



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Overview



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Unit 3: Becoming Visible Again: Finding Freedom and Recovering Life

In this third unit, students will finish reading *Unbroken* and study the transition of the imprisoned or interned from “invisible” to “visible” after release. Students will briefly research Miné Okubo’s life after internment and then write a narrative in which they tell the story of Okubo’s journey from “invisible” during internment to becoming “visible” post-internment. For the mid-unit assessment, students will

submit their single-draft narrative. For the end of unit assessment, students will complete a narrative techniques assessment in which they determine the effectiveness of various language techniques. Finally, for the final performance task, students will share their narrative with a small group of students and reflect upon their research-based narrative writing piece.

Guiding Questions And Big Ideas

- **How does war (and conflict) affect individuals and societies?**
- **How can individuals become visible again?**
- *There are important yet divergent experiences in war and conflict.*



Mid-Unit 3 Assessment	<p>Single-Draft Narrative Writing</p> <p>This assessment centers on NYSP12 ELA CCLS W.8.3, L.8.1, L.8.1b, L.8.1c, L.8.2, and L.8.3. Students will briefly research Miné Okubo's life after internment and write a narrative in which they tell the story of how Okubo went from being made "invisible" during internment to becoming "visible" post-internment. Students will base their narrative on this writing prompt: "Writing from Miné Okubo's perspective, tell the story of one episode in her struggle to become visible again after leaving the internment camp. Use narrative techniques and incorporate information from sources about Okubo's life to write an original narrative to answer the question, 'How did Okubo become visible again after her life in the internment camp?' The narrative must end with the sentence, 'I was visible again.'"</p>
End of Unit 3 Assessment	<p>Analysis of Language Techniques</p> <p>This assessment centers on NYSP12 ELA CCLS L.8.1a, L.8.1d, and L.8.5. Students will answer multiple-choice questions and respond to short-answer questions as they determine the effectiveness of sample language techniques such as the functions and types of verbals, use the subjunctive and conditional mood in a sentence, and the meaning conveyed by using the active and passive voice.</p>
Final Performance Task	<p>Narrative Writing: Becoming Visible after Internment Group Presentation and Reflection</p> <p>During Unit 3, students will research Miné Okubo's life after internment. They will write a narrative in which they tell the story of how Okubo went from resisting efforts to make her "invisible" during internment to how she became "visible" post-internment. Students will base their exploded moment narrative on the following writing prompt: "Writing from Miné Okubo's perspective, tell the story of one moment in her struggle to become visible after leaving the internment camp. Use narrative techniques and incorporate information from sources about Okubo's life to write an original narrative. Answer the question, 'How did Okubo become visible after her life in the internment camp?' The narrative must end with the sentence, 'I was visible again.'" Then, for their final performance task, students will share their narrative in a small group setting with other students, and reflect upon the research-based story they have written. This performance task centers on NYSP12 ELA CCLS W.8.3, W.8.6, W.8.9b, L.8.1, L.8.1b, L.8.1c, L.8.2, L.8.2c, and L.8.3.</p>



Content Connections

NYS Social Studies Core Curriculum:

3. Time, Continuity, and Change

- Reading, reconstructing, and interpreting events
- Analyzing causes and consequences of events and developments
- Considering competing interpretations of events

6. Power, Authority and Governance

- Origins, uses, and abuses of power
- Conflict, diplomacy, and war

10. Global Connections and Exchange

- Past, current, and likely future global connections and interactions
- Cultural diffusion, the spread of ideas, beliefs, technology, and goods
- Benefits/consequences of global interdependence (social, political, economic)
- Tension between national interests and global priorities

Science

N/A

Texts

1. Mary H. Curtin, "Riverside's Miné Okubo," *Splinters-Splinters* (blog), Aug. 27, 2011. <http://splinters-splinters.blogspot.com/2011/08/riversides-mine-okubo.html>.
2. Laura Hillenbrand, *Unbroken: a World War II Story of Survival, Resilience, and Redemption* (New York: Random House, 2010), ISBN: 978-1-4000-6416-8.
3. Chelsie Hanstad, Louann Huebsch, Danny Kantar, and Kathryn Siewert, "Miné Okubo," *Voices from the Gaps*, University of Minnesota, March 5, 2004. <http://voices.cla.umn.edu/artistpages/okuboMine.php>.
4. "The Life of Miné Okubo," written by Expeditionary Learning for instructional purposes.



This unit is approximately 2 weeks or 8 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Analyzing a Thematic Concept: Becoming Visible Again, Part 2	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.8.1) 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 how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) 	<ul style="list-style-type: none"> I can explain the general function of verbals (gerunds, participles, infinitives) and their function in sentences. I can analyze a thematic concept in <i>Unbroken</i>. I can analyze how an incident described in <i>Unbroken</i> provokes Louie to make a decision. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 354–380 (from homework) Text-Dependent Questions: Becoming Visible Again note-catcher 	Becoming Visible Again
Lesson 2	Launching the Performance Task: Thematic Statement and Narrative Prompt	<ul style="list-style-type: none"> I can explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1a) I can recognize and correct inappropriate shifts in verb voice and mood. (L.8.1d) I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) 	<ul style="list-style-type: none"> I can explain the use of verbals in sentences in <i>Unbroken</i>. I can determine thematic statements in <i>Unbroken</i>. I can explain the criteria for this module's performance task. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 381–38 (from homework) <i>Unbroken</i> Thematic Statements handout 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Researching Mine Okubo: Gathering Textual Evidence	I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)	<ul style="list-style-type: none"> I can gather evidence about Miné Okubo's life from informational texts for my narrative. I can plan a narrative that describes the moment when Miné Okubo "became visible again." 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 389–398 (from homework) Narrative Writing: <i>Becoming Visible Again</i> after Internment note-catcher 	
Lesson 4	Narrative Writing: Planning the Plot	<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. (W.8.3) 	<ul style="list-style-type: none"> I can use a story map to plan a well-organized narrative that describes the moment when Miné Okubo "became visible again." I can understand the rubric for the narrative writing performance task. 	<ul style="list-style-type: none"> Narrative Writing: <i>Becoming Visible Again</i> after Internment story map 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Narrative Writing: Planning Narrative Techniques	<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. (W.8.3) 	<ul style="list-style-type: none"> I can use the Stars and Steps protocol to give my partner kind, specific, helpful feedback on his or her narrative story map. I can use my partner's feedback to improve my narrative story map. I can incorporate narrative techniques ("Things Good Writers Do") into my narrative. 	<ul style="list-style-type: none"> Narrative Writing: Becoming Visible Again after Internment story map (from homework) Narrative and Language Techniques: Becoming Visible Again after Internment planner 	<ul style="list-style-type: none"> Things Good Writers Do
Lesson 6	Mid-Unit Assessment: Single Draft Narrative	<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. (W.8.3) I can use correct grammar and usage when writing or speaking. (L.8.1) I can form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. (L.8.1c) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2) 	<ul style="list-style-type: none"> I can write a narrative text about Miné Okubo using relevant details and event sequences that make sense. I can use correct grammar and usage in my narrative. I can form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood in my narrative. I can use correct capitalization, punctuation, and spelling in my narrative. 	<ul style="list-style-type: none"> Narrative and Language Techniques: Becoming Visible Again after Internment planner (from homework) Mid-Unit 3 Assessment: Single Draft Narrative 	<ul style="list-style-type: none"> Becoming Visible Again



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	End of Unit Assessment: Analysis of Language Techniques	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.8.1) <ul style="list-style-type: none"> Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences Recognize and correct inappropriate shifts in verb voice and mood I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 	<ul style="list-style-type: none"> I can use correct grammar and usage when writing. I can explain the function of verbals. I can recognize and correct inappropriate shifts in verb voice and mood. I can write a book review that helps my classmates decide whether to read a book. 	<ul style="list-style-type: none"> End of Unit 3 Assessment Independent reading book review 	
Lesson 8	Final Performance Task: Becoming Visible Again	<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. (W.8.3) I can use correct grammar and usage when writing or speaking. (L.8.1) I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 	<ul style="list-style-type: none"> I can use narrative and language techniques to write a creative, well-organized narrative that describes the moment when Miné Okubo “became visible again.” 	<ul style="list-style-type: none"> Independent reading book review (from homework) Final Performance Task: Narrative Writing: Becoming Visible Again After Internment (Group Presentation and Reflection) Self-assessment of performance task 	



Optional: Experts, Fieldwork, And Service

Experts:

- Collaborate with the social studies teacher during this unit, as students build background knowledge about the internment of Japanese-Americans during World War II and the social and cultural influences of Japan on the Japanese soldier.
- Invite World War II historians, veterans, or previously interned Japanese-Americans to visit and provide students with compelling and interesting stories and experiences about the Pacific Theater in World War II and Japanese-American internment.

Fieldwork:

- Students may study the local monuments, the service of local community members who were involved in World War II, and any local connections to the internment of Japanese-Americans.

