flee Nepal to save our lives,” I believe it is because the Nepali did not fit in and they felt threatened by the government.



3. Why does Gurung help refugees transition to life in the United States? Cite two details from the text to support your answer.

Gurung helps refugees transition to life in the U.S. because it is important for refugees to have support if they are going to make a successful life. He says, “Many of us do not speak English, and lack of education makes it even more difficult for us to learn the language here.” He feels that he is helping to fill “a real need in our community” by teaching English and helping refugees with all the things he helps them with, such as legal documents, home safety, and where to find cultural foods.



4. Part 1:

Based on context clues, what do you think the phrase ethnic cleansing might mean?

Ethnic cleansing means a program of imprisoning or torturing people based on the ethnic group they belong to, like the Nepali living in Bhutan.

Part 2: What sentence from the speech best helped you figure out the meaning of the phrase ethnic cleansing?

- a. “Though we lived peacefully in Bhutan for many years, as our community grew, the Bhutanese government began to feel threatened.”
- b. “Many of us were tortured and imprisoned.”**
- c. “We had no choice but to flee to Nepal to save our lives.”
- d. “After twenty years in the Nepali refugee camps, we saw that there was no possibility of returning home.”

Part 3: Why does Gurung use the phrase “ethnic cleansing” instead of another term?

Gurung uses the term “ethnic cleansing” because it is a term his persecutors used to make the mass killing and murder sound not as horrible. He also may be using this term for this audience since he is giving a speech and wants to sound sort of polite.

5. Based on the entire speech, which of the following excerpts best reflects the author’s central idea?

- a. “I help explain important documents and laws to my community members, help interpret at parent teacher conferences and medical appointments, teach them about home safety, where to find our cultural foods in Oakland, how to use the bus, and how to drive.”
- b. “After twenty years in the Nepali refugee camps, we saw that there was no possibility of returning home.”
- c. “But here in the United States, my community continues to struggle.”
- d. “By providing this language training and other support services through the Community Navigators like myself, Refugee Transitions is filling a real need in our community.”**



6. QuickWrite: Based on the text, what are some of the problems refugees will have if Refugee Transitions loses funding or goes out of business?

If Refugee Transitions loses funding or goes out of business, it will have negative consequences for many refugees. Til Gurung, who works for Refugee Transitions, helps refugees with important things that help refugees live a normal life. For example, if Refugee Transitions closes, they might not have the help they need to read “important legal documents” like a will if someone dies, or something from their landlord or bank. This could mean they could get sick or lose their home. Refugees might also be more isolated if they don’t speak English. Learning the English is important to living a normal life in America. He said that “just taking the bus and going to the store was a challenge” for his wife until she learned English. It’s hard to feel connected to a community if you can’t understand people or get around. If this center closes, refugees might not be able to get jobs that pay as much if they don’t have “classes and tutoring” that help them get ahead in life. If Refugee Transitions loses its funding or goes out of business, refugees will have to struggle on their own and it will be hard for them to get used to life in America.



1. “Today, more than 14 million men, women, and children have been forced to flee their homes, towns, and countries because they are afraid to stay.”

Til Gurung says the Nepali in Bhutan had no choice but to leave their homes because they feared for their safety, which illustrates the idea that people are forced to flee their homes and countries because they are afraid to stay.

2. “Some refugees cannot return home, nor can they stay in their country of asylum. They must resettle in a new country.”

Gurung explains that when things got bad in Bhutan, his people fled to Nepal. After 20 years in refugee camps, they knew they would never get to return home, so they went to the U.S. to start a new life, confirming this idea that some refugees can’t return home or stay in their country of asylum.

3. “Perceptions of unfairness, such as unequal treatment or denial of rights based on race, religion, economic status, or political thought, instigate war; so does unequal access to land, food, water, and other necessary resources.”

Gurung explains that the Nepali living in Bhutan did not practice the same religion or have the same culture as the Bhutanese, so they were treated differently—they were put in jail, tortured, and killed.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 8

Analyzing the Content of a Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’”



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

I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1)

I can evaluate the argument and specific claims in a text (assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims). (RI.8.8)

I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can make connections between the universal refugee experiences of fleeing/finding home and the title of the novel *Inside Out & Back Again*.
- I can find the gist of a model essay.
- I can choose the strongest evidence to support my answers to questions about a model essay.
- I can evaluate the quality of evidence used to support the claims made in the model essay “How Ha’s Mother Is Turned ‘Inside Out’”

Ongoing Assessment

- Structured notes (pages 196–212 from homework)
- Answers to questions about model essay



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Introducing the Assessment Prompt (7 minutes)2. Work Time<ol style="list-style-type: none">A. Transitioning from the Physical Fleeing and Finding Home to the Emotional “Inside Out” and “Back Again” (8 minutes)B. Reading the Model Essay for Gist: “How Ha’s Mother is Turned ‘Inside Out’” (10 minutes)C. Analyzing the Content of the Model Essay: Answering Text-Dependent Questions (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Whole Group Sharing Answers to Two of the Text-Dependent Questions (5 minutes)4. Homework<ol style="list-style-type: none">A. Complete a first read of pages 213–234. Take notes (in your journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is a dynamic character who is growing/changing over time.	<ul style="list-style-type: none">• In this lesson, students are introduced to the end of unit assessment prompt. From the assessment prompt they then begin to transition from the idea of how refugees flee and find a new home to a focus on the more psychological and emotional aspects of being turned “inside out.”• To reflect the transition in thinking from physical to emotional aspects of the universal experience of refugees, students work as a class to transfer the details collected on the Fleeing Home and Finding Home anchor charts onto two new anchor charts: Inside Out and Back Again. This helps students begin to focus on the figurative language in the title of the novel.• Students spend much of this lesson reading and analyzing a model essay: “How Ha’s Mother Is Turned ‘Inside Out.’” This essay is similar in structure to part of the essay students will write about Ha (though the model focuses only on the “inside out” aspect of the novel’s title, since students have not yet finished the book). Because the model is about Ha’s mother, it gives students an opportunity to consider her character more closely while they also learn about the structure of the essay they eventually will write about Ha. Students “read like readers,” for gist and then dig deeper into the content of the essay by answering text-dependent questions. Their analysis of the model essay aligns with RI.8.8.• In advance: Review the model essay with a focus on the content of the essay.• Post: Learning targets, anchor charts (see below).



Lesson Vocabulary	Materials
universal	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • End of unit 2 assessment prompt (one per student and one for display) • Prefixes note-catcher (from Lesson 3) • Inside Out anchor chart and Back Again anchor chart (both new; teacher-created; see example in supporting materials) • Fleeing Home and Finding Home anchor charts (created in Lesson 5; post around the room where students can see the charts) • Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” (one per student and one for display) • Questions about the Model Essay (one per student and one for display) • Questions about the Model Essay (Answers for Teacher Reference)

Opening	Meeting Students’ Needs
<p>A. Introducing the Assessment Prompt (7 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the End of Unit 2 Assessment Prompt, and invite students to read it aloud with you: <ul style="list-style-type: none"> * “Consider the meaning of the novel’s title, <i>Inside Out & Back Again</i>. How does this title relate to the universal refugee experience of fleeing and finding home, and in what ways is Ha’s experience an example of this universal experience?” • Tell students that their end of unit assessment will be an essay in which they respond to this question by finding the strongest evidence to connect the experiences of the character Ha in the novel <i>Inside Out & Back Again</i> with the experiences of real-life refugees in informational texts. • Explain to the class that any time one writes in response to a prompt, it is important to take time to fully understand what the prompt is asking. This is just like what students have been doing with learning targets almost every day. • Circle the word <i>universal</i>, which has been a focus throughout the unit. Underline the word part <i>univers</i>. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “How does the word <i>universal</i> relate to the word <i>universe</i>?” * “What does the prefix ‘uni-’ mean?” 	<ul style="list-style-type: none"> • Posting learning targets for students allows them to reference the learning targets throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Students should remember this type of thinking from Lesson 6. Reinforce that <i>universal</i> means common to all people in a particular group, so “the universal refugee experience” means experiences common to all refugees around the world, of which Ha is one.• Be sure that students have the prefix “uni-” on their Prefixes note-catcher.• Underline the phrases “Inside Out” and “Back Again.” Ask:<ul style="list-style-type: none">* “What do you think it means to turn ‘inside out,’ as the title of the novel suggests?”• Listen for: “Turning inside out is everything changing and things becoming challenging—feeling very confused and uncertain.”<ul style="list-style-type: none">* “What does it mean to turn ‘back again,’ as the title of the novel suggests?”• Listen for: “Everything settling down and going back to normal. Feeling more comfortable and less confused.” These are concepts students have worked with informally in previous lessons. At this point, be sure all students understand the figurative language in the novel’s title, as this will be crucial for their success on the end of unit assessment.	



Work Time	Meeting Students’ Needs
<p>A. Transitioning from the Physical Fleeing and Finding Home to the Emotional “Inside Out” and “Back Again” (8 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts Inside Out & Back Again. Invite students to read the first learning target with you: <ul style="list-style-type: none"> * “I can make connections between the universal refugee experiences of fleeing/finding home and the title of the novel <i>Inside Out & Back Again</i>.” • Tell students that they are going to connect refugees’ universal experience of fleeing and finding home (leaving a country and going somewhere new) to the universal emotional experience of being turned “inside out” and then coming “back again” just as Ha does in the novel. • Clarify with a concrete example to show how physically fleeing home is related to but not the same as being turned inside out, and how physically finding a new home is related to but not the same as coming “back again.” “When Ha is in Alabama, she is no longer fleeing home—she is beginning to find home; however, she is still turning inside out because she doesn’t understand anything and the other children are mean to her when she first starts school. She only really turns ‘back again’ when she begins to settle in by making friends and understanding the language.” • Display the two new Inside Out and Back Again anchor charts (see supporting materials for a model). Tell students that they are going to start thinking about how the strongest evidence they have recorded on the Fleeing Home and Finding Home anchor charts connects with the title of the novel <i>Inside Out and Back Again</i>. Point out that on the new Inside Out and Back Again anchor charts, the top half of each one is for details from the novel. The bottom half is for evidence from informational texts. • Emphasize that not all of the evidence they gathered before (about refugees fleeing and finding home) will be relevant to the emotional aspect. That is fine. As a class, review some of the key details on the Fleeing Home and Finding Home anchor charts and consider whether and how these relate to the more emotional experience of turning “inside out” or “back again”: <ul style="list-style-type: none"> * “Is this evidence about turning inside out? Or turning back again? Why do you think that?” • Listen for students to explain that things involving emotional turmoil are about turning “inside out” and things related to settling in and becoming more comfortable are about turning “back again.” <ul style="list-style-type: none"> * “Is it evidence from the novel? Or from an informational text? So should it go on the top or bottom of the anchor chart?” • Move the most relevant evidence onto either the Inside Out anchor chart or onto the Back Again anchor chart. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students but helps challenged learners the most. • Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Anchor charts serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students’ Needs
<p>B. Reading the Model Essay for Gist: “How Ha’s Mother Is Turned ‘Inside Out’” (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that to prepare them to write their end of unit assessment literary analysis essay, they are going to study a model essay. They will first read it “like a reader”: to think about the content: what is the author trying to communicate? In a future lesson, they will reread it “like a writer”: to think about how the author actually wrote it. • Invite the class to read the second learning target with you: <ul style="list-style-type: none"> * “I can find the gist of a model essay.” • Invite students to get into numbered heads groups. Pair up numbers 1 and 2 and numbers 3 and 4. • Display and distribute the Model Essay: “How Ha’s Mother Is Turned ‘Inside Out.’” Tell students that this model essay responds to a prompt that is <u>similar</u> to (but not exactly the same as) the prompt they have as their end of unit assessment. But it focuses only on the “Inside Out” part, since students are still reading the novel. And this model essay is about a member of Ha’s family: Ha’s mother. • Read the prompt and the model essay aloud and invite students to follow along silently. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • Invite students to consider the gist of the first paragraph. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is your initial sense of what this first paragraph is mostly about?” • Listen for: “It introduces the idea of refugees turning inside out and back again as they flee and find home, and it introduces the idea that Ha’s mother turned inside out when she had to flee Vietnam with her family. • Model annotating the gist in the margin. Invite students to do the same with their essays. • Invite pairs to read the rest of the essay, annotating the gist of each paragraph. Circulate to support students in rereading the essay for the gist. Ask: <ul style="list-style-type: none"> * “So what is your initial sense of what this paragraph is mostly about?” • Invite students to get back into numbered heads groups to share their gist ideas for each paragraph. 	<ul style="list-style-type: none"> • Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.



Work Time (continued)	Meeting Students’ Needs
<p>C. Analyzing the Content of the Model Essay: Answering Text-Dependent Questions (15 minutes)</p> <ul style="list-style-type: none">• Invite students to read the third learning target with you:<ul style="list-style-type: none">* “I can choose the strongest evidence to support my answers to questions about a model essay.”• Pair up students in their numbered heads groups—odd numbers together and even numbers together.• Display Questions about the Model Essay. Draw the students’ attention to the questions that say they must provide evidence to answer the question. Remind students that this means they must find details in the essay to support their answers.• Ask students to begin. Circulate to support students in rereading the text to answer the questions.• Remind students that they will return to this model essay several more times in future lessons. Be sure they file it away.	<ul style="list-style-type: none">• Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.• Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “Check back in the third paragraph.”• For ELLs, consider providing extended time for tasks and answering questions in class discussions. ELLs receive extended time as an accommodation on NY State assessments.



Closing and Assessment	Meeting Students’ Needs
<p>A. Whole Group Sharing Answers to Two of the Text-Dependent Questions (5 minutes)</p> <ul style="list-style-type: none">• Call on pairs to share answers to the first two questions with the class. (Refer to the Questions about the Model Essay: Answer Key to guide students toward the appropriate answers.)• Invite the class to read the fourth and final learning target with you:<ul style="list-style-type: none">* “I can evaluate the quality of evidence used to support the claims made in the model essay “How Ha’s Mother Is Turned ‘Inside Out.’”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “Look at Question 2. Does the writer support his or her claim with relevant and complete evidence?”• Listen for students to cite specific evidence to justify their analysis of the model essay.	



Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Complete a first read of pages 196–212. Take notes (in your journal) using the Structured Notes graphic organizer. Focus on the strongest evidence that reveals how Ha is being turned “inside out” (the challenges Ha faces and her dynamic character), plus vocabulary that helps you understand her challenges and responses.	<ul style="list-style-type: none">• Vocabulary can be a source of difficulty for readers who struggle. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. This should be done only for students who need it.• Most important is to provide words that cannot easily be determined from context. There are a few of these in the novel. On pages 213–234, these words might include the following: shoulder the world (carry a lot of worries) (214), superstitious (believes that things happen caused by the supernatural) (215), writhes (squirming, twisting, and turning) (225), compromise (reach an agreement by adjusting) (233), and incense (a spice that is burned because it releases a perfume smell) (233).



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 8

Supporting Materials



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Consider the meaning of the novel's title, *Inside Out & Back Again*. How does this title relate to the universal refugee experience of fleeing and finding home, and in what ways is Ha's experience a specific example of this universal experience?



Inside Out
(Strongest Evidence from the Novel)

Inside Out
(Strongest Evidence from Information Texts)



Back Again
(Strongest Evidence from the Novel)

Back Again
(Strongest Evidence from Information Texts)



Prompt:

The novel is titled *Inside Out & Back Again*. Think about just the first phrase in that title: “inside out.” How does phrase “inside out” relate to the universal refugee experience of fleeing and finding home? In what ways is Ha’s mother’s experience a specific example of this universal experience?

Refugees are everyday people who are forced to flee their homes because they are afraid to stay in their home country. When they flee, they may leave behind family members, friends, a home, a job, and special possessions. Fleeing home and trying to find a new home can make them feel like their lives are being turned inside out. In the novel *Inside Out & Back Again* by Thanhha Lai, Ha’s family lives in a country at war. Ha’s mother is raising four children alone in this dangerous country, and it is more and more difficult for her to provide for their needs. When the war brings fear and hardship to the family, Mother decides to take her family and flee their home of South Vietnam. She is afraid of the dangers communism may bring to her family. Once Mother decides to flee, she and her children become refugees who try to find a new place to call home. Mother’s life feels like it is being turned “inside out” in the same way other refugees all over the world feel.

Many refugees feel scared and worried when war comes to their home country, just like Ha’s mother. In “Children of War” (Brice 25), all four of the refugee children talk about being separated from one of their parents because of war. Amela’s father went to work one day but never returned home. Later, she learned he had been killed (Brice 26). She says, “Before the war, I really enjoyed life, but after I found out about my father’s death everything seemed so useless. I couldn’t see any future for myself” (Brice 26). In Part One of *Inside Out & Back Again*, Mother is separated from Father because of the war. In “Missing in Action,” Ha writes, “Father left home on a navy mission on this day nine years ago when I was almost one. He was captured on Route 1 an hour south of the city by moped. That’s all we know” (Lai 12). Mother misses father terribly. In “Birthday Wishes,” Ha writes about how she is hopeful her father will return home soon because Mother is so sad: “Mostly I wish Father would appear in our doorway and make Mother’s lips curl upward, lifting them from a permanent frown of worries” (Lai 31). All around the world and throughout time, wartime has separated families, and brought sadness and worry to parents and children.



When refugees make the decision to flee, they often have to take risks in order to get their families to a safer place, which can turn them emotionally “inside out.” In the novel, Mother decides to take her family and make a risky escape to flee their home of South Vietnam. She knows they may never return home. In the article “Refugees: Who, Where, Why,” the author writes, “Most refugees hope to return to their homes.” She also writes that “some refugees cannot return home” (Gevert 1–2). This decision twists Mother inside out. In “Should We,” Ha writes that her mother gathers the family together and asks them if they should leave. Ha can see the conversation is upsetting for Mother. She writes, “Mother twists her brows.... Her brows twist so much we hush” (Lai 45). Mother knows this decision will twist their lives inside out. Once the family has escaped and is on the ship, Mother realizes that everything in her life has changed now. To try to comfort herself and her family, she says, “At least the moon remains unchanged” (Lai 89). By this, she means that their lives are all changed, sort of like inside out, but at least there are some things in life that are still the way they should be. This feeling of having life be turned inside out because they may not be able to return to their home is something that many refugees experience.

Refugees around the world have faced challenges when they flee their homes in search of finding a new home. In the article “Refugees: Who, Where, and Why,” the author writes, “Since early times, large groups of people have been forced to leave their homelands because of persecution and the devastation of their lands” (Gevert 2). Life is not easy living in a country at war, but fleeing home and finding a new home brings its own challenges that can make a refugee feel like his or her life is being turned inside out. In *Inside Out & Back Again*, Mother made the decision to flee South Vietnam to find a safer home for her family. This difficult decision would turn her life and her children’s lives inside out, just like the first half of the title says.

Works Cited

Arthur Brice, “Children of War,” *Scholastic Update*, March 25, 1994. 25–26.

Catherine Gevert, “Refugees: Who, Where, and Why,” *Faces*, 19.1 (2002). 6–8.

Thanhha Lai, *Inside Out & Back Again* (New York: Harper, 2011).

- In the introductory paragraph, what is the essay writer’s claim to connect the universal refugee experience with the novel of the title? Underline this claim in the essay.
- How does the writer support the claim? What evidence is used to support the claim?

- In the first body paragraph, how does the writer support his or her claim that “Many refugees feel scared and worried when war comes to their home country, just like Ha’s mother”?

- In the second body paragraph, what claim does the writer make about Ha’s mother in relation to the title of the novel? Underline this claim in the model essay.

- What evidence does the writer use to support this claim?



- How does the writer conclude the essay?

- In the introductory paragraph, what is the essay writer’s claim to connect the universal refugee experience with the novel of the title? Underline this claim in the essay.

Once Mother decides to flee, she and her children become refugees who try to find a new place to call home. Mother’s life feels like it is being turned “inside out” in the same way other refugees all over the world feel.

- In the first body paragraph, how does the writer support his or her claim that “Many refugees feel scared and worried when war comes to their home country, just like Ha’s mother”?

With evidence (quotes from “Children of War”).

- In the second body paragraph, what claim does the writer make about Ha’s mother in relation to the title of the novel? Underline this claim in the model essay.

In the novel, Mother decides to take her family and make a risky escape to flee their home of South Vietnam. She knows they may never return home. This decision twists Mother inside out.

- What evidence does the writer use to support this claim?

Evidence from the article “Refugees: Who, Where, Why,” and also evidence from the novel.

- How does the writer conclude the essay?

By summarizing the essay in terms of the universal refugee experience and referencing Ha’s mother as an example.



EXPEDITIONARY
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Grade 8: Module 1: Unit 2: Lesson 9

Close Reading: Paragraph 1 of “Refugee and Immigrant Children: A Comparison” (from “Refugee Children in Canada: Searching for Identity”)



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**Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”**
(from “Refugee Children in Canada: Searching for Identity”)

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

I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)
I can determine a theme or the central ideas of an informational text. (RI.8.2)
I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5)
I can read above-grade informational texts with scaffolding and support. (RI.8.10)

Supporting Learning Targets

- I can find the gist of the first paragraph of “Refugee and Immigrant Children: A Comparison.”
- I can analyze how specific words, phrases, and sentences help me understand how refugee and immigrant children are similar.
- I can cite evidence to explain the similarities and differences between refugee children and immigrant children.

Ongoing Assessment

- Answers to text-dependent questions, Part A



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Engaging the Reader: “Give One, Get One” about Pages 213–234 of <i>Inside Out & Back Again</i> (5 minutes) Unpacking Learning Targets (2 minutes) Work Time <ol style="list-style-type: none"> Vocabulary and Predictions Before Reading: Venn Diagram to Compare Refugees and Immigrants (8 minutes) Reading Aloud and Rereading for Gist: Paragraph 1 of “Refugee and Immigrant Children: A Comparison” (10 minutes) Rereading and Text Dependent Questions (15 minutes) Closing and Assessment <ol style="list-style-type: none"> Mix and Mingle: A Similarity in How Refugees and Immigrants Adapt (5 minutes) Homework <ol style="list-style-type: none"> Complete the homework question at the very bottom of the “Refugee and Immigrant Children: A Comparison” Paragraph 1 Text-Dependent Questions. Complete a first read of pages 238–247. Take notes (in your journals) using the Structured Notes graphic organizer. 	<ul style="list-style-type: none"> This lesson introduces students to one section of the article “Refugee Children in Canada: Searching for Identity.” The section is entitled “Refugee and Immigrant Children: A Comparison,” which describes the similarities in the adaptation process of refugees and immigrants. This full article is very complex. Students read only this one specific section that compares refugees and immigrants. This section of the text was chosen because it best aligns with Ha’s experiences in the novel. Across the next six lessons, students will work closely with the four paragraphs in this section, “Refugee and Immigrant Children: A Comparison.” The text is broken into three chunks: Paragraph 1, Paragraphs 2–3, and Paragraph 4. Students spend two days with each chunk. On the first day of each two-day cycle, they read closely just to understand the complex text. For homework, they think and write about one key sentence or phrase. On the second day of each two-day cycle, they revisit the text, answering additional text-dependent questions and applying the concepts to specific poems in the novel. In advance: Review the first paragraph of the “Refugee and Immigrant Children: A Comparison” section, as well as the note-catchers in Lessons 9 and 10. Remind students of their strong work with “The Vietnam Wars” text in Unit 1. This text is even more challenging, but many of the strategies they used to make sense of that text will serve them well here too. Remind students that close reading is a challenge. They can all do it by working at it, and they will rise to the challenge.



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Lesson Vocabulary	Materials
refugee, refuge, immigrant, significant, disruptive, interrupt, sense of identity, generational gap, cultural gap	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Inside Out anchor chart and Back Again anchor chart (begun in Lesson 8) • “Refugee and Immigrant Children: A Comparison” section from the full article “Refugee Children in Canada: Searching for Identity” (one per student) • Prefixes note-catcher (begun in Lesson 3) • Similarities and Differences in How Refugees and Immigrants Adapt anchor chart (new; co-created with students in Work Time A; see Supporting Materials) • “Refugee and Immigrant Children: A Comparison”: Paragraph 1 Text-Dependent Questions, Part A (one per student and one to display) • Homework question (one per student)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: “Give One, Get One” about Pages 213–234 of <i>Inside Out & Back Again</i> (5 minutes)</p> <ul style="list-style-type: none"> • Tell students that they are going to do a simple interactive activity to share some of their learning from their homework reading. • Explain “Give One, Get One.” Ask students to circulate until you give the signal (music or a hand signal), about 15 seconds later. When the music stops, they are to turn to the person closest to them and share one piece of evidence they recorded on their Structured Notes organizer from reading pages 213–234 that reveals an aspect of Ha’s dynamic character. They give one piece of evidence and receive one piece of evidence from the person they are speaking to. Repeat three times. • Cold call on a few students to share their evidence with the whole group. Invite students to suggest which anchor chart to record the evidence on—Inside Out or Back Again anchor charts. Confirm whether the rest of the group agrees and record the evidence on the appropriate anchor chart. 	<ul style="list-style-type: none"> • Use of protocols like Give One, Get One allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills. • Learning targets are a research-based strategy that helps all students, but helps challenged learners the most.



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Opening (continued)	Meeting Students’ Needs
<p><i>Note: If the above Give One, Get One activity is not appropriate for your group, consider doing the same thing but with an inner circle and outer circle. Divide the group in half—one half makes an inner circle, facing out, and the other half makes a circle around them, facing in. Students facing each other give one and get one, before the inner moves one step to the left. Students then give one and get one with the next person.</i></p>	<ul style="list-style-type: none">• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Post the learning target for students and invite them to follow along silently as you read aloud:<ul style="list-style-type: none">* “I can find the gist of the first paragraph of ‘Refugee and Immigrant Children: A Comparison.’”* “I can analyze how specific words, phrases, and sentences help me understand how refugee and immigrant children are similar.”* “I can cite evidence to explain the similarities and differences between refugee children and immigrant children.”• Tell students that today they will be reading part of an informational text that will help them meet these targets. Ask the class to Think-Pair-Share:<ul style="list-style-type: none">* “How might reading an informational text help us understand Ha?”• Listen for: “By reading this text we are building knowledge about the universal refugee experience of turning inside out and back again. This is what Ha is going through.”• Remind students that this information helps them learn about the world, and will be important when they write their end of unit assessment essay: Ha is just one unique (fictional) example of the more universal refugee experience.	



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Work Time	Meeting Students’ Needs
<p>A. Vocabulary and Predictions Before Reading: Venn Diagram to Compare Refugees and Immigrants (8 minutes)</p> <ul style="list-style-type: none"> • Distribute and focus students on the “Refugee and Immigrant Children: A Comparison” section from the full article “Refugee Children in Canada: Searching for Identity.” • Explain that this is one section from an article about refugee children who have fled their home country and then come to Canada to make a new home. Tell students that it is a very complex piece of text, so they are going to look at only a small section of it. Today they will dig in to a single paragraph. In Lesson 10, they will think more about how the important concepts in this paragraph apply to Ha. • Point out the word <i>refugee</i>, and ask students: <ul style="list-style-type: none"> * “We have been talking about refugees for a few weeks now. What is a <i>refugee</i>?” * “What is a <i>refuge</i>?” • Some students may know that a refuge is a place of safety. Clarify if needed. Ask: <ul style="list-style-type: none"> * “So how are these two words related to each other?” • Cold call or ask for volunteers to share their responses. Listen for: “A refugee is someone who flees his or her home to go to a place that is safe.” • Focus on the word <i>immigrant</i>. Briefly review the work students did in Lesson 3, when they studied a word that sounds very similar, <i>emigrate</i>. Ask for a volunteer to remind the class: <ul style="list-style-type: none"> * “What did we learn the word <i>emigrate</i> means?” • Listen for the response: “To move out.” Cold call a student to answer, <ul style="list-style-type: none"> * “What word root do you see in both words? What does <i>migrant</i> mean?” • Listen for a response such as: “Someone who moves.” Cold call a student to answer: <ul style="list-style-type: none"> * “So, what is the prefix added to that word?” • Listen for: “im-.” Probe: <ul style="list-style-type: none"> * “What might the prefix “im-” mean?” 	



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite volunteers to respond; listen for someone to say: “Not.” Tell them if needed. Say: “That means, when we put that prefix ‘im-,’ which means ‘not,’ with that root, ‘migrant,’ we come up with a word that specifically means someone who is not moving.”• Clarify that an immigrant is someone who has chosen to move to a new country, but this person then settles where he or she has moved—and doesn’t move again. Encourage students to add the prefix “im” to their Prefixes Note-catcher.• Paraphrase to clarify for all, saying something like: “So both immigrants and refugees move to another place, but they move for different reasons. Ask:<ul style="list-style-type: none">* “So what is the difference between a refugee and an immigrant?”• Listen for: “A refugee is someone who has been forced to move—to flee. But an immigrant has chosen to move.”<ul style="list-style-type: none">* “So is Ha a refugee or an immigrant? How do you know?”• (Students should easily recognize that Ha is a refugee: She fled her home quickly, because of impending danger.)• Invite students to get into Numbered Heads groups with odd numbers pairing up and even numbers pairing up.• Post questions one at a time. Invite students to Think-Pair-Share and record their suggested answers on the Similarities and Differences in How Refugees and Immigrants Adapt anchor chart:<ul style="list-style-type: none">* “So what common challenges do you think refugees and immigrants both face?”* “Which challenges are unique to refugees?”* “Which challenges are unique to immigrants?”	



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Work Time (continued)	Meeting Students’ Needs
<p>B. Reading Aloud and Rereading for Gist: Paragraph 1 of “Refugee and Immigrant Children: A Comparison” (10 minutes)</p> <ul style="list-style-type: none"> • Display the first paragraph of the section “Refugee and Immigrant Children: A Comparison.” • Remind students that when text is really challenging, it is often helpful to chunk it into smaller sections. Today, they will hear you read just one paragraph of this section of the text, and then they will have time to think, talk, and annotate for gist. • Read just paragraph 1 in this section aloud as students read silently. • Then ask students to reread the paragraph on their own. Emphasize how important it is to reread with a text this challenging. It is fine if it’s still feeling hard. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is your initial sense of what this paragraph is mostly about?” • Invite students to annotate the first paragraph for the gist based on their pair discussion. • Invite volunteers to share their gist with the whole group. Listen for, “The similarities in the challenges immigrant children and refugee children face in a new country.” 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently as you read the text aloud. • To further support ELLs, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation. • Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text.
<p>C. Rereading and Text Dependent Questions (15 minutes)</p> <ul style="list-style-type: none"> • Refocus the group. Display and distribute the “Refugee and Immigrant Children: A Comparison” Paragraph 1 Text-Dependent Questions, Part A. • Reread just the first sentence of paragraph 1: “Refugee and immigrant children in Canada have significant similarities.” • Focus on the first text-dependent question. 	<ul style="list-style-type: none"> • Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Work Time (continued)	Meeting Students’ Needs
<ol style="list-style-type: none"> 1. Invite students to read the question with you. 2. Direct their attention to the part of the text that the vocabulary was taken from so they can read it in context. 3. Invite pairs to discuss what they think the answer might be. 4. Invite pairs to record their ideas on their note-catcher. 5. Select a “numbered head” to share his or her answer with the whole group and clarify what it means where necessary. 6. Invite students to revise their notes where they are incorrect. <ul style="list-style-type: none"> • Reread the second sentence of paragraph 1: “Both groups must deal with migration, which represents a disruptive loss to one’s life.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “We talked about <i>migration</i> earlier in relation to the word <i>immigrants</i>. What does migration mean?” * “Let’s look at the <i>disruptive losses</i> part. So what does disruptive mean?” • Listen for: “When something is disruptive, it stops things from happening.” Point out to students that the word <i>disrupt</i> has a similar root as the word <i>interrupt</i>. “Rupt” means to break. • Focus students on the longest sentence in the paragraph. Reread this sentence as students read along silently: “Both refugee and immigrant children may encounter society’s discrimination and racism, and both have to accomplish the central task of childhood and adolescence—developing a sense of identity—while trying to bridge generational and cultural gaps.” • Focus on the remaining text-dependent questions. <ol style="list-style-type: none"> 1. Invite students to read the question with you. 2. Direct their attention to the appropriate part of the text. 3. Invite pairs to discuss what they think the answer might be. 4. Invite pairs to record their ideas on their note-catcher. 5. Select a “numbered head” to share his or her answer with the whole group and clarify what it means where necessary. 6. Invite students to revise their notes where they are incorrect. 7. Move on to the next question. 	



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Closing and Assessment	Meeting Students' Needs
<p>A. Mix and Mingle: A Similarity in How Refugees and Immigrants Adapt (5 minutes)</p> <ul style="list-style-type: none">• Ask students to skim the paragraph and underline every time the word both appears. Point out that the author uses this word five times in the paragraph. The author was choosing words carefully to signal to readers that there are five main similarities between how refugees and immigrants adapt.• Ask students to take a few minutes to reread and think about one similarity in how refugees and immigrants adapt that they think is the most important and why.• Mix and Mingle:• Invite students to move around the room for 15 seconds.• Use the signal (music or a hand signal) to get students to stop and share what they consider to be the most important similarity between how refugees and immigrants adapt with the person closest to them. Remind students to justify why they think that is the most important similarity.• Repeat until students have shared their similarity three times.• Distribute homework question.	



Close Reading: Paragraph 1 of “Refugee and Immigrant Children:
A Comparison”
(from “Refugee Children in Canada: Searching for Identity”)

Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• We discussed what <i>disruptive</i> loss means in this lesson. Complete the homework question at the very bottom of the “Refugee and Immigrant Children: A Comparison” Paragraph 1 Text-Dependent Questions.• Complete a first read of pages 238-247. Take notes (in your journals) using the Structured Notes graphic organizer. Focus on key details and the strongest evidence that reveal the challenges Ha is facing and her dynamic character, plus new or important vocabulary that helps you understand the specific challenges she faces as a refugee.	<ul style="list-style-type: none">• Vocabulary can be a source of difficulty for readers who struggle. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. Do this only for students who need it.• Most important is to provide words that cannot be easily determined from context. There are a few of these in the novel. On pages 238–247, these words might include the following: consulted (seek information or advice) (237), monastery (a place where monks, people who take religious vows, live) (240), and whim (a sudden change of mind) (241).



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 9

Supporting Materials



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Refugee and Immigrant Children: A Comparison

Refugee and immigrant children in Canada have significant similarities. Both groups must deal with migration, which represents a disruptive loss to one's life. Once in Canada, they both have to endure the “push-and-pull” forces of home and school, which often work in opposite directions. At school they share with other adolescents the desire to be accepted by their peer group. At home, both groups may experience a role and dependency reversal in which they may function as interpreters and “cultural brokers” for their parents. Both refugee and immigrant children may encounter society's discrimination and racism, and both have to accomplish the central task of childhood and adolescence – developing a sense of identity – while trying to bridge generational and cultural gaps. Perhaps the greatest threat to these children is not the stress of belonging to two cultures but the stress of belonging to none (Lee, 1988).

Successful adaptation can bring with it the opportunity for growth. How well children adapt is influenced by several factors, including age at arrival, individual resiliency, and reception by the host community and society. One key factor in determining success is the reception of newcomers by the host society. Settlement support services, schools, health and social services, and the community at large play a crucial role in assisting and supporting children to adjust and integrate into Canadian society (Task Force on Mental Health Issues Affecting Immigrants and Refugees, 1988).

Several key characteristics affect the adaptation of refugee children to a larger extent than immigrant children. First, refugee children often have experienced the tragedy and trauma of war, including persecution, dangerous escapes, and prolonged stays in refugee camps. Some have witnessed killings, torture, and rape – including atrocities against family members. Others have been forced to serve as soldiers. Some have lost many members of their families and many have lost everything that was familiar to them.

Typically, immigrants can, at least, envision the possibility of returning to their countries; most refugees cannot. It is not only natural that refugee children, along with their families, go through a process of mourning those losses. The grieving process in refugee children, however, is seldom recognized as such. This may be attributed to a long-held belief that children adapt quickly, bolstered by the tendency of children to not express their sadness and mourning in words. Although these children may not know the concept of being homesick; they feel it all the same. Although some would not talk about their experience for fear of upsetting their parents, perhaps it is also true that many do not talk because we do not listen.

“Refugee Children in Canada: Searching for Identity” by Ana Marie Fantino and Alice Colak (CHILD WELFARE, Vol. LXXX, #5, September/2001 Child Welfare October, © League of America; pages 587-596).



GRADE 8: MODULE 1: UNIT 2: LESSON 9
Similarities and Differences in How Refugees and
Immigrants Adapt Anchor Chart
(For Teacher Reference)

Similarities	Unique to Refugees	Unique to Immigrants



Name:

Date:

Questions	Notes
<p>The text says, “Refugee and immigrant children in Canada have significant similarities.”</p> <p>What does <i>significant</i> mean?</p>	
<p>The text says, “Both refugee and immigrant children may encounter society’s discrimination and racism, and both have to accomplish the central task of childhood and adolescence—developing a sense of identity —while trying to bridge generational and cultural gaps.”</p> <p>What is a <i>sense of identity</i>?</p>	
<p>What is a <i>generational gap</i>?</p>	
<p>What is a <i>cultural gap</i>?</p>	
<p>Now that you have looked at individual parts of this really long sentence, reread that same sentence. Paraphrase the sentence in your own words.</p>	



In your own words, explain what it means to have a “disruptive loss to one’s life. How has migration been a disruptive loss for Ha in the novel *Inside Out & Back Again*?

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EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 10

Analyzing the Significance of the Novel's Title:

Connecting the Universal Refugee Experience to

Inside Out & Back Again



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can read above-grade informational texts with scaffolding and support. (RI.8.10)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can use the strongest evidence from the novel and from the informational text to support my answers to questions.I can make connections between evidence of the universal refugee experience and the title of the novel <i>Inside Out & Back Again</i>.	<ul style="list-style-type: none">“Refugee and Immigrant Children: A Comparison”: Paragraph 1 Text-Dependent Questions, Part B



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Pages 237–247 of <i>Inside Out & Back Again</i> (5 minutes)Unpacking Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Jigsaw Part 1: Pairs Reread First Paragraph of “Refugee and Immigrant Children: A Comparison” and Connect to a Poem from the Novel with Text-Dependent Questions (20 minutes)Jigsaw Part 2: Group Discussion to Determine Whether the Issues Are “Inside Out” or “Back Again” (13 minutes)Closing and Assessment<ol style="list-style-type: none">Adding to the Inside Out and Back Again Anchor Charts (5 minutes)Homework<ol style="list-style-type: none">Complete a first read of pages 248–260. Take notes (in your journals) using the Structured Notes graphic organizer.	<ul style="list-style-type: none">In this lesson, students continue to work with Paragraph 1 of the section “Refugee and Immigrant Children: A Comparison” in the informational text “Refugee Children in Canada: Searching for Identity.” They reread and answer additional text-dependent questions that relate directly to poems in the novel.Students participate in a Jigsaw activity in which they work in pairs on different poems from the novel to connect real-life refugees’ experiences to Ha’s. They find details in the poems that show evidence of the issues discussed in Paragraph 1 of the “Refugee and Immigrant Children: A Comparison” section of the informational text.For the second part of the Jigsaw, students get back into Numbered Heads groups to share the learning from their poems and work together to determine whether the details they have collected from Paragraph 1 and their poem best supports the idea of turning “inside out” or coming “back again.”The Jigsaw structure is abbreviated but similar to that of Unit 1, Lessons 7 and 11. In advance, to refresh your memory, review these lessons and the Jigsaw protocol (Appendix 1).Post: Learning targets, directions for Jigsaw Part 1 (see Work Time A) homework question.



Lesson Vocabulary	Materials
<p>strongest evidence, dependency reversal, discrimination, racism</p> <p>“Rainbow”: lacquer, barrettes</p> <p>“Loud Outside”: pluck</p> <p>“More Is Not Better”: stalking</p>	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Sticky notes (three per student) • Inside Out and Back Again anchor charts (begun in Lesson 8) • “Refugee and Immigrant Children: A Comparison” (from Lesson 9) • Document camera • “Refugee and Immigrant Children: A Comparison”: Paragraph 1 Text-Dependent Questions, Part B (one per student and one for display)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Pages 237–247 of Inside Out & Back Again (5 minutes)</p> <ul style="list-style-type: none"> • Give students sticky notes. Invite them to record the strongest pieces of evidence that they found from pages 237–247 that reveal an aspect of Ha’s dynamic character. • Ask: <ul style="list-style-type: none"> * “How is Ha changing?” * “Where do your details best fit?” * “Do they show Ha turning ‘inside out’ or coming ‘back again’?” • Invite students to put their sticky note on either the Inside Out anchor chart or the Back Again anchor chart, based on which their evidence is most relevant to. • Review three of the sticky notes with the whole group and invite discussion of why they show strong evidence revealing an aspect of Ha’s dynamic character. Invite the whole group to determine whether the three chosen sticky notes have been put on the appropriate anchor chart. 	



