



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. (L.8.2)• 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://events.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">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Orienting to the Novel's Text Structure (10 minutes)B. Review Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Introduce "Things Close Readers Do" Using "1975: Year of the Cat" (15 minutes)B. Answering Text-Dependent Questions: "1975: Year of the Cat" (10 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 "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**

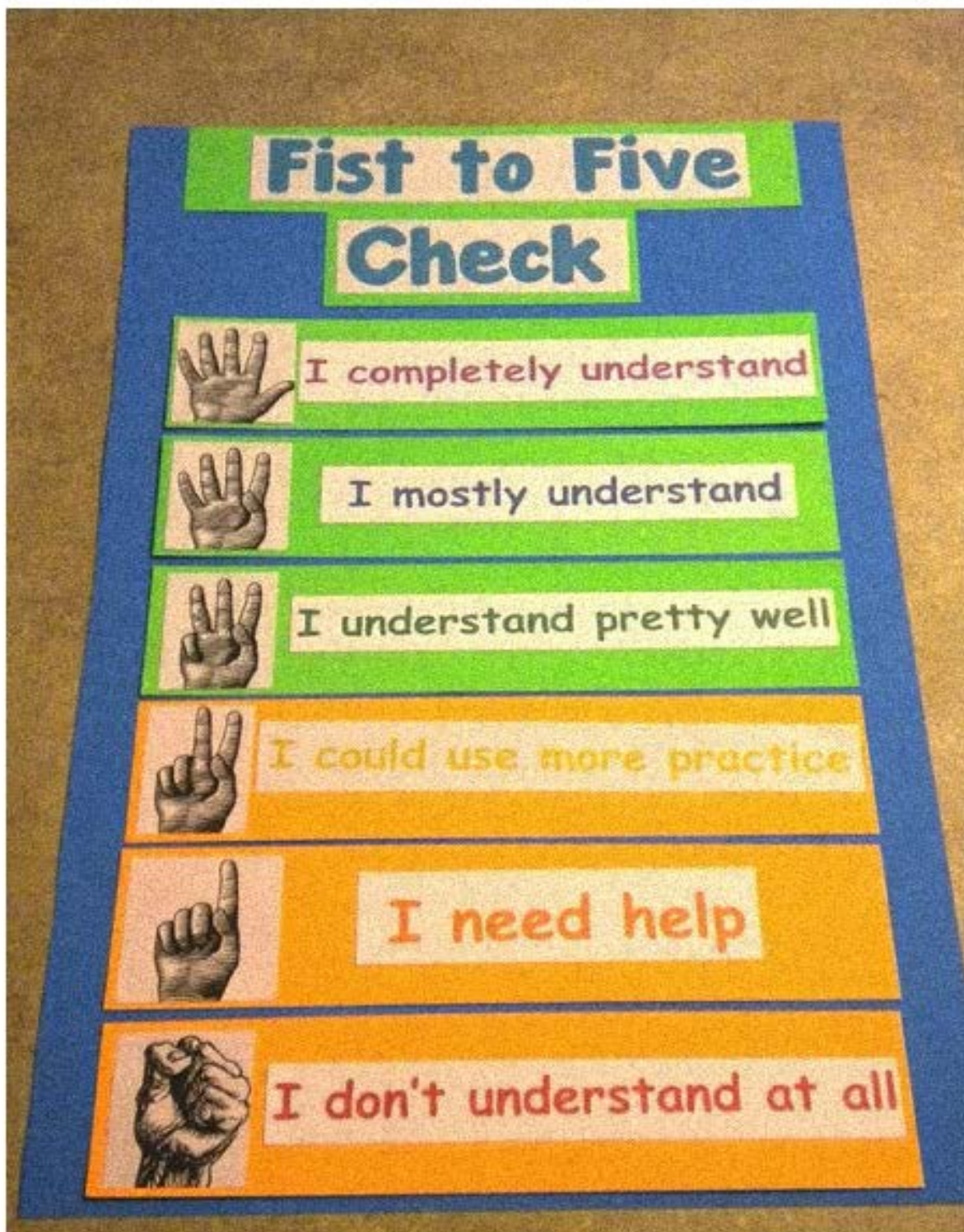


Today's Date

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"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: We Learn More about Ha by How She Speaks about the Papaya Tree, and about Her Brothers (5 minutes) B. Review Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Rereading the Text and Answering Text-Dependent Questions: "Papaya Tree" (12 minutes) B. Discuss QuickWrite 1 and Create Small-Group Anchor Chart: "Who Is Ha?" (13 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief 5 minutes) B. Preview Unit 1 Recommended Texts List (5 minutes) 4. Homework <ol style="list-style-type: none"> A. 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 text Preview 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 pencilInside Out & Back Againthe 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
central idea, key incidents, informational text, historical fiction, objective, perspective, context, annotate; honing, even, forged, crucible, pacified, string, gracious	<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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ASIA



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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

- 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.