Service:

- Students may organize a community benefit or event to recognize the service and sacrifice of veterans in their community.

Optional: Extensions

- Consider using the Library of Congress Teaching with Primary Sources as a resource for World War II and Japanese internment. <http://www.loc.gov/teachers/tps/>

Preparation and Materials

- As students read each night for homework, they will also continue to complete corresponding structured notes. Consider which students might benefit from supported structured notes. They will need to keep these notes in a safe place; consider having them keep the notes in a sturdy folder.
- Students complete a review of their independent reading book. See two separate stand-alone documents on EngageNY.org—**The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**—which together provide the rationale and practical guidance for a robust independent reading program. See Lesson 7 for more specific notes and preparations.



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Grade 8: Module 3A: Unit 3: Lesson 1

Analyzing a Thematic Concept: Becoming Visible Again, Part 2 (354–380)



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

- I can use correct grammar and usage when writing or speaking. (L.8.1)
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 how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Supporting Learning Targets

- I can explain the general function of verbals (gerunds, participles, infinitives) and their function in sentences.
- I can analyze a thematic concept in *Unbroken*.
- I can analyze how an incident described in *Unbroken* provokes Louie to make a decision.

Ongoing Assessment

- *Unbroken* structured notes, pages 354–380 (from homework)
- Text-Dependent Questions: Becoming Visible Again note-catcher

Agenda

1. Opening
 - A. Engaging the Writer: Language Techniques (10 minutes)
 - B. Reviewing Learning Targets (1 minute)
2. Work Time
 - A. Analyzing the Thematic Concept: Becoming Visible Again (33 minutes)
3. Closing and Assessment
 - A. Preview Homework (1 minute)
4. Homework
 - A. Read the epilogue, pages 381–389 in *Unbroken*, and complete the structured notes

Teaching Notes

- Students continue to work with the language standards in this lesson. This is challenging work; students will continue to work toward mastery in higher grade levels.
- The text students study in this lesson portrays a critical incident in Louie's journey to becoming visible again and is based on Louie's account as told to the author. The author provides a model of how to relay the incident by her care to avoid offering her opinion of this event. She respectfully holds true to Louie's account by expressing the deeply personal experience in the way he has described it. Hillenbrand is reporting Louie's own authentic experience, and students will study the critical incident as such.
- Post: Learning targets.



Lesson Vocabulary	Materials
verbals, pivotal moment, turning point; indignant (373), grace (365), profound (376)	<ul style="list-style-type: none">• Verbals handout (one per student)• Verbals handout key (for teacher reference)• <i>Unbroken</i> (book; one per student)• Text-Dependent Questions: Becoming Visible Again note-catcher (one per student)• Close Reading Guide: Becoming Visible Again (answers, for teacher reference)• Becoming Visible Again anchor chart (begun in Unit 2, Lesson 17)• <i>Unbroken</i> structured notes, pages 381–389 (one per student)• <i>Unbroken</i> supported structured notes, pages 381–389 (optional, for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 381–389 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Language Techniques (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to sit with their Midway partner. Distribute the Verbals handout. Read the definition of <i>verbals</i> at the top of the page. Explain that authors can use verbals in a variety of ways in their writing to aid understanding. Explain that there are three types of verbals: gerunds, participles, and infinitives. • Cold call a student to read the definition of <i>gerund</i>. Cold call students to read the examples. Point out that gerunds look like verbs but act as nouns. • Cold call a student to read the definition of <i>participle</i>. Cold call others to read the examples. Point out that there are two types of participles: past and present. • Cold call a student to read the definition of <i>infinitive</i>. Point out that students have probably encountered infinitives in their foreign language studies. The infinitive in most foreign languages is a special form of the verb, but in English, an infinitive is the word “to” with the stem form of the verb. • Cold call a student to read the examples. • Read the “tip.” Explain that it can be tricky as they encounter sentences with a verb and one or more verbals to identify accurately the verb and verbals. Encourage them to find the word acting as the verb in the sentence before trying to identify the verbals. • Invite students to work with their partner to practice identifying verbals in examples from <i>Unbroken</i>. Circulate and monitor. • When students are done, go over the answers, referring to the Verbals handout key (for teacher reference) as needed. <ol style="list-style-type: none"> 1. Lasting, debilitating—participles 2. To restore—infinitive 3. Running—gerund 4. Training—gerund 5. To derail—infinitive 6. Riveted—participle 	<ul style="list-style-type: none"> • Consider having students circle the verbs on the handout and underline the verbals.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Read aloud the first learning target:<ul style="list-style-type: none">* "I can explain the general function of verbals (gerunds, participles, infinitives) and their function in sentences."• Tell students that they will spend more time working with verbals in the next lesson.	
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Read aloud the second and third learning targets:<ul style="list-style-type: none">* "I can analyze a thematic concept in <i>Unbroken</i>."* "I can analyze how an incident described in <i>Unbroken</i> provokes Louie to make a decision."• Cold call several students to summarize what they know about the thematic concept of becoming visible again after captivity. Listen for students to use the terms "dignity" and "reconnecting" in their responses.	



Work Time	Meeting Students' Needs
<p>A. Analyzing the Thematic Concept: Becoming Visible (33 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their text, <i>Unbroken</i>. Have them turn and talk with their partner to verbally summarize: <ul style="list-style-type: none"> * “What was Louie’s journey toward becoming visible again after captivity?” • Encourage them to use the two aspects of visibility in their summary. • Cold call several pairs to share. Students should mention that while Louie is becoming more and more visible reconnecting with his public presence and many jobs, he is declining when it comes to regaining his dignity. • Next, have students share their answers to the focus question from the Unit 2, Lesson 19 homework. • Cold call pairs to share their answers. Listen for something like: “Faith in God finally brings Louie home. When he attends the meeting led by Billy Graham, he has a flashback of a promise he had made while he was stranded on the raft with Phil and Mac during the war: ‘If you save me, I will serve you forever’ (375). He realizes that his prayer had been answered on the raft, and he decides to make a change. ‘He felt supremely alive. He began walking’ (375). After that meeting, Louie dumps all of his alcohol down the drain and takes out an old Bible to read. He never has flashbacks of the war again, and he starts on a new path to become an inspirational speaker and forgive the Japanese guards for what they had done to him.” • Distribute the Text-Dependent Questions: Becoming Visible Again note-catcher. Refer to the Close Reading Guide: Becoming Visible Again (answers, for teacher reference) for this part of the lesson. Students will need to be able to see the Becoming Visible Again anchor chart for this portion of the lesson. They will do a Think-Pair-Share for each question posed. • After the close reading, explain that this moment in the book and in Louie’s life can be described as a <i>pivotal moment</i>, which is a decisive, key, critical, or crucial event that changes everything. This moment can also be called a <i>turning point</i>. Ask: <ul style="list-style-type: none"> * “Why could a decisive moment like this be called a turning point?” • Give students time to turn and talk, then cold call pairs to share their answer. Listen for: “It can be called a turning point since it is a point in Louie’s life where he turns from the way he was living and takes a different path.” • Share that since this is such an important event in Louie’s journey to becoming visible again, students are going to spend some time closely reading this moment. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (1 minute)</p> <ul style="list-style-type: none">Distribute the <i>Unbroken</i> structured notes, pages 381–389. Read the focus question aloud:<ul style="list-style-type: none">* “In what ways is Louie’s later life still an example of his ‘resilient optimism’?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read the epilogue, pages 381–389 in <i>Unbroken</i>, and complete the structured notes.	



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Grade 8: Module 3A: Unit 3: Lesson 1

Supporting Materials



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Verbals Handout

Name: _____

Date: _____

Verbals: A verbal is a word formed from a verb but functioning as a different part of speech.

Gerunds

A gerund is a verbal that ends in -ing and acts as a noun.

Examples:	Nobody appreciates his <i>singing</i> .	<i>Swimming</i> is a great sport.
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Participles

A participle is a verbal that most often ends in -ing or -ed and acts as an adjective.

Examples:	My knees <i>shaking</i> , I walked into the principal's office.	The <i>cracked</i> windows need to be fixed.
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Infinitives

An infinitive is a verbal consisting of the word "to" plus a verb and acts as a noun, adjective, or adverb.

Examples:	Now is the best time <i>to start</i> .	My sister agreed <i>to give</i> me a ride.
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TIP: Don't confuse verbals with verbs. Verbals look like verbs but don't act like verbs.
In each sentence from *Unbroken* below, underline the verbal and identify the type on the line.

1. _____ "The physical injuries were lasting, debilitating, and sometimes deadly" (346).



Verbals Handout

2. _____ “The central struggle of postwar life was to restore their dignity” (349).
3. _____ “Like many elite athletes, he ... had never seriously contemplated life after running” (350).
4. _____ “Louie threw himself into training” (350).
5. _____ “His mind began to derail” (352).
6. _____ “One day he opened a newspaper and saw a story that riveted his attention” (352).