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> Post the learning targets and read them aloud as students follow along silently: <ul style="list-style-type: none"> * "I can use the strongest evidence from the novel and from the informational text to support my answers to questions." * "I can make connections from the universal refugee experience to the title of the novel <i>Inside Out & Back Again</i>." Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * "What does the <i>strongest evidence</i> mean?" Continue to emphasize that now that they are eighth-graders, they are really being challenged to think about which evidence best proves their point. This is what they will have to do in college and in a broad range of careers, from law to auto mechanics to social work. 	<ul style="list-style-type: none"> Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. Discussing and clarifying the language of learning targets helps build academic vocabulary.
Work Time	Meeting Students' Needs
<p>A. Jigsaw Part 1: Pairs Reread First Paragraph of "Refugee and Immigrant Children: A Comparison" and Connect to a Poem from the Novel with Text-Dependent Questions (20 minutes)</p> <ul style="list-style-type: none"> Be sure students have their article "Refugee Children in Canada: Searching for Identity." Using a document camera, display Paragraph 1 of the section "Refugee and Immigrant Children: A Comparison." Remind students that they began to look closely at this same paragraph of the text in the previous lesson. Emphasize how important and valuable it is to reread challenging text. Focus students on the second sentence in Paragraph 1: "Refugee and immigrant children in Canada have significant similarities. Both groups must deal with migration, which represents a disruptive loss to one's life." Remind students of the homework question: <ul style="list-style-type: none"> * "What does it mean to have a disruptive loss to one's life? What disruptive loss has Ha faced in the novel <i>Inside Out & Back Again</i>?" Invite students to pair up to share their answers with someone else. Select some volunteers to share their answers with the whole group. 	<ul style="list-style-type: none"> ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., law, peace, etc.) that most students would know. Consider partnering ELLs who speak the same home language when discussion of complex content is required. This allows students to have more meaningful discussions and to clarify points in their native language.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Explain that today students will continue to build on this idea of the “disruptive loss” faced by refugees and immigrants. • Display and distribute “Refugee and Immigrant Children: A Comparison”: Paragraph 1 Text-Dependent Questions, Part B. Tell students that today they are going to use these questions and make notes to dig deeper into Paragraph 1 of “Refugee and Immigrant Children: A Comparison” to better understand it. They are going to relate some of the challenges faced by the real-life refugee and immigrant children to Ha’s experiences when she arrives in Alabama. • Tell students that they will work in pairs. Each pair will be assigned one poem from the novel to connect to the real-life refugee experiences in “Refugee and Immigrant Children: A Comparison.” • Focus students on the question sheet. Point out the two columns in which students are to record answers. Make it clear that one column is for answers from the informational text and the other is for details from their assigned poem. • Pair students with someone from a different Numbered Heads group. Assign each pair just <u>one</u> of these three poems: <ul style="list-style-type: none"> – “Rainbow” (page 142) – “Loud Outside” (page 145) – “More Is Not Better” (page 168) • As far as possible, ensure that there is at least one student in each Numbered Heads group working on each of the poems, so that when they come back into their groups, they will have a range of poems to discuss. • Post these directions: <ol style="list-style-type: none"> 1. Reread the first paragraph of “Refugee and Immigrant Children: A Comparison.” 2. Think about the questions. 3. Discuss your thinking with your partner. 4. Then write your thinking down in the center column. 5. On your own, reread your pair’s assigned poem. 6. With your partner, discuss your thinking about the key details in the poem. 7. Then write your thinking down in the right-hand column. • Tell students to ignore the synthesis questions at the bottom of the form for now; they will come back to this in the second part of the Jigsaw. 	<ul style="list-style-type: none"> • For students who struggle to read complex texts, consider previewing these vocabulary words from the text: represents, endure, adolescents, interpreters, and encounter. If you select additional words to preview, focus on those whose meaning may be difficult to determine using context clues from the text. It is important for students to practice using context clues to determine word meaning so that they become more proficient readers. • Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Circulate to assist students in rereading the first paragraph of the informational text, reading the poem they have been assigned, and identifying details from the poem that are evidence of similar challenges to those faced by the refugees and immigrants.• This vocabulary from the poems may need to be discussed:<ul style="list-style-type: none">– “Rainbow”: lacquer, barrettes– “Loud Outside”: pluck– “More Is Not Better”: stalking• (<i>Pluck</i> and <i>stalking</i> are words that students can probably figure out from the context. They may need to be told what <i>lacquer</i> and <i>barrettes</i> mean.)• As students work, ask probing questions as needed:<ul style="list-style-type: none">* “What challenges do refugee and immigrant children face?”* “What evidence of those challenges can you find experienced by Ha in your poem?”* “What is the strongest evidence of those challenges that you can find in your poem?”	<ul style="list-style-type: none">• Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Work Time	Meeting Students' Needs
<p>B. Jigsaw Part 2: Group Discussion to Determine Whether the Issues Are “Inside Out” or “Back Again” (13 minutes)</p> <ul style="list-style-type: none">• Refocus whole group. Tell students that they will now share with their Numbered Heads group. Ask them to take their Text-Dependent Questions, Part B handout with them.• Give students about 5 minutes to share within their groups. Encourage them to record new evidence from other poems on their question sheets.• In the last few minutes of this part of the agenda, be sure that groups discuss and record an answer to the synthesis questions at the bottom of their Text-Dependent Questions, Part B handout:<ul style="list-style-type: none">* “The final sentence of this paragraph of the informational text says: ‘Perhaps the greatest threat to these children is not the stress of belonging to two cultures but the stress of belonging to none.’ What is the author saying is the biggest problem, bigger than all of the others in this paragraph? Is the author saying this will always be the case? What evidence do you have to answer that question?”• Select volunteers from each group to share the group discussion with the whole class. Encourage students to focus on the word <i>perhaps</i> when looking for evidence, because it suggests that this might not always be the case.	
Closing and Assessment	Meeting Students' Needs
<p>A. Adding to the Inside Out and Back Again Anchor Charts (5 minutes)</p> <ul style="list-style-type: none">• Select volunteers to share some of their details from the informational text and the poem and to justify whether they think the details show turning “inside out” or “back again.”• Record on Inside Out or Back Again anchor charts according to student suggestions.	<ul style="list-style-type: none">• Anchor charts serve as note-catchers when the class is co-constructing ideas.



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete a first read of pages 248–260. Take notes (in your journals) using the Structured Notes graphic organizer. Focus on key details and the strongest evidence that reveals Ha's dynamic character and the challenges she is facing, plus new or important vocabulary that helps you understand the specific challenges of refugees.	<ul style="list-style-type: none">• Encourage ELLs or other struggling readers to choose one section from today (related to identity, adaptation, or mourning) and reread it in preparation for deeper work with the text in upcoming lessons. Since they have heard this text read aloud today and have thought about gist, this second reading will be manageable.• Consider providing ELLs with a glossary of the terms that were discussed in class today from these three sections of the text.• Vocabulary can be a source of difficulty for readers who struggle. Provide a brief list with explanations of the challenging vocabulary words from the reading homework. This should be done only for students who need it.• Most important is to provide words that cannot be easily determined from context. There are few of these in the novel. On pages 248–260, these words might include: intermingling (mix together) (257) and glutinous (sticky like glue in texture) (257).



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 10

Supporting Materials



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Name:

Date:

Questions	Notes	Connections: Specific Details from Inside Out & Back Again
<p>The informational text says: “Once in Canada, they both have to endure the ‘push-and-pull’ forces of home and school, which often work in opposite directions.”</p> <p>How do the forces of home and school push and pull refugee and immigrant children in opposite directions?</p>		
<p>What challenges do refugee and immigrant children face at school?</p>		



Questions	Notes	Connections: Specific Details from Inside Out & Back Again
<p>The informational text says: “Both refugee and immigrant children may encounter society’s discrimination and racism.”</p> <p>What is <i>discrimination and racism</i>?</p>		
<p>The informational text says: “At home, both groups may experience a role and dependency reversal, in which they may function as interpreters and “cultural brokers” for their parents.”</p> <p>What does <i>dependency reversal</i> mean?</p>		



“Refugee and Immigrant Children: A Comparison”:
Paragraph 1 Text-Dependent Questions, Part B

Synthesis questions: The final sentence of this paragraph of the informational text says: “Perhaps the greatest threat to these children is not the stress of belonging to two cultures but the stress of belonging to none.”

What is the author saying is the biggest problem, bigger than all of the others in this paragraph? Is the author saying this will always be the case? What evidence do you have to answer that question?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 11

Close Reading: Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison” and
Introducing the NYS Expository Writing Rubric



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

I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)
I can determine a theme or the central ideas of an informational text. (RI.8.2)
I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5)
I can read above-grade informational texts with scaffolding and support. (RI.8.10)

Supporting Learning Targets

- I can find the gist of Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison.”
- I can analyze how specific words, phrases, and sentences help me understand what refugee and immigrant children need for successful adaptation.
- I can read a text closely in order to answer text-dependent questions.

Ongoing Assessment

- “Refugee and Immigrant Children: A Comparison”:
Paragraphs 2 and 3 Text-Dependent Questions, Part A



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Pages 248–260 of <i>Inside Out & Back Again</i> (5 minutes) B. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading Aloud and Rereading for Gist: Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison” (8 minutes) B. Rereading and Text-Dependent Questions (15 minutes) C. Introducing NYS Grade 6–8 Expository Writing Evaluation Rubric, Row 1 (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Analyzing the Model Essay Using the Rubric (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete the homework question at the bottom of the “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part A. 	<ul style="list-style-type: none"> • This lesson introduces students to the second and third paragraphs of “Refugee and Immigrant Children: A Comparison” in the informational text “Refugee Children in Canada: Searching for Identity,” which describes factors that make adaptation successful for refugee and immigrant children. • This lesson is similar in format to Lesson 9, in which students read the first paragraph of this section of text for gist and answered text-dependent questions to dig deeper into the vocabulary and content. • In Advance: Review the second and third paragraphs of the “Refugee and Immigrant Children: A Comparison” section, as well as the note-catchers in both this lesson and Lesson and 12. • Remind students that close reading is a challenge. They can all do it by working at it, and they will rise to the challenge. • This lesson introduces students to the NYS Expository Writing Evaluation Rubric, which has a great deal of academic vocabulary. Students are given a Writer’s Glossary (also used in seventh grade). If students have had seventh grade Module 1, they will be more familiar with these terms and concepts. Make clear that these are words they will come back to throughout the year as they develop as writers; this lesson is just a preliminary exposure (or a review, if they learned the terms in seventh grade). • Post: Inside Out and Back Again anchor charts, learning targets.



Lesson Vocabulary	Materials
adaptation, at large, to a larger extent, persecution, prolonged stays, atrocities	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Inside Out anchor chart and Back Again anchor chart (begun in Lesson 8) • Sticky notes (one per student) • “Refugee and Immigrant Children: A Comparison” (from Lesson 9) • “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part A (one per student and one to display) • NYS Grade 6–8 Expository Writing Evaluation Rubric (one per student and one to display) • Document camera • Writer’s Glossary for Row 1 of the NYS Writing Rubric (one per student) • Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” (from Lesson 8; one per student and one to display)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Pages 248–260 of <i>Inside Out & Back Again</i> (5 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts Inside Out & Back Again. Invite students to sit in Numbered Heads groups. Be sure the Inside Out and Back Again anchor charts are posted where students can see them. • Give students sticky notes. Invite them to record the strongest piece of evidence they found from pages 248–260 that reveals an aspect of Ha’s dynamic character. Ask: <ul style="list-style-type: none"> * “How is Ha changing?” • Then probe: <ul style="list-style-type: none"> * “Does your evidence show Ha turning inside out or back again? Why?” • Invite students to put their sticky note on the anchor chart to which their evidence is most relevant. • Review three of the sticky notes with the whole group. As a class, discuss: <ul style="list-style-type: none"> * “Why is this strong evidence that reveals an aspect of Ha’s dynamic character?” * “Do you think these three sticky notes have been placed on the appropriate anchor chart? Why or why not?” 	



Opening (continued)	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Focus students on the three learning targets, which are very similar to those from Lesson 9. Tell students that this lesson will be very much like what they did with the first paragraph several days ago. They will keep digging in to the next two paragraphs of the informational text. Ask the class to Think-Pair-Share:<ul style="list-style-type: none">* “Why is focusing on specific words, phrases, or sentences important??”• Listen for students to recognize that paying attention to specific vocabulary helps them not only make sense of the text as a whole, but also helps them really think about important concepts about the world.• Ask:<ul style="list-style-type: none">* “How might reading more of this informational text continue to help us understand Ha better?”• Listen for: “By reading this text, we are building knowledge about the universal refugee experience of turning inside out and back again. This is what Ha is going through.”• Remind students that this information helps them learn about the world and will be important when they write their end of unit assessment essay. Ha is just one unique (fictional) example of the universal refugee experience.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, but helps challenged learners the most.• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Reading Aloud and Rereading for Gist: Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison” (8 minutes)</p> <ul style="list-style-type: none"> • Invite students to get into Numbered Heads groups with numbers 1 and 2 pairing up and numbers 3 and 4 pairing up. • Display the second and third paragraphs of the section “Refugee and Immigrant Children: A Comparison” (pages 589 and 590) and invite students to refer to their own texts. Remind them that when a text is challenging, it is often helpful to chunk it into smaller sections. Today, they will hear you read the next couple of paragraphs of this section of the text and, as they did in Lesson 9, they will have time to think, talk, and annotate for gist. • Read Paragraph 2 in this section aloud as students read silently. • Invite students to reread the paragraph silently. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is your initial sense of what paragraph 2 is mostly about?” • Invite students to annotate Paragraph 2 for the gist based on their pair discussion. • Invite volunteers to share their gist with the whole group. Listen for: “The factors that make refugee and immigrant children adapt successfully.” • Read Paragraph 3 in this section aloud as students read silently. • Invite students to reread the paragraph silently. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is your initial sense of what paragraph 3 is mostly about?” • Invite students to annotate Paragraph 3 for the gist based on their pair discussion. • Invite volunteers to share their gist with the whole group. Listen for: “The factors that affect the adaption of refugee children more than immigrant children.” 	<ul style="list-style-type: none"> • Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text.



Work Time	Meeting Students’ Needs
<p>B. Rereading and Text-Dependent Questions (15 minutes)</p> <ul style="list-style-type: none"> • Refocus the group. Display and distribute the “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part A. • Reread the first sentence of Paragraph 2 of this section of the text: “Successful adaptation can bring with it the opportunity for growth.” • Focus on the first text-dependent question: <ol style="list-style-type: none"> 1. Invite students to read the question with you. 2. Direct their attention to the part of the text that the vocabulary was taken from so they can read it in context. 3. Invite pairs to discuss what they think the answer might be. 4. Invite pairs to record their ideas on their text-dependent questions handout. 5. Select a Numbered Head to share his or her answer with the whole group and clarify what it means where necessary. 6. Invite students to revise their notes where they are incorrect. • Ensure that students have a thorough understanding of what <i>adaptation</i> means before moving on, as understanding what this word means is crucial to understanding the two paragraphs. • Repeat the same process for Questions 2–4. • Reread these sentences from the third paragraph: “First, refugee children often have experienced the tragedy and trauma of war, including persecution, dangerous escapes, and prolonged stays in refugee camps. Some have witnessed killings, torture, and rape—including atrocities against family members.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does <i>persecution</i> mean?” • Students will not be able to figure this out from the context. Some may already know the meaning; if not, either tell them or invite a student to look it up in a dictionary. • Repeat the numbered questioning process above for the final text-dependent questions. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Set clear expectations that students read along silently as you read the text aloud. • To further support ELLs, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation. • Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Work Time	Meeting Students’ Needs
<p>C. Introducing NYS Grade 6–8 Expository Writing Evaluation Rubric, Row 1 (10 minutes)</p> <ul style="list-style-type: none">• Distribute the NYS Grade 6–8 Expository Writing Evaluation Rubric. If possible, display a copy of the rubric on a document camera so that all students can see when you are circling vocabulary words and discussing the criteria. Tell students: “This is the rubric that New York State uses to look at student writing for sixth through eighth grades. This rubric tells what the state expects students your age to do when they write an essay. In the next few lessons, you are going to learn what is in this rubric. Then we will use it as you write your essay. By doing this, you will have inside information to become a great writer.”• Ask students to partner up with someone in their Numbered Heads group. Tell the pairs to read only the first row of the rubric and circle words they do not know or are unsure about.• Call on several pairs to share the words they identified. Circle these words on your copy on the document camera. Expect that they will not know the meanings of these vocabulary words: <i>content</i>, <i>extent</i>, <i>conveys</i>, <i>compelling</i>, <i>task</i>, <i>insightful</i>, <i>comprehension</i>, <i>logically</i>, and its opposite, <i>illogically</i>. Do not define the words yet.• Distribute the Writer’s Glossary for Row 1 of the NYS Writing Rubric. Point out to students that certain vocabulary words are bolded and defined.• Discuss and illustrate the definitions of the words already on the page and add any others that students contribute. (See Writer’s Glossary page for Row 1 for definitions.) Students may know some of these words used in other ways, so be sure that they understand them as they are used to refer to writing in the rubric.• Tell students that these are sophisticated words and concepts about writing, and that they will continue to work to understand what these mean throughout the year. Applying criteria to a model often helps make the criteria clear. That is what they will do next.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Analyzing the Model Essay Using the Rubric (5 minutes)</p> <ul style="list-style-type: none"> Tell the class: “Now we are going to use the model essay to understand what the rubric is saying writers should do.” Explain that the first row across on the rubric describes how a writer introduces the topic of an essay. Say something like: “We need to look closely at how an essay would follow what the rubric describes so that you know what you have to do to write an effective essay. We are going to be using the model essay to do that.” Tell students that the numbered boxes on the rubric describe how well an essay follows the criteria in the left-hand column (be sure students are clear that <i>columns</i> are the lines from left to right, and <i>rows</i> are the lines from top to bottom). Box 4 describes the best essay, so we will look at the model essay to see what this description means. Read aloud Level 4 and say: “This means that the essay should start by telling the reader what the topic will be, but saying it in a way that is interesting so the reader wants to read the rest.” Display Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” (from Lesson 8) and invite students to refer to their own text. Ask: <ul style="list-style-type: none"> * “Does this paragraph introduce the topic in an interesting, compelling way? If so, what words or phrases spark the reader’s interest?” Listen for: “Words like ‘afraid,’ ‘fleeing,’ and being ‘turned inside out’ make the essay sound like it is about scary experiences, which makes it sound interesting.” Invite students to reread the rest of the essay to see if they think the writer knows the book well. How can they tell? With their partner, they should find three things in the essay that show the writer knows the book. Ask them to number these three items in the margin of their copies of the model essay. Once they have finished, cold call several pairs to see what they have selected. Then say: “So the model essay does follow the best description of the rubric. It tells the topic early in an interesting way, and it shows that the writer understood the book well. These are two things you want to do in your own essays.” Remind students that they will work more with this model and rubric in future lessons; be sure they file away these key resources. 	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> We discussed what <i>adaptation</i> means in this lesson. Complete the homework question at the bottom of the “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part A. 	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 11

Supporting Materials



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Name: _____

Date: _____

Questions	Notes
<p>The second paragraph begins with: “Successful adaptation can bring with it the opportunity for growth.”</p> <p>What does <i>adaptation</i> mean?</p>	
<p>The text says: “Settlement support services, schools, health and social services, and the community at large play a crucial role in assisting and supporting children to adjust and integrate into Canadian society.”</p> <p>What does <i>at large</i> mean here?</p> <p>How do the words <i>at large</i> change the meaning of community?</p>	
<p>The text says: “Several key characteristics affect the adaptation of refugee children to a larger extent than immigrant children.”</p> <p>What does <i>to a larger extent</i> mean here?</p>	



Questions	Notes
<p>The text says: “First, refugee children often have experienced the tragedy and trauma of war, including persecution, dangerous escapes, and prolonged stays in refugee camps. Some have witnessed killings, torture, and rape—including atrocities against family members.”</p> <p>What does <i>prolonged stays</i> mean?</p>	
<p>What are <i>atrocities</i>?</p>	



CRITERIA	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
CONTENT AND ANALYSIS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of topics or texts	<ul style="list-style-type: none"> clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose demonstrate insightful analysis of the text(s) 	<ul style="list-style-type: none"> clearly introduce a topic in a manner that follows from the task and purpose demonstrate grade-appropriate analysis of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that follows generally from the task and purpose demonstrate a literal comprehension of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that does not logically follow from the task and purpose demonstrate little understanding of the text(s) 	<ul style="list-style-type: none"> demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	<ul style="list-style-type: none"> develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) sustain the use of varied, relevant evidence 	<ul style="list-style-type: none"> develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) sustain the use of relevant evidence, with some lack of variety 	<ul style="list-style-type: none"> partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant use relevant evidence inconsistently 	<ul style="list-style-type: none"> demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant 	<ul style="list-style-type: none"> provide no evidence or provide evidence that is completely irrelevant



CRITERIA	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
<ul style="list-style-type: none"> • COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language 	<ul style="list-style-type: none"> • exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning • establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice • provide a concluding statement or section that is compelling and follows clearly from the topic and information presented 	<ul style="list-style-type: none"> • exhibit clear organization, with the use of appropriate transitions to create a unified whole • establish and maintain a formal style using precise language and domain-specific vocabulary • provide a concluding statement or section that follows from the topic and information presented 	<ul style="list-style-type: none"> • exhibit some attempt at organization, with inconsistent use of transitions • establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary • provide a concluding statement or section that follows generally from the topic and information presented 	<ul style="list-style-type: none"> • exhibit little attempt at organization, or attempts to organize are irrelevant to the task • lack a formal style, using language that is imprecise or inappropriate for the text(s) and task • provide a concluding statement or section that is illogical or unrelated to the topic and information presented 	<ul style="list-style-type: none"> • exhibit no evidence of organization • use language that is predominantly incoherent or copied directly from the text(s) • do not provide a concluding statement or section
<ul style="list-style-type: none"> • CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling 	<ul style="list-style-type: none"> • demonstrate grade-appropriate command of conventions, with few errors 	<ul style="list-style-type: none"> • demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> • demonstrate emerging command of conventions, with some errors that may hinder comprehension 	<ul style="list-style-type: none"> • demonstrate a lack of command of conventions, with frequent errors that hinder comprehension 	<ul style="list-style-type: none"> • are minimal, making assessment of conventions unreliable



Word/Phrase	Row Number	Definition
content	1	the ideas, facts, or opinions that are contained in a speech, piece of writing, film, program, etc.
extent	1, 2, 3, 4	used to say how true, large, important or serious something is <i>Ex: The extent of his injuries was not clear immediately.</i>
conveys	1	to communicate or express something <i>Ex: The TV ad conveys the message that thin is beautiful.</i>
compelling	1	very interesting or exciting, so that you have to pay attention <i>Ex: The movie's story was very compelling.</i>
task	1	a piece of work that must be done <i>Ex: I was given the task of building a fire.</i>
insightful	1	showing that you understand what a text, situation or person is really like <i>Ex: Steve's comments about the story were very insightful.</i>
comprehension	1	understanding <i>Ex: They don't have the least comprehension of what I'm trying to do.</i>
logically (opposite: illogically)	1, 3	seeming reasonable and sensible, ideas are in a clear order <i>Ex: He could logically present his argument for desert to his mom.</i> opposite: Not reasonable, sensible or clearly put together
Other new words you encountered:	1	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 12

Analyzing the Significance of the Novel's Title: Connecting the Universal Refugee Experience to Inside Out & Back Again, Part 2



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

I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)
I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)
I can read above-grade informational texts with scaffolding and support. (RI.8.10)

Supporting Learning Targets

- I can use the strongest evidence from the novel and from the informational text to support my answers to questions.
- I can make connections between evidence of the universal refugee experience and the title of the novel *Inside Out & Back Again*.

Ongoing Assessment

- “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part B



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Jigsaw Part 1: Reread Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison” and Connect to a Poem from the Novel with Text-Dependent Questions (23 minutes)B. Jigsaw Part 2: Group Discussion to Share Answers and Discuss a Synthesis Question (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Adding to the Inside Out and Back Again Anchor Charts (5 minutes)4. Homework<ol style="list-style-type: none">A. Reread pages 1–17 and collect the strongest evidence you can find to answer this question: “Who was Ha before she was forced to flee her home?”	<ul style="list-style-type: none">• This lesson follows the pattern of Lesson 10. In this lesson, students continue to work with Paragraphs 2 and 3 of the section “Refugee and Immigrant Children: A Comparison” in the informational text “Refugee Children in Canada: Searching for Identity.” They reread and answer additional text-dependent questions that relate directly to poems in the novel.• Students participate in a Jigsaw activity in which they work in pairs on different poems from the novel to connect real-life refugees’ experiences to Ha’s. They find details in the poems that show evidence of the issues discussed in Paragraphs 2 and 3 of the “Refugee and Immigrant Children: A Comparison” section of the informational text.• For the second part of the Jigsaw, students get back into Numbered Heads groups to answer a synthesis question.• As a whole group, students then determine whether the details they have collected from Paragraphs 2 and 3 and their poem best support the idea of turning “inside out” or coming “back again.”• For homework, students revisit the beginning of the novel to answer the question: “Who is Ha before she is asked to flee?” This helps prepare them for the end of unit assessment essay. In the essay’s introductory paragraph, students will be expected to describe who Ha is before she flees, to serve as a point of reference for writing about how she turns “inside out” and “back again.”• Post: Learning targets, directions for Jigsaw Part 1 (see Work Time A), homework question.



Lesson Vocabulary	Materials
<p>severity, traumatic events, reception, resiliency</p> <p>“Neighbors”: hogwash, puckering, widow, volunteers</p> <p>“Laugh Back”: Students should be familiar with all of the vocabulary in this poem</p> <p>“NOW!”: butcher, motions</p>	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • “Refugee and Immigrant Children: A Comparison” (from Lesson 9) • Document camera • “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part B (one per student and one to display) • Inside Out and Back Again anchor charts (begun in Lesson 8) • Homework Purpose for Reading: Who Was Ha before She Was Forced to Flee Her Home? (one per student) • NYS Grade 6-8 Expository Writing Evaluation Rubric (from Lesson 11; one per student and one to display)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Post the learning targets and read them aloud as students follow along silently: <ul style="list-style-type: none"> * “I can use the strongest evidence from the novel and from the informational text to support my answers to questions.” * “I can make connections between evidence of the universal refugee experience and the title of the novel <i>Inside Out & Back Again</i>.” • Remind students that they have seen these learning targets in previous lessons, so they should be familiar with them by now. • Continue to emphasize that now that they are eighth-graders, they are really being challenged to think about which evidence best proves their point. This is what they will have to do in college and in a broad range of careers, from law to auto mechanics to social work. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Jigsaw Part 1: Reread Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison” and Connect to a Poem from the Novel with Text-Dependent Questions (23 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their novel Inside Out & Back Again as well as their article “Refugee and Immigrant Children: A Comparison.” Using a document camera, display Paragraphs 2 and 3 of the section “Refugee and Immigrant Children: A Comparison.” Remind students that they began to look closely at these same paragraphs in the previous lesson. Emphasize how important and valuable it is to reread challenging text. • Focus students on the second sentence in Paragraph 2: “How well children adapt is influenced by several factors, including age at arrival, severity of previous traumatic events, family background, individual resiliency, and reception by the host community and society.” • Remind students of the homework question: <ul style="list-style-type: none"> * “Which factors help Ha adapt successfully in Alabama? How does she grow as a person as a result?” • Invite students to pair up to share their answers with someone else. • Select some volunteers to share their answers with the whole group. • Display and distribute “Refugee and Immigrant Children: A Comparison”: Paragraphs 2 and 3 Text-Dependent Questions, Part B. Tell students that today, just like a few lessons ago, they are going to use these questions and make notes to dig deeper into Paragraphs 2 and 3 to better understand the process of adaptation faced by refugee and immigrant children. They are going to relate challenges faced by the real-life children to Ha’s experiences when she arrives in Alabama. • Tell students that they will work in pairs. Each pair will be assigned one poem from the novel to connect to the real-life refugee experiences in “Refugee and Immigrant Children: A Comparison.” • Focus students on the question sheet. Point out the two columns in which students are to record answers. Make it clear that one column is for answers from the informational text and the other is for details from their assigned poem. • Pair students with someone from a different Numbered Heads group. Assign each pair just <u>one</u> of these three poems: <ul style="list-style-type: none"> – “Neighbors” (page 162) – “Laugh Back” (page 147) – “NOW!” (page 217) 	<ul style="list-style-type: none"> • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know. • Consider partnering ELLs who speak the same home language when discussion of complex content is required. This allows students to have more meaningful discussions and to clarify points in their native language. • For students who struggle to read complex texts, consider previewing these vocabulary words from the text: <i>society, settlement, crucial, integrate, characteristics, and torture</i>. If you select additional words to preview, focus on those whose meaning may be difficult to determine using context clues from the text. It is important for students to practice using context clues to determine word meaning so that they become more proficient readers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> As far as possible, ensure that there is at least one student in each Numbered Heads group working on each of the poems so that when they come back into their groups, they will have a range of poems to discuss. Post these directions: <ol style="list-style-type: none"> Reread Paragraphs 2 and 3 of “Refugee and Immigrant Children: A Comparison.” Think about the questions. Discuss your thinking with your partner. Then write your thinking down in the center column. On your own, reread your pair’s assigned poem. With your partner, discuss your thinking about the key details in the poem. Then write your thinking down in the right-hand column. Tell students to ignore the synthesis question at the bottom of the form for now; they will come back to this in the second part of the Jigsaw. Circulate to assist students in rereading the second and third paragraphs of the informational text, reading the poem they have been assigned, and identifying details from the poem that are evidence of similar challenges to those faced by the refugees and immigrants. This vocabulary from the poems may need to be discussed: <ul style="list-style-type: none"> – “Neighbors”: hogwash, puckering, widow, volunteers – “Laugh Back”: Students should be familiar with all of the vocabulary in this poem. – “NOW!”: butcher, motions As students work, ask probing questions as needed: <ul style="list-style-type: none"> * “Which factors affect how successfully refugee and immigrant children adapt?” * “What evidence of those factors can you find experienced by Ha in your poem?” * “What is the strongest evidence of those challenges that you can find in your poem?” 	<ul style="list-style-type: none"> Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary in subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary. Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Work Time (continued)	Meeting Students' Needs
<p>B. Jigsaw Part 2: Group Discussion to Share Answers and Discuss a Synthesis Question (15 minutes)</p> <ul style="list-style-type: none"> • Refocus whole group. Tell students that they will now share with their Numbered Heads group. Ask them to take their Text-Dependent Questions, Part B handout with them. • Give students about 5 minutes to share within their groups. Encourage them to record new evidence from other poems on their question sheets. • In the last few minutes of this part of the agenda, be sure that groups discuss and record an answer to the synthesis question at the bottom of their Text-Dependent Questions, Part B handout: <ul style="list-style-type: none"> * “How do some of the challenges described in these two paragraphs about adaptation differ from Ha’s experiences as a refugee?” • Select volunteers from each group to share the group discussion with the whole class. 	
Closing and Assessment	Meeting Students' Needs
<p>A. Adding to the Inside Out and Back Again Anchor Charts (5 minutes)</p> <ul style="list-style-type: none"> • Select volunteers to share some of their details from the informational text and the poem and to justify whether they think the details show turning “inside out” or “back again.” • Record on the Inside Out anchor chart or the Back Again anchor chart according to class suggestions. • Distribute Homework Purpose for Reading: Who Was Ha before She Was Forced to Flee Her Home? 	<ul style="list-style-type: none"> • Anchor charts serve as note-catchers when the class is co-constructing ideas.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Remember that for the end of unit assessment, you are going to be writing about how the novel’s title, <i>Inside Out & Back Again</i>, relates to the universal refugee experience of fleeing and finding home, using Ha as an example. In order to describe how Ha turns “inside out” and “back again,” you first need to describe who she was before. Reread pages 1–17 and collect the strongest evidence you can find to answer this question: <ul style="list-style-type: none"> * “Who was Ha before she was forced to flee her home?” 	



EXPEDITIONARY
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Grade 8: Module 1: Unit 2: Lesson 12

Supporting Materials



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Name:

Date:

Questions	Notes	Connections: Specific Details from Inside Out & Back Again
1. The text says: “How well children adapt is influenced by several factors, including age at arrival, severity of previous traumatic events, family background, individual resiliency, and reception by the host community and society.” What does <i>severity</i> mean? What are <i>traumatic events</i> ? So what does the <i>severity of previous traumatic events</i> mean?		
2. What does reception by the host community mean?		



Questions	Notes	Connections: Specific Details from Inside Out & Back Again
3. What is individual resiliency?		
4. Paraphrase that section of the text.		
5. What are the factors that affect how well children adapt?		

Synthesis Question: How do some of the challenges described in these two paragraphs about adaptation differ from Ha’s experiences as a refugee?



Background:

Remember that for the end of unit assessment, you will be writing about how the novel's title, *Inside Out and Back Again*, relates to the universal refugee experience and how Ha is an example of this universal experience.

In order to describe how Ha turns “inside out” and comes “back again,” we first need to describe who she was before she had to flee her home country. When we read Part 1 of the novel, we spent a lot of time discussing: “Who is Ha?” Now it is time to refresh your memory.

Directions:

1. Reread pages 1–17 of the novel.
2. Collect the strongest evidence you can find to answer the question: “Who was Ha before she was forced to flee her home?”



Who Was Ha?	Strongest Evidence from the Text



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 13

Close Reading: Paragraph 4 of “Refugee and Immigrant Children: A Comparison”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)</p> <p>I can determine a theme or the central ideas of an informational text. (RI.8.2)</p> <p>I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5)</p> <p>I can read above-grade informational texts with scaffolding and support. (RI.8.10)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can find the gist of Paragraph 4 of “Refugee and Immigrant Children: A Comparison.”• I can analyze how specific words, phrases, and sentences help me understand what refugee and immigrant children need for successful adaptation.• I can read a text closely in order to answer text-dependent questions.	<ul style="list-style-type: none">• “Refugee and Immigrant Children: A Comparison”: Paragraph 4 Text-Dependent Questions, Part A



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Sharing Evidence from Homework (5 minutes)B. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Reading Aloud and Rereading for Gist: Paragraph 4 of “Refugee and Immigrant Children: A Comparison” (8 minutes)B. Rereading and Text-Dependent Questions (15 minutes)C. Introducing Row 2 of NYS Grade 6–8 Expository Writing Evaluation Rubric (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Analyzing the Model Essay Using the Rubric (5 minutes)4. Homework<ol style="list-style-type: none">A. We discussed what mourning means in this lesson. Complete the homework question at the bottom of the “Refugee and Immigrant Children: A Comparison”: Paragraph 4 Text-Dependent Questions, Part A.	<ul style="list-style-type: none">• This lesson introduces students to the fourth paragraph of “Refugee and Immigrant Children: A Comparison” in the informational text “Refugee Children in Canada: Searching for Identity,” which describes how refugees mourn what they leave behind.• This lesson is similar in format to Lessons 9 and 11, in which students read the first three paragraphs of this section of text for gist and answered text-dependent questions to dig deeper into the vocabulary and content.• In Advance: Review the fourth paragraph of the “Refugee and Immigrant Children: A Comparison” section, as well as the note-catchers in both this lesson and Lesson 14.• This lesson introduces students to the second row of the NYS Expository Writing Evaluation Rubric, which has a great deal of academic vocabulary. As in Lesson 11, students are given a Writer’s Glossary (also used in seventh grade). If students have had seventh-grade Module 1, they will be more familiar with these terms and concepts. Make clear that these are words they will come back to throughout the year as they develop as writers; this lesson is just a preliminary exposure (or a review, if they learned the terms in seventh grade).• Post: Inside Out and Back Again anchor charts, learning targets.



Lesson Vocabulary	Materials
<p>envision (the possibility), typically, at large, mourning</p> <p>Words from Row 2 of rubric: command, relevant/irrelevant, concrete details, sustain, varied (variety), partially, textual evidence, consistent/inconsistent, minimal, valid/invalid</p>	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Inside Out and Back Again anchor charts (begun in Lesson 8) • “Refugee and Immigrant Children: A Comparison” (from Lesson 9) • “Refugee and Immigrant Children: A Comparison”: Paragraph 4 Text-Dependent Questions, Part A (one per student and one to display) • NYS Grade 6–8 Expository Writing Evaluation Rubric (from Lesson 11; one per student and one to display) • Writer’s Glossary for Row 2 of the NYS Writing Rubric (one per student) • Document camera • Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” (from Lesson 8; one per student and one to display)

Opening	Meeting Students’ Needs
<p>A. Sharing Evidence from Homework (5 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their novel Inside Out & Back Again. Invite students to sit in Numbered Heads groups. Pair up number 1 with number 2 and number 3 with number 4. • Ask students to share the strongest evidence they found in pages 1–17 to answer the question: <ul style="list-style-type: none"> * “Who is Ha before she is forced to flee home?” • Invite students to add any new evidence that their partner found to their own Homework Purpose for Reading: Who Was Ha before She Was Forced to Flee Her Home?. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Focus students on the three learning targets, which are similar to those from Lessons 9 and 11.• Tell students that this lesson will be very much like what they have done with the first three paragraphs of text in previous lessons. They will keep digging in to the next paragraph of the informational text.• Ask the class to Think-Pair-Share:<ul style="list-style-type: none">* “Why is reading a text closely in order to answer text-dependent questions a useful skill?”• Listen for students to recognize that, in order to answer text-dependent questions, they have to dig deeply into a text and really understand the meaning, which is something that they will have to do at college and at work to thoroughly understand the texts they will encounter.• Ask:<ul style="list-style-type: none">* “How might reading more of this informational text continue to help us understand Ha better?”• Listen for: “By reading this text, we are building knowledge about the universal refugee experience of turning ‘inside out’ and ‘back again.’ This is what Ha is going through.”• Remind students that this information helps them learn about the world and will be important when they write their end of unit assessment essay. Ha is just one unique (fictional) example of the universal refugee experience.	



Work Time	Meeting Students’ Needs
<p>A. Reading Aloud and Rereading for Gist: Paragraph 4 of “Refugee and Immigrant Children: A Comparison” (8 minutes)</p> <ul style="list-style-type: none">• Invite students to get into Numbered Heads groups, with numbers 1 and 4 pairing up and numbers 2 and 3 pairing up.• Display the fourth paragraph of the section “Refugee and Immigrant Children: A Comparison” (page 590) and invite students to refer to their own texts.• Remind them that when a text is challenging, it is often helpful to chunk it into smaller sections. Today, they will hear you read the next couple of paragraphs of this section of the text and, as they did in Lessons 9 and 11, they will have time to think, talk, and annotate for gist.• Read Paragraph 4 in this section aloud as students read silently.• Invite students to reread the paragraph silently.• Ask them to Think-Pair-Share:<ul style="list-style-type: none">* “So what is your initial sense of what paragraph 4 is mostly about?”• Invite students to annotate Paragraph 4 for the gist based on their pair discussion.• Ask volunteers to share their gist with the whole group. Listen for: “Refugee children and their families mourn the things they leave behind, but children often don’t talk about it so it isn’t recognized.”	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Set clear expectations that students read along silently as you read the text aloud.• To further support ELLs, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation.• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text.



Work Time (continued)	Meeting Students’ Needs
<p>B. Rereading and Text-Dependent Questions (15 minutes)</p> <ul style="list-style-type: none">• Refocus the group. Display and distribute the “Refugee and Immigrant Children: A Comparison”: Paragraph 4 Text-Dependent Questions, Part A.• Reread the first sentence of Paragraph 4 of this section of the text: “Typically, immigrants can, at least, envision the possibility of returning to their countries; most refugees cannot.”• Focus on the first text-dependent question:<ol style="list-style-type: none">1. Invite students to read the question with you.2. Direct their attention to the part of the text that the vocabulary was taken from so they can read it in context.3. Invite pairs to discuss what they think the answer might be.4. Ask pairs to record their ideas on their text-dependent questions handout.5. Select a Numbered Head to share his or her answer with the whole group and clarify what it means where necessary.6. Invite students to revise their notes where they are incorrect.• Repeat the same process for Questions 2–4.• Ensure that students have a thorough understanding of what <i>mourning</i> means before moving on, as understanding what this word means is crucial to understanding the two paragraphs.	<ul style="list-style-type: none">• Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.
<p>C. Introducing Row 2 of the NYS Grade 6–8 Expository Writing Evaluation Rubric (10 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their copy of the NYS Grade 6–8 Expository Writing Rubric. Ask students to read across Row 2 and circle any words they do not know or are unsure about.• Distribute the Writer’s Glossary for Row 2 of the NYS Rubric. Invite students to work with their partner to check the words there that they circled and to add any that are not already on the sheet.• Go through the vocabulary words on the Writer’s Glossary (command, relevant and irrelevant, concrete details, sustain, varied (variety), partially, textual evidence, consistent and inconsistent, minimal, valid and invalid) and any that students added. Give simple definitions that fit the context and/or ask students to contribute definitions for words they know. Be sure to explain the words that are matched with their opposite, such as relevant and irrelevant.	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">As you and students give definitions for the words, talk about what each of the levels (columns) of the Command of Evidence row means in terms of how a student writes. For example, you could take the Criteria box and say: “This row is about how well a writer proves his or her ideas with examples. These examples should come from other sources and provide logical support for the main message the writer wants the reader to understand.”Once you have modeled how to do this, ask students to volunteer to take one of the level boxes and put the descriptors into their own words. If you think students need to work with a partner here, they can turn to a seat partner to talk about it before they volunteer an answer.	

Closing and Assessment	Meeting Students’ Needs
<p>A. Analyzing the Model Essay Using the Rubric (5 minutes)</p> <ul style="list-style-type: none">Tell the class: “Now we are going to use the model essay to understand what the rubric is saying writers should do.” Ask students to Think-Pair-Share:<ul style="list-style-type: none">“So if we are going to look at the model against the second row of the rubric, what are we going to be focusing on in the model essay?”Listen for students to explain that they are going to be looking at the evidence the author has used in the model to support the claims made.Remind students that Level 4 is a great piece of writing. Read aloud Level 4 of Row 2 of the rubric and say: “This means that the claims the author has made should be supported with a few different pieces of well-chosen evidence from the text and there should be evidence all the way through the model essay.”Using a document camera, display Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” (from Lesson 8) and invite students to refer to their own text.Focus students on the second paragraph. Ask:<ul style="list-style-type: none">“Does this paragraph contain evidence?”“Does the evidence support the claim the author has made?”“Is there more than one piece of evidence to support the claim?”“Does the cited evidence come from different texts?”	