Ongoing Assessment

- 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 <u>final</u> 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.



EXPEDITIONARY
LEARNING

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, “ <i>The 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

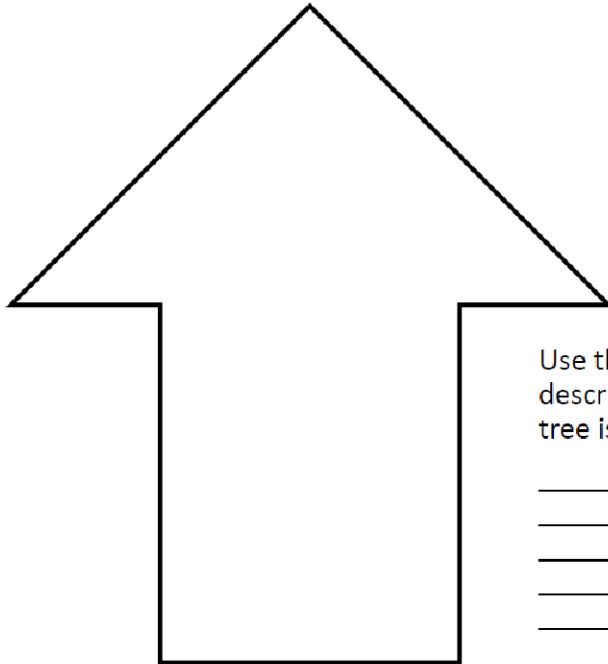
Supporting Materials



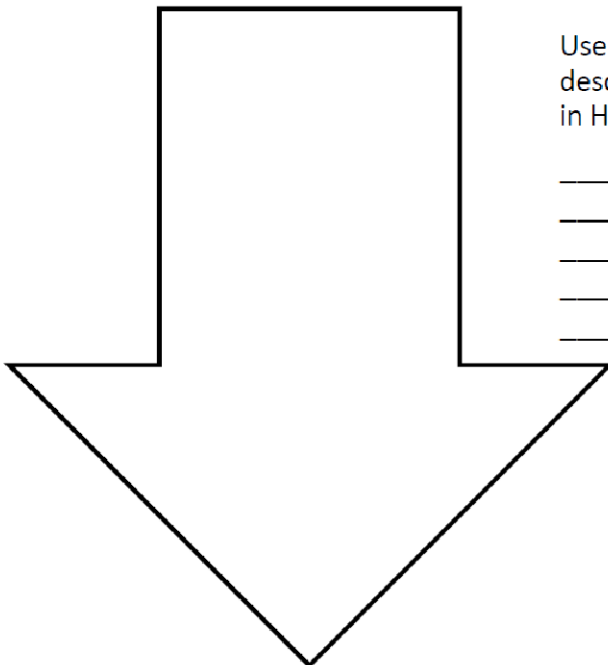
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Directions: Reread “Two More Papayas”(pg. 21) and “Promises”(pg. 41). Describe from the text how the papaya tree is growing.



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 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 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)

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)

Supporting Learning Targets

- 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.

Ongoing Assessment

- 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,<ul style="list-style-type: none">* “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)</p> <p><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">1. Your group answers just the three questions on your row.2. 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">1. Then you will walk around the room to talk with students from other groups. Bring your notes and text with you!2. Ask each person to explain one and only one answer.3. Listen to the other students' explanation and then summarize that answer in your own box.4. Record the name of the student who shared the information on the line in the question box.5. 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:<ul style="list-style-type: none">• 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 affected by the war?

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">1. Opening<ol style="list-style-type: none">A. Engaging the Reader and Review Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Write-Pair-Share about “Wet and Crying” (10 minutes)B. Guided Practice: How Word Choice Contributes to Tone and Meaning (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Debrief and Discussion: What Happens to Hope? (10 minutes)4. Homework<ol style="list-style-type: none">A. 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

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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