Verbals Handout Key (for Teacher Reference)

Verbals: A verbal is a word formed from a verb but functioning as a different part of speech.

Gerunds

A gerund is a verbal that ends in -ing and acts as a noun.

Examples:

Nobody appreciates his *singing*.

Swimming is a great sport.

Participles

A participle is a verbal that most often ends in -ing or -ed and acts as an adjective.

Examples:

My knees *shaking*, I walked into the principal's office.

The *cracked* windows need to be fixed.

Infinitives

An infinitive is a verbal consisting of the word “to” plus a verb and acts as a noun, adjective, or adverb.

Examples:

Now is the best time *to start*.

My sister agreed *to give* me a ride.

TIP: Don't confuse verbals with verbs. Verbals look like verbs but don't act like verbs. In each sentence from *Unbroken* below, underline the verbal and identify the type on the line.

- _____ gerund “The physical injuries were lasting, debilitating, and sometimes deadly” (346).



Verbals Handout Key (for Teacher Reference)

- | | | |
|----|------------|---|
| 2. | infinitive | "The central struggle of postwar life was to restore their dignity" (349). |
| 3. | participle | "Like many elite athletes, he ... had never seriously contemplated life after running" (350). |
| 4. | gerund | "Louie threw himself into training" (350). |
| 5. | infinitive | "His mind began to derail" (352). |
| 6. | participle | "One day he opened a newspaper and saw a story that riveted his attention" (352). |



Text-Dependent Questions: Becoming Visible Again

Text-dependent questions	Response using the strongest evidence from the text
1. On his first visit to the tent, what did the preacher, Billy Graham, say that affected Louie?	
2. How did Louie react during Graham's sermon? Why does the author tell us Louie is repeating, "I am a good man"? What does this have to do with his search for visibility?	
3. What was Graham's message on the second night? What does Graham mean by "the intangible blessings that give men the strength to outlast their sorrows"?	
4. Why does the author bring us back to the raft? Why does Louie remember his own gratitude on the raft? What does the author mean when she says, "The only explanation he could find was one in which the impossible was possible"?	



Text-Dependent Questions: Becoming Visible Again

Text-dependent questions	Response using the strongest evidence from the text
5. Why does the author end this description with “Louie felt rain falling”? What was the immediate effect of this moment on Louie?	
6. Looking at the Becoming Visible again anchor chart, what synonyms and examples of dignity now appear to describe Louie?	

Close Reading Guide: Becoming Visible Again
(Answers, for Teacher Reference)

Total time = 33 minutes

Gathering evidence from the text: text-dependent questions

Text-dependent questions	Response using the strongest evidence from the text
<p>1. On his first visit to the tent, what did the preacher, Billy Graham, say that affected Louie?</p>	<p>Listen for:</p> <ul style="list-style-type: none"> • “Graham read Jesus’s words from the Bible and asked the audience ‘how long it had been since they’d prayed in earnest’” (373). • “Graham also said that God records a person’s entire life and that nothing is hidden from God. A person’s thoughts, actions, and words condemn a person before God.” • “Graham called out a ‘drowning man’ who was ‘lost in the sea of life’” (373). <p>Scaffolding/probing question: * “What does the word <i>earnest</i> mean?”</p>
<p>2. How did Louie react during Graham’s sermon?</p> <p>Why does the author tell us Louie is repeating, “I am a good man”?</p> <p>What does this have to do with his search for visibility?</p>	<p>Listen for:</p> <ul style="list-style-type: none"> • “Graham’s words made Louie alert and ‘indignant with rage’ (373). Louie became angry and spooked at Graham’s words. He actually barged out of the tent when Graham prayed at the end of the meeting. It seemed like Graham was talking directly to Louie by the words he was using. The references to a drowning man and drowning in the sea of life were just too close to Louie’s experiences.” • “Louie tried to convince himself he was ‘a good man,’ but deep inside he knew it was a lie” (373). • “Louie had been so degraded during captivity that by repeating these words, he was trying to convince himself of his self-worth.” • <p>Scaffolding/probing question: * “What does the word <i>indignant</i> mean?” Explain that <i>indignant</i> means being angry about something one feels is unjust or unworthy.</p>



Close Reading Guide: Becoming Visible Again
(Answers, for Teacher Reference)

Text-dependent questions	Response using the strongest evidence from the text
<p>3. What was Graham’s message on the second night?</p> <p>What does Graham mean by “the intangible blessings that give men the strength to outlast their sorrows”?</p>	<p>Listen for:</p> <ul style="list-style-type: none">• “Graham spoke of war and suffering. He asked the question, ‘Why is God silent when good men suffer?’ Graham continued to speak about how God is actually not silent through suffering. He explained that God gives ‘men the strength to outlast their sorrows’ (374–375). He goes on to say, ‘God says, if you suffer I’ll give you the grace to go forward.’ Graham says that God’s ‘invisibility is the truest test of that faith. To know who sees him, God makes himself unseen’” (375).• “By this Graham means that when in a crisis, God provides things that one cannot touch, and it is these special blessings that give men the strength they need to persevere and push through the crisis and sorrow.” <p>Scaffolding/probing question:</p> <p>* “What does the word <i>grace</i> mean?” Explain that grace is divine assistance or mercy.</p>



Close Reading Guide: Becoming Visible Again
(Answers, for Teacher Reference)

Text-dependent questions	Response using the strongest evidence from the text
<p>4. Why does the author bring us back to the raft?</p> <p>Why does Louie remember his own gratitude on the raft?</p> <p>What does the author mean when she says, “The only explanation he could find was one in which the impossible was possible”?</p>	<p>Listen for:</p> <ul style="list-style-type: none"> • “Hillenbrand brings the reader back to the raft because this is how Louie remembers this moment. The raft represents a time when Louie reached out to God in prayer and experienced two spiritual moments of grace.” • “From the raft, Louie remembers: <ul style="list-style-type: none"> – The doldrums: the beauty and tranquility of that place (see scaffolding note below) – The inexplicable way he was freed from the wires in the sinking aircraft – The fact that he was never hit by a single bullet even though a Japanese bomber had flown so close to the raft and sent a flurry of bullets at him and the others – The way he had suffered such cruelty and brutality but had survived • All of these memories make him grateful for those ‘intangible blessings’ that gave him strength to outlast the raft.” • “Hillenbrand means that Louie could explain those intangible moments only as gifts from God, something that should have been impossible in Louie’s mind that he was now explaining as possible.” <p>Scaffolding/probing questions: Invite students to reread page 166, where Louie experiences a moment of transcendence. Draw their attention to the line, “Such beauty, he thought, was too perfect to have come about by mere chance. That day in the center of the Pacific was, to him, a gift crafted deliberately, compassionately, for him and Phil” (166). Ask: * “How does this scene relate to what Graham is talking about in his sermon?”</p>



Close Reading Guide: Becoming Visible Again
(Answers, for Teacher Reference)

Text-dependent questions	Response using the strongest evidence from the text
<p>5. Why does the author end this description with “Louie felt rain falling”?</p> <p>What was the immediate effect of this moment on Louie?</p>	<p>Listen for:</p> <ul style="list-style-type: none"> • “The author’s words identify exactly how Louie felt at this moment. Louie’s last flashback, rain falling, occurred just as he was called out by Graham not to leave the tent at that time. It was a memory that he had resisted the night before, and it was suddenly upon him. This was significant because it was what he had asked for when he promised to dedicate his life to God. Rain is also symbolic of cleansing.” (See scaffolding note below.) • “This moment affected Louie immediately. When he returned home, he had no desire to drink and got rid of his liquor and other vices. Louie says that when he awoke the next morning, he felt ‘cleansed.’ For the first time in five years, he had not dreamed of the Bird, and he never would again. He began to read the Bible. Louie remembers that he felt ‘<i>profound</i> peace.’ Louie’s whole outlook on his experience changed. He no longer thought of all that he suffered, but that God had intervened to save him. Hillenbrand writes, ‘He was not the worthless, broken, forsaken man that the Bird had striven to make of him. In a single, silent moment, his rage, his fear, his humiliation and helplessness had fallen away. That morning he believed he was a new creation’” (376). <p>Scaffolding/probing questions: Invite students to turn to page 152 and read from “On the sixth day ...” to the end of the chapter. Ask:</p> <ul style="list-style-type: none"> * “What was it about the experience in the tent with Graham that triggered this memory?” Listen for: “Louie promised to dedicate his life to God if God would quench their thirst. The next day, it rained and the men had water to drink.” * “What does the word <i>profound</i> mean?” Explain that profound means deep and overwhelming.



Close Reading Guide: Becoming Visible Again
(Answers, for Teacher Reference)

Text-dependent questions	Response using the strongest evidence from the text
6. Looking at the Becoming Visible Again anchor chart, what synonyms and examples of dignity now appear to describe Louie?	<p>Listen for:</p> <ul style="list-style-type: none">• “self-control,” “self-worth,” “self-esteem,” “self-respect,” “pride,” “feeling safe and in control,” “being in control of yourself”



Unbroken Structured Notes,
Pages 381–389

Name:

Date:

What's the gist of pages 381–389?