Closing and Assessment (continued)		Meeting Students’ Needs
<ul style="list-style-type: none">• Listen for students to confirm that the evidence contained in Paragraph 2 does support the claim the author has made and that there are multiple pieces of evidence from the novel and from the informational text.• Invite students to reread the rest of the essay one paragraph at a time and at the end of each paragraph to discuss with their Numbered Heads group whether the author has used well-chosen evidence from more than one piece of text to support the claims in the paragraph.• Explain that the opening and concluding paragraphs may not contain any evidence because those paragraphs are outlining the topic and purpose of the essay rather than getting into the details of the claims.• Once they have finished, cold call several pairs to determine whether the author of the model has used well-chosen evidence from more than one piece of text throughout the essay to support its claims. Then say: “So the model essay does follow the best description of the rubric. It uses well-chosen evidence from more than one piece of text throughout the essay to support the claims made. This is something I want you to do in your own essays.”• Remind students that they will work more with this model and rubric in future lessons; be sure they file away these key resources.		
Homework		Meeting Students’ Needs
<ul style="list-style-type: none">• We discussed what <i>mourning</i> means in this lesson. Complete the homework question at the bottom of the handout “Refugee and Immigrant Children: A Comparison”: Paragraph 4 Text-Dependent Questions, Part A.		



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Grade 8: Module 1: Unit 2: Lesson 13

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Name: _____

Date: _____

Questions	Notes
1. The first sentence of this paragraph of the text says: “Typically, immigrants can, at least, envision the possibility of returning to their countries; most refugees cannot.” What does <i>envision</i> mean? So what does <i>envision the possibility</i> mean?	
2. How do the words <i>typically</i> and <i>at least</i> change what the sentence means?	
3. The text says: “It is only natural that refugee children, along with their families, go through a process of mourning those losses.” What does <i>mourning</i> mean?	
4. The text says: “The grieving process in refugee children, however, is seldom recognized as such.” Explain this sentence in your own words. [Hint: Think about what <i>however</i> indicates.]	



Homework

The text says: “It is only natural that refugee children, along with their families, go through a process of mourning those losses.”

What do Ha and her family mourn the loss of? How do you know?



**Words from NEW YORK STATE GRADE 6-8
EXPOSITORY WRITING EVALUATION RUBRIC**

Word/Phrase	Row number	Definition
command	2	control Ex.: <i>John had command of his emotions and never had an angry outburst.</i>
relevant (opposite: irrelevant)	2	directly relating to the subject or problem being discussed or considered Ex: <i>Every detail in Sally's paper was relevant to the claim she made.</i> Opposite: not related to the subject being discussed
concrete details	2	definite and specific examples Ex: <i>Using quotes in an essay is giving concrete examples to support your claim.</i>
sustain	2	to make something continue to exist or happen for a period of time, maintain something Ex: <i>A writer must sustain the main idea through an essay.</i>
varied (noun: variety)	2	consisting of or including many different kinds of things or people, especially in a way that seems interesting (variety: a selection of different things, or different ways of doing something) Ex: <i>Use varied details in your essay to support your claim.</i>
partially	2	not completely Ex: <i>If you only give one detail you are only partially supporting your ideas.</i>
textual evidence	2	proof that comes from a written piece Ex: <i>Quotes from the novel count as textual evidence for your claim.</i>



Word/Phrase	Row number	Definition
consistently (opposite: inconsistently)	2, 3	the quality of always being the same, doing things in the same way throughout a piece of work <i>Ex: Jeff consistently used good vocabulary when he wrote.</i> <i>Opposite: changing ideas, claims or style in the middle of an essay.</i>
minimal	2, 4	very small in degree or amount, especially the smallest degree or amount possible <i>Ex: If you use a minimal number of details, your essay will not prove your ideas completely.</i>
valid (opposite: invalid)	2	a reason, argument etc that is based on what is reasonable or sensible <i>Ex: The idea that South Sudan is a dangerous place is valid.</i> <i>Opposite: something that is not logical or reasonable</i>
Other new words you encountered:		



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 14

Analyzing the Significance of the Novel's Title:

Connecting the Universal Refugee Experience to

Inside Out & Back Again, Part 3



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

I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)
I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)
I can read above-grade informational texts with scaffolding and support. (RI.8.10)

Supporting Learning Targets

- I can use the strongest evidence from the novel and from the informational text to support my answers to questions.
- I can make connections between evidence of the universal refugee experience and the title of the novel *Inside Out & Back Again*.

Ongoing Assessment

- “Refugee and Immigrant Children: A Comparison”:
Paragraph 4 Text-Dependent Questions, Part B



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Unpacking Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Jigsaw Part 1: Pairs Reread Paragraph 4 of “Refugee and Immigrant Children: A Comparison” and Connect to a Poem from the Novel with Text-Dependent Questions (23 minutes)Jigsaw Part 2: Group Discussion to Share Answers and Revisit Our Prediction (15 minutes)Closing and Assessment<ol style="list-style-type: none">Adding to the Inside Out and Back Again Anchor Charts (5 minutes)Homework<ol style="list-style-type: none">Reread pages 18–49 and continue to collect the strongest evidence you can find to answer this question: “Who was Ha before she was forced to flee her home?”	<ul style="list-style-type: none">This lesson follows the pattern of Lessons 10 and 12. Students continue to work with Paragraph 4 of the section “Refugee and Immigrant Children: A Comparison” in the informational text “Refugee Children in Canada: Searching for Identity.” They reread and answer additional text-dependent questions that relate directly to poems in the novel.Students participate in a Jigsaw activity in which they work in pairs on different poems from the novel to connect real-life refugees’ experiences to Ha’s. They find details in the poems that show evidence of the process of mourning discussed in Paragraph 4.Note that in the second part of the Jigsaw, students begin to synthesize their learning from Lessons 9–14. They get back into Numbered Heads groups to return to the original predictions they made in Lesson 9 about the similarities and differences between how refugees and immigrants adapt.Post: Learning targets, directions for Jigsaw Part 1 (see Work Time A), homework question.



Lesson Vocabulary	Materials
Process of mourning “Not the Same” (page 232): pouches “Can’t Help” (page 173): solitude, jasmine, ashy, inhaling, yearning	<ul style="list-style-type: none">• <i>Inside Out & Back Again</i> (book; one per student)• “Refugee and Immigrant Children: A Comparison” (from Lesson 9)• “Refugee and Immigrant Children: A Comparison”: Paragraph 4 Text-Dependent Questions, Part B (one per student and one to display)• Document camera• Inside Out anchor chart and Back Again anchor chart (begun in Lesson 8)• Homework Purpose for Reading: Who Was Ha before She Was Forced to Flee Her Home? (begun as homework for Lesson 12)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Post the learning targets and read them aloud as students follow along silently:<ul style="list-style-type: none">* “I can use the strongest evidence from the novel and from the informational text to support my answers to questions.”* “I can make connections between evidence of the universal refugee experience and the title of the novel <i>Inside Out & Back Again</i>.”• Remind students that they have seen these learning targets in previous lessons, so they should be familiar with them by now.• Continue to emphasize that now that they are eighth-graders, they are really being challenged to think about which evidence best proves their point. This is what they will have to do in college and in a broad range of careers, from law to auto mechanics to social work.	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Jigsaw Part 1: Pairs Reread Paragraph 4 of “Refugee and Immigrant Children: A Comparison” and Connect to a Poem from the Novel with Text-Dependent Questions (23 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their article “Refugee and Immigrant Children: A Comparison.” Display Paragraph 4 of the section “Refugee and Immigrant Children: A Comparison.” Remind students that they began to look closely at this same paragraph in the previous lesson. Emphasize how important and valuable it is to reread challenging text. • Focus students on the second sentence in Paragraph 4: “It is only natural that refugee children, along with their families, go through a process of mourning those losses.” • Remind students of the homework question: <ul style="list-style-type: none"> * “What do Ha and her family mourn the loss of? How do you know?” • Invite students to pair up to share their answers with someone else. • Select some volunteers to share their answers with the whole group. • Distribute “Refugee and Immigrant Children: A Comparison”: Paragraph 4 Text-Dependent Questions, Part B and display it using a document camera. Tell students that today they are going to use these questions and make notes to dig deeper into Paragraph 4 and better understand the mourning process for refugee children. They are going to relate the process of mourning by the real-life refugee children to Ha’s experiences when she arrives in Alabama. • Tell students that they will work in pairs. Each pair will be assigned one poem from the novel to connect to the real-life refugee experiences in “Refugee and Immigrant Children: A Comparison.” • Focus students on the question sheet. Point out the two columns in which they are to record answers. Remind them that, as in Lessons 10 and 12, one column is for answers from the informational text and the other is for details from their assigned poem. • Pair students with someone from a different Numbered Heads group. Assign each pair just <u>one</u> of these three poems: <ul style="list-style-type: none"> – “Not the Same” (page 232) – “Can’t Help” (page 173) – “Eternal Peace” (page 251) • As far as possible, ensure that there is at least one student in each Numbered Heads group working on each of the poems so that when they come back into their groups, they will have a range of poems to discuss. 	<ul style="list-style-type: none"> • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know. • Consider partnering ELLs who speak the same home language when discussion of complex content is required. This allows students to have more meaningful discussions and to clarify points in their native language. • For students who struggle to read complex texts, consider previewing this vocabulary word from the text: grieving. If you select additional words to preview, focus on those whose meaning may be difficult to determine using context clues from the text. It is important for students to practice using context clues to determine word meaning so that they become more proficient readers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Post these directions: <ol style="list-style-type: none"> Reread Paragraph 4 of "Refugee and Immigrant Children: A Comparison." Think about the questions. Discuss your thinking with your partner. Then write your thinking down in the center column. On your own, reread your pair's assigned poem. With your partner, discuss your thinking about the key details in the poem. Then write your thinking down in the right-hand column. Tell students to ignore the synthesis question at the bottom of the form for now; they will come back to this in the second part of the Jigsaw. Circulate to assist students in rereading Paragraph 4 of the informational text, reading the poem they have been assigned, and identifying details from the poem that are evidence of similar challenges to those faced by the refugees and immigrants. This vocabulary from the poems may need to be discussed: <ul style="list-style-type: none"> "Not the Same": <i>pouches</i> "Can't Help": solitude, jasmine, ashy, inhaling, yearning "Eternal Peace": Students should be familiar with the words in this poem. As the class works, ask probing questions as needed: <ul style="list-style-type: none"> * "What evidence of mourning can you find experienced by Ha in your poem?" * "What is the strongest evidence of mourning that you can find in your poem?" 	<ul style="list-style-type: none"> Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary in subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary. Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Work Time (continued)	Meeting Students' Needs
<p>B. Jigsaw Part 2: Group Discussion to Share Answers and Revisit Our Prediction (15 minutes)</p> <ul style="list-style-type: none">• Refocus whole group. Tell students that they will now share with their Numbered Heads group. Ask them to take their Text-Dependent Questions, Part B handout with them.• Give students about 5 minutes to share within their groups. Encourage them to record new evidence from other poems on their question sheets.• In the last few minutes of this part of the agenda, be sure that groups discuss and record an answer to the synthesis question at the bottom of their Text-Dependent Questions, Part B handout:<ul style="list-style-type: none">* “Look back at the predictions you made a few lessons ago about the similarities and differences between how refugee and immigrant children adapt. What similarities or differences can you now add to your original list? Which of the differences seem most important? Why?”• Select volunteers from each group to share the group discussion with the whole class.	
Closing and Assessment	Meeting Students' Needs
<p>A. Adding to the Inside Out and Back Again Anchor Charts (5 minutes)</p> <ul style="list-style-type: none">• Select volunteers to share some of their details from the informational text and the poem and to justify whether they think the details show turning “inside out” or “back again.”• Record on the Inside Out anchor chart or the Back Again anchor chart according to class suggestions.	<ul style="list-style-type: none">• Anchor charts serve as note-catchers when the class is co-constructing ideas.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Remember that for the end of unit assessment, you are going to be writing about how the novel's title, <i>Inside Out & Back Again</i>, relates to the universal refugee experience of fleeing and finding home, using Ha as an example. In order to describe how Ha turns “inside out” and “back again,” you first need to describe who she was before. Reread pages 18–49 and on your homework recording form, continue to collect the strongest evidence you can find to answer this question: “Who was Ha before she was forced to flee her home?” (this homework question was distributed in Lesson 12).	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 14

Supporting Materials



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Name:

Date:

Questions	Notes	Connections: Specific Details from Inside Out & Back Again
1. The text says: “It is only natural that refugee children, along with their families, go through a process of mourning those losses.” What is a <i>process of mourning</i> ?		
2. In the phrase “those losses,” what does the word <i>those</i> refer to?		



Questions	Notes	Connections: Specific Details from Inside Out & Back Again
3. The text says: “Although these children may not know the concept of being homesick, they feel it all the same. Although some will not talk about their experience for fear of upsetting their parents, perhaps it is also true that many do not talk because we do not listen.” Explain these two sentences in your own words.		
4. How does the word <i>perhaps</i> change the meaning of the second sentence?		



“Refugee and Immigrant Children:

A Comparison":

Paragraph 4 Text-Dependent Questions, Part B

Synthesis Question: Look back at the predictions you made a few lessons ago about the similarities and differences between how refugee and immigrant children adapt. What similarities or differences can you now add to your original list? Which of the differences seem most important? Why?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 15

Connecting the Universal Refugee Experience of Fleeing and Finding Home to the Title of the Novel *Inside Out & Back Again*



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Connecting the Universal Refugee Experience of Fleeing and Finding
Home to the Title of the Novel *Inside Out & Back Again*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can make a claim about how the lives of refugees turn “inside out” when they flee home, using the strongest evidence I have collected from both the novel and informational text.• I can make a claim about how the lives of refugees turn “back again” as they find a new home, using the strongest evidence I have collected from both the novel and informational text.• I can cite where I found my evidence.	<ul style="list-style-type: none">• Two Forming Evidence-Based Claims graphic organizers (one for Body Paragraph 1, “Inside Out,” and one for Body Paragraph 2, “Back Again”)



Connecting the Universal Refugee Experience of Fleeing and Finding
Home to the Title of the Novel *Inside Out & Back Again*

Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Poetry Read Aloud (6 minutes)Unpacking Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Introducing Citations (8 minutes)Forming Evidence-Based Claims: Connecting the Idea of Fleeing and Finding Home with “Inside Out” (14 minutes)Forming Evidence-Based Claims: Connecting the Idea of Fleeing and Finding Home with “Back Again” (10 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework: Planning Your Essay Paragraphs 1 and 2—How to Plan (5 minutes)Homework<ol style="list-style-type: none">Complete your Forming Evidence-Based Claims graphic organizers if you did not do so in class.Complete the Planning Your Essay graphic organizer for Body Paragraphs 1 and 2.	<ul style="list-style-type: none">In this lesson, students transition to formally planning their end of unit assessment essay. Throughout the unit, they have read informational texts about refugee experiences and the novel <i>Inside Out & Back Again</i>, gathering details from the text that show how refugees turn “inside out” and then come “back again.” Much of this evidence is shown on the Inside Out and Back Again anchor charts.In this lesson, students use this evidence to begin forming specific claims. They complete two Forming Evidence-Based Claims graphic organizers, one about how refugees turn “inside out” and another about how refugees turn “back again.” These graphic organizers are from Odell Education resource (in supporting materials and also available as a stand-alone document on EngageNY.org). Students use a relatively inductive process to collect and connect details as a way to come to a claim.After having filled in these Forming Evidence-Based Claims graphic organizers, students receive a new essay planning organizer to complete for homework. On this, they begin with the claim they came up with inductively earlier in the lesson.Post: Learning targets, Questions for Work Time, Part A.



Connecting the Universal Refugee Experience of Fleeing and Finding
Home to the Title of the Novel *Inside Out & Back Again*

Lesson Vocabulary	Materials
strongest evidence, claim, cited/citation, physical, psychological, emotional	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” (from Lesson 8; one to display) • Citing Books and Articles anchor chart (new; teacher-created) • Inside Out anchor chart and Back Again anchor chart (begun in Lesson 8) • Forming Evidence-Based Claims graphic organizer (two per student and one to display) • Document camera • Directions for Forming Evidence-Based Claims (one per student) • Planning Your Essay graphic organizer (one per student and one to display)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Poetry Read Aloud (6 minutes)</p> <ul style="list-style-type: none"> • Remind students of their homework, to practice reading aloud the poem “Du Du Face” (pages 219 and 220) from Inside Out & Back Again. Ask: <ul style="list-style-type: none"> * “What is the meaning of the poem ‘Du Du Face’?” • Listen for students to explain that Ha is called ‘du du’ face by a bully but gets her revenge by calling him names. • Point out that rereading any text can help one notice both the meaning and certain aspects of the author’s craft. But poetry, in particular, is often written to be read aloud. Ask: <ul style="list-style-type: none"> * “How can reading poetry aloud help you to understand it better?” • Listen for: “Reading poetry aloud can help you to have a better idea of the flow and rhythms of the poem. The rhythms of a poem can emphasize the ideas presented and develop emotions.” • Tell students that they are now going to have a few minutes to read aloud with a partner. Display the poem “Du Du Face.” Ask Numbered Heads to pair up—odd numbers together and even numbers together—to read the poem aloud to each other. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask them to Think-Pair-Share:<ul style="list-style-type: none">* “What was different about how each of you read the poem aloud?”• Cold call students to share their ideas with the rest of the group.	
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Read the learning targets aloud as students follow along silently in their heads:<ul style="list-style-type: none">* “I can make a claim about how the lives of refugees turn ‘inside out’ when they flee home, using the strongest evidence I have collected from both the novel and informational text.”* “I can make a claim about how the lives of refugees turn ‘back again’ as they find a new home, using the strongest evidence I have collected from both the novel and informational text.* “I can cite where I found my evidence.”• Point out that the first two targets are almost identical.• Invite students to Think- Pair-Share:<ul style="list-style-type: none">* “What is the <i>strongest evidence</i>? What does that mean?”* “What is a <i>claim</i>?”• Listen for students to explain that the strongest evidence is evidence that best supports a point being made, and a claim is a statement the author is making about a text.	



Work Time	Meeting Students' Needs
<p>A. Introducing Citations (8 minutes)</p> <ul style="list-style-type: none"> • Display the first body paragraph in the Model Essay: “How Ha’s Mother Is Turned ‘Inside Out.’” Remind students that they read this full essay several lessons ago. Read the first body paragraph aloud as students follow along silently. • Point out the citations in the essay and ask: <ul style="list-style-type: none"> * “What do these notes in parentheses mean?” * “Why are they there? What is the purpose?” * “What order are they presented in?” • Listen for students to say that they tell readers where they can find the evidence listed by providing first the author’s surname and then the page number to prove that the evidence really came from where the essay writer said it came from. • Record on the new Citing Books and Articles anchor chart: (Author’s last name, page number) • Refer to the list of works cited at the end and invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does <i>cited</i> mean? When you cite something, what are you doing?” * “Why do you cite the work of others?” • Listen for students to explain that to <i>cite</i> means to use the work of someone else in your own work. You cite the work of others in support of your own claims to make your claims stronger and more valid. • Record on the Citing Books and Articles anchor chart: <ul style="list-style-type: none"> * Cite the work of others to support your own claims to make them stronger and more valid. • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So how are the notes in parentheses in the essay and the list in the Works Cited section linked?” * “How are the books and articles cited in the Works Cited section?” * “In what order are the books and articles cited?” • Listen for students to say that the full titles of the books and articles cited in parentheses are listed in the Works Cited section so that readers can check the sources if they need to. They are cited in alphabetical order with the author’s surname, the title of the book or article, where it was published, when it was published, and the page numbers. 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners, especially those who are challenged.



Connecting the Universal Refugee Experience of Fleeing and Finding
Home to the Title of the Novel *Inside Out & Back Again*

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Record on the Citing Books and Articles anchor chart:<ul style="list-style-type: none">* “Works Cited” are listed in alphabetical order.Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “What is the difference in how articles and books are cited?”Listen for students to say that article titles are in quotation marks, whereas book titles are italicized.Point out that where the article was published is italicized and that when citing a book, you cite the place of publishing, the publisher, and the year of publishing in parentheses.Record on the Citing Books and Articles anchor chart:<ul style="list-style-type: none">* Books: Author name, <i>title—italicized</i> (place of publishing: publisher, year).* Articles: Author name, “title,” <i>the title of the magazine/journal it was published in—italicized</i>, date, pages on which it was published.Tell students that in their essays, they are going to be using this anchor chart to cite the books and articles they use, so they need to make sure they collect page numbers as they gather evidence over the next couple of lessons.	



Connecting the Universal Refugee Experience of Fleeing and Finding Home to the Title of the Novel *Inside Out & Back Again*

Work Time (continued)	Meeting Students' Needs
<p>B. Forming Evidence-Based Claims: Connecting the Idea of Fleeing and Finding Home with “Inside Out” (14 minutes)</p> <ul style="list-style-type: none"> Remind students that in their end of unit essay, they will analyze how the meaning of the novel’s title, <i>Inside Out & Back Again</i>, relates to the universal refugee experience of fleeing and finding home and how this experience is revealed in Ha’s story. Tell students that in this lesson, they will focus on gathering evidence and forming claims related to two questions. Post the questions where everyone can see them: <ul style="list-style-type: none"> * “How do the lives of refugees turn ‘inside out’ as they flee and find home?” * “How do the lives of refugees turn ‘back again’ as they find a new home?” Remind the class that fleeing and finding home is a <i>physical</i> process in which refugees leave their country and move to a new one, whereas “inside out” and “back again” are more <i>psychological</i> and <i>emotional</i> processes that refugees go through as they leave everything they know behind and try to adapt to life in a new country. Tell students that today they will work to gather evidence to answer these two questions. This will support their writing of the two body paragraphs of their essay. Refer to the displayed first body paragraph of the model essay. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is this first body paragraph of the model about? What are the main ideas the writer is trying to communicate?” * “What evidence has the writer used to support her claims?” Listen for: “The writer describes how refugees turn ‘inside out’ when they flee home and presents evidence from the novel to show how Ha’s mother turns ‘inside out.’” Explain to students that the essay they will be writing is similar to the first body paragraph of the model (just read at the beginning of the Work Time), but the model focuses only on turning “inside out.” Their essay will have one body paragraph about how refugees turn “inside out” and one body paragraph about how refugees turn “back again.” Tell students that they are going to use the evidence collected on the Inside Out and Back Again anchor charts, along with any other evidence from the informational texts and the novel that they think is relevant, to identify connections between pieces of evidence. This will help them make claims to answer the two questions, which will form the basis of the first and second body paragraphs of their essay. 	<ul style="list-style-type: none"> Graphic organizers engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing the graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.



Connecting the Universal Refugee Experience of Fleeing and Finding Home to the Title of the Novel *Inside Out & Back Again*

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Distribute one copy of the Forming Evidence-Based Claims graphic organizer to each student and display it using a document camera. • Tell students that this organizer will help them connect the strongest pieces of evidence for each of their two body paragraphs. • Invite them to pair up in their Numbered Heads groups: 1 and 4 together, and 2 and 3 together. • Focus students on the Inside Out anchor chart. Tell them they will first think about evidence they have gathered from the informational texts. Ask pairs to Think-Pair-Share: <ul style="list-style-type: none"> * “Look at the evidence we have recorded from informational texts on the Inside Out anchor chart. What is the <input type="checkbox"/> strongest evidence to explain how the lives of refugees turn ‘inside out’ when they flee and find home?” * “Is there any stronger evidence in any of the informational texts that hasn’t been recorded on the anchor chart?” • Tell students that there isn’t a right or wrong answer here; it is up to them to choose, but they need to be able to justify why they think the detail they choose is the strongest example of refugees turning “inside out.” • Invite a few volunteers to share out. • Model how to begin completing the Forming Evidence-Based Claims graphic organizer. For example, students may choose this quote from the “Refugee Children in Canada” text: “Some have lost many members of their families and many have lost everything that was familiar to them.” Record this detail in the first Details box on the displayed recording form. • Remind students that in their essay, they will cite where their evidence came from. Model this by recording the author and page number with the detail (Fantino and Colak 590). Then ask students to record the detail they selected, along with the author and page number. Explain that pairs do not have to record the same detail. • Repeat this process, focusing on evidence from the novel about how Ha turned “inside out.” Ask pairs to Think-Pair-Share: <ul style="list-style-type: none"> * “Look at the details from the novel collected on the Inside Out anchor chart and on your structured notes. <input type="checkbox"/> Which of Ha’s experiences relate to the detail you chose from the informational text?” * “Is there any stronger evidence in the novel that hasn’t been recorded in your structured notes or on the anchor <input type="checkbox"/> chart?” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Remind students again that there aren't right or wrong answers here. It is up to them to choose, but they need to be able to justify why they think the details they choose are the strongest evidence of Ha's experiences to support the detail they have chosen from the informational texts. Again model briefly. For example, students may suggest these quotes from the novel: "Mostly I wish Father would appear in our doorway and make Mother's lips curl upward, lifting them from a permanent frown of worries" and "Three pouches of papaya dried papaya Chewy Sugary Waxy Sticky Not the same at all. So mad, I throw all in the trash." Record these details in the remaining two Details boxes on the displayed recording form. Remind students that in their essay, they will cite where the evidence they have chosen came from. Model this by recording (Lai 31) next to the first detail and (Lai 232) next to the second detail. Then ask students to record the details they selected from the novel, including the author and page number. Explain that pairs do not have to record the same details. Refocus students whole group. Focus them on the next row of the Forming Evidence-Based Claims graphic organizer. Tell them their next task is to look across the details and connect them. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * "Why did you choose the detail from the informational text? What is your thinking behind choosing this detail?" * "What about the two details from the novel? What is your thinking behind choosing those details?" * "How are all of the details you have collected on your organizer connected?" Model briefly. For example, thinking behind the details already recorded on the displayed recording form could be as follows: <ul style="list-style-type: none"> * Informational text detail: "This detail is about refugees mourning what they leave behind. I think mourning turns refugees 'inside out' because they hurt inside." * Novel, first detail: "This detail tells us that Ha mourns the loss of her father, and I think this turns her 'inside out' because she hurts inside." * Novel, second detail: "This detail tells that Ha mourns the loss of food from home, like papaya. I think this turns her 'inside out' because she hurts inside." An example of the way all of those details are connected could read something like: "All of these details are about how refugees, and Ha as an example, mourn the loss of the things they leave behind." 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ask students to record their thinking behind the details they have chosen in the same way. Explain that pairs do not have to record the same thinking. Focus the class on the final row of the Forming Evidence-Based Claims organizer: Claim. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “Based on how your details are connected, what claim are you making about how the lives of refugees can turn ‘inside out’ when they flee and find home?” Model briefly. For example, a claim for the evidence recorded on the displayed recording form could be as follows: <ul style="list-style-type: none"> “Refugees turn ‘inside out’ when they mourn the loss of the things they leave behind.” 	
<p>C. Forming Evidence-Based Claims: Connecting the Idea of Fleeing and Finding Home with “Back Again” (10 minutes)</p> <ul style="list-style-type: none"> Invite Numbered Head 1 to pair up with 2, and 3 to pair up with 4. Tell students that they are going to repeat the same process they just did, but now using the evidence recorded on the Back Again anchor chart and any other evidence they want to include from the informational text and novel. Distribute a new Forming Evidence-Based Claims graphic organizer. Tell them they will use this to begin to form a claim for their second body paragraph. Focus on the second question: “How do the lives of refugees turn ‘back again’ when they find a new home?” Display and distribute the Directions for Forming Evidence-Based Claims. Remind students that they do not need to record the same details or claim as their partner. The partner discussion is to help them think through their ideas before writing them down. Circulate to provide support. Ask probing questions: <ul style="list-style-type: none"> * “What do you think is the strongest piece of evidence on the Back Again anchor chart to explain how the lives of refugees turn ‘back again’ when they find home?” * “Look at the details from the novel collected on the Back Again anchor chart. Which of Ha’s experiences support the detail you have chosen from the informational text?” * “Why did you choose this detail from the informational text? What is your thinking behind choosing it?” 	<ul style="list-style-type: none"> For students who have trouble following multiple-step directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up the instructions for students to have in hand. Many students benefit from having the time available for this activity displayed via a timer or stopwatch.



Connecting the Universal Refugee Experience of Fleeing and Finding Home to the Title of the Novel *Inside Out & Back Again*

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> * “What about the two details from the novel? What is your thinking behind choosing those?” * “How are all of the details you have collected on your organizer connected?” * “Based on how your details are connected, what claim are you making about how the lives of refugees can turn ‘back again’ when they find home?” 	
Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework: Planning Your Essay Paragraphs 1 and 2—How to Plan (5 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Planning Your Essay graphic organizer. • Tell students that for homework, they will finish gathering details and forming a claim (from Work Time today). They will then start formally planning Body Paragraphs 1 and 2 using this new organizer. • Tell students to ignore the Introductory Paragraph and Concluding Paragraph boxes for now (they will work on these in Lesson 16). • Emphasize two key reminders: <ul style="list-style-type: none"> * “Just jot simple notes; you do not need to write in full sentences.” * “Cite your evidence on the planning form so you will have these citations when you write your essay.” • As time permits, invite students to begin planning Body Paragraphs 1 and 2 using the Planning Your Essay graphic organizer. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Complete your Forming Evidence-Based Claims graphic organizers if you did not do so in class. • Complete the Planning Your Essay graphic organizer for Body Paragraphs 1 and 2. Remember to cite the author and page number for your evidence. Remember, for now you don’t need to plan the introductory or concluding paragraphs. You will do this in the next lesson. 	



EXPEDITIONARY
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Grade 8: Module 1: Unit 2: Lesson 15

Supporting Materials



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Forming Evidence-Based Claims

Name ➡ Task

<p>FINDING DETAILS</p> <p>I find interesting details that are <u>related</u> and that stand out to me from reading the text closely.</p>	<p>Detail 1 (Reference:)</p>	<p>Detail 2 (Reference:)</p>	<p>Detail 3 (Reference:)</p>
<p>CONNECTING THE DETAILS</p> <p>I re-read and think about the details, and <u>explain</u> the connections I find among them.</p>	<p>What I think about detail 1:</p>	<p>What I think about detail 2:</p>	<p>What I think about detail 3:</p>
<p>MAKING A CLAIM</p> <p>I state a conclusion that I have come to and can support with evidence from the text after reading and thinking about it closely.</p>	<p>How I connect the details:</p> <p>My claim about the text:</p>		

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Forming Evidence-Based Claims

Name ➔ Task 

<p>FINDING DETAILS</p> <p>I find interesting details that are <u>related</u> and that stand out to me from reading the text closely.</p>	<p>Detail 1 (Reference:)</p>	<p>Detail 2 (Reference:)</p>	<p>Detail 3 (Reference:)</p>
<p>CONNECTING THE DETAILS</p> <p>I re-read and think about the details, and <u>explain</u> the connections I find among them.</p>	<p>What I think about detail 1:</p>	<p>What I think about detail 2:</p>	<p>What I think about detail 3:</p>
<p>MAKING A CLAIM</p> <p>I state a conclusion that I have come to and can support with <u>evidence</u> from the text after reading and thinking about it closely.</p>	<p>How I connect the details:</p> <p>My claim about the text:</p>		

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1. Focus on the Back Again anchor chart and the informational texts studied so far.
2. With your partner, discuss the strongest pieces of evidence from an informational text that shows the lives of refugees turning “back again.”
3. Record a detail on your new Forming Evidence-Based Claims graphic organizer. Include the author’s last name and the page number where the detail can be found.
4. With your partner, discuss the strongest pieces of evidence from the novel that show how Ha’s life turns “back again” and relates to the detail you chose from an informational text.
5. Record those details on your Forming Evidence-Based Claims graphic organizer. Include the author’s name and the page number where the detail can be found.
6. Focus on the next row of the graphic organizer. With your partner, discuss how you think the details you have chosen connect.
7. Record this on your Forming Evidence-Based Claims graphic organizer.
8. With your partner, discuss a claim you can make using the connection between the details you have chosen.
9. Record your claim on your Forming Evidence-Based Claims graphic organizer.



Name:

Date:

Prompt: Analyze how the meaning of the novel’s title, *Inside Out & Back Again*, relates to the universal refugee experience of fleeing and finding home and how this experience is revealed in Ha’s story.

Introductory Paragraph

Part 1: What is the essay about? What point will you, the author, be making?
What evidence will you be using? Why?

Part 2: Who is Ha before she flees her home?
Why do we need to know this to understand how she turns “inside out and back again”?



Body Paragraph 1

How do the lives of refugees turn “inside out” when they are forced to flee and find home?
What claims are you making? What evidence are you using?



Body Paragraph 2

How do the lives of refugees turn “back again” when they find home?
What claims are you making? What evidence are you using?



Concluding Paragraph

What was your essay about? What are the main points you made? What is your final thought that you want to leave the reader with? Why?



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 16

Planning the Introductory and Concluding Paragraphs of the End of Unit Assessment Essay



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

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)
With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)

Supporting Learning Targets

- I can plan effective introductory and concluding paragraphs for my analytical essay.
- I can cite where I found my evidence.

Ongoing Assessment

- Forming Evidence-Based Claims graphic organizer (with a claim to answer the question: “Who is Ha before she flees home?”)
- Planning Your Essay graphic organizer (homework for Lessons 15 and 16)



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Sharing Homework and Unpacking Learning Targets (7 minutes) 2. Work Time <ol style="list-style-type: none"> A. Forming an Evidence-Based Claim: “Who Is Ha before She Has to Flee Her Home?” (10 minutes) B. Planning the Introductory Paragraph (10 minutes) C. Planning the Concluding Paragraph (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Peer Critique of Plans for Introductory and Concluding Paragraphs (8 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete, review, and revise your Planning Your Essay graphic organizer in preparation for writing your essay in the next lesson. Make sure your plans are at the stage that you can use them as a basis for your writing. 	<ul style="list-style-type: none"> • In this lesson, students plan the introductory and concluding paragraphs of their end of unit assessment analytical essay. • The introductory paragraph has two components. First, students introduce their central claim (thesis statement). They then provide brief background to describe Ha’s character before she had to flee Vietnam. This context is important so students can then, in the body paragraphs of their essay, explain how Ha’s experience is a specific example of the universal refugee experience of being turned “inside out” and then “back again.” • To help students plan their introductory paragraph, they again use the Forming Evidence-Based Claims graphic organizer to gather and connect details about who Ha is before she flees her home. • Students have taken copious notes on Ha’s character throughout the module and should also refer to their Who Is Ha? anchor charts (used primarily in Unit 1). Continue to reinforce the concept of Ha as a dynamic character: It is important to establish who she was before fleeing so we can then describe how she has changed. • This lesson, which focuses on the introduction and conclusion, includes important new learning for students. Up until this point, they have primarily been writing strong analytical paragraphs (QuickWrites), which are more similar to the two body paragraphs they will write in this extended essay. • This is the final lesson during which students will gather evidence and plan their essay. In Lesson 17, they will draft the essay. Encourage students to take home their three Forming Evidence-Based Claims graphic organizers and their Planning My Essay graphic organizer to review and revise for homework. • Post: Learning targets, Who Is Ha? small group anchor charts.



Lesson Vocabulary	Materials
introductory, introduction, concluding, conclusion, thesis, cite	<ul style="list-style-type: none"> • Document camera • Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” (from Lesson 8; one to display) • Who Is Ha? small group anchor charts (begun in Unit 1, Lesson 4; students added to this chart throughout Unit 1 in their small groups) • Forming Evidence-Based Claims graphic organizer (one new blank one the same as from Lesson 15, plus one for display) • Citing Books and Articles anchor chart (from Lesson 15; one per student and one to display) • Directions for Forming Evidence-Based Claims: Who Is Ha before She Is Forced to Flee Vietnam? (one per student) • Planning Your Essay graphic organizer (begun for homework in Lesson 15) • <i>Inside Out & Back Again</i> (book; one per student) • NYS Grade 6-8 Expository Writing Evaluation Rubric (from Lesson 11)

Opening	Meeting Students’ Needs
<p>A. Sharing Homework and Unpacking Learning Targets (7 minutes)</p> <ul style="list-style-type: none"> • Invite Numbered Head 1 to pair up with number 2, and number 3 to pair up with number 4. • Give students 4 minutes to share with their partner the planning they did for Body Paragraphs 1 and 2 of their essay. • Circulate to check that all students completed the homework and have now completed their planning of Body Paragraphs 1 and 2. • Focus students on the posted learning targets. Invite several volunteers to read each target aloud: <ul style="list-style-type: none"> * “I write a successful introductory and concluding paragraph.” * “I can cite where I found my evidence.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is an <i>introductory</i> paragraph?” * “Where do you find the <i>introduction</i> in a piece of writing?” * “What does the introduction do?” 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for students to say that the introduction is at the beginning of a piece of writing and introduces what the writer is going to be discussing. It gives the reader an idea of what to expect.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What is a <i>concluding</i> paragraph?”* “Where do you find the <i>conclusion</i> in a piece of writing?”* “What does the conclusion do?”• Listen for students to say that the conclusion is at the end of a piece of writing and restates the point the author is trying to make, summarizes the main points, and leaves the reader with a final thought.• Point out that the second target is repeated from Lesson 15. Review, asking students to Think-Pair-Share:<ul style="list-style-type: none">* “What does <i>cite</i> mean?”* “Why do you need to cite where you found evidence?”* “How do you cite evidence?”• Listen for students to say that <i>cite</i> means to list where they found the evidence so that they can support their claims and make them stronger. First you list the author’s last name, then the page number.	



Work Time	Meeting Students' Needs
<p>A. Forming an Evidence-Based Claim: “Who Is Ha before She Has to Flee Her Home?” (10 minutes)</p> <ul style="list-style-type: none"> Using a document camera, display the Model Essay: “How Ha’s Mother Is Turned ‘Inside Out’” and read the introductory paragraph aloud as students follow along silently. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is the introduction about? What does it tell you? Why?” Listen for students to explain that it tells them what the essay is about and who Ha’s mother is before she has to flee Vietnam. This helps make it clear that she turns “inside out” as a result of having to flee and find home. Remind students that for homework in Lessons 12 through 14, they began to locate the strongest evidence at the beginning of the novel to answer the question: “Who is Ha before she is forced to flee Vietnam?” Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “Why were you doing this? How is this relevant to the content of our essay?” Listen for: “To describe how Ha, as an example of a refugee, turns ‘inside out’ and ‘back again,’ we first need to describe who she was before.” Draw students’ attention to the Who Is Ha? small group anchor charts around the room. Distribute a new Forming Evidence-Based Claims graphic organizer. Remind students that they used this same organizer in the previous lesson to make claims for Body Paragraphs 1 and 2. Today, they will use the same process to form an evidence-based claim to answer the question: “Who is Ha before she has to flee Vietnam?” This will become part of the introductory paragraph of their essay. Refer to the Citing Books and Articles anchor chart to remind students to cite their sources. Pair up Numbered Heads 1 with 4 and 2 with 3 to work on making a claim to answer the question. Post and distribute Directions for Forming Evidence-Based Claims: Who is Ha before she is Forced to Flee Vietnam? Ask students to begin. Circulate to provide support. Ask probing questions to guide students through the rows of the Forming Evidence-Based Claims graphic organizer: <ul style="list-style-type: none"> * “What are the three strongest pieces of evidence that explain who Ha is before she flees her home?” * “Why did you choose those details?” 	<ul style="list-style-type: none"> Providing models of expected work supports all learners, especially those who are challenged. Graphic organizers engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. For students who have trouble with following multiple-step directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up the instructions for students to have in hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> * “Where did you find those details?” * “How are all of the details you have collected on your organizer connected?” * “Based on how your details are connected, what claim are you making about who Ha is before she has to flee her country?” 	
<p>B. Planning the Introductory Paragraph (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their novel <i>Inside Out & Back Again</i>. Pair up odd-numbered and even-numbered heads. • Invite students to refer to the first row of the NYS Grade 6-8 Expository Writing Evaluation Rubric and remind them of the section about introductory paragraphs: “Clearly introduce a topic in a manner that follows from the task and purpose.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So now that you have read the introductory paragraph of the model and the row of the rubric about □ introductions, what do you think makes the introduction of an essay effective?” • List student ideas on the board. Ensure that they include: <ul style="list-style-type: none"> * Outlines what the essay will be about—gives a clear purpose * Outlines the main point you are trying to make, and why you are making that point * Outlines the evidence you will be using • Tell students that they will now begin to plan their own introductory paragraph. Focus the class on the Planning Your Essay graphic organizer (from Lesson 15). Point out the questions that students can use to help them build their central claim or thesis in the Introductory Paragraph box. <ul style="list-style-type: none"> * “What is the essay about?” * “What point will you, the author, be making?” * “What evidence will you be using? Why?” • Explain that the thesis statement tells the reader what the essay will be about, what point you will be making, and the evidence you will be using to support your claims. • Ask students to think about the three claims they have made so far: <ul style="list-style-type: none"> * Who Ha is before she flees her home * How refugees turn “inside out” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> * How refugees turn “back again” as they flee and find home * “What point are you going to make in your essay with these claims?” • Give students 2 minutes to think and discuss ideas with their partner. • Refocus students on the Planning Your Essay graphic organizer, specifically the Introductory Paragraph, Part 1 box. Ask students to record their thinking there. Remind them that this is just a planning organizer, so they don’t need to write in full sentences. But their plans should be clear enough for them to follow to write their essay. • Circulate to identify anyone who may need additional support refining their thesis statement. Ask probing questions: <ul style="list-style-type: none"> * “What point will you, the author, be making?” • Ask students to look at the questions next to Part 2 of the Introductory Paragraph box on their Planning Your Essay graphic organizer. Invite them to read along with you: <ul style="list-style-type: none"> * “Who is Ha before she flees her home?” * “Why do we need to know this to understand how she turns ‘inside out and back again?’” • Tell students to use the following resources to finish planning their introductory paragraph on their Planning Your Essay graphic organizer: <ul style="list-style-type: none"> – The model essay – The criteria (listed on the board) – The Forming Evidence-Based Claims graphic organizer about “Who is Ha?” • Remind students that this is just a planning organizer, so they don’t need to write in full sentences, but their plans should be clear enough for them to follow to write their essay. • Refer to the Citing Books and Articles anchor chart to remind students to cite their evidence on their planning graphic organizer so that they have everything they need when they begin to write. • Circulate while students plan to offer guidance. • Some students may not finish in the time allotted; remind them that they can keep working on their plans for homework. 	



Work Time (continued)	Meeting Students' Needs
<p>C. Planning the Concluding Paragraph (10 minutes)</p> <ul style="list-style-type: none">• Display the model essay, “How Ha’s Mother Is Turned ‘Inside Out,’” again. Read aloud the concluding paragraph as students follow along silently.• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “What makes this conclusion effective?”• Record students’ ideas on the board. These should include:<ul style="list-style-type: none">– Conclusion should tie everything together– Conclusion should restate the thesis statement– Conclusion should review the main points that have been made– Conclusion should remind the reader of what you have outlined in your writing– The final sentence should be like a final thought.• Tell students to use the criteria listed on the board and the model essay to plan their essay’s concluding paragraph on the Planning Your Essay graphic organizer. Remind them again that this is just a planning organizer, so they don’t need to write in full sentences.• Circulate to offer guidance while the class writes. Ask probing questions:<ul style="list-style-type: none">* “What was your thesis statement?”* “What are the main points you made throughout the essay?”* “What is your final thought that you want to leave the reader with? Why?”• If students finish planning their concluding paragraphs, invite them to do the following:• Review and revise the Planning My Essay graphic organizer.• Reread the model to see what else they notice that might help them draft their essays in the next lesson.	<ul style="list-style-type: none">• Many students benefit from having the time available for this activity displayed via a timer or stopwatch.



Closing and Assessment	Meeting Students' Needs
<p>A. Peer Critique of Plans for Introductory and Concluding Paragraphs (8 minutes)</p> <ul style="list-style-type: none">• Invite Numbered Heads to pair up—odd numbers and even numbers—to peer-critique their plans for the introductory and concluding paragraphs.• Follow these directions for the peer critique:<ol style="list-style-type: none">1. Decide who will go first.2. Partner A, take two minutes to talk Partner B through your plan for your essay.3. Partner B, tell Partner A one “star” (positive thing) about his or her plan.4. Partner B, ask Partner A one question that will help Partner A think more deeply about one aspect of his or her plan in order to improve it. Examples could include:<ul style="list-style-type: none">• “So which evidence are you using in your essay to support your claims?”• “Why are you using that evidence?”• “What is your final thought?”• “Why have you chosen that final thought?”5. Partner A, write down one step you will take for homework to improve your plan.6. Trade roles and repeat.	<ul style="list-style-type: none">• Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete, review, and revise your Planning My Essay graphic organizer in preparation for writing your essay in the next lesson. Make sure your plans are at the stage that you can use them as a basis for your writing.	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 16

Supporting Materials



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Forming Evidence-Based Claims

Name ➡ Task

<p>FINDING DETAILS</p> <p>I find interesting details that are <u>related</u> and that stand out to me from reading the text closely.</p>	<p>Detail 1 (Reference:)</p>	<p>Detail 2 (Reference:)</p>	<p>Detail 3 (Reference:)</p>
<p>CONNECTING THE DETAILS</p> <p>I re-read and think about the details, and <u>explain</u> the connections I find among them.</p>	<p>What I think about detail 1:</p>	<p>What I think about detail 2:</p>	<p>What I think about detail 3:</p>
<p>MAKING A CLAIM</p> <p>I state a conclusion that I have come to and can support with evidence from the text after reading and thinking about it closely.</p>	<p>How I connect the details:</p> <p>My claim about the text:</p>		

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1. Focus on the Who Is Ha? anchor chart and your structured notes.
2. With your partner, discuss the strongest pieces of evidence that show who Ha is before she is forced to flee Vietnam.
3. Record those details on your Forming Evidence-Based Claims graphic organizer. Include the author's name and the page number where the detail can be found.
4. Focus on the next row of the graphic organizer. With your partner, discuss how you think the details you have chosen connect.
5. Record this on your Forming Evidence-Based Claims graphic organizer.
6. With your partner, discuss a claim you can make using the connection between the details you have chosen.
7. Record your claim on your Forming Evidence-Based Claims graphic organizer.



.....
Name:
.....

.....
Date:
.....

Prompt: Analyze how the meaning of the novel’s title, *Inside Out & Back Again*, relates to the universal refugee experience of fleeing and finding home and how this experience is revealed in Ha’s story.

Introductory Paragraph
Part 1: What is the essay about? What point will you, the author, be making? What evidence will you be using? Why?
Part 2: Who is Ha before she flees her home? Why do we need to know this to understand how she turns “inside out and back again”?



Body Paragraph 1

How do the lives of refugees turn “inside out” when they are forced to flee and find home?
What claims are you making? What evidence are you using?



Body Paragraph 2

How do the lives of refugees turn “back again” when they find home?
What claims are you making? What evidence are you using?



Concluding Paragraph

What was your essay about? What are the main points you made? What is your final thought that you want to leave the reader with? Why?



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 17

End of Unit 2 Assessment, Part One: First Draft of Analysis Essay



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

I can cite text-based evidence that promotes the strongest support for my analysis of literary text. (RL.8.1)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)
I can analyze full-length novels, short stories, poems, and other genres by authors who represent diverse world cultures. (RL.8.6a)
I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.8.11)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience (W.8.4)
I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9)

Supporting Learning Targets

- I can write an essay explaining the universal refugee experience of turning ‘inside out’ and ‘back again.’
- I can cite the strongest evidence from informational texts to support my claims about how refugees turn “inside out” and “back again.”
- I can cite the strongest evidence from the novel *Inside Out & Back Again* to support my claims about who Ha is before she flees, and how she is turned “inside out” and “back again.”
- I can cite where I found my evidence.

Ongoing Assessment

- End of Unit 2 Assessment, Part 1: First Draft of Analytical Essay



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Drafting the Essay (25 minutes)B. Analyzing NYS Expository Writing Evaluation Rubric Row 3 and Self-Assessing Draft Essay (12 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket: Selecting a Refugee Experience for Further Research (5 minutes)4. Homework<ol style="list-style-type: none">A. Continue reading in your independent reading book for this unit at home.	<ul style="list-style-type: none">• In this lesson, students pull together all of their graphic organizers and planning notes and draft their essay.• Be sure students have all their materials from previous lessons: their novel, informational texts, structured notes, completed Forming Evidence-Based Claims graphic organizers, etc. Have on hand a few clean copies of the two articles (“Refugees: Who, Where, Why” and “Refugee Children in Canada”).• If technology is available, provide computers for students to word-process their essays.• Emphasize to students that their work today is a draft. They will receive teacher feedback and then will have time in Lesson 20 to revise their essay.• At the end of this lesson, students choose which research team they would like to be on for their short research project on refugees from three specific times and places in history: Kurdistan, Bosnia, and Afghanistan (which begins in Lesson 18).• Post: Learning targets, anchor charts (Who Is Ha? small group anchor charts; Inside Out anchor chart; Back Again anchor chart)



Lesson Vocabulary	Materials
coherence/incoherence, style, complex ideas, concepts, precise, appropriate/inappropriate, transitions, unified, enhance, exhibit, predominantly	<ul style="list-style-type: none">• End of Unit 2 assessment prompt (introduced in Lesson 8; included again here one per student and one for display)• Inside Out & Back Again (book; one per student)• Model essay: “How Ha’s Mother is Turned ‘Inside Out’” (from Lesson 8)• NYS Grade 6-8 Expository Writing Evaluation Rubric (from Lesson 11)• “Refugees: Who, Where, Why” (from Lesson 4)• “Refugee Children in Canada” (from Lesson 9)• Who Is Ha? small group anchor charts (begun in Unit 1, Lesson 4)• Inside Out anchor chart and Back Again anchor chart (begun in Lesson 8)• Citing Books and Articles anchor chart (from Lesson 15)• Writer’s Glossary for Row 3 of the NYS Writing Rubric (one per student and one to display)• NYS Expository Writing Evaluation Rubric: Row 3—Conclusion (one per student and one for display)• Document camera• Half sheet of paper for exit ticket (one per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Invite the class to read the learning targets with you:<ul style="list-style-type: none">* “I can write an essay explaining the universal refugee experience of turning ‘inside out’ and ‘back again.’”* “I can cite the strongest evidence from informational texts to support my claims about how refugees turn ‘inside out’ and ‘back again.’”* “I can cite the strongest evidence from the novel <i>Inside Out & Back Again</i> to support my claims about who Ha is before she flees, and how she is turned ‘inside out’ and ‘back again.’”* “I can cite where I found my evidence.”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “How do today’s targets help you know what specifically you will need to focus on as you draft your essay?”• Listen for students to explain that their essay needs to include the strongest evidence from both informational and literary texts to support their claims.	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Drafting the Essay (25 minutes)</p> <ul style="list-style-type: none">• Display the End of Unit 2 assessment prompt (introduced in Lesson 8). Tell students that they have had a lot of time over the past few lessons to think, talk, and take notes about what they want to write. Today their job is to do their best full draft on their own.• Emphasize to students that they have already gathered their evidence and planned their four paragraphs. Today is about pulling the information together in clear and coherent paragraphs. They will then get feedback from you and have a chance to revise in a few days.• Ask students to get their planning materials out:<ul style="list-style-type: none">– Inside Out & Back Again– Planning Your Essay graphic organizer (completed)– Three Forming Evidence-Based Claims graphic organizers (completed in Lessons 15 and 16)– Structured notes– Model essay– NYS Grade 6-8 Expository Writing Evaluation Rubric– “Refugees: Who, Where, Why”– “Refugee Children in Canada”• Draw students’ attention to the anchor charts posted around the room.<ul style="list-style-type: none">* Who Is Ha? small group anchor charts* Inside Out anchor chart* Back Again anchor chart• Explain that the anchor charts are also resources that they can use to help draft their essays. Refer to the Citing Books and Articles anchor chart to remind students to cite sources in their essay correctly and to create a Works Cited list at the end of their essay.• Let students know that they should raise their hand if they have questions, but otherwise set the expectation that this drafting should be done individually.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to begin. As the class works, circulate around the room to observe how well students are using their planning resources for their drafting. Guide them toward using their resources as needed.• If students finish early, encourage them to reread their essay in a whisper voice to check for the overall flow.	
<p>B. Analyzing NYS Expository Writing Evaluation Rubric Row 3 and Self-Assessing Draft Essay (12 minutes)</p> <ul style="list-style-type: none">• Ask students to get out their copy of the NYS Grade 6–8 Expository Writing Evaluation Rubric. Tell them that they will be looking at the rubric criteria for coherence and organization, Row 3, in order to self-assess parts of their draft essays.• Remind them of the routine they built in previous lessons: Ask them to read through this row and circle any words they do not know.• Distribute the Writer's Glossary for Row 3 of the NYS Grade 6–8 Expository Writing Evaluation Rubric and compare the words they circled with the ones that are on the dictionary page: <i>coherence/incoherence, style, complex ideas, concepts, precise, appropriate/inappropriate, transitions, unified, enhance, exhibit, predominantly</i>. The glossary page should already have a simple definition for each of the words.• Have a student volunteer read the words and definitions that are on the dictionary page. Explain a word further if necessary. Be sure to point out the words that are matched with their opposite, i.e., <i>coherence/incoherence, appropriate/inappropriate</i>.• If students have other words they questioned, ask them to add those to their list and share with the class. See if they can tell what the words mean; if not, give a simple definition.• Distribute and display the NYS Writing Rubric: Row 3—Conclusion using the document camera. Ask students to focus on this third section of Row 3 of the rubric: “Provide a concluding statement or section that follows from the topic and information presented.”• Ask students to self-assess their conclusion against this part of the rubric. Invite them to highlight on the rubric where they think the conclusion of their draft essay fits and to justify why on the lines underneath by citing evidence from their essay.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Selecting a Refugee Experience for Further Research (5 minutes)</p> <ul style="list-style-type: none">• Tell students that in the next lesson, they will begin a short research project about real refugees from several different countries to find out more about life for refugees. Build excitement by explaining that in the next unit, students will have the chance to be creative by using their research to write some “inside out” and “back again” poems similar to those by Ha in the novel.• Distribute half sheets of paper to students. Ask them to indicate their first and second choice:<ul style="list-style-type: none">– “Out of the refugee experiences we have learned about, identify which one you would like to learn more about and write why.” The list includes Kurdish refugee, Bosnian refugee, or Afghani refugee.• Collect students’ exit tickets.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading in your independent reading book for this unit at home. <p><i>Note: Before Lesson 20, review students’ draft essays and provide specific feedback. Focus feedback on strengths and next steps related to the top two rows of the NYS rubric. In Lesson 20, students have time to revise their essays.</i></p> <p><i>Lesson 18 and 19 involve research toward the Final Performance Task. Review students’ exit tickets to form Research Teams (heterogeneous groups of three to four students). Begin to prepare the research texts (see Lesson 18 Supporting Materials for this list of research texts).</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 17

Supporting Materials



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Consider the meaning of the novel's title, *Inside Out & Back Again*. How does this title relate to the universal refugee experience of fleeing and finding home, and in what ways is Ha's experience a specific example of this universal experience?



**Words from NEW YORK STATE GRADE 6-8
EXPOSITORY WRITING EVALUATION RUBRIC**

Word/Phrase	Row number	Definition
coherence (opposite: incoherence)	3	when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way Opposite: when something is hard to understand or does not make sense
style	3	a particular way of doing, designing, or producing something
complex ideas	3	consisting of many different parts
concepts	3	an idea of how something is, or how something should be done
precise	3	precise information, details etc are exact, clear, and correct
appropriate (opposite: inappropriate)	3	correct or suitable for a particular time, situation, or purpose Opposite:
transitions	3	words or phrases that help a writer connect one idea to another so a reader can follow the writer's thinking
unified	3	when things are connected, joined
enhance	3	to improve something
exhibit	3	to clearly show a particular quality, emotion, or ability



Word/Phrase	Row number	Definition
predominantly	3	mostly or mainly
Other new words you encountered:		



Name: _____

Date: _____

COHERENCE, ORGANIZATION, AND STYLE:	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	<ul style="list-style-type: none">provide a concluding statement or section that is compelling and follows clearly from the topic and information presented	<ul style="list-style-type: none">provide a concluding statement or section that follows from the topic and information presented	<ul style="list-style-type: none">provide a concluding statement or section that follows generally from the topic and information presented	<ul style="list-style-type: none">provide a concluding statement or section that is illogical or unrelated to the topic and information presented	<ul style="list-style-type: none">do not provide a concluding statement or section

Justify your score using evidence from your essay:



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 18

Introducing Final Performance Task and Analyzing Statistics



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme or central idea of literary text. (RL.8.1) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine the factual details (specific to a time and place in history) that Thanhha Lai used in the poems “Birthday” and “Saigon Is Gone.”• I can analyze statistics about refugee experiences around the world in order to notice patterns.	<ul style="list-style-type: none">• Specific Factual Details tickets• Chalk Talk participation and discussion



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Unpacking Learning Targets (2 minutes)Introducing the Performance Task Prompt (8 minutes)Work Time<ol style="list-style-type: none">Identifying Specific Factual Details in Poems from <i>Inside Out & Back Again</i> (10 minutes)Statistics Chalk Talk (20 minutes)Closing and Assessment<ol style="list-style-type: none">Chalk Talk Gallery Walk (5 minutes)Homework<ol style="list-style-type: none">Spend time familiarizing yourself with the Research Guide. Consider what details you are going to be looking for when researching in informational texts.Continue reading in your independent reading book for this unit at home.	<ul style="list-style-type: none">Although this lesson is officially part of Unit 2, in effect it launches the work of Unit 3. (This sequence was done in order to give you time to read and give feedback on students' draft End of Unit 2 assessments). Students are formally introduced to the final performance task.The performance task prompt sets students up to revisit several poems from the novel with the focus on identifying the specific factual details Thanhha Lai has included in her poems about Vietnam at the time and why she has included them. This increases students' awareness of the purpose for researching specific factual details (about a specific time and place in history when refugees fled) to use later when writing their own poems.In a Chalk Talk, research teams analyze statistics from the informational texts they read earlier in Unit 2. The goal is for them to begin to more fully recognize that the universal refugee experience has taken place throughout history and around the world.Students take home the Research Guide to familiarize themselves with the kind of research information they will be gathering.In advance: Using the exit tickets from Lesson 17, divide students into research teams of three or four according to the refugee situation they chose to focus on (Kurdish, Bosnian, or Afghani refugees). Mixed-ability grouping of students will provide a collaborative and supportive structure for reading complex texts.Note that students work with their teams for the first time during Work Time B: Be prepared to reinforce classroom norms as students begin to work in these new groups.See the Articles for Research Folders (for teacher reference) and the teaching note at the end of this lesson. Be sure to prepare these folders before Lesson 19, when students formally launch their short research project.Note also the glossary with words from each article; put these glossaries in the folders so students have them for reference as they conduct their research.Review: Chalk Talk protocol (Appendix 1).Post: Learning targets, list of research teams.



Lesson Vocabulary	Materials
specific, statistics; vast, uprising, resettling	<ul style="list-style-type: none">• <i>Inside Out & Back Again</i> (book; one per student)• Student-Friendly Performance Task Prompt (one per student)• Specific Factual Details Task 1 (for half of the students)• Specific Factual Details Task 2 (for half of the students)• List of research teams (see Teaching Note above)• Chalk Talk Statistics (one per student)• Prefixes note-catcher (begun in Lesson 3)• Chart paper (one piece per research team)• Chalk Talk Statistics Guidelines (one per student)• Markers (one per student)• Research Guide (one per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Tell students that in this lesson, they will learn more about a short research project they will do in preparation for Unit 3.• Ask a volunteer to read aloud the first learning target:<ul style="list-style-type: none">* “I can determine the factual details (specific to a time and place in history) that Thanhha Lai used in the poems ‘Birthday’ and ‘Saigon Is Gone.’”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “What does <i>specific</i> mean?”• Listen for students to explain that <i>specific</i> means “particular,” or based on the historical context Thanhha Lai was writing about.• Ask another volunteer to read aloud the second target:<ul style="list-style-type: none">* “I can analyze statistics about refugee experiences around the world in order to notice patterns.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What are <i>statistics</i>?”• Listen for students to explain that statistics are numerical representations of facts and data.• Tell students that they will revisit statistics from some of the informational texts they have read during Unit 2. This will help them continue to notice what makes the refugee experience <i>universal</i> and learn more details about specific times and places in history when many people had to flee their home country. Later, in Unit 3, they will also read statistics as a part of their research project.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Introducing the Performance Task Prompt (8 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Student-Friendly Performance Task Prompt. Focus students on Part 1. Read it aloud, as students read silently in their heads. • Remind them that in the closing of the previous lesson, they selected what place and time in history they would like to research (refugees from Bosnia, Kurdistan, or Afghanistan) and recorded it on an exit ticket. Explain that later on in this lesson, they will be placed into teams with other students who chose the same research focus. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “According to the prompt, what type of information will you need to gather within your research teams?” • Listen for students to explain that they need to collect information about why refugees have to flee their homes and settle somewhere else. • Focus students on Part 2 of the performance task prompt. Read it aloud, as students read silently in their heads. Students should be quite familiar with the concepts of “inside out” and “back again” based on their analysis essay. • Invite students to Think-Pair-Share to briefly review: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” * “How is the ‘Inside Out’ poem different from the ‘Back Again’ poem?” * “What does turning ‘inside out’ mean? When do refugees turn ‘inside out’?” * “What does ‘back again’ mean? When do refugees turn ‘back again’?” • Listen for students to explain that refugees turn “inside out” when they are forced to flee their home and are new to another country. It means that emotionally they feel as though their lives have been turned inside out. Refugees turn “back again” when they begin to settle and adapt in their new country and to feel more themselves. • Tell students that in Unit 3, they will work first on the “Inside Out” poem and then on the “Back Again” poem. Emphasize that although the research is team-based, the poetry writing is done individually. 	



Work Time	Meeting Students' Needs
<p>A. Identifying Specific Factual Details in Poems from <i>Inside Out & Back Again</i> (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their novels Inside Out & Back Again. Tell them that now that they have seen the prompts, they are going to revisit a few of Thanhha Lai's poems, focusing on how the author used specific facts that she may have had to research. This will help students see how specific facts can make their own poems more realistic and powerful. • Ask students to get into Numbered Heads groups. Partner up 1 with 2 and 3 with 4. For each pair, distribute Specific Factual Details Task 1 to one student and Specific Factual Details Task 2 to the other student. • Specific Factual Details Task 1: Reread the poem "Birthday" (page 26) in <i>Inside Out & Back Again</i>. What specific factual details about Vietnam at the time the novel is set are evident in the poem? • Specific Factual Details Task 2: Reread the poem "Saigon Is Gone" (page 67) in <i>Inside Out & Back Again</i>. What specific factual details about Vietnam at the time the novel is set are evident in the poem? • Give students 3 to 4 minutes to do their task individually. • Then ask students to do the following: <ol style="list-style-type: none"> 1. Share with your partner the specific factual details about Vietnam at the time the novel is set that you found in your poem. 2. Think, then discuss with your partner: <ul style="list-style-type: none"> • "Why were those specific factual details used in the poem? What is the purpose of those details for the reader?" • Refocus students whole group. Call on a Numbered Head to share their answers with the whole group. Listen for students to explain that the writer needed to research specific factual, historical information about people and events in the Vietnam War. Those specific facts make the novel seem more realistic and believable for the reader. • Explain that Thanhha Lai probably used a lot of the information and facts she knew through her personal experiences to tell the story of Ha, but she also would have had to do research to make sure that the information she used was factually correct to make it more realistic and believable. 	<ul style="list-style-type: none"> • Providing students with time to work individually and then to share out with partners gives them "think time" that can benefit those who generally need extended time.



Work Time (continued)	Meeting Students' Needs
<p>B. Statistics Chalk Talk (20 minutes)</p> <ul style="list-style-type: none"> Announce and post the list of research teams. Invite students to get into their research teams for the next activity. As needed, remind or reinforce students about classroom norms for collaboration (from Unit 1), since they will be working with new peers for the next few lessons. Remind students that in their analysis essay, they discussed the universal refugee experience of turning “inside out” and “back again” as refugees flee and find home. Tell students that today they will think more about many examples of this universal refugee experience before diving in to learn more about one specific time and place in history. Display and distribute the Chalk Talk Statistics. Point out that these statistics come from the two informational texts they have read during Unit 2: “Refugees: Who Where and Why” and the introduction of “Refugee Children in Canada.” Read the statistics aloud as students follow along in their heads. Distribute a piece of chart paper to each research team, the Chalk Talk Statistics Guidelines and markers. Read through the protocol as students follow along silently in their heads: <ul style="list-style-type: none"> * Remember that Chalk Talks are silent. Use your marker to have a written conversation. * Make sure each student in your group has a chance to respond to the question. * Ask more questions when you don’t understand what another student has written or you need further clarification. Write the question for the Chalk Talk discussion on the board: <ul style="list-style-type: none"> * “What do these statistics tell you about refugees?” Invite research teams to begin their Chalk Talk. Give teams 10 minutes to work. Circulate to remind students of and reinforce the guidelines. After about 10 minutes, refocus the group. Ask students to discuss in their research team: <ul style="list-style-type: none"> * “The text says: ‘Every day, nearly 5,000 children become refugees, with a vast number growing up and spending their entire lives in refugee camps.’ What does the term <i>vast</i> mean?” Underline the word <i>vast</i> on the displayed text and invite students to do the same on theirs. Select volunteers to share the meaning of the word with the whole group. Listen for students to explain that in this context, <i>vast</i> means “a large number.” Students should be able to figure out the meaning of this word from the context. 	<ul style="list-style-type: none"> Use of protocols (like Chalk Talk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. Encourage students to use word attack strategies: prefixes, root words, suffixes, cognates, and context.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Focus on the statistic about Hungary. Ask students to discuss in their research teams: <ul style="list-style-type: none"> * “In the statistic ‘1956 Uprisings in Hungary force more than 200,000 people to become refugees,’ what does the □ term uprising mean?” * “How does your growing knowledge of prefixes help you understand that word? How is an uprising different □ from a rising? Why might the author have chosen this specific word?” • Underline the word uprising on the displayed text and invite students to do the same. • Select volunteers to share the meaning of the word with the whole group. Listen for students to explain that an uprising is like a revolt against something—lots of people get together to oppose another group, for example the government, to show that they are not happy with something. They use the power of a large group to try to get what they want. An uprising is different from rising because rising means “moving upward,” whereas uprising means a group of people who band together against another group to make their voices heard. The author may have chosen this word because it was a large group of people who got together in Hungary to try to get what they wanted. • Invite students to record the word uprising on their Prefixes note-catcher. • Focus on the statistic about Canada’s role. Invite students to discuss in their research teams: <ul style="list-style-type: none"> * “In the statistic ‘Since the end of World War II, Canada has resettled about 800,000 refugees from every region □ of the world, including Europe, Asia, Africa, the Middle East, and Central and South America,’ how is resettled different from settled? How does the prefix re change the meaning of the word?” * “What does the word resettled imply about Canada’s role as a host country?” • Underline the word resettled on the displayed text and invite students to do the same. Select volunteers to share the meaning of the word with the whole group. • Listen for students to explain that resettled means they have already settled somewhere before and have to settle again. The word resettled tells us that Canada has to help the people from overseas to settle in and adapt to life in another country, as that becomes their permanent home. • Invite students to record the word resettled on their Prefixes Note-catcher. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Chalk Talk Gallery Walk (5 minutes)</p> <ul style="list-style-type: none">• Invite students to circulate to read the Chalk Talks from other research teams.• Select volunteers to share their answers to the question with the whole group:<ul style="list-style-type: none">* “What do these statistics tell you about refugees?”• Listen for students to notice the key point: that people have become refugees throughout history, around the world, and that this issue affects a large number of people around the globe.• Distribute the Research Guide. Tell students that part of their homework is to preview this guide to be clear on what types of information they will be gathering during this short research project.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Spend time familiarizing yourself with the Research Guide. Consider what details you are going to be looking for when researching in informational texts.• Continue reading in your independent reading book for this unit at home. <p><i>Note: For Lesson 19, prepare Research Folders for each research team. See the Supporting Materials for Lesson 19 for the list of texts that need to go into each folder and instructions for accessing them.</i></p> <p><i>Students color-code their research texts in Lesson 19. Be sure to have red, blue, and green pencils or highlighters (one per student).</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 18

Supporting Materials



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Part 1: Researching Refugees (in your research team)

- With your research team, use resources provided to research a specific time and place in history when people have been forced to flee because of war, religious beliefs, political beliefs, or a natural disaster. Gather the strongest evidence and accurate details about this historical situation: What caused people to flee their home country and find a new home? Use the Research Guide to help you gather sufficient relevant information.

Part 2: Writing Free-Verse Narrative Poetry (on your own)

- Imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety. On your own, write two free verse poems similar to Ha's diary entries in the novel *Inside Out & Back Again*.

The first poem will be an “inside out” poem. For this poem, consider these questions:

- What hardships did you face in your country?
- Why did you decide to flee your country?
- What was it like for you after you fled?
- Where did you go?
- Where did you find help?
- Where did you settle?
- How was your life turned “inside out”?

The second poem will be a “back again” poem. For this poem, consider these questions:

- What adaptations have you made as you settle into your new home?
- What are you mourning from your old life?
- How is your identity changing?
- How are you coming “back again”?

Use the Details in the Poetry graphic organizer to help you plan and draft your poems.



Specific Factual Details Task 1

Date:

What specific factual details about Vietnam at the time the novel is set are evident in the poem?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Specific Factual Details Task 2

Date:

What specific factual details about Vietnam at the time the novel is set are evident in the poem?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



1. “Every day, nearly 5,000 children become refugees, with a vast number growing up and spending their entire lives in refugee camps” (Fantino, Colak).
2. “Since the end of World War II, Canada has resettled about 800,000 refugees from every region of the world, including Europe, Asia, Africa, the Middle East, and Central and South America” (Fantino, Colak).
3. “**1956** Uprisings in Hungary force more than 200,000 people to become refugees” (Gevert).
4. “**1978** About three million Asians escape to neighboring countries, including Thailand and Malaysia, during conflicts throughout Indochina” (Gevert).
5. “**1991** Fighting in Somalia forces about 750,000 Somalis to seek shelter in Ethiopia” (Gevert).
6. “**1999** More than one million people from Kosovo are forced to leave their homes” (Gevert).



- Remember that Chalk Talks are silent. Use your marker to have a written conversation.
- Make sure each student in your group has a chance to respond to the question.
- Ask more questions when you don't understand what another student has written or you need further clarification.



Directions:

Within your research team, you will work to find the following information from the sources provided for you.

You will then use this information as you develop your own “inside out” poem.

Strongest Evidence from Sources	Source Information Article title, author, and page #
Who is your refugee? <i>(include information about distinguishing categories; for example, race, nationality, religion, political affiliation)</i>	
Where is your refugee from? <i>Where did he or she flee to? (include information about both places and time period)</i>	
Why did your refugee flee? <i>(include information to support why people fled the country; for example, war or natural disaster, religious reasons—include specific information on a historical event)</i>	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 19

Launching Researching: Reading for Gist and Gathering Evidence Using the Research Guide



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

I can conduct short research projects to answer a question. (W.8.7)

I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)

I can express my own ideas clearly during discussions, and I can build on other's ideas during discussions. (SL.8.1)

Supporting Learning Targets

- I can find the gist of informational texts.
- I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee.

Ongoing Assessment

- Research Guide



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Targets (2 minutes) B. Introducing the Research Guide (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading All Research Texts for Gist (15 minutes) B. Rereading One Research Text to Identify “Who? Where? Why?” Details (8 minutes) C. Gathering Evidence on Research Guides (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Sharing Evidence (5 minutes) 4. Homework <ol style="list-style-type: none"> A. For the text you read with your partner, finish recording the strongest Who? Where? and Why? evidence onto your Research Guide. Read other texts if you choose. 	<ul style="list-style-type: none"> • Although this lesson is in Unit 2, the research conducted will apply toward the final performance task and assessments in Unit 3. (This sequence was done to provide you time to read and give feedback on students’ draft End of Unit 2 assessments.) Students begin working in their research teams to gather information aligned with the final performance task. The students will be using this research to write “inside out” and “back again” poems about specific refugee experiences from Bosnia, Afghanistan, or Kurdistan. The work in this lesson aligns with W.8.7 and W.8.9. • Students begin their research with their teams using Research Folders that contain a small number of previously selected research materials for each of the countries identified (see Lesson 18 supporting materials for the list of texts). • Have these folders ready in advance. Each team needs a Research Folder containing the materials relevant to the group of refugees they have chosen to research, including a glossary of words they may not be familiar with. Have enough of each text for every student in the group, so students can self-select texts. • Students read each informational text in their folder first for gist. It is important that students have a general sense of the article as a whole before they go searching for specific details. • Students then reread and use a color-coding system to underline evidence answering the “Who?” “Where?” “Why?” questions on the Research Guide. • Be sure that students are aware that in Unit 3 they will create a fictional narrator for their poems, just as Thanhha Lai did in creating Ha. They will use evidence and details from the research materials as a basis for creating this fictional character, so they need to collect as much of the strongest evidence as possible. • Help students choose text that will challenge them at the appropriate level. Students also may partner read. • In advance: Select one text from a research folder to model underlining evidence. See Work Time B for more information. • Post: Learning targets, list of research teams (from Lesson 18).



Lesson Vocabulary	Materials
gist, strongest evidence; see the glossary in each Research Folder for vocabulary for each of the informational texts	<ul style="list-style-type: none"> List of research teams (from Lesson 18) Research Guide (from Lesson 18) Articles for Research Folders (for teacher reference) Research Folders (one of each text per student on the research team; see Teaching Note above) Research Task Card (one per student) Informational text (one to display; see Work Time B for more information) Colored pencils (one red, blue and green per student) Document camera

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> Post the list of research teams (from Lesson 18). Be sure students are sitting with their teams. Focus students on the first target and invite them to Think-Pair-Share: <ul style="list-style-type: none"> * “I can find the gist of informational texts.” Students should be quite familiar with the term gist. Cold call a student to remind the class what it means. Listen for: “getting an initial sense of what a text is mostly about.” Explain to students that real researchers read a lot of text and need to be able to do a first read just to get a basic sense of the text and determine whether it is relevant to their research questions. Focus students on the second learning target and invite them to read it with you: <ul style="list-style-type: none"> * “I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee.” Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does it mean by strongest evidence?” Listen for students to explain that the strongest evidence is the best evidence: evidence that is most relevant to your particular questions or task. 	<ul style="list-style-type: none"> Learning targets are a research-based strategy that helps all students, especially challenged learners. Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Introducing the Research Guide (5 minutes)</p> <ul style="list-style-type: none">• Ask students to refer to their Research Guide, with which they familiarized themselves for homework. Invite students to read the headings of the columns on the Research Guide, and then the titles of the rows, with you. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Look at the left-hand column of the Research Guide. What do you think you are going to record in each row of this column? Why?”• Listen for students to explain that they are going to record the strongest evidence that explains who the refugee is, where the refugee fled from, where the refugee fled to, the time in history when it happened, and why the refugee fled. Students should notice that these are aspects of the universal refugee experience they learned about earlier in the unit (Lessons 4 and 5).• Highlight the words in brackets and explain that these are the specific details they will be looking for.• Focus students on the right-hand column, Source Information. Ask them to Think-Pair-Share:<ul style="list-style-type: none">* “What do you think you are going to record in the right-hand column of the Research Guide? Why?”• Listen for students to explain that they are going to cite the works they have used, as they did when writing their analysis essay.	
Work Time	Meeting Students' Needs
<p>A. Reading All Research Texts for Gist (15 minutes)</p> <ul style="list-style-type: none">• Provide the research teams with their Research Folders. Tell students that in this lesson, they get to dig into the research to find out more about a specific group of refugees. As a research team, they are going to find the gist of the materials within the Research Folders so that they can figure out what the text is mostly about before they begin looking for particular details.• Distribute Research Task Cards. Focus students on Part A: Reading for Gist.• Read the directions aloud as students read silently in their heads.• Emphasize that reading for gist is something real researchers do. Invite students to read the informational texts in their Research Folders for gist.• Circulate to assist students with reading.	<ul style="list-style-type: none">• Refer students to the glossary for each of the texts in the Research Folders to help them understand unfamiliar words.• Providing students with task cards ensures that expectations are consistently available.• Encourage students to choose a text from the Research Folder that is most appropriate for their reading level—encourage students to challenge themselves within reason.



Work Time (continued)	Meeting Students' Needs
<p>B. Reading One Research Text to Identify “Who? Where? Why?” Details (8 minutes)</p> <ul style="list-style-type: none"> Remind students of the “Who?” “Where?” “Why?” questions on the Research Guide. Tell students that now that they have gotten a sense of the gist of the various texts in their folders, they will work in pairs to read just one text in more detail. Focus students on Part B of the task card: Rereading for Who? Where? Why? Answer clarifying questions as needed. Display one of the informational texts. Follow the directions on the task card to model for students how to underline the text as the task card directs. Distribute colored pencils and ask students to follow the Part B directions to identify and underline in colored pencils the specific information to answer the Who? Where? Why? questions. Circulate to assist students with reading to identify the details. Remind students of the guiding words in brackets on the Research Guide. 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.
<p>C. Gathering Evidence on Research Guides (10 minutes)</p> <ul style="list-style-type: none"> Remind students that in Unit 3, they are going to use the answers from their Research Guide to be creative and write “inside out” and “back again” poems. Model how to fill out the first row of the Research Guide using the information from the text you underlined as a model in Part B of Work Time. Focus first on the Who? information underlined in red. Transfer the information underlined in red onto the first row of the Research Guide. Show students how underlining in different colors should make scanning the text for this evidence easier. Record the details of the text in the second column and explain that next you would move on to the Where? evidence underlined in this same text and that you would finish working with one text before moving on to another. Invite students to follow along silently in their heads as you read Part C: Gathering Evidence on Research Guides. Invite groups to follow the directions to record evidence in each of the sections of the Research Guide. Tell students that they will finish collecting this evidence to answer the Who? Where? Why? questions for homework. 	<ul style="list-style-type: none"> When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.

Closing and Assessment	Meeting Students' Needs
<p>A. Sharing Evidence (5 minutes)</p> <ul style="list-style-type: none"> Ask students to bring their texts and Research Guides and get into their original Numbered Heads groups (so students who are 	



<p>studying different refugee contexts get to share with one another). Ask students to pair Numbered Heads 1 with 2 and 3 with 4. Invite students to share their answer to the following question, based on the evidence they have collected so far on their Research Guides:</p> <ul style="list-style-type: none">* “Now that you have looked through the stories of refugees, who are the refugees from this specific time and place in history? What do you know about them?”• As time permits, invite a few students to share out whole group. Push students to keep thinking about the strongest evidence they collected as they researched today:<ul style="list-style-type: none">* “Which details seem most relevant given the poems you are preparing to write? Why?”	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• For the text you read with your partner, finish recording the strongest Who? Where? Why? evidence onto your Research Guide. Read other texts if you choose.	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 2: Lesson 19

Supporting Materials



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Articles for Research Folders
(for Teacher Reference)

Directions:

Before Lesson 19, prepare folders for each research team with enough of each text and the glossary for one per team member.

Kurdish Refugees Research Folder:

1. Faiad, Andrea. “A Place of Her Own.” *Current Health* Feb. 2007: 26–28. Print. (Includes vocabulary).
2. “People without a Land.” *Scholastic Update* 15 Nov. 1996: 16–17. Print.
3. Saeedpour, Vera. “Meet the Kurds.” *Faces* Mar. 1999: 8. Print.

Glossary for Kurdish Refugees Research Folder

Article: “People without a Land”	
solemnly	with seriousness
allies	countries that work together/are friendly
treaty	formal agreement between two or more states or countries
agitated	to cause to move with violence or sudden force
genocide	the widespread extermination of a religious or ethnic group
covert	secret



Articles for Research Folders
(for Teacher Reference)

Article: “Meet the Kurds”	
dynasty	a series of rulers from the same family
flourish	to do well; prosper
precipitation	moisture, rainfall



Articles for Research Folders
(for Teacher Reference)

Bosnian Refugees Research Folder:

1. “Welcome to Sarajevo.” *Skipping Stones* Jan. 2003: 25–26. Print.
2. Woodard, Colin. “Bosnia: The Children of War.” *Junior Scholastic* 12 May 2008: 12–14. Print.
3. “Hard Times in Sarajevo: Cold Weather Comes Early to Bosnia’s War-Torn Capital, Bringing More Hardship, Death.” *Current Events* 24 Oct. 1994: 1+. Academic OneFile. Web. 4 Feb. 2013.
4. “Peace Patrol: U.S. Troops Will Stay at Least Another Year in Tense Bosnia.” *Current Events* 9 Dec. 1996: 3. Print.

Glossary for Bosnian Refugees Research Folder

Article: “People without a Land”	
siege	a military blockade of a city
atrocities	extremely wicked or cruel acts
allied	countries that work together
per capita GDP	how much money the country makes divided by the population
Article: “Welcome to Sarajevo”	
uninhabitable	not capable of living in
desolation	a state of complete emptiness or destruction
Article: “Peace Patrol: U.S. Troops Will Stay at Least Another Year in Tense Bosnia”	
treaty	formal agreement between two or more states or countries



Articles for Research Folders
(for Teacher Reference)

Article: “Hard Times in Sarajevo: Cold Weather Comes Early to Bosnia’s War-Torn Capital, Bringing More Hardship, Death”	
persecute	harass or annoy based on someone’s race or religious beliefs
alliance	friendship between two or more parties
dictatorship	government ruled by one leader



Articles for Research Folders
(for Teacher Reference)

Afghani Refugees Research Folder:

1. Haidari, Karim. "Refugee Writing on the Journey." *New Internationalist* 350 Oct. 2002: 20–21. Print.
2. Baird, Kristin. "I Escaped the Taliban." *National Geographic Kids* July 2005: 1. Print.
3. Lehr, Rachel. "Town Mouse and Country Mouse." *Faces* Mar. 2006: unknown. Print.

Glossary for Afghani Refugees Research Folder

Article: "Town Mouse and Country Mouse"	
Vocabulary definitions included in text	
Article: "I Escaped the Taliban"	
Taliban	a fundamentalist Muslim group that controlled much of Afghanistan from 1995 until U.S. intervention in 2001



Research Team Task Card

A. Reading for Gist

1. Browse all of the texts in your folder; skim the titles and get an initial sense of what each text is mostly about.
2. Within your team, form pairs. (If there is an odd number of people in your team, you can either work in threes or someone can work on his or her own.)
3. Each pair choose one text to read more thoroughly. (Be sure each pair in your research team chooses a different text.)
4. On your own, read the text you and your partner chose.
5. With your partner, annotate the text for the gist one paragraph at a time.
6. As a research team, tell each other the gist of the texts each pair read.