Focus question: In what ways is Louie's later life still an example of his "resilient optimism"?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
dilapidation (381)		
ungovernable (381)		
rapt (382)		
improbably (382)		
honoraria (383)		



Unbroken Supported Structured Notes,
Pages 381–389

Name: _____

Date: _____

Summary of pages 381–389

Louie now had a new focus to delve into: Victory Boys Camp, a camp for troubled boys. Louie devoted his life to tending to these boys and providing a haven for them to heal. His youthful, optimistic approach to life is apparent with every endeavor and circumstance Louie finds himself in.

Along with some of the other men, Phil settled into a calm and satisfying life. Sadly, others were not so fortunate and struggled for the rest of their lives.

Focus question: In what ways is Louie’s later life still an example of his “resilient optimism”?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
dilapidation (381)	deterioration	
ungovernable (381)	uncontrollable; unmanageable	
rapt (382)	captivated	
improbably (382)	doubtfully; unbelievably	
honoraria (383)	payment	



Summary of pages 381–389

Louie now had a new focus to delve into: Victory Boys Camp, a camp for troubled boys. Louie devoted his life to tending to these boys and providing a haven for them to heal. His youthful, optimistic approach to life is apparent with every endeavor and circumstance Louie finds himself in.

Along with some of the other men, Phil settled into a calm and satisfying life. Sadly, others were not so fortunate and struggled for the rest of their lives.

Focus question: In what ways is Louie’s later life still an example of his “resilient optimism”?

Louie still retained his “resilient optimism” even in his later life. He started a camp for troubled boys, always staying positive and helpful to these souls in need. Louie continued to believe that “everything happened for a reason and would come to good” (384). He seemed to be ageless, fearless, and happy. “He remained infectiously, incorrigibly cheerful” (384). He carried the Olympic torch five times, ran six-minute miles, skateboarded, and traveled.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
dilapidation (381)	deterioration	
ungovernable (381)	uncontrollable; unmanageable	
rapt (382)	captivated	
improbably (382)	doubtfully; unbelievably	
honoraria (383)	payment	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 2

Launching the Performance Task: Thematic Statement & Narrative Prompt



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

I can explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1a)
I can recognize and correct inappropriate shifts in verb voice and mood. (L.8.1d)
I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)

Supporting Learning Targets

- I can explain the use of verbals in sentences in *Unbroken*.
- I can determine thematic statements in *Unbroken*.
- I can explain the criteria for this module's performance task.

Ongoing Assessment

- *Unbroken* structured notes, pages 381–389 (from homework)
- *Unbroken* Thematic Statements handout

Agenda

1. Opening
 - A. Engaging the Writer: Language Techniques (10 minutes)
 - B. Reviewing Learning Targets (1 minute)
2. Work Time
 - A. Introducing Thematic Statements (23 minutes)
 - B. Launching the Performance Task (10 minutes)
3. Closing and Assessment
 - A. Previewing Homework (1 minute)
4. Homework
 - A. Read pages 389–398 in *Unbroken* and complete the structured notes.

Teaching Notes

- As this module comes to a close, students are simultaneously wrapping up their study of *Unbroken* and launching their final performance task (Narrative Writing: Becoming Visible Again after Internment).
- First, students build toward the performance task by learning about verb voice and mood; their ability to apply these language skills will be assessed in their final narrative.
- Students work toward closure with *Unbroken* by analyzing its overall messages in the form of thematic statements.
- In advance: Review the model narrative (see supporting materials). As preparation for this lesson, consider scoring this model using the Narrative Writing: Becoming Visible Again after Internment rubric (see supporting materials). Reading and scoring the model will help you become more deeply familiar with the assessment criteria and what may be challenging for your students. This will prepare you to more effectively answer students' questions about the project and the rubric. Students are given this model narrative in Lesson 4, but it will benefit you greatly to analyze it in advance.
- Post: Learning targets.



Lesson Vocabulary	Materials
thematic concepts, thematic statements, redemption	<ul style="list-style-type: none">• Verbals II handout (one per student and one to display)• Document camera• Verbals II reference sheet (for teacher reference)• <i>Unbroken</i> Thematic Statements handout (one per student)• Dictionaries (one per pair of students)• Narrative Writing: Becoming Visible Again after Internment handout (one per student)• Narrative Writing: Becoming Visible Again after Internment rubric (one per student)• Narrative Writing: Becoming Visible Again after Internment Model (one for teacher reference)• <i>Unbroken</i> structured notes, pages 389–398 (one per student)• <i>Unbroken</i> supported structured notes, pages 389–398 (optional, for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 389–398 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Language Techniques (10 minutes)</p> <ul style="list-style-type: none">• Ask students to sit with their Marshall Islands partner.• Distribute the Verbals II handout and display it using a document camera. Remind students that they learned about verbals in the previous lesson. Read the definition of <i>verbals</i>.• Invite students to think about the three types of verbals and jot their answers down on the chart.• Then ask them to share their answers with their partner.• Cold call pairs to share the three types of verbals and their functions: Gerunds act as nouns; participles act as adjectives; and infinitives can act as nouns, adjectives, or adverbs.• Ask pairs to work together to identify the verbals in the examples from <i>Unbroken</i>. Circulate to listen in and support as needed; note which students may be struggling with this new language skill.• When students finish, display and discuss the correct answers on the Verbals II reference sheet (for teacher reference).	
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Read the learning targets aloud as students read along:<ul style="list-style-type: none">* “I can explain the use of verbals in sentences in <i>Unbroken</i>.”* “I can determine thematic statements in <i>Unbroken</i>.”* “I can explain the criteria for this module’s performance task.”• Tell students that in this lesson, they will wrap up their work with <i>Unbroken</i> and begin their work on the performance task.	



Work Time	Meeting Students' Needs
<p>A. Introducing Thematic Statements (23 minutes)</p> <ul style="list-style-type: none">• Write the phrase “Thematic Concepts” on the board. Explain that thematic concepts are important topics that come up again and again in a text, like “the invisibility of captives” in <i>Unbroken</i>, and are usually just one word or a short phrase. Write “invisibility” on the board underneath “Thematic Concepts.”• Ask students to turn and talk about other thematic concepts in the book:<ul style="list-style-type: none">* “What other important topics come up over and over again in <i>Unbroken</i>?”• After a few moments, cold call pairs to share out their ideas. As they share, write their ideas on the board underneath “Thematic Concepts.” Listen for: “the violence of war,” “overcoming challenges,” etc.• Invite students to turn and talk:<ul style="list-style-type: none">* “What messages do you think Laura Hillenbrand wants readers to remember after they read <i>Unbroken</i>, and what makes you think this?”• After a few moments, cold call pairs to share out their ideas. Write the ideas on the board as they share. Listen for: “People can overcome challenges if they have faith,” “War changes people,” etc.• On the board, write the title “Thematic Statements” above the list of students’ ideas. Explain that messages like these in a text can also be called <i>thematic statements</i>. Say something like:<ul style="list-style-type: none">* “Thematic statements sum up what the author is trying to say about an important concept or idea in a text, and they are usually written as complete sentences.”• Explain that, although thematic statements are based on the messages in a specific text, they are, ultimately, “bigger” than that text. Thematic statements can apply to many texts and to people’s lives. They are not “morals” telling people what to do; they are big ideas about human behavior and values. For example, if students participated in Module 2A and read <i>To Kill a Mockingbird</i>, a thematic statement might be: “Even when one is sure to lose, life sometimes requires taking action for the right.”	<ul style="list-style-type: none">• Consider providing more support to some students by giving them a list of “universal” thematic concepts or thematic statements to consider. (Find examples by doing an Internet search for “thematic concept” or “thematic statement.”) Ask them to mark the thematic concepts or statements that apply to <i>Unbroken</i>.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Choose one student example from the board and explain that, often, students can turn a thematic concept into a thematic statement by writing a sentence that describes the author's message about that concept. Ask: <ul style="list-style-type: none"> * "What is Hillenbrand's message about this thematic concept in <i>Unbroken</i>?" Call on a volunteer to explain, and write his or her example on the board for students to use as a reference during the next activity. (For example, from the ideas listed above, you might choose "the violence of war." A student might say that the thematic statement about "the violence of war" in <i>Unbroken</i> is: "The violence of war is often overlooked or condoned by governments" or "The violence of war continues to affect people long after the war ends.") Point out that determining thematic statements like these requires making inferences. Hillenbrand never explicitly says this sentence about the violence of war, but readers understand her message through the details she includes in her book. Explain that Hillenbrand gave readers a hint about some of the book's thematic concepts in its subtitle. Cold call a student to read the full title of <i>Unbroken</i> aloud: "<i>Unbroken: A World War II Story of Survival, Resilience, and Redemption.</i>" Ask: <ul style="list-style-type: none"> * "What words in the title could also be considered thematic concepts of <i>Unbroken</i>?" Listen for students to say that "survival," "resilience," and "redemption" could also be thematic concepts of <i>Unbroken</i>, and each has different nuances of meaning. (If they say that "World War II" is a thematic concept, explain that World War II is part of this specific book's setting. Thematic concepts, on the other hand, are big ideas, usually about human behavior or human understanding, that can be applied to different texts, regardless of their settings or subject matter.) Tell students that they now will work together to determine thematic statements (the book's overall messages) about the three thematic concepts listed in <i>Unbroken</i>'s subtitle. Distribute the <i>Unbroken</i> Thematic Statements handout. Have students work with their partners to think through the questions on the handout. Circulate while pairs work, reminding them to use the example written on the board for help, providing them with dictionaries if necessary to define <i>redemption</i>, and helping them turn their ideas into full thematic statements. After several minutes, draw students' attention back together and cold call several pairs to share their thematic statements. With three minutes remaining, invite students to turn and talk: <ul style="list-style-type: none"> * "Why do you think Hillenbrand titled this book <i>Unbroken</i>?" 	<ul style="list-style-type: none"> These three thematic concepts ("survival," "resilience," and "redemption") offer a simple way to differentiate this activity; struggling readers might focus only on "survival," but more advanced readers could tackle "redemption." Alternatively, consider assigning different thematic concepts to each pair, then giving them additional concepts to work on if they finish faster than other pairs.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Call on volunteers to explain their thinking. Listen for: “Even though Louie went through incredibly difficult obstacles in his life, he was mostly strong (or resilient). The violence that he endured did not kill or destroy him.” • If there is time, push the class to consider why Hillenbrand might have chosen the word “unbroken,” specifically, rather than a word like “resilient” or “whole.” Listen for: “‘Unbroken’ makes the reader think about what was done to Louie; his captors tried to ‘break’ him, but it did not work in the long term.” • Explain that another way to think about Louie’s “survival, resilience, and redemption” is to return to the thematic concept of “visibility” students have recently analyzed. Although his captors tried to “break” him and make him “invisible,” Louie ended up being unbroken and visible. • Invite students to move back to their own seats for the next activity. 	
<p>B. Launching the Performance Task (10 minutes)</p> <ul style="list-style-type: none"> • Explain that, now that students have considered Louie’s journey through the lens of how war affects individuals and societies, they will focus on the other perspective of World War II they have studied: that of Miné Okubo and other Japanese-American internees. Although they do not know as much about Miné as they do about Louie, their final performance task asks them to learn more about the war’s effects on her and write creatively about her journey to become visible again after the war. • Distribute the Narrative Writing: Becoming Visible Again after Internment handout and the Narrative Writing: Becoming Visible Again after Internment rubric. Tell students to read these documents silently and write down the gist of the task and their questions about it in the margins. • After several minutes, cold call students to share their ideas about the gist of the task. Listen for them to say that they have to write the story of how Miné Okubo became visible after being interned during World War II. • Then, ask students to explain the standards they will be assessed on. Listen for: “narrative writing skills (a well-organized story with a beginning, middle, and end),” “grammar,” “spelling,” and “capitalization.” • Call on students to share their questions about the performance task. Answer as many questions as you can, then tell students that if they still have questions, they can write them on a piece of scrap paper and hand them in to you before the end of class. (See the Narrative Writing: Becoming Visible Again after Internment model for an example of a finished narrative. Note that students will be given a copy of this model in Lesson 4.) 	<ul style="list-style-type: none"> • Consider creating a simplified version of the rubric (containing only the “4” column, for example) if you are worried that some students may be overwhelmed by the amount of text on the page. As an alternative, give students the full rubric but tell them to concentrate only on that column.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Tell students that they will begin working on the performance task in the next lesson. If they have additional questions about the performance task, tell them that you will have time to address those questions during Lesson 3	

Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (1 minute)</p> <ul style="list-style-type: none">Distribute the <i>Unbroken</i> structured notes, pages 389–398. Tell students that their homework is to finish reading <i>Unbroken</i>. Remind them that the book's epilogue is crucial to understanding the thematic concept of “becoming visible again,” which they will need to understand well so they can write Miné’s “becoming visible again” narrative.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read pages 389–398 in <i>Unbroken</i> and complete the structured notes. Focus question: “What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?”	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 2

Supporting Materials



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Verbals II

Name: _____

Date: _____

Remember, a verbal is a word formed from a verb but functioning as a different part of speech in a sentence.

In the chart below, identify the three types of verbal and how each type acts in sentences.

VERBAL	Function in sentence

Underline and label the verbals in the examples below.

“He’d spent two years manning backhoes, upending boulders, and digging a swimming pool” (381).

“He took the boys fishing, swimming, horseback riding, camping, and in winter, skiing” (381).

“He made just enough money to keep Cissy and her little brother, Luke, in diapers, then blue jeans, then college” (383).

“In time even his injured leg healed” (383).

“Bill Harris ended the war in grand style, plucked from Omori to stand on the *Missouri* as Japan surrendered” (386).

At ninety, Pete had the littlest kids in his neighborhood in training” (388).



Verbals II Reference Sheet
(For Teacher Reference)

- “He’d spent two years manning backhoes, upending boulders, and digging a swimming pool” (381).
Participles
- “He took the boys fishing, swimming, horseback riding, camping, and in winter, skiing” (381).
Gerunds
- “He made just enough money to keep Cissy and her little brother, Luke, in diapers, then blue jeans, then college” (383). **Infinitive**
- “In time even his injured leg healed” (383). **Participle**
- “Bill Harris ended the war in grand style, plucked from Omori to stand on the *Missouri* as Japan surrendered” (386). **Participles**
- “At ninety, Pete had the littlest kids in his neighborhood in training” (388). **Gerund**



Unbroken Thematic Statements

Thematic concept: SURVIVAL	Thematic concept: RESILIENCE	Thematic concept: REDEMPTION
What is survival?	What is resilience?	What is redemption?
Where does survival appear in <i>Unbroken</i> ?	Where does resilience appear in <i>Unbroken</i> ?	Where does redemption appear in <i>Unbroken</i> ?
Based on the details above, what is <i>Unbroken's</i> overall message (thematic statement) about survival?	Based on the details above, what is <i>Unbroken's</i> overall message (thematic statement) about resilience?	Based on the details above, what is <i>Unbroken's</i> overall message (thematic statement) about redemption?

Narrative Writing: Becoming Visible Again after Internment

During this module, you have learned that there are important yet divergent experiences in war and conflict. For example, both Louie Zamperini and Miné Okubo were American citizens who lived through World War II. Although their experiences of the war differed, both of their stories are important to study to understand how war and conflict affect individuals and society.

Louie and Miné's stories also share similarities, like the thematic concept of **the invisibility of captives during World War II**. You have studied Louie's journey from resisting invisibility as a POW to becoming visible again after the war. Now you are going to write a narrative imagining Miné's journey from resisting invisibility as a Japanese-American internee to becoming visible again.

Writing from Miné Okubo's perspective, tell the story of one moment in her struggle to become visible after leaving the internment camp. Use narrative techniques and incorporate information from sources about Okubo's life to write an original narrative. Answer the question: "How did Okubo become visible after her life in the internment camp?" The narrative must end with the sentence, "I was visible again."

First, you will read an article about Miné Okubo's life to learn more about what happened after she left the internment camp. Then, you will choose one of the following moments to write about:

- a. 1944: Walter Cronkite interview
- b. 1946: publication of *Citizen 13660*
- c. 1981: testimony in front of Congress
- d. 1993: first production of *Miné: A Name for Herself*

Luckily, you have an excellent model for using narrative writing to communicate real events: Laura Hillenbrand's *Unbroken*. Hillenbrand wrote about a real person—Louie Zamperini—so her text is nonfiction, but she used narrative techniques to bring the story to life. You will use the same techniques you have analyzed in her writing to make your own narrative engaging

Narrative Writing: Becoming Visible Again after Internment Rubric
(based on the New York State Expository Writing Rubric)

	4	3	2	1	0
CONTENT AND ANALYSIS	<p><i>—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose: The narrative explicitly builds from informational texts and makes inferences about Okubo’s life to creatively imagine her process of becoming “visible” again after internment.</i></p>	<p><i>—clearly introduce a topic in a manner that follows from the task and purpose: The narrative builds from informational texts about Okubo’s life to describe her process of becoming “visible” again after internment.</i></p>	<p><i>—introduce a topic in a manner that follows generally from the task and purpose: The narrative generally builds from informational texts about internment to describe an internee’s process of becoming “visible” again, but may not be specific to Okubo’s life.</i></p>	<p><i>—introduce a topic in a manner that does not logically follow from the task and purpose: The narrative does not follow logically from informational texts about Okubo’s life or does not describe her process of becoming “visible” again after internment.</i></p>	<p><i>—demonstrate a lack of comprehension of the text(s) or task: The narrative demonstrates a lack of comprehension of the informational texts about Okubo’s life or the theme of becoming “visible” again after internment.</i></p>