B. Rereading for Who? Where? Why?

1. Keep working with the same partner and the same text you read in Part A.
2. For this step, don't fill out the Research Guide yet. Instead, just underline key details on the actual text.
3. Be sure you have colored pencils: red, green, and blue (or highlighters).
4. With your partner, focus on the Who? With your red pencil, underline information that tells you who the refugee(s) is/are. (Look at the Who row of the Research Guide, specifically the questions in parentheses, to help you know what details to look for.)
5. Still with your partner, focus on the Where? With your green pencil, underline information that tells you where the refugees had to flee from and where they fled to. (Look at the Where? row of the Research Guide, specifically the questions in parentheses, to help you know what details to look for.)
6. Still with your partner, focus on the Why? With your blue pencil, underline information that tells you why the refugees had to flee. (Look at the Why? row of the Research Guide, specifically the questions in parentheses, to help you know what details to look for.)
7. Share the evidence you have underlined on your text with the rest of your team.



Research Team Task Card

C. Gathering Evidence on Research Guides

1. Trade texts with the other pair in your research team.
2. For the text the OTHER pair underlined, record key evidence.
3. Focus on the evidence underlined in red. On the Who? row of your Research Guide, record the strongest evidence (left-hand column) and the source (right-hand column).
4. Focus on the evidence underlined in green. On the Where? row of your Research Guide, record the strongest evidence (left-hand column) and the source (right-hand column).
5. Focus on the evidence underlined in blue. On the Why? row of your Research Guide, record the strongest evidence (left-hand column) and the source (right-hand column).
6. Trade texts back, so you have the text you and your partner read. For homework, you will take this text home with you to finish gathering evidence on the Research Guide.



A Place of Her Own

By Andrea Faiad

Jihan Abdulla is happy to finally feel at home

Ever felt as if you didn't belong? Imagine your life was in danger because you were different from people around you. Millions of people around the world have faced this situation. And in their search for the safety to be who they are, many have become *refugees*.

A *refugee* is someone who has been forced to leave his or her own country out of fear of being out under enemy control or killed. Refugees' only crime is their race, religion, nationality, or political opinion.

One Refugee's Story

Jihan Abdulla wasn't yet born when her family fled their home in Iraq in 1988. The Abdullas were in danger because of their nationality. They are from Kurdistan.

Kurdistan is an area in the Middle East that includes part of the countries of Iraq, Turkey, and Iran. Kurds, as people from Kurdistan are called, are the largest ethnic group (about 25 million people) in the world today that does not have its own country. As neighboring countries continue to fight to make Kurdish land part of their own country, many Kurds continue to be harassed.

Now a high school student in Nashville, Tenn., Jihan told *Current Health* about her experience as a refugee.

Fearing for Their Lives

"I was born in a refugee camp in Turkey. My family lived in the camp for four years. I was too young at the time to now remember much about our lives there. But my family remembers.



A Place of Her Own

“When my family got to Turkey, the whole family—nine of us—lived and slept in a tent together. We struggled to find food and to stay safe. Sometimes we’d go for one or two days without eating. My parents were afraid we children would die. They worried about our relative still in northern Iraq. And they worried about what the Turkish soldiers protecting the refugee camp might do.

“We were fortunate when missionaries (people who are sent to help another group of people) sponsored us to come to America. We arrived in 1992.”

Life in America

“We didn’t know anybody or speak English. But the missionaries met us at the airport and helped us settle. They helped us find a home. They and other American friends we made also helped us learn about life in America. When you’re new to a country, language, and culture, it’s difficult to know what to do or how to do it—even things that seem simple, like buying groceries, enrolling in school, or filling out a job application, were new to us.

“We like our life in Nashville (about 8,000 Kurds live in the city) and America as a whole. But many cultural differences exist—from the food we eat to our faith to our general way of life. Because I grew up here from a young age, I understand both cultures, but sometimes it’s difficult for my parents and older relative to fathom how Americans can be so [likely to think for themselves]. In Kurdish culture, family is most important and comes first, and that sometimes means making sacrifices for the benefit of the whole family.

“I became a U.S. citizen when I was in middle school. In addition to the legal rights, like being able to vote, you are more respected in everyday life. It feels good. Not that I’m ashamed of where I came from or being a refugee—not at all. That’s who I am. [But] I am glad to be here, where I have many opportunities.

“For example, my mom never got to go to school, and my father only went through fourth grade. If I do well in school and work hard, I can become whatever I want to become. I want to be a fashion designer someday.”



A Place of Her Own

Facing Challenges After 9/11

“Of course, we face challenges here too, especially after the Sept. 11, 2001, terrorist attacks. I am Muslim. After the attacks, some Americans began to think that all Muslims are terrorists. I wish my classmates and others would ask me questions about my culture and religion, instead of making these hurtful and harmful assumptions. If they did, I would tell them the truth. The vast majority of Muslims, like me, are as kind, loving, and peaceful as people of other faiths.

“Fortunately, only a small group was racist against me and other people of Middle Eastern heritage in my community. In fact, many of my teachers and classmates were supportive and offered to help me if anyone were to harass me. I feel safe in Nashville. And, mostly, I lead a normal life, like other teenagers. I go to school, hang out with my friends, and spend a lot of time with my family and work part-time.

“It makes me sad to know there are refugees all over the world who hope to live in a safe place full of opportunities like I do. I hope they get the help they need, like I did—I am grateful for my life. And I am proud to be a Muslim, a Kurd, and an American.”



People Without A Land

Attacked by enemies and betrayed by friends, the Kurdish people fight for survival

In the early morning hours of September 3, sailors aboard the U.S.S. *Shiloh* watched solemnly as tomahawk missiles sliced their way through the sky on their way to Iraq. The missiles slammed into air-defense sites in Southern Iraq. President Bill Clinton has ordered the missile strike as a warning to Iraq's dictator, Saddam Hussein.

What provoked the U.S. attack? On August 31, Hussein has sent 40,000 Iraqi troops to invade Kurdistan, an area in northern Iraq. That area—and the Kurds who live there—have been under the protection of the U.S. and its allies since the Persian Gulf war ended in 1991.

The U.S. had warned Iraq against such an invasion. But Hussein sent his troops in anyway, saying that he had been invited by the leader of the Kurdistan Democratic Party (KDP), one of two warring groups of Kurds.

The U.S. attaché focused world attention on the plight of the Kurds, one of the world's largest ethnic minorities without a country of its own. More than 20 million Kurds live in the mountains of Iraq, Turkey, Syria, Iran, Azerbaijan, and Armenia.

Unique Culture

The Kurds, who are Muslims, have their own language and culture. In 1920, after World War I, an international treaty called for the creation of an independent Kurdish state. Though the Kurds have agitated for the creation of such a state ever since, they remain under foreign rule. In all countries where they live, the Kurds have faced problems ranging from discrimination to attempted genocide. The Kurds have often played the role of political pawns in the violent chess games of their host nations, which has reinforced an old Kurdish saying: "Except for mountains, the Kurds have no friends."

Even the U.S., despite the September missile attack, has been an unreliable friend. In the early 1970s, for example, the U.S. enlisted the Kurds in a covert scheme to help overthrow Saddam Hussein, with the help of neighboring Iran. In exchange, the U.S. promised the Kurds independence. But when Iraq and Iran later signed a peace agreement, Iraq then crushed the Kurds, and the U.S. looked the other way.



People Without A Land

Help Promised

After Iraq's defeat in the 1991 Gulf War by the U.S. and its allies, President George Bush promised U.S. help if the Kurds in the north of Iraq would rise up in revolt. When they did, Hussein fought back—and the U.S. did not intervene. More than 1.5 million Kurds fled to Turkey and Iran, again feeling betrayed. In the midst of this crisis, the U.S. declared that those Kurds who remained in the northern Iraq would be protected by the U.S. and warned Hussein to stay out of the north.

But with Kurdish dreams of independence crushed, once-unified Kurdish political groups began fighting each other, until the U.S. brokered a cease fire in 1994. The division caused the rival groups to seek outside aid. One group—the Patriotic Union of Kurdistan (PUK)—turned to neighboring Iran. In response, the other group, KDP, asked its former arch enemy, Iraq, to join forces to oust its Kurdish rivals from northern Iraq.

Although U.S. missile attacks prompted Saddam Hussein to remove his troops from northern Kurdistan, the pro-Iraqi KDP remains firmly in control. And the U.S. has made it clear that it will not fight a war to save the Kurds. As one anti-Iraqi Kurdish political official recently told a U.S. reporter: “The Americans are just interested in there being no fighting. They want ‘no war, no peace’—they want us to hang in limbo, as we always have.” —Steven Manning

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Meet the Kurds

When you think of the Middle East, you might imagine palm trees, camels, and deserts. This is not the Middle East of the **Kurds**. Kurdish country is a land of high mountains and great rivers.

The Kurds live in a region called Kurdistan, which appeared on maps prior to World War I. Much of the region consists of areas in the central and northern Zagros Mountains, the eastern two-thirds of the Taurus and Pontus Mountains, and the northern half of the Amanus Mountains. The 230,000 square miles that make up Kurdistan are stretched across the countries of Turkey, Syria, Iraq, and Iran.

Kurds are the fourth largest ethnic group in the Middle East, but they have no modern nation of their own. Throughout this century and earlier, Kurds have fought to regain control over their ancestral territories. They want to be a respected nation among nations. The Kurdish independence fighters are called peshmerga (those who face death). As in every conflict the world over, the Kurdish civilians suffer most from the Kurdish struggle for self-determination. Until recently, Kurds in Turkey were not allowed to speak their own language in public or practice their customs.

About half of the world's 25 million to 30 million Kurds live in Turkey. Six million to 7 million live in Iran, 3.5 million to 4 million live in Iraq, and 1.5 million live in Syria. Others are distributed in such countries as Armenia, Germany, Sweden, France, and the United States. Kurdish communities also exist in countries of the former Soviet Union.

The Kurds are an ancient people who trace their history back several thousand years. Like the Highland Scots, who have a clan history, Kurds have a tribal history. Kurds, like Scots, are often fiercely loyal to other members of their tribe. There are almost 800 separate tribes in Kurdistan. One can often identify the tribe from which a Kurd comes by his or her last name.

Even today, the isolation of the mountains has enabled local dynasties and tribes to flourish. In the absence of a central government, many Kurds consider their clan leaders to be their highest source of authority. At times, this has been an obstacle to Kurdish independence, as Kurds have been loyal to local leaders rather than to a Kurdish nation.

The Kurds are an Indo-European people with their own history, language, and culture. They are lovers of music, poetry, and dance. Most Kurdish villages and regions have their own dances. Men and women often dance together. Kurdish musicians play a type of flute (zornah] and drum (dohol]. Kurds are fond of folk legends that tell of heroism, romance, and the love of country.



Meet the Kurds

A love of flowers is reflected in the Kurdish native garb, which is as colorful as their mountain flowers in spring. Men wear fringed turbans, baggy pants, matching jackets, and cummerbunds tied around their waists, most in earth tones. Women wear long dresses of brightly colored fabric and coats often of brocade shot with silver or gold threads, baggy trousers, fancy vests, and headscarfs. To see a Kurdish woman in her home setting is to see a riot of colors.

The mountains have shaped Kurdish history and culture. Kurds are great walkers and mountain climbers. They have learned to survive in the often-harsh conditions of the region. The winters are cold (with heavy snows for up to six months of the year), and earthquakes are not uncommon. Compared with most areas in the Middle East, which are dry, Kurdistan receives a considerable amount of precipitation.

The rain and snow run down the rugged mountainsides spilling onto the lowlands, filling the great Tigris and Euphrates rivers. Some of the grandest gorges in the world are in Kurdish country. Many people think that Gall Ali Beg in central Kurdistan is the grandest of them all.

Most of the major rivers of the Middle East run entirely or nearly entirely in Kurdistan. However, non-Kurds control the flow of most of these rivers. They regulate the waters for agricultural and industrial use and to generate electricity. The area is also known for its natural lakes and exceptionally powerful springs.

Because of the amount of rainfall, the soil of Kurdistan is rich. The mountainsides are covered with blankets of flowers. The flowers make a delicious meal for grazing sheep. In ancient times, Vikings traveled to Kurdistan to buy Kurdish butter because Kurdish sheep ate flowers as they foraged, and the butter had a delightful scent.

Kurds have long used the land for agricultural purposes, and some scholars believe Kurds invented farming. About 28 percent of the region is arable (suitable for farming), and many Kurds use the land to grow wheat and other cereals.

Higher in the mountains, the land is unfit for farming. Here herders pasture their sheep. Some lands, especially those on steep slopes and hard-to-reach plateaus, would not be used if not for these herders. Kurds use sheep and goats for their meat and their wool.



Meet the Kurds

Water and fertile soil are not the only natural resources in Kurdistan. The region has some of the largest oil reserves in the Middle East and in the world. In ancient times, the Zagros and Taurus mountains were known as a great source for many metal ores, including copper, chromium, and iron. Though they are no longer considered a plentiful source of such minerals, the mountains are still mined.

Though today Kurdistan may seem isolated from the rest of the Middle East, at one time it was a center of civilization. It was located along the Silk Road -- the trade route that linked Asia and Europe. Traders passing through would buy beautiful Kurdish rugs and other handicrafts. After the 1500s, however, traders began using sea routes and Kurdistan fell into a long period of decline. In this decade, Kurds are making themselves known once more.

Gorges (GORJ-es) are deep, narrow passages between hills and mountains.

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By Vera Saeedpour

Dr. Vera Saeedpour is the director and founder of the Kurdish Library and Museum and is the consulting editor for this issue.



## Welcome to Sarajevo

As the bus entered the suburbs of Sarajevo, I felt my stomach flip-flop. It was getting dark, and the sky was filled with clouds. It was sprinkling a bit, and I could feel the cold through the thin glass windows of the bus. As far as the eye could see, on both sides of the road, were massive, uninspired cement apartment buildings. Many looked at least 30 or 40 stories high. Some buildings had huge chunks taken out of their sides or entire floors that looked burnt out and uninhabitable. Still, residents occupied the areas below, on top of, and to the sides of these destroyed areas. These crumbling gray buildings against the darkening sky looked anything but inviting. As if in support of this desolation, thick black wires cut through the blocks of apartments, guiding battered metal cable cars. Destruction, desolation and cold—as I looked out the window, these were the only three words the gloomy landscape inspired. My first thought was that I wanted leave this uninviting place.

A few minutes later, the bus pulled into equally gloomy, large cement bus station with about 20 cabs out front and a large group of cab drivers standing around waiting. My friend and I hopped off the buss into the cold. We had arranged to stay in the home of a former university professor. We were supposed to call her from the bus station when we arrived. However, our Bosnian phone card didn't work in Sarajevo. Fortunately we had her address. Since we had no idea where we were or how far away she lived, and we'd didn't speak Bosnian, we realized our only option was to take a taxi. I told my friend, "You have to speak to the drivers since at least you know about 10 words of Bosnian compared to my zero."

She groaned and said, "Okay." We approached them and after a few minutes of arguing among themselves about where the address was, we climbed into one of the cabs. By this time, it was almost pitch black outside.

The driver took us up a steep hill and stopped in front of a house set back from the street. We paid the driver and got out. We were incredibly nervous. We didn't know if we were still welcome, since it was late, or if this was even the right house. When we reached the glass front door, my friend said, "You have to knock, since I talked to the cab driver."

Lacking a good counter-argument, I smiled weakly and said, "Okay."



## Welcome to Sarajevo

I knocked, but nobody came. I swallowed and knocked again—still nobody. Looking through the glass I could see that the TV was on, so surely someone must be home. Maybe they just didn't hear. I knocked again, and we waited... Suddenly, running full-force, toward the door, in flowing purple robes, was a large woman, close to six feet tall, with curly, dark hair going in every direction. She was smiling and shouting gleefully and waving her arms like crazy. "I guess we're welcome!" I said as I eyed the most expressive person I'd ever seen.

She opened the door, pulled us into the entry room and hugged us vigorously, talking enthusiastically all the while in Bosnian. She pointed for us to take off our shoes, as this was a Muslim household, and led us into her living room.

Every inch of the place was covered with carpets. Carpets hung on each wall, and several layers of carpets covered the floors, including a small, bright pink rabbit pelt that had been spread decorously across the single stair that divided the dining and living areas. As she motioned for us to sit down on the couch, I noted that even the couch was covered in a carpet. "*Kava?!'*" (coffee) she shouted forcefully.

Not about to refuse this woman anything, we immediately nodded yes. She flew into the kitchen and rattled pots and pans. Then she returned bearing a pair of slippers for each of us to wear. Amazingly, we all happened to wear the same she size. We slid into these wedge-heeled plastic shoes and admired the gold and sparkly straps that crossed the tops of our feet, feelings almost like royalty. The second time she came back from the kitchen, she carried a tray with Turkish-style coffee (much thicker than American coffee), milk, sugar cubes, and an unopened pack of cigarettes.

My friend and I served ourselves sugar cubes using the tiny spoon inside the dish. But, when we handed it to her, she just reached in and grabbed the cube. She dipped the cube into the coffee, removed it and then sucked the coffee out before stirring the cube into her coffee. I was completely stunned, as was my friend. For the past few months, I had been performing this very same ritual each time I was served coffee. And each time, my friend has been making fun of me. What's more is that I'd never seen anyone else do it. But there we were in this lady's house in Sarajevo, and she practiced the very same habit! I wished desperately that we could tell her about it, but I knew gestures and expressions were insufficient for explaining this coincidence.



## Welcome to Sarajevo

Nevertheless, we talked with her for quite a while, her is Bosnian, us in English and French with lots of miming. She told us her son and husband had been killed in the war. The TV had been on since our arrival, so we even talked a bit about current events. Finally we had to go out to find some dinner. To show us where to go, she drew a map, complete with stick figures, one with wavy hair (me), one with straight hair (my friend).

We were very sorry when our last hours in Sarajevo came. The lady we stayed with seemed sad to see us go as well. She hugged us again and even began to cry as we went out the door. We kept turning back and waving to her again and again until she was out of sight.

As the bus pulled out of the city, I realized how quickly a single person could change my view of an entire place. When I arrived. All I could think about was leaving this dark, gloomy city, but in leaving, all I could do was wish that I were staying in this warm, welcoming place a little longer.

—*Nicole Degli Espositi, Eugene, Oregon.*

### On My Way to Nowhere

I come up a riverbed  
dried by the summer's heat.  
Rocks jutting from the ground  
make me a path to nowhere.

And I follow eagerly  
only to find my rocks, not rocks at all,  
rather toads; heads dug into the mud  
bathing their sultry skin in the heat.

And I walk nonetheless,  
feet bare and mind intent.  
The feel of their skin  
echoes in my mind.

They turn their heads  
to gaze at me.  
Pulled in, farther and farther  
into the deepness of those dark spheres.



## Welcome to Sarajevo

I see a girl, cradled by the moonlight  
sleeping on a star.  
Slipping through translucent bonds  
I enter her dream world.

She watches from a tree  
a man in a riverbed  
dancing on the backs of toads  
lost in a trance, leading him everywhere  
and yet nowhere.

—*Gabe Roth, 15,*  
*Fayetteville, NY.*

### The Moon

It's all knowing, all commanding.  
Some worship it; some fear it.

It holds the power to turn water into glass,  
Black castle walls into silver knights.

It is as mysterious as an owl, one of its followers,  
Yet still as revealing as its brother, the sun.

Be careful, for it may cast its binding spell,  
And pull you into an eternal trance.

It can transform and affect you,  
For it is the moon.

—*Elizabeth Kapp, 12, Gibsonia, Penn.*

"Welcome to Sarajevo" by Nicole Degli Esposti from *Skipping Stones*, Vol. 15, no. 1





## Bosnia The Children of War

How has a war affected a generation to young to remember it?

By Colin Woodard in Sarajevo

Before Reading

About Bosnia and Herzegovina

**Q.** What and where is it?

**A.** Bosnia and Herzegovina (*HURT-suh-GOH-vee-nuh*) is an independent nation in an Eastern European region known as the Balkans. It is called Bosnia for short.

Bosnia was one part of the country Yugoslavia. From 1945, a Communist government under Josip Broz Tito held Yugoslavia together. After Tito died in 1984, conflicts arose among Yugoslavia's six republics. During the 1990s, they began to split off into separate countries. Bosnia and Herzegovina declared independence in March 1992.

**Q.** What are Bosnia's ethnic groups?

**A.** There are three main ethnicities: Bosniaks, Serbs, and Croats. The chief distinctions among them are religious: Bosniaks are typically Muslim, Serbs are mostly Orthodox Christian, and Croats are usually Catholic.

**Q.** What was Bosnia's war about?

**A.** In 1992, a majority of Bosniaks and Croatians voted to create an independent Bosnia and Herzegovina. That angered Yugoslavia's President, Slobodan Milosevic, a Serb. He wanted to keep Bosnia and Serbia together as Yugoslavia. Bosnian Serbs took up arms against their fellow Bosnians. Bosnian Serbs, and later Croats, tried to create ethnically pure mini-states by killing or expelling other ethnicities.

About 100,000 of Bosnia's people were killed during the war. Another 1.8 million were driven from their homes. In December 1995, a U.S.-brokered peace treaty was signed in Dayton, Ohio, ending the war.



## Bosnia The Children of War

Damir Medunjanin (*MAD-oon-YAHN-in*) 12, lives with his mother and sister in Sarajevo (*SAH-rah-YAY-voh*), Bosnia and Herzegovina's capital. His life doesn't seem much different from that of kids in any European or American city.

An aspiring writer, Damir is plugged into the modern world. His friends all have cell phones and Internet access. A steady diet of foreign movies and cable-TV programs has helped make him fluent in both English and German.

Yet Damir lives in a country still recovering from a bitter war. Little more than a decade ago, people risked their lives simply by going outside. Today, kids like Damir can walk to school and play in the streets and parks of their neighborhoods. "I don't have any impression that there was a war," Damir tells *JS*.

### The City's Scars

Sarajevo sits in a valley surrounded by some of the world's most beautiful mountains. From April 1992 to February 1996, it was ripped apart by war. (See "*Before Reading*," at left) Bosnian Serb forces surrounded the city and bombarded it with artillery and mortar rounds. The bloody siege—the longest in modern history—killed more than 10,000 people. About 1,800 of those killed were children.

The most notorious atrocities in Sarajevo occurred in the city's Markale (*mar-KAH-lay*) market. On two occasions, mortar shells landed in the crowded square. The blasts killed more than 100 people and wounded hundreds of others.

News of the shelling horrified the world. The United States and allied nations sent their military to bomb Bosnian Serb positions. Eventually, Serbian leaders agreed to participate in peace talks.

By the time the war ended, Sarajevo was in ruins. Its office towers and high-rise apartment buildings had been reduced to burnt-out husks. Many centuries-old buildings were scarred by shells and bullet holes. Minefields in the outskirts of Sarajevo still pose a danger.

Yet, for the most part, the city has made a remarkable comeback. Most buildings have been repaired or replaced. New skyscrapers are under construction. Once again, the Markale market is bustling, with not traces of the war's carnage.



## Bosnia The Children of War

### “Our Generation”

To many young Sarajevans, the recent war is ancient history. Haris Begic (*hah-REESE BEG-itch*) 12, is one of them. Haris was born in the Netherlands, where his parents had fled to escape the siege. His younger brother and most of his classmates also were born abroad. The families returned to Bosnia after the war, when the children were still small.

Haris is glad that his family came back. The Netherlands is a very flat country—not a great place for his passion, downhill skiing. Sarajevo has three world-class ski resorts. They are a legacy of the 1984 Winter Olympics, which were hosted by Sarajevo. A decade ago, the mountain where Haris practices was covered with land mines. After the mines were removed, the ski areas were repaired. Once again, they attract skiers from all over the world.

Most days, Haris heads to the slopes or to physical training after school. His ski team has traveled to Austria and Spain for training and competitions. Of the hundreds of Bosnian skiers competing in his age group, Haris is ranked No. 5. His ultimate ambition: to win an Olympic gold medal—preferably with Sarajevo again hosting the Games.

“Right now, the Austrian, Swiss, Germans, and Italian dominate the skiing world,” Haris tells *JS*. “But soon, Bosnia is going to catch up. It’s our generation that’s going to make Bosnia and Herzegovina one of the top nations in skiing and soccer.”

*Inset: Teen Diary: A Report From Sarajevo*

*“Everyone is Outside”*

*A relatively carefree life in Bosnia’s capital*

*Our school—which was built in the 1930s—is very good, but there are too many students. We attend in separate shifts, by grade—either from 8 a.m. to 1 p.m., or from 2 p.m. to 7 p.m. We change shifts every week. The teachers lecture in front of the blackboard, but when students make presentations, we usually use a laptop and an LCD projector.*

*We also have cell phones. We have the Internet at home—kids here can’t live without it! But during summer break everyone is outside.*

*We usually play hide-and-seek, cops-and-robbers, or soccer in our neighborhood [an urban residential area of apartment buildings]. It’s safe during the day. Sometimes in the evening drunkards and drug users gather behind some of the buildings. But they’re harmless, and we know all of them, so we play outside in the evenings as well. Here in Sarajevo, kids can breathe. —Hana Sulejmanpasic, 13*



## Bosnia The Children of War

### Popular Culture

Mahir Powlakic (*MAH-heer POHV-lah-KITCH*) might add basketball to the list of future Bosnian strengths. The 12-year-old is a forward on his school's team.

"Basketball is very popular here," he says. "We watch the NBA. I like the Los Angeles Lakers because Kobe Bryant plays for them. I follow all the playoffs."

Yugoslavia was a basketball powerhouse that challenged or defeated the U.S. in international competition. The countries resulting from its breakup still produce top talent. More than a dozen current NBA stars are from the former Yugoslavia.

Cable TV brings weekly NBA games into Sarajevan homes. It also keeps teens up on popular music, as does the Internet.

"Hip-hop and rock are popular here, especially 50 Cent," says Mahir, "but I like Linkin Park."

### Internal Strife

Mahir, Haris, and Damir are typical middle-class Sarajevans. But they live in the relatively prosperous capital city. Not all Bosnian kids are as fortunate.

With a per capita GDP of only \$6,600, Bosnia is one of the poorest countries in Europe. (By contrast, the U.S. per capita GDP is \$46,000.) Full-time workers in Bosnia make only about \$500 a month, and the unemployment rate is 45 percent.

The war isn't the only reasons for Bosnia's poor economy. New borders drawn in the breakup of Yugoslavia cut off many old factories and businesses from their customers.

The people of Bosnia face internal divisions as well. The peace accord signed in 1995 divided the country into two regions—one for Bosnian Serbs, the other for Croats and Bosniaks.

A rotating trio of Presidents, one from each ethnic group, heads the federal government. This arrangement doesn't work very well because the groups tend to mistrust one another.

That's why the 1995 agreement established a supreme authority: a High Representative appointed by the international community. European Union (EU) peacekeepers support that authority.



## Bosnia The Children of War

### **Bridging the Divide**

Before the war, people of all ethnic groups lived peacefully side-by-side. They often intermarried and attended social events together. Now, in some parts of Bosnia, kids of different ethnicities are taught in separate classrooms.

But in Sarajevo, where schools have never been segregated, few teens are bound by the ethnic mistrust of their elders.

When Damir is asked if he knows the ethnicities of his classmates, the concept is alien to him. “Well, yes,” he says. “This year we had a girl from Algeria. We could tell she wasn’t from Bosnia right away.”



## Hard Time in Sarajevo: Cold Weather Comes Early to Bosnia's War Torn Capital, Bringing More Hardship, Death

**SARAJEVO, Bosnia** - This month snow fell in the cold mountains surrounding Sarajevo (sara-AY-voh). And so did hopes for peace.

Bosnian Serb soldiers, who have surrounded Sarajevo for more than two years, succeeded last month in cutting off running water, gas, and electricity to the city's suffering people. In order to survive, people now line up with large plastic jugs to get water, then return to their dark, often cold homes. With food running short, and with no heat or electricity, the city's 380,000 people, who have already suffered enough for several lifetimes, face especially hard times.

### Country at War

Sarajevo is the capital of Bosnia and Herzegovina, a country that has been torn apart by the bloodiest fighting in Europe since World War II (1939-45). The war in Bosnia began in 1992, when the country of Yugoslavia, which had been a Communist dictatorship since 1945, broke apart. In March 1992, soon after Bosnia, which had been part of Yugoslavia, declared its independence. Bosnia's three main ethnic groups then took up arms against one another.

Bosnia's main ethnic groups are Muslims, who make up 40 percent of the population; Serbs, who make up 31.4 percent; and Croats (KROH-ats), who make up 17 percent. Each of those groups has its own religion, culture, and way of life - plus a long history of hating the other groups.

The Serbs and Croats began the war because they feared that Bosnia's Muslim-controlled government would persecute them. The Serbs in Bosnia were helped and aided by fellow Serbs in neighboring Serbia. Similarly, the Croats received aid from supporters in Croatia, which borders Bosnia to the north.

### People Against People

Most of the fighting has been between Muslims and Serbs. It is a war of people against people, not just army against army. To many Bosnian Serbs, all Muslims are the enemy, including women and children. Many Muslims view the Serbs in much the same way.

"Ethnic cleansing," the process of driving all people of one ethnic group away from conquered territory, has become a feature of this ethnic war. The world has been shocked to see pictures of children being shot, old people abandoned to die, and people being chased from their homes - all because they belonged to the wrong ethnic group.



## Hard Time in Sarajevo: Cold Weather Comes Early to Bosnia's War Torn Capital, Bringing More Hardship, Death

Since the Bosnian civil war began, more than 200,000 Bosnians - men, women, and children - have been killed on all sides. Hundreds of thousands more have been wounded, blinded, or crippled. And more than 2 million people, out of a total population of only 4.4 million, have been chased from their homes.

The Bosnian Serbs have achieved the most success. They now control more than 70 percent of Bosnia's territory. Their army now surrounds Sarajevo and other major cities.

### Peace Plans

But the Muslim government, centered in Sarajevo, has not given up. It has been able to gain international support for peace settlements that would keep Muslims in power. A number of peace plans have been proposed by the United States and other countries to end the war in Bosnia. But so far, none has been accepted by all three ethnic groups. The latest peace plan, which would have given the Serbs 49 percent of Bosnia, was rejected by the Serbs in September. The previous peace plan was rejected by the Muslims.

Still, there have been some small gains for peace. No longer do large Serb guns rain down shells on Sarajevo from the surrounding hills. Earlier this year, under the threat of NATO (North Atlantic Treaty Organization) air strikes, the Serbs agreed to withdraw their big guns. NATO is a military alliance that includes major European nations and the United States.

The big guns may be gone. But Serb snipers, who still remain in the hills and look for any moving target in the city below, make walking Sarajevo's streets a life-threatening experience.

### U.N. Role

The United Nations also is trying to reduce the bloodshed in Bosnia's civil war. More than 9,000 U.N. troops are now in Bosnia to try to keep food, water, and medicine supplied to people suffering from the fighting.

But dealing with the Bosnian Serbs has been tough for U.N. soldiers - especially around Sarajevo. Many times in the past, the Serbs have agreed to let U.N. relief convoys enter Sarajevo, only to back off from such agreements at the last moment.



## Hard Time in Sarajevo: Cold Weather Comes Early to Bosnia's War Torn Capital, Bringing More Hardship, Death

In September, the Serbs agreed once again to open the roads around Sarajevo to U.N. trucks carrying medicine and food. On October 1, however, they stopped 29 of 34 truck convoys going into Sarajevo, reportedly in response to a NATO air strike on September 23.

Earlier this month the Serbs also agreed not to try to shoot down U.N. relief planes landing at Sarajevo's airport. So far, this agreement has held.

On October 5, the U.N. issued a warning that vital food supplies were dwindling in Bosnia, especially in Sarajevo, and called upon all nations to help. Powdered milk is expected to run out in Sarajevo by November and sugar and salt by December.

Many nations, including the United States, are responding. But everything depends on the Serb army. Will it keep its agreements to allow emergency food and medicine to enter Sarajevo and other cities?

U.S. Secretary of Defense William Perry, who visited Bosnia on October 1, has called for NATO to threaten massive air strikes against the Bosnian Serbs if they block relief shipments to Sarajevo.

In war-torn Bosnia, the threats go on - and so does the suffering.

### BACKGROUND

The tragedy in Bosnia has its roots in the birth - and death - of Yugoslavia. Modern Yugoslavia dates from the end of World War I, in 1918, when a new state rose from the ruins of the Austro-Hungarian empire and its bordering states.

In World War II, Yugoslavia was taken over by the Nazis and occupied by German troops. But the Yugoslavs fought a tough and determined guerrilla war against the occupying Germans. Aided by the country's mountainous terrain, Communist guerrilla leader Tito and his forces held down a number of German divisions, preventing them from joining other German forces fighting in Europe, thus helping the Allies win the war.

Still, Yugoslavia suffered dreadfully during the war - Losing an estimated 10 percent of its entire population.

Tito's iron dictatorship held Yugoslavia together after the war. But after Tito's death in 1980, the country began to fall apart - a process that was swiftly completed with the fall of communism in Europe between 1990 and 1992.





## Hard Time in Sarajevo: Cold Weather Comes Early to Bosnia's War Torn Capital, Bringing More Hardship, Death

Outwardly, it is hard for an American to understand the deep hatreds and divisions among the various ethnic groups of what was once Yugoslavia. To begin with, Muslims, Croats, Serbs, and Slovenes are all Slavs - the large division of the human race that includes the Russians, Poles, Ukrainians, and Bulgarians.

Language is another area where the differences don't seem that great. The Serb language and the Croat language are nearly identical. In fact, linguists often speak of one language called Serbo-Croatian. The major difference is that the Serbs, like the Russians, write their language using the Cyrillic alphabet, and the Croats, like the Poles, write their language in the Roman alphabet. Slovene is very similar to Serbo-Croatian, and Muslims speak mainly Serbo-Croatian.

The main division among these peoples appears to be religion. The Slovenes and Croats are mainly Roman Catholic. The Serbs are mainly Eastern Orthodox. And the Muslims, of course, are followers of Islam. The Muslims are a legacy of centuries of Turkish rule, in which followers of Islam were given preference in jobs and in status.

Over the last thousand years, each of these groups, while linked by basic similarities, developed its own tribal identity to the point that - today - each tends to look on the others as very different peoples. This attitude, aided by desire for land and wealth at the expense of other groups, has led to the current ethnic civil war in Bosnia.

### DOING MORE

As in any news that takes place far from our shores, students might not relate very well to news from Bosnia. To make this story more relevant, you might ask some students to do a report on the history of Yugoslavia - how it became a nation, and how it died as a nation.

Another way to make this story more relevant is to compare Bosnia to the United States. We, too, are a multi-ethnic society. What conditions would have to exist for the U.S. to break apart in ethnic fighting? Is such a fate for the United States even possible? Discuss the possibilities.



## Hard Time in Sarajevo: Cold Weather Comes Early to Bosnia's War Torn Capital, Bringing More Hardship, Death

### Consider This...

The United States, like Bosnia, is a nation composed of different ethnic groups. But, unlike Bosnians, Americans have not resorted to war and "ethnic cleansing." Why have different racial and ethnic groups been able to live peacefully in the United States, but haven't been able to do so in Bosnia? As an American, what advice would you give a Bosnian about tolerance?



## Peace Patrol; U.S. Troops Will Stay at Least Another Year in Tense Bosnia

Full Text:

TUZLA, Bosnia--A cold wind from the hills blows through this war-ravaged city. Snow and ice are on their way, and for U.S. troops in this remote corner of Europe, so is another lonely winter far from home.

That wasn't supposed to be. When President Clinton sent U.S. troops to Bosnia last year, he said they would be home by this Christmas. But in a televised statement from the White House last month, the president said U.S. troops would be staying for at least one more year.

"Bosnia," said the president, "still reaps a bitter harvest of hatred" so the United States must stay to keep Bosnians from slaughtering one another once again.

### History of Hate

Bosnia is a small country (about half the size of Pennsylvania) that was torn apart between 1992 and 1995 by a brutal civil war among its three main ethnic groups--the Bosnian Serbs, the Croats (KROH-ats), and the Muslims. Each group has its own religion, culture, and way of life--plus a history of hating the other groups that goes back hundreds of years.

The main difference between Bosnia's ethnic groups is religious. Most Serbs belong to a division of the Eastern Orthodox Church. Muslims, of course, are followers of Islam. And Croats are mainly Roman Catholic.

In 1992, when Bosnia declared itself independent of Yugoslavia, Muslims controlled the government. Fearing Muslim domination, Bosnian Serbs revolted and attacked government forces. The Croats then entered the conflict--fighting both Serbs and Muslims in a three-way battle for control of the land.

The fighting expanded in 1993 and in 1994. Large parts of Bosnia were turned into killing fields. The war, fueled by age-old hatreds, became more than just a war between armies. It became a war in which women, children, and the elderly were targets as well. All sides took part in "ethnic cleansing," the process of killing or driving all people of one ethnic group away from conquered territory.

During the fighting, the worst in Europe since World War II (1939-45), dozens of villages and towns were burned to the ground. More than 200,000 people were killed, many in mass executions. Thousands of others were crippled or wounded. Almost 2.8 million of Bosnia's 4.4 million people fled their homes.



## Peace Patrol; U.S. Troops Will Stay at Least Another Year in Tense Bosnia

### The Paris Peace Treaty

On Dec. 14, 1995, representatives of the three ethnic groups signed a peace treaty in Paris, France, as President Clinton and other world leaders looked on. To make sure that the treaty would be honored, NATO sent 60,000 peacekeeping troops--20,000 of them from the United States--to Bosnia

According to the terms of the treaty, each of the ethnic groups is assigned a part of Bosnia under a loose federal government. The U.S. peacekeeping force, now at 14,000 troops, is stationed in northeast Bosnia. (See map on page 1.)

U.S. troops in Bosnia are under orders to fight back with overwhelming force if they are attacked. The troops are equipped with about 150 tanks and 250 other armed vehicles. In addition, more than 70 Apache and Kiowa attack helicopters patrol the skies over the U.S. sector in Bosnia.

A U.S. fleet of naval ships, with attack planes, is also stationed off the coast in case extra firepower is needed.

So far, the peace treaty has held. But it is clear to President Clinton and other leaders that it has held only because troops are there to enforce it. Last month, U.S. troops moved in when Muslim refugees traded gunfire with Serb police. The U.S. soldiers simply overwhelmed both sides with helicopters and tanks to stop the fighting.

### How Long Will They Stay?

How long will U.S. troops have to stay in Bosnia?

The president says his goal is to withdraw U.S. troops no later than June of 1988, but critics who want U.S. troops withdrawn say the troops will have to stay much longer. Floyd D. Spence (R--S.C.) said that "the presence of a significant military force in Bosnia will be necessary for many years."

How does the president answer his critics? By pointing out the importance of keeping peace in Bosnia and preventing a resumption of a war that could spread throughout Europe. In his White House speech, the president said: "The United States cannot and should not try to solve every problem in the world. But where our interests are clear and our values are at stake, where we can make a difference, we must act and we must lead. Clearly, Bosnia is such an example."



## Peace Patrol; U.S. Troops Will Stay at Least Another Year in Tense Bosnia

RELATED ARTICLE: Consider This...

The United States, like Bosnia, is a nation composed of different ethnic groups. But, unlike Bosnians, Americans in modern times have not resorted to war or "ethnic cleansing." Why have different racial and ethnic groups been able to live in relative peace in the United States? Why haven't ethnic groups been able to do the same in Bosnia? As an American, what advice would you give to a Serb, Croat, or Muslim about how to live together in peace?

RELATED ARTICLE: Bosnia

### BACKGROUND

What has happened in Bosnia in the last several years has its roots in the birth--and death--of Yugoslavia. Modern Yugoslavia dates from the end of World War I, in 1918, when a new nation rose from the ruins of the Austro-Hungarian empire. It was called the nation of the South Slavs, or Yugoslavia, comprising Serbia, Bosnia, Croatia, Slovenia, Montenegro, and other smaller nations.

During World War II, Yugoslavia was occupied by the Germans, who fought against Communist guerrillas led by Josef Broz, known as Tito. After the war, Tito ruled Yugoslavia with an iron hand. But after Tito's death in 1980, the country began to fall apart--a process that was swiftly completed with the fall of Communism in Europe between 1990 and 1992.



## Peace Patrol; U.S. Troops Will Stay at Least Another Year in Tense Bosnia

Here is a short chronology of what has happened since:

1991--On June 25, Croatia and Slovenia proclaim independence from Yugoslavia.

1992--On March 3, Bosnia's Muslims and Croats vote for Bosnia's independence. Vote is boycotted by Bosnia's Serbs. On April 6, most European nations recognize Bosnia's independence; war breaks out between rebel Serbs and Bosnia's government.

1994--In March, the United States succeeds in sponsoring an agreement to end the Bosnian war between Muslims and Croats.

1995--On January 1, Bosnian Serbs and Bosnian government sign four-month truce, mediated by former U.S. President Jimmy Carter. On November 21, Serbs, Croats and Muslims reach a peace agreement in Dayton, Ohio. On December 14, a formal peace treaty ending the war is signed in Paris, France with major world leaders, including President Clinton, looking on.

1996--On November 18, the United States and other nations sign an agreement keeping their peace-keeping troops in Bosnia for another 12 months.