Narrative Writing: Becoming Visible Again after Internment Rubric
(Based on the New York State Expository Writing Rubric)

	4	3	2	1	0
COHESION, ORGANIZATION, AND STYLE	<i>—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning: The narrative pace flows smoothly, naturally, and logically from an exposition through several related events.</i>	<i>—exhibit clear organization, with the use of appropriate transitions to create a unified whole: The narrative has a beginning, middle, and end that connect to each other to create a unified story.</i>	<i>—exhibit some attempt at organization, with inconsistent use of transitions: The narrative has a beginning, middle, and end, but there is no clear connection between sections.</i>	<i>—exhibit little attempt at organization, or attempts to organize are irrelevant to the task: The narrative is not logically organized to help show Okubo’s process of becoming “visible” again .</i>	<i>—exhibit no evidence of organization: The narrative has no evidence of organization.</i>

Narrative Writing: Becoming Visible Again after Internment Rubric
(Based on the New York State Expository Writing Rubric)

	4	3	2	1	0
COHESION, ORGANIZATION, AND STYLE (continued)	<p><i>—establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice:</i></p> <p>The narrative consistently and creatively employs narrative techniques, like sophisticated sensory language, dialogue, and details, to develop experiences and events.</p>	<p><i>—establish and maintain a formal style using precise language and domain-specific vocabulary:</i></p> <p>The narrative consistently employs narrative techniques, like sensory language, dialogue, and details, to develop experiences and events.</p>	<p><i>—establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary:</i></p> <p>The narrative employs some narrative techniques but uses these inconsistently.</p>	<p><i>—lack a formal style, using language that is imprecise or inappropriate for the text(s) and task:</i></p> <p>The narrative techniques used in the narrative are imprecise or inappropriate for developing Okubo’s story.</p>	<p><i>—use language that is predominantly incoherent or copied directly from the text(s):</i></p> <p>The narrative uses language that is generally incoherent or consists only of quotes from informational texts.</p>

Narrative Writing: Becoming Visible Again after Internment Rubric
(Based on the New York State Expository Writing Rubric)

	4	3	2	1	0
COHESION, ORGANIZATION, AND STYLE (continued)	—provide a concluding statement or section that is compelling and follows clearly from the topic and information presented: The narrative’s compelling conclusion follows logically from and insightfully reflects on earlier events in the narrative.	—provide a concluding statement or section that follows from the topic and information presented: The narrative’s conclusion follows logically from and reflects on earlier events in the narrative.	—provide a concluding statement or section that follows generally from the topic and information presented: The narrative’s conclusion follows generally from earlier events in the narrative.	—provide a concluding statement or section that is illogical or unrelated to the topic and information presented: The narrative’s conclusion is illogical or irrelevant.	—do not provide a concluding statement or section: The narrative does not include a conclusion.



Narrative Writing: Becoming Visible Again after Internment Rubric
(Based on the New York State Expository Writing Rubric)

	4	3	2	1	0
CONTROL OF CONVENTIONS	<p>—demonstrate grade-appropriate command of conventions, with few errors:</p> <p>Use of capitalization, spelling, and punctuation is grade-appropriate with few errors.</p>	<p>—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension:</p> <p>Occasional capitalization, spelling, and punctuation errors do not hinder comprehension</p> <p>.</p>	<p>—demonstrate emerging command of conventions, with some errors that may hinder comprehension:</p> <p>Some capitalization, spelling, and punctuation errors may hinder comprehension.</p>	<p>—demonstrate a lack of command of conventions, with frequent errors that hinder comprehension:</p> <p>Frequent capitalization, spelling, and punctuation errors hinder comprehension.</p>	<p>—are minimal, making assessment of conventions unreliable:</p> <p>Capitalization, spelling, and punctuation errors prevent the reader from understanding the narrative.</p>

Narrative Writing: Becoming Visible Again after Internment Rubric
(Based on the New York State Expository Writing Rubric)

	4	3	2	1	0
USE OF LANGUAGE	<p>—demonstrate grade-appropriate command of language techniques, with few errors:</p> <p>Narrative includes verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (emphasizing the actor or the action, expressing uncertainty, or describing a state contrary to fact).</p>	<p>—demonstrate grade-appropriate command of language techniques, with occasional errors that do not hinder comprehension:</p> <p>Narrative includes verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects. Occasional errors do not hinder comprehension.</p>	<p>—demonstrate emerging command of language techniques, with some errors that may hinder comprehension:</p> <p>Narrative includes verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects. Some errors hinder comprehension.</p>	<p>—demonstrate a lack of command of language techniques:</p> <p>Narrative does not demonstrate understanding of how to intentionally use verbs in the active and passive voice and in the conditional and subjunctive mood.</p>	<p>—are minimal, making assessment of language techniques unreliable:</p> <p>Narrative does not include variation in voice and mood.</p>

- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the informational text(s) with no original student writing should be scored a 0.

Narrative Writing: Becoming Visible Again after Internment Model
(For Teacher Reference)

I hear the heavy metal gate of the internment camp slam shut behind me, the guard's voice echoing in my ears: "Number 13660: discharged." My identity is a number. My name has been erased. I am invisible. And the Utah desert lies before me, whole and open and terrifying.

I have lived behind the barbed-wire fence of an internment camp for the last two years. My brother, Toku, and I were forced to relocate after the Japanese bombed Pearl Harbor in 1941. Suddenly, we were the enemy, even though we were both born and raised in California. I don't even speak Japanese, but the government was convinced that I was a threat because of my jet-black hair, my Japanese ancestors, my hard-to-pronounce name. Now, I have been allowed to escape. I am leaving Toku behind to move to New York City. I have been hired as a magazine artist. My drawings of life inside the camp are carefully rolled up inside my bag.

The day before I am scheduled to leave for New York, I travel to Oakland, California. Before I was relocated (that's what they call it, "relocated," although it felt more like being captured and imprisoned), I was hired to create murals for this city. I stalk down one street, peer down another, trying to remember the exact location of one of my murals. I turn a corner and there it is—my art, splashed carelessly across the wall. I was a different person when I made this. I existed. People could see me. Now I am a shadow.

I notice a piece of paint coming loose from the bricks. I pinch it between my fingers and pull. It flakes off and flutters to the ground. The spot of naked brick left behind makes my throat sore and my eyes water.

Every night, I dream that this was all a big mistake. In my dreams, the guards mixed me up with someone else. They come for me here in New York. I dream that the guards climb up the metal fire escape, squeeze through the window, and drag me from my bed. They toss me into a bag and fling me out the window to the street below. I imagine myself screaming, but no one can hear me over the roar of the traffic. In my dreams, everyone on the street is laughing at something I can't see. Every morning, I wake terrified, as if I've actually been captured. Then I remember that the guards in the camp never touched me. They treated me like I didn't exist. But this doesn't make sleeping any easier.

Narrative Writing: Becoming Visible Again after Internment Model
(For Teacher Reference)

Yesterday, I walked to the magazine office for the first time, my drawings carefully pressed into a second-hand briefcase they gave me. As I walked, I passed a newsstand filled with magazines and newspapers. I scanned the headlines and saw one that said, “JAP SPY CAPTURED IN NEW YORK.” My heart stopped, trying to stay quiet. I felt like I was watching myself from far, far away. I looked at my feet to make sure they were still on the ground.

A white woman with her baby bumped into my shoulder. I looked up and met her angry, accusatory eyes. “Excuse me,” I whispered.

“You people should be ashamed of yourselves,” she sneered. I looked around and realized that her face was mirrored all around me—everywhere I looked, there was another pair of angry eyes, another parent gripping a child’s hand more tightly. I wondered again if the guards were coming for me.

I realized what those people saw when they looked at me. A “Jap.” They didn’t see my face. They saw a head of jet-black hair. An enemy. I pulled my jacket more tightly around me and rushed away from the newsstand and the angry woman, her voice playing over and over in my head: *Ashamed.*

I have been in New York for almost three months when it happens. I walk past that same newsstand where I first realized how invisible I was. My eyes scan watchfully over the colorful magazine covers and screaming black-and-white newspaper headlines, dreading their accusations.

Then, one magazine’s cover story jumps out at me: “INSIDE THE CAMPS.” My drawings! I ignore the stares of people around me and grab the magazine off the stand. I flip through it, seeing my own pictures on the pages inside.

I look up to see the man who owns the newsstand burning holes in my face with his angry eyes. I don’t blink. I stare back at him. Then I slap my money down on the counter. “These are my drawings,” I say to him. “This is MY story.”

The imaginary guards who have stalked me through New York melt away. Relief washes over me. Despite the headlines, despite the stares, despite everything, I am an American citizen. I am no longer just Citizen 13660. I am Miné. I am visible again.