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## Refugee Writing on The Journey

Feeling Afghanistan, Karim Kaidari arrives in the West.

The plane manoeuvred. I looked out of the window; little signs of activity were becoming visible on the ground below.

I said to Suson: 'I think we are getting there.' She turned her face away. Like a scholar reading verses. The plane descended. I was the authority, giving myself the right to come here. But soon the power shifted to the voice of the man behind the immigration desk: 'Passports please!'

Suson was not bothered. She did not speak English. I pretended not to either.

'Which airline did you travel with?'

The advice of the agent rang in my mind: if they know the airline they might send you back on the same plane.

'No...English,' I hesitated. Oh, my first conversation started with a lie. How many lies should I say before I could prove the truth? Why do reasons fail against the system?

The officers started to search our bags. Groups of passengers were passing by, casting puzzled glances. I felt humiliated, as if I had committed a crime. In my luggage the officers found a tiny bag with the Emirates logo on it and a Swissair pen. There were other items with airline names on them. The tallest of the officers asked me something in German, I wished I could tell them about the woman I knew who used to work for Ariana Airline in Afghanistan. She had valued this collection so much. When she was no longer allowed to work [because of the Taliban] she was generous enough to give me the collection.

The officer added another harsh-sounding comment in German and gave me a serious look. I looked into his eyes. I was on the brink of saying in English: 'Listen to me, I'm screwed up by the system of my own country. I need shelter and food now. I'm capable of putting my own bread on the table. So please let me get in. I wouldn't have left my home if I didn't have to. I understand your concerns but my reasons are strong. Can't we sit and talk as human beings?' But I remained silent. Humanity is not the superpower in this real world.

My wristwatch was ticking towards late afternoon in Afghanistan. The officers asked us to sit on chairs in front of the desk and wait. I was expecting a thorough search so I checked through my things. I found a visiting card belonging to Angela, a woman who worked in the Geneva office of the organization I had quit 20 days previously in Kabul. I asked Suson if she knew how to get rid of this card. She took it from me, put it in her mouth and chewed it.



## Refugee Writing on The Journey

Every limb of my body was shaking. It wasn't just the fear of going back home and getting into trouble again. It felt as if a nightmare was about to repeat itself.

At times of extreme emotional disturbance sometimes writing helps me. I opened my blank diary and without thinking I wrote a few lines which turned into a letter to my mother:

*Sitting here is not easy. This is making me feel like once again I am accused of an offence, a treason. Dear mum, these guys have the same rough attitude as the people who were interrogating me at the beginning of my imprisonment. Do you think I will survive a new life with such a start?*

One of the officers came and took the diary from me and tried to read it. I had written it in a Dari script with Arabic alphabet. He never gave it back. They asked the same questions again. Perhaps our appearance confused them. I had a tourist T-shirt on, a money belt around my waist and a stylish haircut. Suson was dressed like a Western Asian returning from the motherland. The officer gave us each a form to fill out. "I wish they would take us somewhere private, even a prison cell," I thought, when another group of people passed by.

Suson and I were separated.

'For the last time, I'm asking you: which airline have you come in with?'

I shrugged. Another officer banged his bunch of keys on the desk: 'We need to put on this bloody form. If you want to be difficult, you will stay here even longer,' he shouted. The other gave him a disapproving look.

I was helpless and exhausted. After a long search of body and luggage, I was led to a waiting hall where I met Suson again. The air-conditioned room was cold. I found an intimacy with the other people from various cultures. They all had fear and fatigue, like ours, on their faces.

I looked at Suson, her eyes filled with tears, her shoulders hunched. We had known each other barely a day – only since becoming travelling companions. But I felt a wrench in my heart for her. I was 25 and had survived harrowing moments; I knew uncertainty. But she was only 16m has grown up in an era of total male domination. 'She's such an innocent,' I thought. 'How is she going to make it?' She noticed I was looking at her.





## Refugee Writing on The Journey

‘What’s going to happen?’ she asked.

I sighed: ‘I don’t know.’

‘Are they going to prosecute us and send us to jail or will they send us back home?’

‘Which one would you prefer?’ I asked, as if we were given a choice. She became breathless for a moment, silent tears ran down her cheeks.

‘How stupid of me,’ I thought. ‘She can’t handle it’. I grabbed her arms. ‘You are a silly girl. This is a civilized country, we both have strong reasons to be here. You know a family who will look after you. Someone will marry you one day, and you’ll have kids, one after another.’ I was relieved when I saw her face brighten again. I told her that her name, with a slight change in pronunciation, was Western, that a character in a famous novel was called Susan.

There was a Sikh immigration officer sitting near the door behind a small desk. He was doing nothing throughout the hours we were waiting there. He came to us and handed out parcels of food. He gestured towards the free drink machine. Susan was hungry and started to unpack her food.

‘Don’t you want some?’ she asked.

But I didn’t have the appetite for anything but getting out of here.

‘They give rations to refugees all over the world,’ I said.

She glanced at me, pausing while biting the plastic with her teeth.

But I was delighted with the discovery, I had found my new identity: I’M A REFUGEE.



## Refugee Writing on The Journey

Dear Mimmy

In a diary she calls ‘Mimmy’ schoolgirl Zlata Filipovic records her departure from besieged and war-torn Sarajevo and her arrival in Paris.

Paris. There’s electricity, there’s water, there’s gas. There’s, there’s ... life, Mimmy. Yes, life; bright lights, traffic, people, food ... Don’t think I’ve gone nuts, Mimmy. Hey, listen to me, Paris!?! Me, my mum and my dad. At last ... The darkness is behind us, now we’re bathed in light lit by good people. Remember that – good people. Bulb by bulb, not candles, but bulb by bulb, and me bathing in the lights of Paris. Yes, Paris. Incredible.

On 6 December, three days after my thirteenth birthday (my second in the war), the publishers told us that on Wednesday 8 December, we were to be ready, that thy would be coming for us – we were going to Paris for your promotion, Mimmy.

We had one to day to accept that we were leaving Sarajevo, to say our goodbyes to Grandma and Grandpa, the whole family, Mirna, to pack and be ready by 8.00 am when an UNPROFOR personnel carrier would be coming to pick us up.

It’s impossible to explain those mixed feelings of sorrow and joy. Joy at being able to leave the war and sorrow at having to leave EVERYTHING behind. ALL MY LOVED ONES.

Wednesday 8 December, 8.00 am. It was all done. We had cried our eyes out, said our goodbyes. Eight o’clock came and went. No personnel carrier. Why? Who knows? Something went wrong. Again that strange mixed feelings, again that feeling of sunken hopes.

At 10.00 am on 23 December, the personnel carrier actually came. Through our little window of the vehicle I watched the Post Office pass by, the Law Faculty, the Holiday Inn, Marin Dvor, Pofalici, Hrasno, Alipasino, polje, Nerdazarici, Sarajevo was passing by. We reached the airport safely.

Then the Hercules cargo plane, flying over Bosnia and Herzegovina, leaving it behind. We flew over the Adriatic Sea. Our landing point – Ancona. And ... we stepped out of the Hercules and together with our friend Jean-Christophe Rufin, we boarded a small plane – destination PARIS. In the plane we were given Coca-Cola, salmon, eggs, steak, chicken, tomatoes YUMMY. Everything I hadn’t seen for almost two years.



## Refugee Writing on The Journey

And then ... the lights of Paris appeared. There was electricity. Then I caught sight of the Eiffel Tower. Arc de Triomphe, cars, houses, roads, people... LIFE. At about 3.00 pm we landed at the military airport in Paris. A wonderful reception, warm words of welcome.

Then a SHOWER. WATER. BATH. HOT WATER. COLD WATER. SHAMPOO. SHOWER. Bliss!

That's how Paris welcomed me. That's how I came out of the darkness and saw the lights. Are these lights my lights as well? I wonder. When even a glimmer of this light illuminates the darkness of Sarajevo, then it will be my life as well. Until then ...???

Haidari, Karim. "Refugee Writing on the Journey." New Internationalist 350 Oct. 2002: 20–21. [www.newint.org](http://www.newint.org).



## I Escaped the Taliban

By: Rattini, Kristin Baird

### Section:

#### Kids Did It

When Nargis Alizadeh remembers her childhood in Afghanistan, she remembers fear. Life was dangerous for her family under the Taliban government. They banned TV, radio, and photographs. Women weren't allowed to attend school or even go outside without a man. Those who didn't obey were jailed--or killed. "They took away our happiness," Nargis says. "They put fear in people's hearts so they wouldn't disobey the rules."

After the Taliban found out that Nargis's father had been teaching women, the family knew he had to escape Afghanistan immediately. A year and a half later, Nargis, her younger sister and brother, and their mother also made the break for the border between Afghanistan and Iran--and for freedom. "I was really scared," Nargis says. "If we were caught, we would be killed."

They left in darkness, carrying only two blankets and a few clothes. Anything else might attract thieves. The next night, they struggled through the rain on a three-hour journey across muddy trails. "Those three hours felt as long as three days," she says. "Our feet were numb because it was so cold." They walked in silence--and fear. At any moment the family could face wolves, wild dogs, or worse: soldiers who would arrest them. After crossing a swift, swollen river and paying guards \$5,000 to let them into Iran, Nargis and her family finally made it across the border.

Reunited with her father, Nargis and her family now live in San Diego, California. And she's grateful for the journey she made eight years ago. "I appreciate everything I have in the United States," says Nargis. "I have the freedom to go to school, practice my religion, and make my dreams come true."

**WORLD REFUGEE DAY** draws attention to the more than 17 million refugees worldwide who, like Nargis, have been forced to leave their homes to escape war and oppression. This year's celebration on June 20 focuses on basic human rights, such as food, water, shelter, and safety. For more information, go online. [unrefugees.org](http://unrefugees.org)



## Town Mouse and Country Mouse

A Conversation with Nazrullah and Ehsanullah

### **Nazrullah, age 12**

My village, called Amla, is situated in the mountain valley of Darrai Noor. Everyone in Amla lives in buildings called qala, which are high-walled fortresses with large, open courtyards and huge wooden doors that we lock at night. I also know what city life is like because my family were refugees in Pakistan and we lived in a big city there. Two years ago, we returned to our land and home in Afghanistan. Unlike the city houses of brick or concrete, here in Amla our houses are made of shela, sun-baked mud brick. Inside these walls, we have two small buildings with a couple rooms in each.

My mother is the first one up each morning, before dawn. She builds a fire and sets water to boil for cha'i, the green tea everyone in Afghanistan drinks. My favorite breakfast is bread dipped in patinik, the cream off the top of the milk. Six days a week, I walk a kilometer (about 2/3 of a mile) to school. Because I could not go to school for a few years during the war, I am only in 3rd grade. School lasts from 8 to 11:30 A.M. The best part of school is passing through the bazaar on the way home. I always make sure to have some money to spend on a treat such as cookies, marbles, or a water gun. I'm not all that into school and would rather skip days to hunt little birds with my chapar, my slingshot. My sisters roast them over the fire and we all enjoy the tasty treat.

When I get home from school, I greet my parents and elders and help out wherever I'm needed. This could mean running errands for my mother to the store (women in Afghanistan mostly stay inside the compound) or serving tea to the guests. As we don't have phones here, sometimes I'm asked to bring a message to a neighbor. My father, who lost a leg in the war, needs my help carrying alaf, feed for the cows.

My favorite lunch is lubiya, beans, and for dinner we often have greens, fruit, or juguri, yogurt. We eat dinner after dark, lit by kerosene lanterns. My father says we will get a generator soon to have a light bulb for the evening. The children in our house often go to sleep listening to adults talking, telling stories, and gossiping late into the night.

I think I will grow up to be a farmer like my father. I like working on the land.



## Town Mouse and Country Mouse

### Ehsanullah, age 11

My family lives in Kabul, where my father works. We also have land and a house in the countryside that we share with Nazrullah's family. Our fathers are brothers. Like our fathers, Nazrullah and I were born in the same house and grew up playing together. We all went as refugees to Pakistan but when we returned to Afghanistan my family came to Kabul and his went back to the land.

We live in a two-floor rented house. Downstairs is my father's office and upstairs is our living space. My grandparents live in one room, my uncle and aunt and two cousins live in another room. I have four sisters and I am the oldest of three brothers; we live in the third room with our parents. Like most homes in Afghanistan, our house has walls around it and a door we keep locked. We get our water from a pump behind the house and have a generator for electricity. We only run the electricity at night to have lights and watch TV. I like seeing sports on TV, especially American sports.

I get up early each morning and go to school with my brother. Although he is two years younger than me, we are both in 2nd grade. We didn't go to school when we lived in Pakistan, so we are working hard to catch up. I like school and am trying to be the best in my class. Math is my favorite subject. School lasts from 7 to 9:30 every morning but Friday. After school, we help our parents and elders with errands. I like to be sent out to the corner store to buy things for my mother, because there is often a little change left I can spend on a treat. My grandfather is crazy about birds, all kinds of birds.

If I continue in school, I could be a doctor someday. Although I enjoy the lifestyle on our land out in the countryside, the open fields, and running freely with my cousins, I want to make something more of my life.

### Meet Gulafruz

Gulafruz is about nine years old. She doesn't know for sure, as birthdates are not recorded in Afghanistan. "Gupsik" (her nickname) lives in the capital city of Kabul and goes off with her brothers to a school near her home. They get up early in the morning and put on their uniforms. For her brothers, that means pants and a clean shirt. For Gulafruz, it is a black tunic and pants and a white headscarf, or chador.



## Town Mouse and Country Mouse

Although they go to school together, their classes are separate, girls in one part of the building, boys in another. Six days a week, they leave for school at 7 and return at 9:30 A.M., finished with school and famished. That's when they get breakfast. Her older sisters are busy all morning preparing bread dough, cleaning the house, and getting breakfast ready for the return of "Gupsik" and her brothers. They change out of their uniforms and into everyday clothing as soon as they get home and then eat their breakfast of green tea and scrambled eggs scooped up with bits of bread, nan.

Gulafruz has been in 1st grade for a couple of years. Her family has moved several times around the city, and she has had to stop and start school each time. She is learning to speak, read, and write Dari, one of the two national languages of Afghanistan. At home, her family speaks their own tribal language, so learning Dari is difficult. Her favorite school subjects are math and calligraphy. Dari is written in a beautiful flowing script, and even 1st-grade students learn to use reed pens and black ink to form precise and fluid letters. Team sports aren't available for all girls in Afghanistan, but "Gupsik" really likes calisthenics, the physical exercises that the teacher leads in the classroom.

Homework gets done when there is light available, either during the day or at night when there is electricity, which is not all the time.

Gulafruz says, "I hope I will be allowed to keep going to school and even graduate from high school. Then I might be able to become a doctor."

R.L.

Some 2 to 4 million people live in the ancient city of Kabul.

### Meet Qazibim

Qazibim, 13, lives in the valley of Darrai Noor in eastern Afghanistan. With two brothers and five sisters, her family is about average size. As in most Afghan families, her father is a farmer who works his land growing corn, wheat, rice, and vegetables in season. Qazi's mother takes care of the family, and tends the cows and chickens. This year, Qazi is not allowed to go to school anymore. She was able to attend school until the second grade last year, but now she is prevented by her father, who says she is too old.



## Town Mouse and Country Mouse

Lack of security due to years of civil war and the rule of the Taliban kept many children out of school in Afghanistan. Qazi, like many of her peers, finally did get a chance to go to school despite being several years beyond her grade level.

When Qazi went to school, her favorite subject was the Pashto language — the official language of eastern Afghanistan. Although Qazi's community speaks a different language, called Pasha'i, she likes learning other languages. For three years, her family lived as refugees in Pakistan, where she learned to speak Urdu.

"One of the best parts of going to school was walking home," Qazi recalls. "My father would give me a few coins everyday to buy something on the way home. School was about a half-mile walk up the road. We passed through the bazaar on the way back. I used to buy little dolls, rings, earrings, or a snack on the walk home. Now that I'm too old, I cannot go out to the bazaar and don't get to run errands anymore for my parents. My younger sister and brothers go to school and they bring me things from outside sometimes." In Afghanistan, many young women are restricted by custom and tradition from going outside, and, at 13, Qazi is considered a woman. In fact, her father would not allow Qazi's photograph to be taken for this article.

For Qazi, a typical day starts by sweeping the open area of the courtyard and then outside around the walls. It is dusty because there is no concrete, just the packed dirt ground. Next, she washes the dishes from the night before. "We pump the water from a well outside our walls and, balancing the containers on our heads, carry it into the house. We do this over and over throughout the day."

Qazi helps her older sister with the cooking by cutting up tomatoes, rumi, and onions, pyaz. The older sister does most of the cooking now, but when she gets married it will become Qazi's job. Darrai Noor has none of the modern conveniences such as gas or electricity, so cooking is done over a wood fire. Qazi serves tea to elders, helps her mother milk the cows, and helps her father bring water for the animals.

Qazi is philosophical about her future. Accepting her fate, she says matter-of-factly, "I will be married (hopefully not too soon) to someone my parents choose. I wish I could have been a doctor if I had continued at school, but I won't be anything like that now." Qazibim realizes she will live like her mother and grandmother before her, tending children and animals in the countryside of Afghanistan. R.L.





## Town Mouse and Country Mouse

By Rachel Lehr

Rachel Lehr, who lives and works part-time in Afghanistan, interviewed male cousins: Nazrullah, who lives in the country, and Ehsanullah, who lives in the city. She asked them to describe where they live, daily life, and their future plans.



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 1: Unit 2: Lesson 20**

## **End of Unit 2 Assessment, Part Two: Final Draft of Analytical Essay**



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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2)

With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)

I can use evidence from literary texts to support analysis, reflection, and research. (W.8.9)

**Supporting Learning Targets**

- I can use teacher feedback to revise my analytical essay to further meet the expectations of the NYS Expository Writing Evaluation Rubric.

**Ongoing Assessment**

- End of Unit 2 Assessment, Part 2: Final Draft of Analytical Essay

**Agenda**

1. Opening
  - A. Unpacking Learning Target (2 minutes)
  - B. Examining Row 4 of NYS Writing Rubric (5 minutes)
2. Work Time
  - A. Mini Lesson: Addressing Common Errors (5 minutes)
  - B. Return Draft Essays with Feedback (6 minutes)
  - C. Essay Revision (25 minutes)
3. Closing and Assessment
  - A. Collecting End of Unit Assessments (2 minutes)
4. Homework
  - A. If you haven't already, finish the final draft of your essay to turn in tomorrow, along with the first draft, rubric, and planners.
  - B. Continue reading in your independent reading book for this unit at home.

**Teaching Notes**

- This lesson is an opportunity for students to further review their essays to meet the expectations of the NYS rubric.
- In advance, be sure to have reviewed students' drafts (from Lesson 17). Give specific positive feedback for at least one thing each student did well. Provide at least one specific area of focus for each student for revision.
- This lesson includes 5 minutes to address common mistakes you may have noticed while reviewing student essays. A sample structure is provided here. Focus the lesson on one specific common convention error you noticed as you assessed students' drafts.
- Some students may need more help with revising than others. There is time for this during the revision time.
- If students used computers in Lesson 17, allow them to use computers to revise.
- Some students may not finish their final draft during this lesson. Consider whether to allow them to finish their essays at home and hand them in at the beginning of the next lesson.
- Post: Learning targets.



| Lesson Vocabulary                                                 | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|-------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| conventions, standard English grammar, emerging, frequent, hinder | <ul style="list-style-type: none"> <li>• <i>Inside Out &amp; Back Again</i> (book; one per student)</li> <li>• NYS Grade 6-9 Expository Writing Evaluation Rubric (from Lesson 11)</li> <li>• Writer's Glossary for Row 4 of the NYS Writing Rubric (one per student)</li> <li>• Student draft essays (from Lesson 17; with teacher feedback)</li> <li>• Citing Books and Articles anchor chart (from Lesson 16)</li> <li>• Materials for student writing (computers or lined paper)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>A. Unpacking Learning Target (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite the class to read the learning target with you:             <ul style="list-style-type: none"> <li>* "I can use teacher feedback to revise my analytical essay to further meet the expectations of the NYS Writing Rubric."</li> </ul> </li> <li>• Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* "Given what you have been learning from looking at the model essay and the NYS rubric, and from planning your own essay, what do you want to focus on as you revise?"</li> </ul> </li> <li>• Emphasize that writing well is hard, and revision is important to make one's message as clear as possible for one's readers. Encourage them and thank them in advance for showing persistence and stamina. Revising is difficult, but it is one of the things that can help make a good essay great.</li> </ul> | <ul style="list-style-type: none"> <li>• The review of the learning targets is yet another identifier of what is expected on the student essays.</li> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> </ul> |



| Opening (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Meeting Students' Needs |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>B. Examining Row 4 of NYS Writing Rubric (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get out their copy of the NYS Grade 6-8 Expository Writing Evaluation Rubric and give each student the Writer's Glossary for Row 1 of the NYS Writing Rubric.</li><li>• The vocabulary words from the learning target and Row 4 of the NYS rubric are already on the Writer's Glossary page. Ask students to read Row 4 of the rubric and add any other words they want to talk about.</li><li>• Go through the words on the Writer's Glossary page. First ask students if they know the meaning of each word. If they do not, give a brief definition and ask them to write the definitions on their pages.</li><li>• When you get to "standard English grammar," say: "If standard means the way something must be done, how would that relate to the English language?"</li><li>• If necessary, you could give an example of "standards" in the gas mileage that cars must meet. Once they give you something like: "Standards must be the rules for English," point out why a language needs to have rules for how words are put together. Say: "The standards for English mean that anyone in the world can understand what another English speaker is saying or writing if they both know and follow the rules."</li><li>• Point out that their essays should be clear to any English speaker and have to follow the rules of standard English grammar. Ask them to give you a rule or two of English grammar to be sure they understand what you are explaining. If they cannot give examples, you might offer something like these: "Sentences need to have a subject and a verb" or "In English, we capitalize the first word in a sentence."</li><li>• It is important that students begin to realize why their grammar matters when they write. They may have dialects or local speech patterns and words that are not understandable to English speakers elsewhere. There are many situations—conversations or personal writing—when other forms of English (and of course other languages) are totally fine. However, it is important to distinguish when a situation calls for or requires formal English. When they speak, their friends understand, but when they write, they are writing for a larger audience. As authors, it is their responsibility to be sure that readers can understand what they are saying about a topic. This is part of why they have been looking at the model essay so much: to start to get a feel for this more formal standard English.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Meeting Students' Needs                                                                                                                                                                                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>A. Mini Lesson: Addressing Common Errors (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization).</li> <li>• Display an example of the error. Explain why it is incorrect.</li> <li>• Model how to revise and correct the error.</li> <li>• Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully.</li> <li>• If many students give a thumbs-down, show another example of the error. Ask students to think about how to fix it.</li> <li>• Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up or thumbs-down. If some students are still struggling, consider checking in with them individually.</li> </ul>                                                                                                                                                                                        |                                                                                                                                                                                                                |
| <p><b>B. Return Draft Essays with Feedback (6 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that they will be getting their essays back now with specific feedback. Ask them to look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the board and invite students to add their names to it if they need questions answered.</li> <li>• Return <b>students' draft essays</b>.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <ul style="list-style-type: none"> <li>• The use of leading questions on student essays helps struggling students understand what areas they should improve on before submitting their essay again.</li> </ul> |
| <p><b>C. Essay Revision (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• Be sure students have their novels <b><i>Inside Out &amp; Back Again</i></b>. Invite students to apply their learning from Row 4 of the rubric, the mini lesson and the feedback given on their draft to revise their essay.</li> <li>• Refer to the <b>Citing Books and Articles anchor chart</b> and remind students to cite the surname of the author and page number of their evidence within the essay and to create a Works Cited list at the end of the essay containing all of the books and articles they have cited.</li> <li>• If using computers to word process, students can review and revise. If handwriting, students will need <b>lined paper</b> to write a best copy of their essay incorporating the feedback and learning from the mini lesson.</li> <li>• Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well.</li> <li>• When a few minutes are left, if working on computers, ask students to save their work.</li> </ul> |                                                                                                                                                                                                                |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Meeting Students' Needs |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>A. Collecting End of Unit Assessments (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Give students specific positive praise for perseverance you observed. Collect the final drafts from those students who feel that they have finished (plus all of their organizers and planners).</li><li>• (Based on whether or not you want this to be a timed assessment, consider whether to give students who still want more time the option of finishing for homework.)</li></ul> |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Meeting Students' Needs |
| <ul style="list-style-type: none"><li>• If you haven't already, finish the final draft of your essay to turn in tomorrow, along with the first draft, rubric, and planners.</li><li>• Continue reading in your independent reading book for this unit at home.</li></ul>                                                                                                                                                                                                                        |                         |



EXPEDITIONARY  
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# Grade 8: Module 1: Unit 2: Lesson 20

## Supporting Materials



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**Words from NEW YORK STATE GRADE 6-8  
EXPOSITORY WRITING EVALUATION RUBRIC**

| Word/Phrase                      | Page | Definition                                                                                                                                                                                                     |
|----------------------------------|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| conventions                      | 4    | a formal agreement, especially between countries, about particular rules or behavior<br><i>Ex: Standard English conventions mean that anyone who speaks English can understand what is written in English.</i> |
| standard English grammar         | 4    | rules for how the English language will be spoken and written<br><i>Ex: In English, the subject of a sentence usually comes before the verb.</i>                                                               |
| emerging                         | 4    | in an early state of development<br><i>Ex: A student who is an emerging writer is just beginning to learn how to write well.</i>                                                                               |
| frequent                         | 4    | happening or doing something often<br><i>Ex: Frequent spelling mistakes make a writer's work hard to read and understand.</i>                                                                                  |
| hinder                           | 4    | to make it difficult for something to develop or succeed<br><i>Ex: Sentence fragments or run on sentences hinder a reader's understanding of a piece of writing.</i>                                           |
| valid<br>(opposite:<br>invalid)  | 2    | a reason, argument etc that is based on what is reasonable or sensible<br><i>Ex: The idea that South Sudan is a dangerous place is valid.</i><br>Opposite: something that is not logical or reasonable         |
| Other new words you encountered: |      |                                                                                                                                                                                                                |



EXPEDITIONARY  
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# Grade 8: Module 1: Unit 3

## Overview



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In Unit 3, students will draw upon their study of the universal refugee experience to write two research-based poems that reflect the “inside out” and “back again” aspect of a refugee experience. Students will collaborate in research teams to research the experiences of refugees of a specific culture. They then will draw upon the research and their study of the novel and the informational texts to write two poems. Students will gather the strongest evidence from informational texts in order to answer specific Who? Where? and Why? questions, and these answers will then be used to write an “inside out” poem, which is about a fictional character who experienced real events students learned about in their research. This “inside out” poem will establish the time, place, and reason for fleeing home. As students prepare to write this poem, they will return to the novel to study a poem for its craft and structure as well as word choice and figurative language. Students’ writing of

the poem will also be supported through the use of a poem graphic organizer. The mid-unit assessment is students’ best first draft of this poem. Students then draft their “back again” poem, aligned with the students’ individual interpretation of informational text and their own background knowledge and experiences. They receive peer critique on both poems to ensure they are setting their poem in a particular scene to give the details and information they are including an appropriate context. Students then write a best draft of their two revised poems and present them to peers from other research teams. This serves as the final performance task, which centers on **NYSP12 CCSS RI.8.1, RI.8.2, W.8.3a, b, d, W.8.4, W.8.5, W.8.7, W.8.9, W.11b, L.8.1, L.8.2, and L.8.6.**

### Guiding Questions And Big Ideas

- *What common themes unify the refugee experience?*
- *How can we tell powerful stories about people’s experiences?*
- **Authors select a genre of writing to fully engage the reader.**
- **Characters change over time in response to challenges; this will be shared through the use of statistics and working through the review of the individual poems.**

### Mid-Unit 3 Assessment

#### Best First Draft of “Inside Out” Poem

This assessment centers on NYSP12 ELA CCLS RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.11b. Students use their Research Guides, which outline the research collected through their research teams, and their “Inside Out” poem graphic organizer, which has specific question prompts aligned to the creation of an “inside out” poem, to write the best first draft their “inside out” poem.

### End of Unit 3 Assessment

#### Best First Draft of “Back Again” Poem

This assessment centers on NYSP12 ELA CCLS RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.11b. Students draft their “back again” poem about their same fictional refugee moving to a new country, sharing the experiences that the refugee might feel in adapting and mourning while adjusting to his or her new home. As with their “inside out” poem, students use a graphic organizer to help them plan.



### Final Performance Task

#### Free Verse Narrative Poems “Inside Out” and “Back Again”

For the final performance task of Module 1, students will draw upon their study of the universal refugee experience to write two research-based poems that reflect the “inside out” and “back again” aspect of a refugee experience. Students will collaborate in research teams to research the experiences of refugees of a specific culture. They then will draw upon the research, as well as their study of the novel and the informational texts, to write two poems. The first, an “inside out” poem, is based on the research conducted. The second, a more creative, “back again” poem, is aligned with students’ individual interpretation of informational text, as well as their own background knowledge and experiences. The students will have the opportunity to revise, edit, and share their two poems within the classroom and with other research teams for the final performance task, which centers on NYSP12 CCSS RI.8.1, RI.8.2, W.8.3a, b, d, W.8.4, W.8.5, W.8.7, W.8.9, L.8.1, L.8.2, and L.8.6.

### Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

### NYS Social Studies Core Curriculum

#### Social Studies Themes in Context:

- Individual Development and Cultural Identity
  - Role of social, political, and cultural interactions in the development of identity
  - Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences
- Development, Movement, and Interaction of Cultures
  - Role of diversity within and among cultures



**Central Texts**

1. *Inside Out & Back Again*, Thanhha Lai, HarperCollins, 2011, ISBN-10 0061962783.
2. Research Texts: See Unit 2, Lesson 18 supporting materials for a complete list of texts students continue to work with as a part of their short research project.



Unit 3 officially is six lessons of instruction. Note, however, that Lessons 18 and 19 in Unit 2 (research) in effect launch Unit 3.

| Lesson          | Lesson Title                                                                                      | Long-Term Targets                                                                                                                                                                                                                                                                                                                                              | Supporting Targets                                                                                                                                                                                                                                                                                                                                                                                                                            | Ongoing Assessment                                                                                                                        | Anchor Charts & Protocols                                                                    |
|-----------------|---------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| <b>Lesson 1</b> | Finishing Who? Where? and Why? Research                                                           | <ul style="list-style-type: none"> <li>I can conduct short research projects to answer a question. (W.8.7)</li> <li>I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)</li> <li>I can express my own ideas clearly during discussion, and I can build on others' ideas during discussions. (SL.8.1)</li> </ul> | <ul style="list-style-type: none"> <li>I can find the gist of informational texts.</li> <li>I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee.</li> <li>I can use the evidence I have gathered in research to create a culturally appropriate fictional character profile for the refugee narrator of my "inside out" poem.</li> </ul>                 | <ul style="list-style-type: none"> <li>Research Guide</li> <li>Character Profile on the "Inside Out" Poem graphic organizer</li> </ul>    |                                                                                              |
| <b>Lesson 2</b> | Analyzing Poems from <i>Inside Out &amp; Back Again</i> to Develop Criteria for an Effective Poem | <ul style="list-style-type: none"> <li>I can determine a theme or central ideas of literary text. (RL.8.2)</li> <li>I can express my own ideas clearly during discussions. (SL.8.1)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5)</li> </ul>                                                           | <ul style="list-style-type: none"> <li>I can identify figurative and descriptive language as well as purposeful word choice in the "Papaya Tree" and "Wet and Crying" poems from <i>Inside Out and Back Again</i>.</li> <li>I can describe the criteria of an effective poem.</li> <li>I can use figurative and descriptive language as well as purposeful word choice to turn my research notes into free verse narrative poetry.</li> </ul> | <ul style="list-style-type: none"> <li>What Makes an Effective Poem? anchor chart</li> <li>"Inside Out" Poem graphic organizer</li> </ul> | <ul style="list-style-type: none"> <li>What Makes an Effective Poem? anchor chart</li> </ul> |



| Lesson          | Lesson Title                                                                | Long-Term Targets                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Supporting Targets                                                                                                                                                                                                                                                                                                                                                                                                                     | Ongoing Assessment                                                                                             | Anchor Charts & Protocols                                                                                       |
|-----------------|-----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| <b>Lesson 3</b> | Mid-Unit Assessment:<br>Writing Best First Draft<br>of “Inside Out” Poem    | <ul style="list-style-type: none"> <li>I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.8.4a)</li> <li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> <li>I can conduct short research projects to answer a question. (W.8.7)</li> <li>I can use several sources in my research. (W.8.7)</li> <li>I can use evidence from informational texts to support analysis, reflection, and research (W.8.9)</li> <li>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</li> </ul> | <ul style="list-style-type: none"> <li>I can write a poem describing how the narrator, a refugee, turns “inside out” when he or she is forced to flee home.</li> <li>I can write an “inside out” poem based on factual details about real-life refugees from informational texts.</li> <li>I can use figurative and descriptive language as well as purposeful word choice to add tone and meaning to my “inside out” poem.</li> </ul> | <ul style="list-style-type: none"> <li>Mid-Unit 3 Assessment: Best First Draft of “Inside Out” poem</li> </ul> | <ul style="list-style-type: none"> <li>Peer Critique protocol</li> <li>What Makes an Effective Poem?</li> </ul> |
| <b>Lesson 4</b> | End of Unit Assessment:<br>Writing Best First Draft<br>of “Back Again” Poem | <ul style="list-style-type: none"> <li>I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.8.4a)</li> <li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> <li>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</li> </ul>                                                                                                                                                                                                                                                    | <ul style="list-style-type: none"> <li>I can write a poem describing how the narrator, a refugee, turns “back again” as he or she adapts to life in a new country.</li> <li>I can create meaning in my “back again” poem by using figurative and descriptive language as well as purposeful word choice to convey a certain tone.</li> </ul>                                                                                           | <ul style="list-style-type: none"> <li>Mid-Unit 3 Assessment: Best First Draft of “Back Again” poem</li> </ul> | <ul style="list-style-type: none"> <li>What Makes an Effective Poem?</li> </ul>                                 |



| Lesson          | Lesson Title                                                                         | Long-Term Targets                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Supporting Targets                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Ongoing Assessment                                                                                                                                             | Anchor Charts & Protocols                                                       |
|-----------------|--------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| <b>Lesson 5</b> | Peer Critique of “Inside Out” and “Back Again” Poems                                 | <ul style="list-style-type: none"> <li>I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> <li>I can conduct short research projects to answer a question. (W.8.7)</li> <li>I can use several sources in my research. (W.8.7)</li> <li>I can use evidence from informational texts to support analysis, reflection, and research (W.8.9)</li> <li>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</li> </ul> | <ul style="list-style-type: none"> <li>I can use the “Inside Out” and “Back Again” Poetry Rubric to provide kind, specific, and helpful feedback to my peers.</li> <li>I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.</li> <li>I can revise use peer feedback to revise my “Inside Out” and “Back Again” poem.</li> </ul>                                                               | <ul style="list-style-type: none"> <li>Revised “Inside Out” and “Back Again” poems</li> <li>Stars and Steps for “Inside Out” and “Back Again” poems</li> </ul> |                                                                                 |
| <b>Lesson 6</b> | Revision: Best Draft of “Inside Out” and “Back Again” Poems (Final Performance Task) | <ul style="list-style-type: none"> <li>I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> <li>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</li> <li>I can use correct grammar and usage when writing or speaking. (L.8.1)</li> <li>I can use correct capitalization, punctuation and spelling to send a clear message to my reader. (L.8.2)</li> </ul>                                                   | <ul style="list-style-type: none"> <li>I can write a final draft of two poems describing how the narrator, a refugee, turns “inside out” and “back again” as he or she flees home and adapts to life in a new country.</li> <li>I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.</li> <li>I can use correct grammar and punctuation in my “inside out” and “back again” poems.</li> </ul> | <ul style="list-style-type: none"> <li>Best draft of “Inside Out” and “Back Again” poems</li> </ul>                                                            | <ul style="list-style-type: none"> <li>What Makes an Effective Poem?</li> </ul> |





#### Optional: Experts, Fieldwork, And Service

##### Experts

- Invite poets to visit the class to describe to the students how they write poetry and to read some of their □poetry for the students.

##### Fieldwork

- Local libraries sometimes host poetry events. This could be a place for students to hear poetry and/or read their poetry to others.

#### Optional: Extensions

- Organize a forum for students to read their poems aloud for an audience, for example students could host a poetry evening, or students could read their poems to other classes in the school.
- If technology allows, students could record their poems.

#### Preparation and Materials

- Binders or Journals: Students will be receiving many recording forms, graphic organizers, and texts throughout this module. It is suggested that students have a binder in which to collect these materials and refer back to them. Alternately, teachers who prefer to use notebooks or journals can use the recording forms and graphic organizers as a template with which to model for students to create these structures independently.
- Poetry Reading: Consider arranging an outside audience to listen to students share their poems in Lesson 6, or at a more formal poetry reading.

#### Independent Reading and Reading Response Letter

- Some students, especially stronger readers, will finish *Inside Out and Back Again* early in the unit. They should be encouraged to complete independent reading related to the topic of the unit. See the Unit 2 Recommended Texts, which includes texts at many levels. The daily lessons do not include time to check on students' independent reading. But consider how you might support students with this volume of reading. Included is a template for a Reader's Response letter, a format students can use to share their thinking about their reading with you or with other students. Some teachers create a binder of these letters, and then future students can use them as they select books to read.



EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 1

## Finishing Who? Where? and Why? Research



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

I can conduct short research projects to answer a question. (W.8.7)

I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)

I can express my own ideas clearly during discussion, and I can build on others' ideas during discussions. (SL.8.1)

**Supporting Learning Targets**

- I can find the *gist* of informational texts.
- I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee.
- I can use the evidence I have gathered in research to create a culturally appropriate fictional character profile for the refugee narrator of my “inside out” poem.