Unbroken Structured Notes,
Pages 389–398

Name:

Date:

What's the gist of pages 389–398?

Focus question: What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
amnesty (390)		
riled (393)		
reconciliation (394)		
cenotaph (394)		
imperious (396)		



Unbroken Supported Structured Notes,
Pages 389–398

Name: _____

Date: _____

Summary of pages 389–398:

In 1996, Louie learned that Watanabe (the Bird) was still alive after the Bird did an interview with a British journalist and apologized for his treatment of the POWs. Louie tried to arrange for a meeting with the Bird, but the Bird would not meet. Meanwhile, a war memorial was built on the site of the POW camp in Naoetsu. The Bird died in 2003. In 1998, Louie ran with the Olympic torch through the village of Naoetsu.

Focus question: What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
amnesty (390)	forgiveness, exoneration	
riled (393)	upset	
reconciliation (394)	resolution, or to reach an understanding	
cenotaph (394)	monument	
imperious (396)	superior; haughty	



Summary of pages 389–398

In 1996, Louie learned that Watanabe (the Bird) was still alive after the Bird did an interview with a British journalist and apologized for his treatment of the POWs. Louie tried to arrange for a meeting with the Bird, but the Bird would not meet. Meanwhile, a war memorial was built on the site of the POW camp in Naoetsu. The Bird died in 2003. In 1998, Louie ran with the Olympic torch through the village of Naoetsu.

Focus question: What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?

Hillenbrand is making the statement, “In spite of great and devastating circumstances, the human spirit is resilient and able to overcome and recover.” The brutality, suffering, loss of dignity, isolation, and humiliation Louie faced was enough to crush him. At one point in his life, he was quite broken. His marriage was falling apart, he couldn’t hold a job, and his drinking was out of control. In one moment, his life was turned around and Louie’s life was restored.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
amnesty (390)	forgiveness, exoneration	
riled (393)	upset	
reconciliation (394)	resolution, or to reach an understanding	
cenotaph (394)	monument	
imperious (396)	superior; haughty	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 3

Researching Miné Okubo: Gathering Textual Evidence



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
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 gather evidence about Miné Okubo's life from informational texts for my narrative.• I can plan a narrative that describes the moment when Miné Okubo "became visible again."	<ul style="list-style-type: none">• <i>Unbroken</i> structured notes, pages 389–398 (from homework)• Narrative Writing: Becoming Visible Again after Internment note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Discussing the Focus Question (10 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Gathering Textual Evidence about Miné Okubo (32 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework (2 minutes)4. Homework<ol style="list-style-type: none">A. Finish reading the informational text about Miné Okubo's life that you began in class today. Choose the moment in Okubo's life that your narrative will describe. (The four choices are listed on the Narrative Writing: Becoming Visible Again after Internment handout from Lesson 2.) In writing, answer this question: "Based on your research, why did you choose this moment?"	<ul style="list-style-type: none">• In this lesson, students read an informational text about Miné Okubo's life so they have enough information to write a well-informed narrative on how Okubo "became visible again" for their performance task, Narrative Writing: Becoming Visible Again after Internment.• The two informational texts about Okubo's life, "Riverside's Miné Okubo" and "Miné Okubo," are both rich but vary in length and difficulty. Consider choosing just one of the texts for the entire class to read, or assign different texts to different students depending on their reading level. Advanced readers will benefit from reading multiple texts; consider assigning the second informational text for these students to read for homework.• Since students are embarking on brief research in this lesson, in the spirit of the other research lessons at this grade level, the two texts provide differentiated levels to allow students greater independence as they study this aspect of Miné Okubo's life. Consider extending this lesson over one more class period if you wish to have students read both texts in class.• Although the performance task is a more creative project than the informational essay students wrote in Unit 2, it is designed to be based on textual evidence and resemble Hillenbrand's literary nonfiction style. As students work, it will be important to remind them that the major events in their narratives should have a factual basis, although they are being dramatized and fictionalized using students' imaginations. The model narrative provides a good example of this; although smaller incidents in Okubo's life have been fictionalized (such as her encounter with the woman at the newsstand), the major events are drawn from informational texts about her life (such as the publication of her drawings in a national magazine).• In advance: Split students into groups of four for the focus question discussion; read the two informational texts about Okubo ("Riverside's Miné Okubo" and "Miné Okubo") and decide which students will read each one.• Post: Learning targets.



Lesson Vocabulary	Materials
ethics, serene, frugal, appropriated, integrity (from Informational Texts about Miné Okubo: Source 1); refine, alter, wry, scanty, vivid (from Informational Texts about Miné Okubo: Source 2)	<ul style="list-style-type: none">• “The Life of Miné Okubo” (from Unit 2, Lesson 4)• Gathering Textual Evidence: Becoming Visible Again after Internment note-catcher (one per student)• “Riverside’s Miné Okubo” (one per student)• “Miné Okubo” (one per student)• Narrative Writing: Becoming Visible Again after Internment handout (from Lesson 2; one to display)• Document camera



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Discussing the Focus Question (10 minutes)</p> <ul style="list-style-type: none">• Divide students into groups of four. Have them discuss their answers to the focus question on the structured notes homework:<ul style="list-style-type: none">* “What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?”• In their groups, have students write a thematic statement about resilience based on the new information in their homework reading.• After a few minutes, have each group share out their thematic statement about resilience.• Congratulate students on finishing <i>Unbroken</i>. Give specific positive praise for evidence of their growing stamina as readers.	
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Have students read along silently as you read the learning targets aloud:<ul style="list-style-type: none">* “I can gather evidence about Miné Okubo’s life from informational texts for my narrative.”* “I can plan a narrative that describes the moment when Miné Okubo ‘became visible again.’”• Tell students that they will use the rest of today’s class to read about Miné’s life so they have enough information to start writing their narratives tomorrow. Remind them that like the narrative in <i>Unbroken</i>, their narrative will be based on true events, so they need to gather textual evidence to build on.	



Work Time	Meeting Students' Needs
<p>A. Gathering Textual Evidence about Miné Okubo (32 minutes)</p> <ul style="list-style-type: none"> • Have students take out their copy of “The Life of Miné Okubo” while you distribute the Gathering Textual Evidence: Becoming Visible Again after Internment note-catcher. Explain that before they can write the story of how Miné became visible again, their narrative will need to orient readers to the reasons Miné is “invisible” in the first place. Remind students that they have already done the work of tracking how people tried to make Miné invisible during the war when they gathered evidence for their informational essay in Unit 2. Tell them to skim through “The Life of Miné Okubo” to refresh their memories about her experiences in the internment camp, then jot down some notes in the left-hand column of the note-catcher. • After a few minutes, cold call students to remind the class of the ways in which Miné was “invisible” during the war. Listen for: “She was isolated and dehumanized by being moved out of her home and into a remote camp,” “She was forced to live in a former horse stable,” “She was watched by armed guards,” “She was not allowed to bring her possessions with her,” and “Her name was replaced by the number 13660.” Encourage students to write these ideas down in the left-hand column of their note-catcher if they do not already have them. • Point out the other two columns on the note-catcher: The middle column is for students to write down any evidence they find about how Miné became “visible” again (which will be critical in crafting their narratives), and the right-hand column is for any interesting details that they want to work into their narratives. (For example, they may want to write down details that reveal aspects of Miné’s character in this column.) • Tell students that you will give them a new informational text about Miné’s life after she left the internment camp. Explain that the new texts begin by reviewing information they already know about Miné’s childhood and her time in the camp. However, students should still read the entire text, because they might find new details in it that will help them write an engaging narrative. • Depending on which text you have decided to have each student read (see Teaching Note at the top of this lesson), distribute “Riverside’s Miné Okubo” and/or “Miné Okubo.” Give students the rest of the class period to read and take notes. Circulate while they work to check in with them about what they are learning and to help them strike a balance between grounding their narrative in textual evidence and using their imaginations to dramatize the moment when Miné became visible again. 	<ul style="list-style-type: none"> • Advanced readers will benefit from reading multiple texts; consider assigning the second informational text for these students to read for homework.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (2 minutes)</p> <ul style="list-style-type: none">• Ask students to take out the Narrative Writing: Becoming Visible Again after Internment handout (from Lesson 2). Display a copy using a document camera.• Draw students' attention to the four moments from Okubo's life that they may choose to write about. Explain that for homework, they should first finish reading the informational text they began in class today, and then choose the moment in Okubo's life that they want to write about in their narrative. On a separate sheet of paper, they should explain why they chose this moment to write about.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish reading the informational text about Miné Okubo's life that you began in class today. Choose the moment in Okubo's life that your narrative will describe. (The four choices are listed on the Narrative Writing: Becoming Visible Again after Internment handout from Lesson 2). In writing, answer this question: "Based on your research, why did you choose this moment?"	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 3

Supporting Materials



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Gathering Textual Evidence:
Becoming Visible Again After Internment

Name: _____

Date: _____

PROMPT: Writing from Miné Okubo’s perspective, tell the story of **one moment** in her struggle to become visible again after leaving the internment camp. Use narrative techniques and incorporate information from sources about Okubo’s life to write an original narrative. Answer the question: “How did Okubo become visible again after her life in the internment camp?” The narrative must end with the sentence, “I was visible again.”