**Ongoing Assessment**

- Research Guide
- Character Profile on the “Inside Out” Poem graphic organizer



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Review Learning Targets (2 minutes)</li><li>B. Sharing Strongest Evidence (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Finishing Research (20 minutes)</li><li>B. Review Performance Task Prompt (5 minutes)</li><li>C. Building a Character Profile (8 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Becoming the Character in an Interview (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Familiarize yourself with the rest of the “Inside Out” Poem graphic organizer to get ready for the next lesson. Be clear about what you think should be recorded in each column and why so that you are prepared for a discussion. Do not record anything else on the organizer yet.</li></ol></li></ol> | <ul style="list-style-type: none"><li>• This is the first lesson in Unit 3. However, students began their research for the performance task in Unit 2, □Lessons 18 and 19.</li><li>• Students start by sharing the evidence they collected for homework with another student. This makes students accountable for completing their homework. It also gives them the opportunity to add research to their Research Guide that they may have missed.</li><li>• During Work Time Part A, students finish using the informational texts in their Research Folders to gather enough evidence on their Research Guides to plan their “inside out” poems. Continue to emphasize with students that this is a very short research project, and they are not expected to know everything about this complex time and place in history. Their goal is to simply be able to tell the story of “Who,” “Where,” “Why,” and how their refugee turned “inside out.”</li><li>• During this lesson, students are formally introduced to the “Inside Out” Poem graphic organizer, which they will use to organize their research into a free verse narrative poem. Students are not completing the entire “Inside Out” Poem organizer in this lesson, though; they are only filling out the character profile at the beginning of the organizer.</li><li>• Review: Final performance task (see Lesson 18).</li><li>• Post: Learning targets; directions for closing activity.</li></ul> |



| Lesson Vocabulary                                    | Materials                                                                                                                                                                                                                                                                                                                                            |
|------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| culturally appropriate, fictional, character profile | <ul style="list-style-type: none"> <li>• Research Guide (from Unit 2, Lesson 18)</li> <li>• Research Folder (from Unit 2, Lesson 19)</li> <li>• Research Task Card (from Unit 2, Lesson 19)</li> <li>• Student-Friendly Performance Task Prompt (from Unit 2, Lesson 18)</li> <li>• “Inside Out” Poem graphic organizer (one per student)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <p><b>A. Review Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask the students to read along as you read the learning targets aloud:             <ul style="list-style-type: none"> <li>* “I can find the <i>gist</i> of informational texts.”</li> <li>* “I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee.”</li> <li>* “I can use the evidence I have gathered in research to create a culturally appropriate fictional character profile for the refugee narrator of my ‘inside out’ poem.”</li> </ul> </li> <li>• Students should be familiar with the first two targets as they are the same as the targets for Lesson 19.</li> <li>• Focus students on the third learning target. Ask them to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “What does <i>culturally appropriate</i> mean?”</li> <li>* “What does <i>fictional</i> mean?”</li> <li>* “What is a character profile?”</li> </ul> </li> <li>• Listen for students to explain that culturally appropriate means they have considered the culture of their refugee, that fictional means made up, and that a character profile is building an idea of whom the character is.</li> <li>• Use Ha as an example. Remind students that Ha is a fictional character—a young girl from Vietnam who flees with her family to Alabama to escape the dangers of the war. Although the author of <i>Inside Out &amp; Back Again</i>, Thanhha Lai, was a refugee from Vietnam herself, she made up a fictional character to tell the story.</li> </ul> | <ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> </ul> |



| Opening (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Meeting Students' Needs |
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| <p><b>B. Sharing Strongest Evidence (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get into research teams. Ask them to get out their research texts and their <b>Research Guide</b>, (from Unit 2, Lesson 19).</li><li>• Remind students that part of their homework in Unit 2, Lesson 19 was to finish collecting the strongest Who? Where? Why? evidence from the informational text they read in Lesson 19 on their Research Guide.</li><li>• Invite students to pair up within their research teams to work with someone who read and annotated one of the other informational texts from their <b>Research Folder</b>. They are going to share the Who? Where? Why? evidence recorded on their Research Guides referring back to the texts.</li><li>• Encourage students to record any Who? Where? Why? evidence they are missing on their Research Guides as their peers share.</li></ul> |                         |

| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Meeting Students' Needs                                                                                                                                                                                                                                                     |
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| <p><b>A. Finishing Research (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that in this lesson they are going to finish up collecting evidence from the texts in their Research Folders.</li><li>• Invite students to refer to their Research Task Card from previous lessons and tell them that, as in the previous lesson, they are going to work on the remaining texts in their Research Folders to find the gist, underline the Who? Where? and Why? evidence, and then collect that evidence in the appropriate boxes on their Research Guide.</li><li>• Tell students that they may all need to work on the same text this time, as they may have only one text left to work with, but they are still to work in pairs.</li><li>• Circulate to assist students with reading for the gist and identifying the Who? Where? and Why? details. Remind students of the guiding words in brackets on the Research Guide.</li></ul> | <ul style="list-style-type: none"><li>• Refer students to the glossary for each of the texts in the Research Folders to help them understand unfamiliar words.</li><li>• Providing students with task cards ensures that expectations are consistently available.</li></ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Meeting Students' Needs |
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| <p><b>B. Review Performance Task Prompt (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Celebrate the work that students have done in collecting the strongest evidence from the informational texts. Remind them that this is something that researchers have to do in the real world when they gather evidence, so it is a very important skill to practice.</li> <li>• Tell the students that over the next few lessons they will use the evidence recorded on their Research Guide to develop their individual “inside out” poems.</li> <li>• Invite students to reread Part 2 of the <b>Student-Friendly Performance Task Prompt</b> (from Unit 2, Lesson 18) in their heads as you read it aloud: “Then imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety. On your own, write two free verse poems similar to Ha’s diary entries in the novel <i>Inside Out &amp; Back Again</i>. One poem will be an ‘inside out’ poem. For this poem, consider these questions: <ul style="list-style-type: none"> <li>* What hardships did you face in your country?</li> <li>* Why did you decide to flee your country?</li> <li>* What was it like for you after you fled?</li> <li>* Where did you go?</li> <li>* Where did you find help?</li> <li>* Where did you settle?</li> <li>* How was your life turned ‘inside out’?”</li> </ul> </li> <li>• Tell students that the questions in the prompt are to help them to think about what they know about their refugee. They don’t have to answer all of these questions in their poem as they may not have found all of this information in their research texts, but they should use them as a guideline for the kind of details to include to make their poem more realistic and believable.</li> <li>• Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “So what is your ‘inside out’ poem going to be about?”</li> </ul> </li> <li>• Listen for students to explain that they are going to imagine they are a refugee from the country they have researched and they are going to write a poem that answers the questions and explains how their lives turn ‘inside out’ when they have to flee.</li> </ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| <p><b>C. Building a Character Profile (8 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that even though they have been gathering factual information, they are going to be using it to write a fictional poem, just like the poems in the novel <i>Inside Out &amp; Back Again</i>. Tell students that now they are going to begin the creative process by using the evidence they have collected to consider who their refugee is going to be.</li> <li>Display and distribute the <b>“Inside Out” Poem graphic organizer</b>. Give students a minute to read through the organizer.</li> <li>Focus them on the Character Profile section at the top of the handout and ask them to read it with you.</li> <li>Tell students that in the same way Thanhha Lai created Ha to be the fictional narrator of the poems in <i>Inside Out &amp; Back Again</i>, they are going to build a profile of a fictional character to be the narrator of their poem. They are going to use the research they have conducted to determine where this person fled from, why he or she fled, and where he or she fled to—but students can decide the age of their refugee and whether this person will be a male or a female.</li> <li>Explain that students can name their refugee if they have seen names of people in their research to use; otherwise, they should avoid choosing a name as people from different places sometimes have different names. It would make their poem unrealistic if the refugee had a culturally inappropriate name.</li> <li>Use the example of Ha to model how to fill out the character profile: <ul style="list-style-type: none"> <li>* Who is your refugee? Ha, a female child.</li> <li>* Where did he/she come from? Vietnam at the time of the Vietnam War.</li> <li>* Why did he/she flee? Because there was a war, it was dangerous, and the family was suffering through lack of food.</li> <li>* Where did he/she flee to? Alabama.</li> </ul> </li> <li>Invite students to spend a couple of minutes thinking about who their fictional character is going to be before recording it on their character profile.</li> <li>Circulate to assist students in filling out their character profile. Look in particular for those students who have chosen names that may not be culturally appropriate; ask questions to encourage them to reconsider their choices: <ul style="list-style-type: none"> <li>* “Where is that name in your article?”</li> <li>* “How do you know it is culturally appropriate?”</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li> <li>When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.</li> <li>Modeling provides a clear vision of the expectation for students.</li> </ul> |





| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Meeting Students' Needs                                                                                                                                                                                                                                                      |
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| <p><b>A. Becoming the Character in an Interview (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to pair up with someone from another research team. Tell them that when they write their poem, they are going to write it as if they are the refugee, just as with Ha's poems, so they are going to practice being the refugee they have developed in the character profile.</li><li>• Tell them that they are going to interview their partner and be interviewed using the questions on the character profile. They do not need to speak as if they are reading poetry—they just need to answer the questions, giving as many details as possible, as if they are the refugee.</li><li>• Post these directions:<ol style="list-style-type: none"><li>1. In your pairs, decide who will be Number 1 and who will be Number 2.</li><li>2. Number 1, use your character profile to pretend to be your character.</li><li>3. Number 2, interview Number 1 using the following questions:<ul style="list-style-type: none"><li>• Who are you?</li><li>• Where did you come from?</li><li>• Why did you flee?</li><li>• Where did you flee to?</li></ul></li><li>4. Switch roles.</li></ol></li></ul> | <ul style="list-style-type: none"><li>• Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.</li></ul> |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students' Needs                                                                                                                                                                                                                                                      |
| <ul style="list-style-type: none"><li>• Familiarize yourself with the rest of the “Inside Out” Poem graphic organizer to get ready for the next lesson. Be clear about what you think should be recorded in each column and why so that you are prepared for a discussion. Do not record anything else on the organizer yet.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                              |



EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 1

## Supporting Materials



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.....  
**Name:**

.....  
**Date:**

Character Profile:

Who is your refugee? (Age, male/female)

.....  
.....

Where did he/she come from? (place and time)

.....  
.....

Why did he/she flee?

.....  
.....

Where did he/she flee to?

.....  
.....

Scene:

.....  
.....



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| Beginning of Poem                                                                                                                                            | Using strong word choice, and figurative language write the research information in your own words: | Why these words? How will this word choice affect the meaning and tone of your poem? |
| Who are you?<br>(Include as many of the following: race, nationality, religion, political affiliation.)                                                      |                                                                                                     |                                                                                      |
| Middle of Poem                                                                                                                                               | Using strong word choice, and figurative language write the research information in your own words: | Why these words? How will this word choice impact the meaning and tone of your poem? |
| Where are you from, and why did you flee? What hardships did you face in your country?                                                                       |                                                                                                     |                                                                                      |
| End of Poem                                                                                                                                                  | Using strong word choice, and figurative language write the research information in your own words: | Why these words? How will this word choice impact the meaning and tone of your poem? |
| What was it like for you after you fled?<br>Where did you go?<br>Where did you find help?<br>Where did you settle?<br>How was your life turned “inside out”? |                                                                                                     |                                                                                      |



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 1: Unit 3: Lesson 2**

## **Analyzing Poems from *Inside Out & Back Again* to Develop Criteria for an Effective Poem**



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| Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                            |
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| <p>I can determine a theme or central ideas of literary text. (RL.8.2)</p> <p>I can express my own ideas clearly during discussions. (SL.8.1)</p> <p>I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5)</p>                                                                                                                                                                                             |                                                                                                                                            |
| Supporting Learning Targets                                                                                                                                                                                                                                                                                                                                                                                                                       | Ongoing Assessment                                                                                                                         |
| <ul style="list-style-type: none"><li>• I can identify figurative and descriptive language as well as purposeful word choice in the “Papaya Tree” and “Wet and Crying” poems from <i>Inside Out &amp; Back Again</i>.</li><li>• I can describe the criteria of an effective poem.</li><li>• I can use figurative and descriptive language as well as purposeful word choice to turn my research notes into free verse narrative poetry.</li></ul> | <ul style="list-style-type: none"><li>• What Makes an Effective Poem? anchor chart</li><li>• “Inside Out” Poem graphic organizer</li></ul> |



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Unpacking Learning Targets (2 minutes)</li><li>B. Introducing Anchor Chart: What Makes an Effective Poem? (8 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Analyzing “Papaya Tree” for Word Choice, Tone, and Meaning (15 minutes)</li><li>B. Analyzing “Wet and Crying” for Word Choice, Tone, and Meaning (10 minutes)</li><li>C. Applying Learning from Research on “Inside Out” Poem Graphic Organizer (8 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Begin Filling Out “Inside Out” Poem Graphic Organizer (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Use your completed Research Guide to finish filling out your graphic organizer using figurative and descriptive language as well as purposeful word choice so you can begin turning the information you have gathered through research into poetry.</li></ol></li></ol> | <ul style="list-style-type: none"><li>• This lesson signals the transition from students’ very short research project to the writing of their poems.</li><li>• Students analyze two poems from the novel using the same note-catcher they used in Unit 1 to analyze word choice in order to make them aware of the use of language in an effective poem. The poems have been selected because they contain facts and examples of figurative language and they are linked through subject matter.</li><li>• Once they have identified the criteria of an effective poem, students begin to turn their research into poetry ideas on a graphic organizer. This will be challenging for students, so it is modeled using the story of Ha as an example. Students finish filling out the graphic organizer for homework to give them plenty of time to work on ideas.</li><li>• In advance: Review the poems “Papaya Tree” (pages 8 and 9) and “Wet and Crying” (page 60) from <i>Inside Out &amp; Back Again</i>. Focus on the figurative and descriptive language as well as purposeful word choice and how it is anchored in specific content—something that is happening or the character is seeing. Continue to emphasize with students that they need to write about a specific scene.</li><li>• Post: Learning targets.</li></ul> |



| Lesson Vocabulary                                                                       | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| figurative language, purposeful word choice, free verse, narrative, tone, stanza, scene | <ul style="list-style-type: none"> <li>• <i>Inside Out &amp; Back Again</i> (book; one per student)</li> <li>• What Makes an Effective Poem? anchor chart (new; co-created with students during Opening and Work Time B; see supporting materials)</li> <li>• What Makes an Effective Poem? Note-catcher (one per student)</li> <li>• Word Choice, Tone, and Meaning Note-catcher (one per student and one to display)</li> <li>• Document camera</li> <li>• “Inside Out” Poem graphic organizer (from Lesson 1)</li> <li>• Research Guide (from Unit 2, Lesson 18)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to sit in research teams.</li> <li>• Invite them to read the learning targets with you:             <ul style="list-style-type: none"> <li>* “I can identify figurative and descriptive language as well as purposeful word choice in the ‘Papaya Tree’ and ‘Wet and Crying’ poems from <i>Inside Out &amp; Back Again</i>.”</li> <li>* “I can describe the criteria of an effective poem.”</li> <li>* “I can use figurative and descriptive language as well as purposeful word choice to turn my research notes into free verse narrative poetry.”</li> </ul> </li> <li>• Focus on the first learning target. Invite students to Think-Pair-Share with someone in their research teams:             <ul style="list-style-type: none"> <li>* “What is figurative language?”</li> <li>* “What does purposeful word choice mean?”</li> </ul> </li> <li>• Listen for students to explain that figurative language is when you describe something by comparing it to something else.</li> </ul> | <ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> </ul> |





| Opening (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Meeting Students' Needs                                                                                                         |
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| <ul style="list-style-type: none"><li>• Invite students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “What is a <i>free verse</i> poem?”</li><li>* “What is a <i>narrative</i>?”</li><li>* “So what kind of poem is this going to be?”</li></ul></li><li>• Listen for students to explain that a free verse poem doesn’t follow any particular pattern and doesn’t rhyme. It follows the pattern of speech, much like the poems in <i>Inside Out &amp; Back Again</i>. A narrative is a story, so their poem is going to tell a story.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                 |
| <p><b>B. Introducing Anchor Chart: What Makes an Effective Poem? (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students that they will use information from their research as they write an “inside out” poem and later a “back again” poem. Post the new <b>What Makes an Effective Poem? anchor chart</b> and invite students to read the question with you:<ul style="list-style-type: none"><li>* “Think about the poems you have read in the novel <i>Inside Out &amp; Back Again</i>. What makes an effective poem?”</li></ul></li><li>• Distribute the <b>What Makes an Effective Poem? Note-catcher</b>. Give students a couple of minutes to refer to their <b>Inside Out &amp; Back Again</b> novel and to think about their response to this question before recording their ideas on the note-catcher.</li><li>• Have students sit with their research teams from the previous lessons and invite them to discuss their initial responses to the question with research teams.</li><li>• Select a volunteer from each team to share with the whole class the ideas they discussed. As they share, note criteria on the left-hand column of the anchor chart.</li><li>• Tell students that identifying criteria for effective poems is the main focus of this lesson, so it’s fine if at this point they don’t have many ideas about what makes a poem effective.</li></ul> | <ul style="list-style-type: none"><li>• Anchor charts serve as note-catchers when the class is co-constructing ideas.</li></ul> |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
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| <p><b>A. Analyzing “Papaya Tree” for Word Choice, Tone and Meaning (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind the class that before writing, it is often useful to analyze good models to figure out what makes a piece of writing successful. Tell students that for the rest of this lesson they are going to be analyzing poems from the novel <i>Inside Out &amp; Back Again</i> to figure out what makes them effective so that they can add to the What Makes an Effective Poem? anchor chart and then refer to those criteria when writing their own poems.</li> <li>Give students a couple of minutes to reread the poem “Papaya Tree” on pages 8 and 9 of <i>Inside Out &amp; Back Again</i> independently. Ask:             <ul style="list-style-type: none"> <li>* “What is this poem about?”</li> <li>* “What does it tell us? What is the purpose of this poem?”</li> </ul> </li> <li>Listen for students to explain that the poem tells the story of a papaya tree that grew from a seed that Ha threw into the garden. In addition to telling us about how the papaya tree grew, the poem introduces us to the ages of Ha’s brothers and what they do.</li> <li>Invite students to focus on the <i>scene</i> of this poem—where it is set. Ask:             <ul style="list-style-type: none"> <li>* “We are given these details about Ha’s brothers in the context of a particular scene. What is the setting of this scene, which provides the context opportunity for Ha to describe the ages of her brothers?”</li> </ul> </li> <li>Listen for students to explain that Ha uses the setting of the papaya tree as a context to provide details about the age of her brothers.</li> <li>Ask students:             <ul style="list-style-type: none"> <li>* “So now that we know what ‘Papaya Tree’ is about and the scene it is set in to give the details a poetic but meaningful context, what criteria can we add to our effective poem anchor chart?”</li> <li>* “What evidence from the poem can we add to the Examples column on the anchor chart?”</li> </ul> </li> <li>Add student suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are included:             <ul style="list-style-type: none"> <li>* Tells a story. Example: “The tree has grown twice as tall.” Content in Context of Scene: Telling us the story of how the tree has grown.</li> <li>* Provides details in the context of a scene (the papaya tree) to help us to better understand the whole story. Example: “Brother Khoi spotted the first white blossom. Four years older, he can see higher.” Content in Context of Scene: Introducing the idea that Brother Khoi is older by describing how he can see the blossom because he is taller and then leading into giving how much older he is.</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>Providing models of expected work supports all learners, especially challenged learners.</li> <li>Asking students to analyze good models in order to build criteria of an effective poem provides a scaffold for them to follow when writing their own poems.</li> <li>Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li> <li>When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.</li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Meeting Students' Needs |
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| <ul style="list-style-type: none"><li>Read the second stanza of “Papaya Tree” and invite students to follow along silently in their heads: “A seed like a fish eye, slippery shiny black.” Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>“Why has the author chosen to compare the papaya seed to a fish eye?”</li></ul></li><li>Listen for students to explain that in comparing it to a fish eye, it gives the reader who may not have ever seen a papaya seed an idea of what it might look like and builds a visual image.</li><li>Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>“So what do we call it when something is compared to something else, like the papaya seed being compared to <input type="checkbox"/> a fish eye?”</li></ul></li><li>Listen for students to explain that it is figurative language and that this particular example is a simile.</li><li>Focus students’ attention on the “slippery shiny black” part of the second stanza. Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>“What kind of words has the author used here to describe the papaya seed? Why?”</li></ul></li><li>Listen for them to explain that the author has used descriptive sensory adjectives that describe how the seed looks and feels so that the reader can build a clear visual image.</li><li>Distribute the <b>Word Choice, Tone and Meaning note-catcher</b> and display it using a document camera. Remind students that this is similar to the note-catcher they used to analyze word choice, tone and meaning in Unit 1, so they should be familiar with it.</li><li>Tell students they are now going to work with their research teams to analyze word choice and tone in the poem to begin thinking about how word choice, tone, and meaning make a poem effective. Remind students of the work they did analyzing word choice, tone, and meaning of poems in the novel in Unit 1. Remind them of what the word tone means. Ask:<ul style="list-style-type: none"><li>“What is tone?”</li></ul></li><li>Listen for students to explain that tone means the feeling a text brings out in a reader, or the attitude an author has toward a subject.</li><li>Review how to fill in the columns on the note-catcher. Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>“What are you going to record in each column? Why?”</li></ul></li><li>Invite students to pair up within their research teams. Give them 10 minutes to analyze and discuss word choice, tone, and meaning in the poem and fill out the note-catcher.</li></ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students' Needs |
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| <ul style="list-style-type: none"> <li>• Circulate and listen in to gauge how well students are connecting the author's word choice with tone, and then how tone contributes to meaning. Ask probing questions:               <ul style="list-style-type: none"> <li>* "What feeling or meaning does this word convey? Why?"</li> <li>* "How would you describe the tone? Why?"</li> <li>* "What examples of figurative language have you found?"</li> <li>* "What examples of descriptive language have you found?"</li> </ul> </li> <li>• Invite pairs to share their notes with the rest of their research team and to add anything new to their note-catchers that they hear from peers.</li> <li>• Refocus students whole group. Cold call a few students to share their notes about word choice, tone, and meaning with the whole group.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                         |
| <p><b>B. Analyzing "Wet and Crying" for Word Choice, Tone, and Meaning (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Give students a couple of minutes to reread the poem "Wet and Crying" on page 60 of <i>Inside Out &amp; Back Again</i> independently. Ask:               <ul style="list-style-type: none"> <li>* "What is this poem about? What does it tell us? What is the purpose of this poem?"</li> <li>* "What is the connection between this poem and the earlier 'Papaya Tree' poem?"</li> <li>* "What is the scene that provides a context for our understanding of particular details about what was going on at the time?"</li> </ul> </li> <li>• Listen for students to explain that the poem tells the story of cutting down the biggest papaya on the papaya tree. It tells us that Ha's mother was worried about difficult times ahead and about how the family didn't want to leave anything for the "communists" in the context of the scene of papaya tree, just as in the "Papaya Tree" poem.</li> <li>• Ask students:               <ul style="list-style-type: none"> <li>* "So knowing what 'Wet and Crying' is about, can we add any new criteria to our effective poem anchor chart?"</li> <li>* "What evidence from the poem can we add to the Examples column on the anchor chart?"</li> </ul> </li> </ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Meeting Students' Needs |
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| <ul style="list-style-type: none"> <li>• Add student suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are included:             <ul style="list-style-type: none"> <li>* Gives details about what was going on in that time period in the context of a scene (the papaya tree). Example: “Saying it’s better than letting the Communists have it.” Content in Context of Scene: Describing how Brother Vu wants to cut down the papaya to stop the communists getting it.</li> </ul> </li> <li>• Focus students on the layout of the poem. Remind them that each block of text is called a <i>stanza</i>; for example, the first stanza begins with, “My biggest papaya is light yellow, still flecked with green.”</li> <li>• Give students 30 seconds to read through the third stanza, beginning with, “Brother Vu chops; the head falls; ...” Ask:             <ul style="list-style-type: none"> <li>* “What do you notice about this stanza?”</li> <li>* “Why has the author structured it this way? Why didn’t she just write this on one line like a sentence?”</li> </ul> </li> <li>• Listen for students to explain that it makes it more dramatic by adding impact to each action described and it helps the reader pause in certain places, which adds emphasis to particular words or phrases.</li> <li>• Ask:             <ul style="list-style-type: none"> <li>* “So now that we know why the author has organized that stanza this way, can we add any new criteria to our <input type="checkbox"/> effective poem anchor chart?”</li> <li>* “What evidence from the poem can we add to the Examples column on the anchor chart?”</li> </ul> </li> <li>• Add student suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are included:             <ul style="list-style-type: none"> <li>– Sentences are broken up to emphasize actions to add more drama and impact. Example: “Brother Vu chops; the head falls; a silver blade slices.” Content in Context of Scene: Describing how Brother Vu cut the papaya down from the tree.</li> </ul> </li> <li>• Invite students to pair up with someone else within their research teams to analyze the word choice, tone, and meaning in “Wet and Crying” using the bottom of the note-catcher. Remind them to include figurative and descriptive language and how it adds meaning.</li> <li>• Circulate and listen in to gauge how well students are connecting the author’s word choice with tone, and then how tone contributes to meaning. Ask probing questions:             <ul style="list-style-type: none"> <li>* “What feeling or meaning does this word convey? Why?”</li> <li>* “How would you describe the tone? Why?”</li> </ul> </li> </ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Meeting Students' Needs |
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| <ul style="list-style-type: none"><li>* “What examples of figurative language have you found?”</li><li>* “What examples of descriptive language have you found?”</li><li>• Invite pairs to share their notes with the rest of their research team and to add anything new to their note-catchers that they hear from peers.</li><li>• Refocus students whole group. Cold call a few students to share their notes about word choice, tone, and meaning with the whole group.</li><li>• Ask students to discuss in their research teams:<ul style="list-style-type: none"><li>* “So thinking about your analysis of word choice, tone, and meaning, what makes an effective poem? Why?”</li></ul></li><li>• Cold call students and add suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are added:<ul style="list-style-type: none"><li>* Purposeful word choice that makes the reader feel a certain way and conveys a tone and meaning that the author wants the reader to understand. Example: “Wet and Crying.” Content in Context of Scene: Describing how Ha is sad to be leaving through a description of the seeds that spill out of the papaya that has been cut down.</li><li>* Figurative language to help the reader understand what something looks like or how big it is. Example: “A seed like a fish eye.” Content in Context of Scene: Describing what the papaya seed looked like.</li><li>* Descriptive language (sensory adjectives) to help the reader create a visual image of what something looks and feels like. Example: “Slippery shiny black.” Content in Context of Scene: Describing what the seed looked and felt like.</li></ul></li><li>• Strong, precise verbs that emphasize actions. Example: “Brother Vu chops; the head falls; a silver blade slices.” Content in Context of Scene: Describing how the papaya was cut down.</li></ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Meeting Students' Needs                                                                                               |
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| <p><b>C. Applying Learning from Research on “Inside Out” Poem Graphic Organizer (8 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to get their <b>“Inside Out” Poem graphic organizers</b> that they started to familiarize themselves with for homework and their <b>Research Guide</b> completed in previous lessons.</li> <li>• Display an “Inside Out” Poem graphic organizer and ask students:             <ul style="list-style-type: none"> <li>* “Who is Ha?”</li> </ul> </li> <li>• Select volunteers to share their suggestions. In the first column of the organizer, record their ideas to include the following:             <ul style="list-style-type: none"> <li>* Female child</li> <li>* Vietnamese</li> <li>* Not communist—doesn’t agree with communism.</li> </ul> </li> <li>• Ask students to focus on the space for them to record the scene underneath the character profile. Ask:             <ul style="list-style-type: none"> <li>* “What was the scene of the ‘Papaya Tree’ poem?”</li> <li>* “What was the scene of the ‘Wet and Crying’ poem?”</li> </ul> </li> <li>• Listen for students to explain that in both poems it was the papaya tree.</li> <li>• Remind students that one of the criteria of an effective poem is that it provides details in the context of a scene (refer to What Makes an Effective Poem? anchor chart).</li> <li>• Tell students that you have chosen the scene for the poem you are planning on the graphic organizer about Ha to be at night when she is in bed trying to sleep because that is a time when adults often speak about things they don’t want children to worry about, so it will be a good opportunity to introduce details about what is going on. Record: “At night in the dark when she is in bed” next to the space marked Scene.</li> <li>• Remind students that this means that everything that happens in the poem will be framed in the context of this scene.</li> <li>• Ask students to discuss with their research teams:             <ul style="list-style-type: none"> <li>* “So what do you think you are going to record in the middle column? Why?”</li> </ul> </li> <li>• Listen for students to explain that they are going to put their research details into poetic language in the context of the scene they have chosen using figurative and descriptive language and thinking about word choice, meaning, and tone.</li> </ul> | <ul style="list-style-type: none"> <li>• Modeling provides a clear vision of the expectation for students.</li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Meeting Students' Needs |
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| <ul style="list-style-type: none"><li>• Invite students to help you model an example of how to turn this information into poetic language in the second column. Ask:<ul style="list-style-type: none"><li>* “How would you describe who Ha is using figurative or descriptive language or strong word choice in the context of the in-bed-at-night scene?”</li></ul></li><li>• Select volunteers to share their suggestions; in the second column, record student ideas. The following are suggestions:<ul style="list-style-type: none"><li>* Little girls are not supposed to know, but I hear my brother’s frantic whispers and mother’s scared sobs through the dark blackness of the night.</li><li>* I want to scream at them that I understand that terrible things are happening in my beloved Vietnam.</li><li>* They growl under their breath to each other like a pack of frightened dogs about how the communists will take our things if we don’t flee.</li></ul></li><li>• Point out to students that you haven’t written the complete poem on the organizer—you have just recorded a few ideas to help you write your poem.</li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “Why those words? How do those words affect the meaning and tone of the poem?”</li></ul></li><li>• Select volunteers to share their suggestions. In the third column, record student ideas. The following are suggestions:<ul style="list-style-type: none"><li>* “Little girl” sets up the female child narrator.</li><li>* “Frantic” adds drama and action and tells the reader that something serious is happening.</li><li>* “Scared sobs” tells the reader the mother is afraid of something.</li></ul></li></ul> |                         |





| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Meeting Students' Needs |
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| <p><b>A. Begin Filling Out “Inside Out” Poem Graphic Organizer (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to begin filling out their “Inside Out” Poem graphic organizer in the same way that you modeled. Tell them to begin by thinking about the scene that their poem will be set in, as this will determine how they frame the content in the rest of the poem.</li><li>• Tell students that they will finish filling out this “Inside Out” Poem graphic organizer for homework.</li></ul> |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Meeting Students' Needs |
| <ul style="list-style-type: none"><li>• Use your completed Research Guide to finish filling out your graphic organizer using figurative and descriptive language as well as purposeful word choice so you can begin turning the information you have gathered through research into poetry. □</li></ul> <p><i>Note: Hold onto the “Inside Out” Poem graphic organizer that you used to model in this lesson. You need use it again in Lesson 3; it will be called Model “Inside Out” Poem graphic organizer.</i></p>             |                         |



EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 2

## Supporting Materials



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| Poem criteria        | Example                                    | Content in Context of Scene                                   |
|----------------------|--------------------------------------------|---------------------------------------------------------------|
| <i>Tells a story</i> | <i>"The tree has grown twice as tall."</i> | <i>Telling us the story of how the papaya tree has grown.</i> |



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**“Papaya Tree” from Inside Out and Back Again**

Scene:

**Word Choice/Text  
Details**

What are some specific **images, words, and phrases** the author uses that strike you emotionally and give you a feeling of the events described in the text?

**Feeling/Meaning**

For each word or phrase, **describe the emotion,** feeling or meaning it conveys.

**Tone**

Based on the images, words, and phrases you have selected, describe the tone of the text with one word (examples: angry, violent, or harsh).



**“Wet and Crying” from Inside Out and Back Again**

Scene:

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EXPEDITIONARY  
LEARNING

# **Grade 8: Module 1: Unit 3: Lesson 3**

## **Mid-Unit Assessment: Writing Best First Draft of “Inside Out” Poem**



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

I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)  
I can produce text (print or nonprint) that explores a variety of cultures and perspectives (W.8.4a)  
With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)  
I can conduct short research projects to answer a question. (W.8.7)  
I can use several sources in my research. (W.8.7)  
I can use evidence from informational texts to support analysis, reflection, and research (W.8.9)  
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

**Supporting Learning Targets**

- I can write a poem describing how the narrator, a refugee, turns “inside out” when he or she is forced to flee home.
- I can write an “inside out” poem based on factual details about real-life refugees from informational texts.
- I can use figurative and descriptive language as well as purposeful word choice to add tone and meaning to my “inside out” poem.

**Ongoing Assessment**

- Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem





| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
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| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Unpacking Learning Targets (2 minutes)</li><li>B. Sharing Homework in Research Teams (6 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Introduce Poem Rubric (5 minutes)</li><li>B. Draft “Inside Out” Poem (20 minutes)</li><li>C. Introducing “Back Again” Poem (10 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Beginning to Plan “Back Again” Poem (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Follow the directions to complete the “Back Again” Poem graphic organizer in preparation for writing the first draft of your “back again” poem in the next lesson.</li></ol></li></ol> | <ul style="list-style-type: none"><li>• In this lesson, students draft their “Inside Out” poems as the mid-unit assessment. Note that they will revise this poem during Lesson 6 (as a part of their Final Performance Task).</li><li>• For the mid-unit assessment, focus on just Row 2 of the “Inside Out” and “Back Again” Poetry Rubric (see supporting materials).</li><li>• Before Lesson 6, plan to give students specific feedback on their draft poem. In Lesson 6, they will revise both poems based on teacher and peer feedback (their Final Performance Task).</li><li>• At the end of the lesson, students begin to consider the “Back Again” poem they will write in the next lesson. Students will complete the graphic organizer for this poem at home for homework; they should be familiar with how to plan using the graphic organizer, since it is the same as the organizer they used to plan their “inside out” poems in Lesson 2.</li><li>• The “back again” poem is not research-based, although students can use the experiences of Ha in the novel Inside Out &amp; Back Again and the experiences of real-life refugees in the “Refugees in Canada” informational text as inspiration.</li><li>• If technology is available, provide computers for students to word-process their essays.</li><li>• In advance: Review the poem “But Not Bad” on page 233 of the novel, Inside Out &amp; Back Again, focusing on how it shows that Ha is turning “back again.”</li><li>• Post: Learning targets; What Makes an Effective Poem? anchor chart.</li></ul> |



| Lesson Vocabulary     | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
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| free verse, narrative | <ul style="list-style-type: none"> <li>• “Inside Out” Poem graphic organizer (from Lesson 2)</li> <li>• What Makes an Effective Poem? anchor chart (from Lesson 2)</li> <li>• “Inside Out” and “Back Again” Poetry Rubric (one per student)</li> <li>• Document camera</li> <li>• Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem (one per student)</li> <li>• Lined paper (two sheets per student)</li> <li>• “Inside Out” Poem graphic organizer (from Lesson 2)</li> <li>• “Back Again” Poem graphic organizer (one per student and one to display)</li> <li>• Model “Inside Out” Poem graphic organizer (filled in by the teacher as a model for students during Lesson 2, Work Time C)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Students should be sitting with their research teams. Invite students to read the learning targets with you:             <ul style="list-style-type: none"> <li>* “I can write a poem describing how the narrator, a refugee, turns ‘inside out’ when he or she is forced to flee home.”</li> <li>* “I can write an ‘inside out’ poem based on factual details about real-life refugees from informational texts.”</li> <li>* “I can use figurative and descriptive language as well as purposeful word choice to add tone and meaning to my ‘inside out’ poem.”</li> </ul> </li> <li>• Tell students that today they will be writing the first draft of their “inside out” poems for their mid-unit assessment. Explain that this mid-unit assessment is working toward the final performance task of writing the “inside out” and “back again” poems.</li> </ul> | <ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> </ul> |



| Opening (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                  |
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| <p><b>B. Sharing Homework in Research Teams (6 minutes)</b></p> <ul style="list-style-type: none"><li>• Focus student attention on the <b>What Makes an Effective Poem? anchor chart</b> from the previous lesson. Invite students to read silently in their heads as you read the criteria aloud.</li><li>• Invite students to pair up within their research teams and tell them that they are going to be swapping <b>“Inside Out” Poem graphic organizers</b> in order to get feedback from their peers.</li><li>• Give students two minutes to consider a specific question they would like to pose to their partner about something they would like feedback about, and ask them to write the question at the top of their poem organizer.</li><li>• Invite students to swap poem organizers with their partner. Give them two minutes to read through their partner’s organizer thinking about the question posed and the criteria on the anchor chart.</li><li>• Give students another minute in silence to consider how to answer the question posed by their partner and to think of a question they would like to ask their partner that will help them to revise their work. Give them an example: “Could you add a sensory adjective here about how it looked to make it more descriptive?”</li><li>• Invite students to share their question with their partner.</li><li>• When students are done, remind them to thank their partner. Also remind them that they don’t necessarily have to follow the advice they have been given if they don’t think it works—emphasize that the question posed by their partner may be useful in helping them to revise, but it may not.</li><li>• Give students two minutes to revise their organizer if they choose.</li></ul> | <ul style="list-style-type: none"><li>• Learning targets are a research-based strategy that helps all students, but helps challenged learners the most.</li><li>• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li></ul> |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Meeting Students’ Needs                                                                                                                                                                                                            |
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| <p><b>A. Introduce Poem Rubric (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Refocus the whole group. Distribute the <b>“Inside Out” and “Back Again” Poetry Rubric</b> and display it using a <b>document camera</b>. Tell students that it is based on the expository writing rubric they used in the previous unit, so it should look familiar.</li> <li>• Invite students to spend a couple of minutes reading through the rubric.</li> <li>• Invite them to share notices and wonders. This rubric should look somewhat familiar to them, based on their more extensive work with the analytic rubric in Unit 2. Point out to students that the rubric has been adapted to better suit this specific writing task: free-verse narrative poems.</li> <li>• Address any clarifying questions. Tell students that they should have these criteria in mind as they draft their “inside out” poem today. They will get to revise this poem in Lesson 6, as a part of their Final Performance Task.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | <ul style="list-style-type: none"> <li>• Providing students with the rubric you will be using to assess their work sets expectations upfront and provides them with clear criteria to follow in order to be successful.</li> </ul> |
| <p><b>B. Draft “Inside Out” Poem (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Use your Research Guides, which outline the research collected through their research teams, and your “Inside Out” poem graphic organizer, which has specific question prompts aligned to the creation of an “inside out” poem, to write the best first draft your “inside out” poem.</li> <li>• Refocus the whole group. Distribute their <b>Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem</b>. Point out that this assessment is identical to the first paragraph of the Student-Friendly Performance Task Prompt they saw in Unit 2, Lesson 18.</li> <li>• Read the assessment prompt aloud and answer any clarifying questions. Remind students that the questions in the prompt are to help them think about what they know about their refugee. They don’t have to answer all of these questions in their poem as they may not have found all of this information in their research texts, but they should use them as a guideline for the kind of details to include to make their poem more realistic and believable.</li> <li>• Remind students of what free verse and narrative mean and refer them to the poems in the novel to remind them of the kind of poem they will be writing.</li> <li>• Tell students that they are now going to use their “Inside Out” Poem graphic organizer, the What Makes an Effective Poem? anchor chart, and the “Inside Out” and “Back Again” Poetry Rubric to write the first draft their “inside out” poems.</li> <li>• Set the parameter that poems should be no more than four verses or stanzas long and each verse should contain no more than six lines of poetry. This will encourage students to be more precise.</li> </ul> |                                                                                                                                                                                                                                    |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
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| <ul style="list-style-type: none"> <li>Remind them that because this is an assessment, they are to do this independently in silence. If students are not able to work on computers, distribute <b>lined paper</b>. Invite students to draft their “inside out” poems.</li> <li>Circulate to take this opportunity to do an informal assessment of students’ work. Make sure students are using their research to create the story of the refugee. They should use the research they have collected to write the narrative experience.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p><b>C. Introducing “Back Again” Poem (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Tell students that now that they have finished their “inside out” poems, they are going to start thinking about their “back again” poem.</li> <li>Ask students to refer to the final paragraph of their Student-Friendly Performance Task Prompt about the “back again” poem: “The second poem will be a ‘back again’ poem. For this poem, consider these questions:               <ul style="list-style-type: none"> <li>What adaptations have you made as you settle into your new home?</li> <li>What are you mourning from your old life?</li> <li>How is your identity changing?</li> <li>How are you coming ‘back again’? Use the details in the poetry graphic organizer to help you plan and draft your poems.”</li> </ul> </li> <li>Share with students that for the “back again” poem there will be less of a research focus and more creativity; they will share the experiences of a refugee who is adapting, mourning, and facing the realities of being “back again.”</li> <li>Tell students that they are going to reread a poem from the novel <i>Inside Out &amp; Back Again</i> that shows Ha turning “back again.”</li> <li>Give students 2 minutes to reread “But Not Bad” on page 233 independently.</li> <li>Ask students to Think-Pair-Share:               <ul style="list-style-type: none"> <li>“What is this poem about?”</li> <li>“What scene is the poem set in?”</li> <li>“How does it show Ha turning ‘back again’?”</li> </ul> </li> <li>Listen for students to explain that the poem is about how Ha is initially very disappointed with the dried papaya and mourned the fresh papayas in Vietnam, but realizes that it can actually taste good if it is soaked in water. It is set at home overnight and into early the next morning. It shows her turning back again by accepting that although the papaya isn’t as good as fresh papaya back in Vietnam, it is a reasonable substitute.</li> </ul> | <ul style="list-style-type: none"> <li>Providing models of expected work supports all learners, especially challenged learners.</li> <li>Asking students to analyze good models in order to build criteria of an effective poem provides a scaffold for them to follow when writing their own poems.</li> <li>Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li> <li>When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.</li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Meeting Students’ Needs |
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| <ul style="list-style-type: none"><li>• Distribute <b>“Back Again” Poem graphic organizer</b> and display it using a document camera. Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “What do you notice?”</li><li>* “What do you wonder?”</li></ul></li><li>• Highlight that this time the structure of the poem is not set out for them as it was in the “inside out” poem, so although they still have to write a narrative story poem, they can be creative about the structure as long as they answer the questions in the left column and set their answers in the context of a scene.</li><li>• Tell students that their “Back Again” poem needs to follow from their “Inside Out” poem. It will be the same narrator explaining how his or her life has turned back again, so students need to make sure the details in both poems match up. For example, it would confuse the reader if in the “inside out” poem the narrator discussed having two younger brothers but in the “Back Again” poem mentioned an older sister.</li><li>• Display the <b>Model “Inside Out” Poem graphic organizer</b>. Remind students that the scene was Ha in bed at night listening to her mother and brother whispering and worrying about the communists and the future.</li><li>• Ask students to Think-Pair-Share with someone in their team:<ul style="list-style-type: none"><li>* “How could the “Back Again” poem link to that “inside out” scene to show Ha turning ‘back again’?”</li></ul></li><li>• Provide the following suggestion to guide students if they don’t think of the ideas themselves:<ul style="list-style-type: none"><li>* Ha could be in bed at night reflecting on her life in Alabama and now she can hear her brothers and mother laughing.</li></ul></li><li>• Tell students that for homework they are going to fill in the organizer in order to get ready to begin writing the first drafts of their “back again” poem in the next lesson.</li><li>• They should begin by thinking of a scene that their poem will be set in, then continue by answering the questions in the first column. They will do this by being creative, but they can consider Ha’s experiences and what they learned about the adaptation/settling in process in Unit 2 from the “Refugee Children in Canada” text to answer the questions. Tell students that they should take their “Refugee Children in Canada” text home with them for reference.</li><li>• Emphasize that this is not a research-based poem, so students are only to refer to the informational text and Ha’s experiences in the novel for inspiration.</li></ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Meeting Students’ Needs |
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| <ul style="list-style-type: none"><li>As with the “Inside Out” Poem graphic organizer, they then need to think about how they are going to set these ideas in a specific scene using figurative and descriptive language as well as purposeful word choice in poetry form. In the final column they then need to justify why they have made those word/text choices based on how they affect the meaning and tone.</li><li>Remind students that this “Back Again” poem will be a continuation of their “inside out” poem, so the narrator will be the same.</li></ul>                                                           |                         |
| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Meeting Students’ Needs |
| <b>A. Beginning to Plan “Back Again” Poem (2 minutes)</b> <ul style="list-style-type: none"><li>Invite students to follow the directions to begin planning their “Back Again” poems. Remind them that the first thing they should do is to choose a scene, preferably one that links to the scene in their “Inside Out” poem in some way.</li></ul>                                                                                                                                                                                                                                                                             |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Meeting Students’ Needs |
| <ul style="list-style-type: none"><li>Follow the directions to complete the “Back Again” Poem graphic organizer in preparation for writing the first draft of your “back again” poem in the next lesson.</li></ul> <p><i>Note: Before Lesson 6, assess students’ first draft “inside out” poems based on Row 2 of the “Inside Out” and “Back Again” Poetry Rubric. Provide specific feedback: name one clear strength and suggest a specific next step. In Lesson 6, students will apply this feedback to write a final best draft of this poem as well as their “Back Again” poem (which they will draft in Lesson 4).</i></p> |                         |



EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 3

## Supporting Materials



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**Poem Rubric (based on the New York State Expository Writing Rubric)**

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| Content and Analysis | <ul style="list-style-type: none"> <li>• <i>clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose:</i></li> <li>• “Inside Out” poem: The poem clearly introduces who the refugee, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out’ in the context of a compelling scene.</li> <li>• “Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a compelling scene.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>clearly introduce a topic in a manner that follows from the task and purpose:</i></li> <li>• “Inside Out” poem: The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out’ in the context of a scene.</li> <li>• “Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a scene.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>introduce a topic in a manner that follows generally from the task and purpose:</i></li> <li>• “Inside Out” poem: The poem introduces who the refugee is, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out’.</li> <li>• “Back Again” poem: The poem introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’</li> </ul> | <ul style="list-style-type: none"> <li>• <i>introduce a topic in a manner that does not logically follow from the task and purpose:</i></li> <li>• “Inside Out” poem: The poem does not logically introduce who the refugee is, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out.’</li> <li>• “Back Again” poem: The poem does not logically introduce how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’</li> </ul> | <ul style="list-style-type: none"> <li>• <i>demonstrate a lack of comprehension of the text(s) or task:</i></li> <li>• Both poems: The poem demonstrates a lack of comprehension of the task.</li> </ul> |



| Poem Rubric (based on the New York State Expository Writing Rubric) |                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                           |
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| <p>Command of Evidence</p> <p>“Inside Out” poems only</p>           | <ul style="list-style-type: none"> <li>develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s):</li> <li>Who the refugee, where he/she is fleeing from, and why he/she has to flee and he/she has turned is developed with well-chosen and concrete facts from informational texts.</li> </ul> | <ul style="list-style-type: none"> <li>develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s):</li> <li>Who the refugee, where he/she is fleeing from and why he/she has to flee is developed with relevant facts from informational texts.</li> </ul> | <ul style="list-style-type: none"> <li>partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant:</li> <li>Some facts from informational texts partially develop who the refugee, where he/she is fleeing from and why he/she has to flee.</li> </ul> | <ul style="list-style-type: none"> <li>demonstrate an attempt to use evidence, but develop ideas only with minimal, occasional evidence that is generally invalid or irrelevant:</li> <li>There is an attempt to use facts from the informational texts, but they are generally invalid or irrelevant.</li> </ul> | <ul style="list-style-type: none"> <li>provide no evidence or provide evidence that is completely irrelevant:</li> <li>There are no facts from informational texts or they are completely irrelevant to the topic of the poem.</li> </ul> |



| Poem Rubric (based on the New York State Expository Writing Rubric) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                   |
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| Cohesion, Organization, and Style                                   | <ul style="list-style-type: none"> <li>• <i>exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning:</i></li> <li>• The organization creates a unified poem that enhances meaning.</li> <li>• <i>establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice:</i></li> <li>• The style and language of the poem are appropriate and sophisticated, with notable sense of voice.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>exhibit clear organization, with the use of appropriate transitions to create a unified whole:</i></li> <li>• The poem has a beginning, middle, and end that connect to each other to create a unified poem.</li> <li>• <i>establish and maintain a formal style using precise language and domain-specific vocabulary:</i></li> <li>• The style and language of the poem are consistent and appropriate.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>exhibit some attempt at organization, with inconsistent use of transitions:</i></li> <li>• The poem has a beginning, middle, and end, but there is no clear connection between sections.</li> <li>• <i>establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary:</i></li> <li>• The style and language of the poem are appropriate at times, but not consistently.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>exhibit little attempt at organization, or attempts to organize are irrelevant to the task:</i></li> <li>• The organization of the poem does not support the main idea.</li> <li>• <i>lack a formal style, using language that is imprecise or inappropriate for the text(s) and task:</i></li> <li>• The style and language of the poem are imprecise or inappropriate given the main idea.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>exhibit no evidence of organization:</i></li> <li>• The poem has no evidence of organization.</li> <li>• <i>use language that is predominantly incoherent or copied directly from the text(s):</i></li> <li>• The poem uses language that is generally incoherent, or only quotes from the texts are used.</li> </ul> |



| Poem Rubric (based on the New York State Expository Writing Rubric) |                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                             |
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| Control of Conventions                                              | <ul style="list-style-type: none"> <li>• <i>demonstrate grade-appropriate command of conventions, with few errors:</i></li> <li>• Use of capitalization and spelling is grade-appropriate, with few errors.</li> <li>• There is a Works Cited list with no errors.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension:</i></li> <li>• Occasional capitalization and spelling errors do not hinder comprehension.</li> <li>• There is a Works Cited with few errors.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>demonstrate emerging command of conventions, with some errors that may hinder comprehension:</i></li> <li>• Some capitalization and spelling errors may hinder comprehension.</li> <li>• There is a Works Cited page that contains some errors.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>demonstrate a lack of command of conventions, with frequent errors that hinder comprehension:</i></li> <li>• Frequent capitalization and spelling errors hinder comprehension.</li> <li>• There is a Works Cited page with many errors.</li> </ul> | <ul style="list-style-type: none"> <li>• <i>are minimal, making assessment of conventions unreliable:</i></li> <li>• Capitalization and spelling errors prevent the reader from understanding the poem.</li> <li>• There is no Works Cited page.</li> </ul> |



- Imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety.

On your own, write an “inside out” free verse poem similar to Ha’s diary entries in the novel *Inside Out & Back Again*.

- For this poem, consider these questions:
- What hardships did you face in your country?
- Why did you decide to flee your country?
- What was it like for you after you fled?
- Where did you go?
- Where did you find help?
- Where did you settle?
- How was your life turned “inside out”?

Use the Details in the Poetry graphic organizer to help you plan and draft your poems.



.....  
**Name:** .....

.....  
**Date:** .....

**Directions:**

1. Choose a scene for this poem to be set in.
2. Consider Ha’s experiences and what you learned about the adaptation/settling in process in Unit 2 from the “Refugee Children in Canada” text to answer the questions in the first column. This poem is not research-based, so you are only referring to Ha’s experiences and the informational text for inspiration.
3. Set the answers you have recorded in the first column in a scene in a story in the middle column using poetic language such as figurative and descriptive language and purposeful word choice.
4. Justify why you have made those word/text choices based on how they affect the meaning and tone.

Remember that this “back again” poem will be a continuation of your “inside out” poem, so the narrator will be the same.

| Scene: |
|--------|
|        |
|        |



|                                                                          | Using strong word choice and figurative and descriptive language, write your ideas in your own words: | Why these words? How will this word choice affect the meaning and tone of your poem? |
|--------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| Beginning of Poem                                                        |                                                                                                       |                                                                                      |
| What have you had to adapt to as you settle into your new home?          |                                                                                                       |                                                                                      |
| Middle of Poem                                                           |                                                                                                       |                                                                                      |
| What are you mourning from your old life? How is your identity changing? |                                                                                                       |                                                                                      |
| End of Poem                                                              |                                                                                                       |                                                                                      |
| How are you going “back again”?                                          |                                                                                                       |                                                                                      |



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 1: Unit 3: Lesson 4**

## **End of Unit Assessment: Writing Best First Draft of “Back Again” Poem**



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

I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)  
I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.8.4a)  
With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)  
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

**Supporting Learning Targets**

- I can write a poem describing how the narrator, a refugee, turns “back again” as he or she adapts to life in a new country.
- I can create meaning in my “back again” poem by using figurative and descriptive language as well as purposeful word choice to convey a certain tone.

**Ongoing Assessment**

- Draft “back again” poem NYSP12 ELA CCLS RI.8.1, W.8.3, W.8.9, and SL.8.1

**Agenda**

1. Opening
  - A. Unpacking Learning Targets (2 minutes)
  - B. Sharing Homework in Research Teams (6 minutes)
2. Work Time
  - A. Draft “Back Again” Poem (20 minutes)
  - B. Self-Assessment Based on the Rubric (10 minutes)
3. Closing and Assessment
  - A. Making Revisions (7 minutes)
4. Homework
  - A. If you have not finished both of your poems, take them home to finish them.

**Teaching Notes**

- This lesson follows a similar format as Lesson 3. Students draft their “back again” poems for the end of unit assessment.
- For the assessment, focus on just Row 1 of the “Inside Out” and “Back Again” Poetry Rubric.
- As with the “Inside Out” poem, plan to give students specific feedback on their draft poem before Lesson 6. In Lesson 6, they will revise both poems based on teacher and peer feedback (their Final Performance Task).
- After drafting their “Back Again” poem, students self-assess their draft against particular rows on the rubric and justify how they have scored themselves. This self-assessment activity helps to raise student awareness of the issues in their own writing in order to improve the first draft of their poem before they hand it in at the end of the lesson.
- If technology is available, provide computers for students to word-process their essays.
- Students will peer critique both of their poems in Lesson 5.
- Post: Learning targets, What Makes an Effective Poem? anchor chart.



| Lesson Vocabulary | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| free verse        | <ul style="list-style-type: none"> <li>• What Makes an Effective Poem? anchor chart (from Lesson 2)</li> <li>• “Back Again” Poem graphic organizer (from Lesson 3)</li> <li>• End of Unit 3 Assessment: Best First Draft of “Back Again” Poem (one per student)</li> <li>• “Inside Out” and “Back Again” Poetry Rubric (from Lesson 3)</li> <li>• Lined paper (two sheets per student)</li> <li>• Rows 1 and 3 of “Inside Out” and “Back Again” Poetry Rubric (one per student)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Students should be sitting with their research teams. Invite students to read the learning targets with you:             <ul style="list-style-type: none"> <li>* “I can write a poem describing how the narrator, a refugee, turns ‘back again’ as he or she adapts to life in a new country.”</li> <li>* “I can create meaning in my ‘back again’ poem by using figurative and descriptive language as well as purposeful word choice to convey a certain tone.”</li> <li>* “I can use the ‘Inside Out’ and ‘Back Again’ Poetry Rubric to provide kind, specific, and helpful feedback to my peers.”</li> </ul> </li> <li>• Tell students that today they will be writing the first draft of their “back again” poems for their end of unit assessment. Explain that as with the mid-unit assessment, the end of unit assessment is working toward the final performance task of writing the “inside out” and “back again” poems.</li> </ul> | <ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> </ul> |



| Opening (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Meeting Students’ Needs |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>B. Sharing Homework in Research Teams (6 minutes)</b></p> <ul style="list-style-type: none"><li>• Focus student attention on the <b>What Makes an Effective Poem? anchor chart</b> from the previous lesson. Invite students to read along silently in their heads as you read the criteria aloud.</li><li>• Invite students to pair up within their research teams; tell them that they are going to be swapping “Back Again” Poem graphic organizers to get feedback from their peers.</li><li>• Give students two minutes to consider a question they would like to pose to their partner about something they would like specific feedback about, and ask them to write the question at the top of their poem organizer.</li><li>• Invite students to swap <b>“Back Again” Poem graphic organizers</b> with their partner. Give them two minutes to read through their partner’s organizer thinking about the question posed and the criteria on the anchor chart.</li><li>• Give students another minute in silence to consider how to answer the question posed by their partner and to think of a question they would like to ask their partner that will help them to revise their work. Give them an example: “How does this work in the context of the scene you have chosen?”</li><li>• Invite students to share their question with their partner.</li><li>• When students are done, remind them to thank their partner. Also remind them that they don’t necessarily have to follow the advice they have been given if they don’t think it works—emphasize that the question posed by their partner may be useful in helping them to revise, but it may not.</li><li>• Give students two minutes to revise their organizer if they choose.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Meeting Students’ Needs                                                                                                                                                                                                          |
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| <p><b>A. Draft ‘Back Again’ Poem (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Refocus the whole group. Distribute their <b>End of Unit 3 Assessment: Best First Draft of “Back Again” Poem</b>. Point out that this assessment is identical to the second poem of the Student-Friendly Performance Task Prompt they saw in Unit 2, Lesson 18.</li><li>• Read the assessment prompt aloud and answer any clarifying questions. Remind students of what “back again” actually means—it means emotionally on the way to being settled and adapting to life in a new country. Clarify that it does not mean they are returning home.</li><li>• Remind students that their “back again” poem needs to follow from their “inside out” poem. It will be the same narrator explaining how his or her life has turned back again, so students need to make sure the details in both poems match up. For example, it would confuse the reader if in the “inside out” poem the narrator discussed having two younger brothers but in the “back again” poem mentioned an older sister.</li><li>• Tell students that they are now going to refer to their “Back Again” Poem graphic organizer, the What Makes an Effective Poem? anchor chart, and the <b>“Inside Out” and “Back Again” Poetry Rubric</b> as they write the first draft their “back again” poems.</li><li>• Set the same parameter as with the “inside out” poem: the “back again” poems should be no more than four verses or stanzas long and each verse should contain no more than six lines of poetry. This will encourage students to be more precise.</li><li>• Remind students that because this is an assessment, they are to do this independently in silence. If students are not able to work on computers, distribute lined paper. Invite students to draft their “back again” poems.</li><li>• Circulate to take this opportunity to do an informal assessment of students’ work. Make sure they are setting the details they want to include in the context of a scene.</li></ul> | <ul style="list-style-type: none"><li>• Providing students with the rubric you will be using to assess their work sets expectations upfront and provides them with clear criteria to follow in order to be successful.</li></ul> |
| <p><b>B. Self-Assessment Based on the Rubric (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that now that they have drafted their poem, they have an opportunity to self-assess the “Back Again” poem they just wrote.</li><li>• Distribute <b>Rows 1 and 3 of the “Inside Out” and “Back Again” Poetry Rubric</b>. Invite students to read the directions at the top of the rubric with you. Tell them that they will focus on just these two rows at this point; it is often helpful, as a writer, to focus on just a few things at a time.</li><li>• Invite students to follow the directions to self-assess their first draft of their “back again” poem. Circulate to ask students to justify their scoring choices on the rubric.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <ul style="list-style-type: none"><li>• Developing self-assessment and reflection supports all learners by giving them the opportunity to identify how they can improve their own work.</li></ul>                                |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Meeting Students’ Needs                                                                                                                                                                                                                                                                 |
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| <p><b>A. Making Revisions (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to use their self-assessment against the rubric to make final revisions to their first draft “Back Again” poem. Remind them that they should be aiming to score as highly on the rubric as possible.</li><li>• Collect the end of unit assessment and all the student materials: the “Back Again” Poem graphic organizer, the first draft of their “Back Again” poem, their self-assessment and revision.</li></ul>                                |                                                                                                                                                                                                                                                                                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Meeting Students’ Needs                                                                                                                                                                                                                                                                 |
| <ul style="list-style-type: none"><li>• If you have not finished both of your poems, take them home to finish them.</li></ul> <p><i>Note: Before Lesson 6, assess students’ first draft “Back Again” poems to provide specific feedback. Focus feedback on strengths and next steps using Row 1 of the “Inside Out” and “Back Again” Poetry Rubric. In Lesson 6, students will apply this feedback to write a final best draft of their poem.</i></p> <p><i>In Lesson 5, students will need both of their first draft poems for a peer critique.</i></p> | <ul style="list-style-type: none"><li>• Students who have not yet finished the first drafts of their “Inside Out” and “Back Again” poems in class will need to take them home to finish them. If necessary, plan to re-collect these drafts at the end of Lesson 5 to assess.</li></ul> |



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# Grade 8: Module 1: Unit 3: Lesson 4

## Supporting Materials



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- Imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety.

On your own, write a “back again” free verse poem similar to Ha’s diary entries in the novel *Inside Out & Back Again*.

For this poem, consider these questions:

- What adaptations have you made as you settle into your new home?
- What are you mourning from your old life?
- How is your identity changing?
- How are you coming “back again”?

Use the Details in the Poetry graphic organizer to help you plan and draft your poems.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Directions:

1. Read each column in the first row of the rubric.
5. Determine where you would score your poem and make a check mark in that box.
6. Justify your score by providing evidence from your poem on the lines underneath the rubric.
7. Repeat with the next row of the rubric.

| Poem Rubric (based on the New York State Expository Writing Rubric) |                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                               |
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| Content and Analysis                                                | <ul style="list-style-type: none"> <li>clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose:</li> <li>“Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a compelling scene.</li> </ul> | <ul style="list-style-type: none"> <li>clearly introduce a topic in a manner that follows from the task and purpose:</li> <li>“Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a scene.</li> </ul> | <ul style="list-style-type: none"> <li>introduce a topic in a manner that follows generally from the task and purpose:</li> <li>“Back Again” poem: The poem introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’</li> </ul> | <ul style="list-style-type: none"> <li>introduce a topic in a manner that does not logically follow from the task and purpose:</li> <li>“Back Again” poem: The poem does not logically introduce how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’</li> </ul> | <ul style="list-style-type: none"> <li>demonstrate a lack of comprehension of the text(s) or task:</li> <li>Both poems: The poem demonstrates a lack of comprehension of the task.</li> </ul> |





| Poem Rubric (based on the New York State Expository Writing Rubric) |                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                      |                                                                                                                                                                                                                     |                                                                                                                                           |
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| Cohesion, Organization, and Style                                   | <ul style="list-style-type: none"> <li>exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning:</li> <li>The organization creates a unified poem that enhances meaning.</li> </ul> | <ul style="list-style-type: none"> <li>exhibit clear organization, with the use of appropriate transitions to create a unified whole:</li> <li>The poem has a beginning, middle, and end that connect to each other to create a unified poem.</li> </ul> | <ul style="list-style-type: none"> <li>exhibit some attempt at organization, with inconsistent use of transitions:</li> <li>The poem has a beginning, middle, and end, but there is no clear connection between sections.</li> </ul> | <ul style="list-style-type: none"> <li>exhibit little attempt at organization, or attempts to organize are irrelevant to the task:</li> <li>The organization of the poem does not support the main idea.</li> </ul> | <ul style="list-style-type: none"> <li>exhibit no evidence of organization:</li> <li>The poem has no evidence of organization.</li> </ul> |
| Content and Analysis:                                               |                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                      |                                                                                                                                                                                                                     |                                                                                                                                           |
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| Cohesion, Organization and Style:                                   |                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                      |                                                                                                                                                                                                                     |                                                                                                                                           |
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EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 5

## Peer Critique of “Inside Out” and “Back Again” Poems



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

I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)  
 With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)  
 I can conduct short research projects to answer a question. (W.8.7)  
 I can use several sources in my research. (W.8.7)  
 I can use evidence from informational texts to support analysis, reflection, and research (W.8.9)  
 I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

**Supporting Learning Targets**

- I can use the “Inside Out” and “Back Again” Poetry Rubric to provide kind, specific, and helpful feedback to my peers.
- I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.
- I can revise use peer feedback to revise my “Inside Out” and “Back Again” poem.

**Ongoing Assessment**

- Revised “Inside Out” and “Back Again” poems
- Stars and Steps for “Inside Out” and “Back Again” poems

**Agenda**

1. Opening
  - A. Unpacking Learning Targets (2 minutes)
2. Work Time
  - A. Mini-Lesson: Word Choice (10 minutes)
  - B. Peer Critique: Draft “Inside Out” Poem (13 minutes)
  - C. Peer Critique: Draft “Back Again” Poem (10 minutes)
3. Closing and Assessment
  - A. Making Revisions Based on Peer Feedback (10 minutes)
4. Homework
  - A. None

**Teaching Notes**

- Students peer critique the first drafts of their “Inside Out” and “Back Again” poems using the Stars and Steps process. Be sure to clearly outline expectations before this activity to ensure that students can peer critique carefully without making each other feel bad and also to help students to give each other feedback that is sufficiently specific and precise. Students then use this feedback to revise their poems.
- Although you may be still in the process of assessing the “Inside Out” and “Back Again” poems for the mid and end of unit assessments, students will need to work with their poems in this lesson, so ensure you have them ready to hand out. Also ensure you collect all poems in at the end of the lesson to continue assessing them, ready to provide students with feedback on both of their poems in Lesson 6.
- Post: Learning targets, anchor charts.



| Lesson Vocabulary | Materials                                                                                                                                                                                                                                                                                                                                                                                                   |
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| peer critique     | <ul style="list-style-type: none"> <li>• Using Strong Action Verbs (one per student)</li> <li>• Document camera</li> <li>• Peer Critique guidelines (new; teacher-created)</li> <li>• Thesaurus (enough for students to be able to use them for quick reference)</li> <li>• Stars and Steps: “Inside Out” Poem (one per student)</li> <li>• Stars and Steps: “Back Again” Poem (one per student)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students read through the learning targets with you:             <ul style="list-style-type: none"> <li>* “I can use the “Inside Out” and “Back Again” Poetry Rubric to provide kind, specific, and helpful feedback to my peers.</li> <li>* “I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.”</li> <li>* “I can revise use peer feedback to revise my “Inside Out” and “Back Again” poem.”</li> </ul> </li> <li>• Tell students that today they are going to be peer critique each others poems in order to provide feedback. Ask students to Think-Pair-Share”             <ul style="list-style-type: none"> <li>* “What does <i>peer critique</i> mean?”</li> </ul> </li> <li>• Listen for students to explain that a peer critique is when you look over another students work, focusing on something specific, and provide advice on how they could improve their work.</li> </ul> | <ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> </ul> |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| <p><b>A. Mini-Lesson: Word Choice (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that as you have been looking through some of their mid-unit and end of unit assessments, you have noticed that some of them could improve their word choice in their poems. This is something they have paid attention to as readers throughout this module. Today is one last chance for them to think about this as writers before they revise the word choice in their poems.</li> <li>• Distribute Using <b>Strong Action Verbs</b> and display it using a <b>document camera</b>. Invite students to spend a minute reading it. Ask:             <ul style="list-style-type: none"> <li>* “What do you notice?”</li> <li>* “What do you wonder?”</li> </ul> </li> <li>• Focus students on the first row. Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “What do you notice about the words in the column on the right next to dislike?”</li> </ul> </li> <li>• Listen for students to explain that the words in the column on the right next to dislike are more powerful, descriptive and emotional ways of saying dislike.</li> <li>• Write this poetry example on the board:             <ul style="list-style-type: none"> <li>– <i>I don’t like</i></li> <li>– <i>the dried papaya</i></li> <li>– <i>in Alabama,</i></li> <li>– <i>I like</i></li> <li>– <i>the fresh papaya</i></li> <li>– <i>in Vietnam</i></li> </ul> </li> <li>• Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “What could Ha say instead to make this stanza of poetry more powerful and descriptive – how can you convey that she really doesn’t like the papaya in Alabama, but really liked the papaya in Vietnam? Which words could you change to improve the way it sounds?”</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>• Set up peer critiquing very carefully to ensure that students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.</li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| <ul style="list-style-type: none"> <li>• Encourage students to use the handout to help them with word choice. Continue to emphasize that writers, particularly writers of poetry, choose words carefully in order to impact both the meaning and the tone of what they are writing. The goal is to be very precise. They will keep working on this all year.</li> <li>• Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. An appropriate example would be:             <ul style="list-style-type: none"> <li>– <i>I despise</i></li> <li>– <i>the dried papaya</i></li> <li>– <i>in Alabama,</i></li> <li>– <i>I adore</i></li> <li>– <i>the fresh papaya</i></li> <li>– <i>in Vietnam</i></li> </ul> </li> <li>• Tell students that now they are going to think about how to make this same stanza more powerful to create a strong visual image in the mind of the reader.</li> <li>• Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “How could we improve ‘the dried papaya’ line of this stanza? What adjectives (describing words) could we add to make it more descriptive? What figurative language could we add?”</li> </ul> </li> <li>• Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. Appropriate examples might be:             <ul style="list-style-type: none"> <li>– the rubbery, dried papaya</li> <li>– papaya so dry it is like eating leather</li> </ul> </li> <li>• Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “How could we improve ‘the fresh papaya’ line of this stanza? What adjectives (describing words) could we add to make it more descriptive? What figurative language could we add?”</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>• Set up peer critiquing very carefully to ensure that students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.</li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students’ Needs |
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| <ul style="list-style-type: none"> <li>• Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. Appropriate examples would be:               <ul style="list-style-type: none"> <li>– the fresh, juicy papaya</li> <li>– the fresh papaya so ripe and juicy</li> </ul> </li> <li>• Give students a few minutes to revise the word choice in their poems in the same way they helped to revise the word choice in this stanza. Tell them that they will have more time at the end of the lesson, after they have received more feedback from their peers.</li> <li>• Remind them to use the handout, or they can use <b>thesauruses</b> if they would like to. (Caution: often when students use a thesaurus, they end up choosing words with slightly off meanings. Provide guidance as needed.)</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                         |
| <p><b>B. Peer Critique: Draft “Inside Out” Poem (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Explain that peer critiquing must be done very carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don’t want to make them feel bad. Post the <b>Peer Critique Guidelines</b>.</li> <li>• Using the document camera, display the <b>“Inside Out” and “Back Again” Poetry Rubric</b> and ask students to refer to their own copies.</li> <li>• For students’ “Inside Out” poems, tell them you’d like them to focus their feedback on the degree to which the poems are “research-based.” Focus students on the Row 1, Content and Analysis. In Column 3, highlight/underline this section: “The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee, and how he/she has turned ‘inside out’ in the context of a compelling scene.”</li> <li>• Focus students on the second row, Command of Evidence. In Column 3, highlight/underline this section: “Who the refugee is, where he/she is fleeing from, and why he/she has to flee are developed with relevant facts from informational texts.”</li> <li>• Invite students to read each of these sections of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on these two specific elements of the poem.</li> <li>• Distinguish peer critique from proofreading. It is fine if they catch errors in each other’s work. But the goal is to make the thinking in the writing as strong as possible.</li> <li>• Tell students that they will present feedback in the form of stars and steps. They will give three “stars” (one related to Row 1 of the rubric, the other related to Row 2, and another about word choice) and three “steps” (one related to Row 1, the other related to Row 2, and another about word choice).</li> </ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Meeting Students’ Needs |
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| <ul style="list-style-type: none"> <li>Briefly model how to give three “kind, specific, helpful” stars. Be sure to connect your comments directly to each row of the rubric. For example: “It is clear who the refugee is and you have used well-chosen facts about Vietnam at that time. I like your use of the word ‘disturbed’ here.”</li> <li>Repeat, briefly modeling how to give three “kind, specific, helpful” steps. For example: “Where did the refugee flee from? Do you have a detail from the informational texts about why the refugee had to flee? Could you use a more descriptive word than ‘dislike’?”</li> <li>Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this: “I wonder if ...?” and “Have you thought about...?”</li> <li>Distribute the Stars and Steps “Inside Out” Poem recording form. Tell students that today students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper.</li> <li>Pair up students. Invite pairs to swap poems and to spend 3 minutes reading them in silence.</li> <li>Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with recording their feedback.</li> <li>Ask students to return the poem and Stars and Steps recording form to their partner and to explain the stars and steps they recorded for their partner. Invite students to question their partner where they don’t understand the stars and steps they have been given.</li> </ul> |                         |
| <p><b>C. Peer Critique: Draft “Back Again” Poem (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Refocus students on the “Inside Out” and “Back Again” Poetry Rubric and ask them to refer to their own copies.</li> <li>Remind students that their “Back Again” was not as much based on research, so their critique will have a slightly different focus.</li> <li>Focus students on Row 1 again, but this time on the part about the “Back Again” poem. In Column 3, highlight/underline this section: “The poem clearly introduces how the refugee has had to adapt, what he/she mourns, and how he/she has turned ‘back again’ in the context of a compelling scene.”</li> <li>Focus students on Row 3, Cohesion, Organization, and Style. In Column 3 highlight/underline this section: “The poem has a beginning, middle, and end that connect to each other to create a unified poem.”</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                         |





| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Meeting Students’ Needs |
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| <ul style="list-style-type: none"><li>• Invite students to read each of these sections of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on these two specific elements of the poem and word choice.</li><li>• If necessary, model again briefly how to give three “kind, specific, helpful” stars. Be sure to connect your comments directly to each row of the rubric. For example: “Your poem is set in a clear scene, and the answers to those questions are given in the context of the scene. It also has a clear beginning, middle, and end that flows well. I like your use of the word ‘devoured’.”</li><li>• Repeat, briefly modeling how to give three “kind, specific, helpful” steps. For example:<ul style="list-style-type: none"><li>* “Have you thought about describing what the refugee is mourning? I wonder if you could find a way to improve the flow between these two stanzas.</li><li>* “Have you thought about using a more powerful verb instead of ‘like’?”</li></ul></li><li>• Reiterate that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this. “I wonder if...?” and “Have you thought about...?”</li><li>• Distribute the <b>Stars and Steps: “Back Again” Poem recording form</b>.</li><li>• Pair up students with someone different to their previous peer critique. Invite pairs to swap poems and to spend 3 minutes reading them in silence.</li><li>• Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with recording their feedback.</li><li>• Ask students to return the poem and Stars and Steps recording form to their partner and to explain the stars and steps they recorded for their partner. Invite students to question their partner where they don’t understand the stars and steps they have been given.</li></ul> |                         |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Meeting Students’ Needs |
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| <p><b>A. Making Revisions Based on Peer Feedback (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to use the stars and steps suggested in their peer critique to revise their poems.</li><li>• Circulate to assist students in revising their poems. Ensure they understand their peer feedback. Ask:<ul style="list-style-type: none"><li>* “What feedback did your partner give you? Why?”</li><li>* “So what are you changing? Where? Why?”</li></ul></li><li>• Collect in revised poems to continue assessing them in preparation to give feedback in Lesson 6.</li></ul> |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Meeting Students’ Needs |
| <ul style="list-style-type: none"><li>• None.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                         |



EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 5

## Supporting Materials



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As writers, we often get stuck in particular patterns of writing, and one of these patterns is using the same verbs over and over again. One way to solve this problem is by replacing your general verbs with strong **action verbs**.

This table reveals several examples of general verbs and the vivid verbs that you can use to replace them. Keep in mind that each vivid verb has its own distinct meaning.

| General Verb | Strong Action Verb                                                                                                      |
|--------------|-------------------------------------------------------------------------------------------------------------------------|
| dislike      | abhor, abominate, avoid, condemn, deplore, despise, detest, disapprove, hate, loathe, resent, scorn, shun               |
| eat          | consume, devour, dine, feast upon, gobble, ingest                                                                       |
| like/love    | admire, adore, appreciate, cherish, be fond of, worship                                                                 |
| <b>run</b>   | <b>dart, dash, jog, lope, scamper, scurry, sprint</b>                                                                   |
| say/said     | address, critique, define, establish, evaluate, examine, formulate, identify, propose, recommend, report, suggest, urge |
| walk         | amble, hike, march, plod, saunter, stroll, stride, trek, trudge                                                         |
| work         | employ, labor, toil, slave                                                                                              |



Name: \_\_\_\_\_

Date: \_\_\_\_\_

“The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee, and how he/she has turned ‘inside out’ in the context of a compelling scene.”

**Star:**

**Step:**

“Who the refugee is, where he/she is fleeing from, and why he/she has to flee is developed with well-chosen and concrete facts from informational texts.”

**Star:**

**Step:**



Word Choice

|              |
|--------------|
| <b>Star:</b> |
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|              |
| <b>Step:</b> |
|              |
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1. **Be kind:** Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
2. **Be specific:** Focus on particular strengths and weaknesses, rather than making general comments like “It’s good” or “I like it.” Provide insight into *why* it is good or what, specifically, you like about it.
3. **Be helpful:** The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.
4. **Participate:** Peer critique is a process to support each other, and your feedback is valued!



.....  
**Name:** .....

.....  
**Date:** .....

“The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee, and how he/she has turned ‘back again’ in the context of a compelling scene.”

|              |
|--------------|
| <b>Star:</b> |
|              |
|              |
| <b>Step:</b> |
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|              |

“The poem has a beginning, middle, and end that connect to each other to create a unified poem.”

|              |
|--------------|
| <b>Star:</b> |
|              |
|              |
| <b>Step:</b> |
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Word Choice

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|--------------|
| <b>Star:</b> |
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| <b>Step:</b> |
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EXPEDITIONARY  
LEARNING

# **Grade 8: Module 1: Unit 3: Lesson 6**

## **Revision: Best Draft of “Inside Out” and “Back Again” Poems (Final Performance Task)**



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| Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                     |
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| <p>I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</p> <p>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</p> <p>I can use correct grammar and usage when writing or speaking. (L.8.1)</p> <p>I can use correct capitalization, punctuation and spelling to send a clear message to my reader. (L.8.2)</p>                             |                                                                                                     |
| Supporting Learning Targets                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Ongoing Assessment                                                                                  |
| <ul style="list-style-type: none"><li>• I can write a final draft of two poems describing how the narrator, a refugee, turns “inside out” and “back again” as he or she flees home and adapts to life in a new country.</li><li>• I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.</li><li>• I can use correct grammar and punctuation in my “inside out” and “back again” poems.</li></ul> | <ul style="list-style-type: none"><li>• Best draft of “Inside Out” and “Back Again” poems</li></ul> |



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Unpacking Learning Targets (2 minutes)</li><li>B. Return “Inside Out” and “Back Again” Poems with Feedback (6 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Poetry Share in Research Teams (10 minutes)</li><li>B. Writing Best Draft of “Inside Out” and “Back Again” Poems (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Poetry Share with Someone from Another Research Team (7 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Write a short review (no more than three paragraphs) of the novel <i>Inside Out &amp; Back Again</i> for someone who is thinking about reading it.<br/>Answer these questions in your review:<ul style="list-style-type: none"><li>• What is the book about?</li><li>• What did you think of the book? Why?</li><li>• What was your favorite part of the book? Why?</li><li>• Would you recommend this book to someone? Why/why not?</li></ul></li></ol></li></ol> | <ul style="list-style-type: none"><li>• In this lesson, students begin by reviewing teacher feedback on their “Inside Out” and “Back Again” poems (from the mid-unit assessment and the end of unit assessment). They then use the relevant parts of this feedback to guide their revisions to both poems.</li><li>• Students then share their “inside out” and “back again” poems within their research teams. The focus of this poetry share is on alignment of details between the two poems and on making sure it sounds as though the two poems have been written by the same narrator. Students provide feedback on these points by questioning.</li><li>• Students then write their best draft of their “Inside Out” and “Back Again” poems. At the end of the lesson they share their best draft poems with students from another research team in order to learn more about a refugee from somewhere else in the world. They synthesize their learning from this poetry sharing by returning to the idea that refugees come from all over the world and different places in time.</li><li>• If students used computers in Lessons 3 and 4, allow them to use computers to revise.</li><li>• Post: Learning targets, anchor charts.</li></ul> |



| Lesson Vocabulary | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| align             | <ul style="list-style-type: none"> <li>• “Inside Out” and “Back Again” Poetry Rubric (from Lesson 3)</li> <li>• Student-Friendly Performance Task Prompt (from Unit 2, Lesson 18)</li> <li>• Lined paper (two sheets per student)</li> <li>• What Makes an Effective Poem? anchor chart (from Lesson 2)</li> <li>• Poetry Share Task Card (one per student)</li> <li>• Homework: <i>Inside Out &amp; Back Again</i> Review (one per student)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Meeting Students’ Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students read through the learning targets with you: <ul style="list-style-type: none"> <li>* “I can write a final draft of two poems describing how the narrator, a refugee, turns “inside out” and “back again” as he or she flees home and adapts to life in a new country.”</li> <li>* “I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.”</li> <li>* “I can use correct grammar and punctuation in my “inside out” and “back again” poems.”</li> </ul> </li> <li>• Focus on the final learning target and invite students to read to Row 4 of their <b>“Inside Out” and “Back Again” Poetry Rubric</b>. Remind them that even though this is a poem, they still need to use the appropriate grammar and punctuation.</li> </ul> | <ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> </ul> |



| Opening (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Meeting Students’ Needs                                                                                                                                                                                    |
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| <p><b>B. Return “Inside Out” and “Back Again” Poems with Feedback (6 minutes)</b></p> <ul style="list-style-type: none"> <li>• Hand out the “inside out” and “back again” poems completed in Lessons 3 and 4 with feedback.</li> <li>• Give students time to carefully read the feedback. Circulate to answer any questions students might have about the feedback they have been given.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <ul style="list-style-type: none"> <li>• Providing specific and focused feedback helps students to set concrete goals for reaching learning targets.</li> </ul>                                            |
| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Meeting Students’ Needs                                                                                                                                                                                    |
| <p><b>A. Poetry Share in Research Teams (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell the students that, one at a time, they are going to be reading both of their poems aloud to their research teams.</li> <li>• Post the following questions for students to see: <ul style="list-style-type: none"> <li>* “Do both of the poems sound as though they have been written by the same narrator?”</li> <li>* “Do the details in both poems align?”</li> </ul> </li> <li>• Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What does <i>align</i> mean? What does it mean to make sure the details in both poems align?”</li> </ul> </li> <li>• Listen for students to explain that it means to make sure the details line up between the two poems—there shouldn’t be any details that conflict or confuse the reader.</li> <li>• Tell students that they are going to be listening to the work of their peers for flow between the poems, focusing on whether it sounds as though they have been written by the same narrator and also whether there are any details that don’t match or might cause confusion between the two poems. Give the example that the “inside out” poem might suggest that the refugee has two younger sisters, whereas the “back again” poem might suggest that he/she has an older brother, which could confuse the reader and make the reader question how realistic and believable the two poems are.</li> <li>• Tell students that as they listen to students read their two poems, they are to consider the two questions that have been posted and also think of one question they could ask the writer to help him or her improve either the way it reads, so that it sounds more like one narrator, or to ensure that the details align.</li> <li>• Invite students to share their poems with the research teams.</li> </ul> | <ul style="list-style-type: none"> <li>• Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target.</li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Meeting Students’ Needs |
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| <p><b>B. Writing Best Draft of “Inside Out” and “Back Again” Poems (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>Student-Friendly Performance Task Prompt</b> and to reread the final paragraph of Part 2: Writing Free-Verse Narrative Poetry.</li> <li>• If computers are unavailable, distribute lined paper. Tell students that they are now going to write up the best drafts of their “inside out” and “back again” poems.</li> <li>• Remind students to refer to the feedback from mid and end of unit assessments, the stars and steps feedback from their peer critique in the previous lesson, feedback from the share with their research team, the “Inside Out” and “Back Again” Poetry Rubric, the <b>What Makes an Effective Poem? anchor chart</b>, and the revised drafts of their poems to write the best drafts of their “inside out” and “back again” poems.</li> <li>• Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well.</li> <li>• When a few minutes are left, if students are working on computers, ask them to save their work.</li> </ul> |                         |

| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Meeting Students’ Needs                                                                                                               |
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| <p><b>A. Poetry Share with Someone from Another Research Team (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to pair up with someone from another research team. Distribute the <b>Poetry Share Task Card</b>.</li> <li>• Invite students to read the instructions with you.</li> <li>• Invite students to follow the directions to share their “inside out” and “back again” poems.</li> <li>• Refocus the whole group. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “So what do you now know about refugees?”</li> <li>* “Where do they come from in terms of place?”</li> <li>* “When do they come from in terms of time?”</li> <li>* “What do you know about the possible emotional journey of refugees, as they turn ‘inside out’ and ‘back again’?”</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>• Task cards support students who struggle with following multiple-step directions.</li> </ul> |



| Closing and Assessment (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Meeting Students’ Needs |
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| <ul style="list-style-type: none"> <li>• Listen for students to explain that refugees come from all over the world and from different places in time and that they often turn “inside out” as they flee and find home and turn “back again” as they begin to adapt and settle in to life in their new country.</li> <li>• Be prepared for students to mention that perhaps not all refugees do turn “back again.” If this occurs, ask students to Think-Pair-Share:               <ul style="list-style-type: none"> <li>* “Why do you think some refugees do not turn ‘back again’?”</li> <li>* “From what you have read in the informational texts, how can we help refugees turn ‘back again’?”</li> </ul> </li> <li>• Collect the “Inside Out” and “Back Again” poems and all of the student materials: Research Guide, poem organizers, and rough drafts of both poems.</li> <li>• Distribute <b>Homework: <i>Inside Out &amp; Back Again</i> Review.</b></li> </ul> |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Meeting Students’ Needs |
| <ul style="list-style-type: none"> <li>• Write a short review (no more than three paragraphs) of the novel <i>Inside Out &amp; Back Again</i> for someone who is thinking about reading it. Answer these questions in your review:               <ul style="list-style-type: none"> <li>– What is the book about?</li> <li>– What did you think of the book? Why?</li> <li>– How effective was the use of poetry in conveying this particular refugee experience?</li> <li>– “Why do you think this author may have chosen to include both ‘inside out’ and ‘back again’?”</li> <li>– Would you recommend this book to someone? Why/why not?</li> </ul> </li> </ul>                                                                                                                                                                                                                                                                                                       |                         |





EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 6

## Supporting Materials



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1. Number yourselves 1 and 2.
5. Number 1 will share “inside out” and “back again” poems first.
6. While Number 1 is reading, Number 2 will be listening for the answers to these questions:
  - “Who is the refugee?”
  - “Where is he/she fleeing from?”
  - “Why?”
  - “How does he/she turn ‘inside out’?”
  - “How does he/she turn ‘back again’?”
7. When Number 1 has finished reading both poems, Number 2 tells number 1 the answers to the questions based on what you have just heard.
8. Repeat with Number 2 reading poems.



Write a short review (no more than three paragraphs) of the novel *Inside Out & Back Again* for someone who is thinking about reading it. Answer these questions in your review:

- What is the book about?
- What did you think of the book? Why?
- How effective was the use of poetry in conveying this particular refugee experience?
- Why do you think this author may have chosen to include both “inside out” and “back again” poems?
- Would you recommend this book to someone? Why/why not?