Evidence of invisibility during WWII (from “The Life of Miné Okubo”)	Evidence of visibility after WWII (from Source #:)	Other interesting details and facts about Okubo’s life that I want to remember

Riverside's Miné Okubo

Name:

Date:

Miné Okubo was born in Riverside, California, in a rented house on Eleventh and Kansas Streets, on June 27, 1912. While Miné was growing up, the house was surrounded on three sides by citrus groves. She loved playing in the water of the groves' irrigation ditches, found pollywogs there, and sometimes brought them home in a pail, just to watch them swim. Like many other residents, her parents crossed an ocean to build a new life.

She was the fourth child of seven. Her father, a scholar of Japanese history and philosophy, named her after the Japanese creation goddess Mine, [pronounced mee-neh], a great honor. However, most people in her hometown, unfamiliar with the creation goddess, called her "Minnie."

Miné's parents offered to send her to Japanese language school, but she declined, saying, "I don't need to learn Japanese! I'm an American!" She learned Japanese culture at home, anyway. Mama taught her calligraphy, and Father endowed her with the Japanese philosophy of the Four Noble Truths, a guide to ethics¹.

In 1931, Miné enrolled at Riverside Junior College. Richard M. Allman, Professor of Art, quickly recognized Miss Okubo's potential. She had talent and had learned discipline from her artist mother, who assigned her, early on, to paint a different cat every day, making sure to capture the cat's personality, as well as its shape and color. Dr. Allman encouraged the shy, quiet girl to illustrate for the school's newspaper and become art editor of her class of 1933 yearbook. He said she should also pursue advanced study, preferably at the University of California at Berkeley. Miné didn't know where Berkeley was, and didn't think she or her family could afford it. Dr. Allman recommended her, anyway, Berkeley accepted her, awarded her a scholarship, and, with her part-time jobs, she could afford to study among some of America's finest art teachers.

¹ ethics: morals; ideas about right and wrong



Riverside's Miné Okubo

Miné distinguished herself at Berkeley, but missed Riverside, especially Mama. When Miné felt lonely, she pictured Riverside as she remembered it, then painted what she loved most – a serene² image of Mama, seated in front of her neighborhood church, Bible in her lap, a cat at her side. That painting, “Mama with Cat,” featured in exhibitions, books and magazines, now rests in a place of honor at Oakland Museum.

Graduating from Berkeley in 1937 with a Master’s degree in both Art and Anthropology, Miné won their prestigious Bertha Taussig Traveling Art Fellowship, to study art in Europe. The frugal³ Miss Okubo chose to take a freighter across the Atlantic, rather than travel via passenger ship, saying there weren’t many passengers on board the freighter, but plenty of grain!

She bought a used bicycle as soon as she got to France, rode it all over Paris, and parked by the Louvre, where she could study original art by The Great Masters. In France, she learned more about art, and she learned about French accent marks. She quickly appropriated⁴ one for her own name, and, from then on, signed her work with an accent mark.

As she traveled throughout Europe, she often packed lunch and art supplies into her bicycle’s big basket, pedaled to a place that interested her, and stopped to internalize what she saw. Then, she created her own image of the place’s meaning, its artistic truth. She traveled in over a dozen different European countries while on fellowship.

By September 1939, however, war was coming to Europe. Friends urged her to go home, where it was safer, but she continued to work, until the day she received a telegram from Riverside, saying Mama was very sick. Miné should come home right away.

She had little money with her in Switzerland, her belongings were back in France, and the Swiss-French border was already sealed. Leaving seemed almost impossible, but her Swiss friends loaned her money to travel, and, somehow, she got back to France and worked her way aboard the last American passenger ship leaving Bordeaux, France. Along with terrified refugees hurrying to leave Europe before bombs started falling, Miné headed home, crossing an Atlantic full of unseen dangers. World War II in Europe was declared while they were still at sea.

² serene: calm, peaceful

³ frugal: careful with money; not spending too much

⁴ appropriated: took or used something for one’s own purposes

Riverside's Miné Okubo

Miné made it back to Riverside in time to see her mother alive, but Mama died in 1940. After mourning her mother, Miné looked for work. In response to the Depression, America had implemented a series of federal employment programs. They hired artists. Miné returned to the Bay

Area, where people knew her work. She was hired to create murals for luxury liners, frescoes for military bases Treasure Island and Fort Ord, and to work in conjunction with the great Mexican muralist Diego Rivera, in San Francisco.

Glad to be earning money as an artist on important projects, Miné was also pleased to be sharing an apartment with her younger brother, Toku, now a Berkeley student. It was good to be with family again.

But on December 7, 1941, Japan launched a surprise bomb attack on Pearl Harbor. Many Americans, stunned, no longer trusted anybody of Japanese heritage, even those formerly known personally as good neighbors. War changed everything.

People were edgy. Violence against Asians made headlines. A series of Presidential decrees ordered people of Japanese heritage to register, then to settle their affairs, prepare for mandatory evacuation from their homes. They must dispose of all belongings, pack as if going to camp, and bring only what each could carry. Nobody knew how long they would be away.

Miné and her brother were given three days' notice to report. At their Berkeley assembly center, they were assigned collective family number 13660, and were never again referred to by officialdom by their given names. Under armed guard, with other evacuees, they boarded a bus and were driven over a bridge to San Bruno's former race track, Tanforan, now an assembly center, where they lived for six months, in a horse stall.

Cameras were forbidden to internees, but Miss Okubo, knowing Americans wouldn't believe what was happening unless they saw it for themselves, determined to document every day she spent behind barbed wire. Carrying her sketch pad throughout the camp, she carefully recorded all she saw and experienced.

After six months at Tanforan, she was shipped to Topaz, an internment camp in the desert of central Utah. Behind another set of barbed wire, she meticulously committed to paper all aspects of internment. She also taught art to interned children and illustrated covers for the three issues of Trek, the newsmagazine produced by and for the camp's internees.

Riverside's Miné Okubo

From her first week in internment to her last, she kept up extensive correspondence with friends outside. She even entered a Berkeley art contest by mail. She won! That brought her to the attention of editors of Fortune Magazine, in New York City, who were planning a special April 1944 issue, featuring Japanese culture. They offered Miss Okubo a job, illustrating their special edition. They

asked her to please come to New York City within three days.

To leave Topaz, she had to undergo extensive security and loyalty checks. When finally cleared and en route to New York City, she reflected on her years of internment, and wondered how she'd be able to adjust to open society again.

Fortune Magazine's editors welcomed her, helped her find an apartment, and put her right to work. When they saw her camp drawings, they were so impressed they dedicated a full-blown illustrated article to internment camps, the first published in a national magazine.

After the special issue came out, the most trusted man in news, Walter Cronkite, gave his entire nationally televised CBS program to his interview with Miss Okubo. The shy girl from Riverside had become a national phenomenon.

Urged to publish her camp drawings as a book, Miné added short captions and called the book *Citizen 13660*. Columbia University Press published it in 1946, to great reviews, after which Miné toured the country, telling her story, exhibiting her art, and making a special stop to see friends at Riverside Public Library.

She taught art at U.C. Berkeley for two years, then returned to New York to devote full time to her own art. Her illustrations appeared in major magazines, newspapers and scientific books, and her artwork was exhibited from Boston to Tokyo.

In 1981, she testified on behalf of internees at New York City's Congressional hearings of the U.S. Commission on Wartime Relocation and Internment of Civilians, presenting commissioners a copy of *Citizen 13660*.

Riverside's Miné Okubo

Miss Okubo received many honors for her work and her commitment. In 1973, Oakland Museum hosted a major retrospective of her work; in 1974, Riverside Community College named her Alumna of the Year; in 1987, the California State Department of Education featured her as one of twelve California women pioneers in *The History of California (1800 to Present)*, on their large classroom poster, *California Women: Courage, Compassion, Conviction*, and in *An Activities Guide for Kindergarten Through Grade 12*; in 1991, she received Washington, D.C.'s National Museum for Women in the Arts' Women's Caucus for Art Honor Award; in 1993, Japan featured her in their 2006 National High School yearbook, used in all Japanese schools; and in the same year, Riverside Community College paid her tribute by renaming a street on campus after her and featuring the original play, *Miné: A Name for Herself*, at their Landis Performing Arts Center. The Smithsonian

Institution later selected that play for its 2007 Day of Remembrance, and sponsored its performance in Washington, D.C.

Miné Okubo dedicated her life to art. She portrayed truth and beauty with integrity⁵, and she did it with such simplicity that a child of seven could appreciate and understand her renderings.

When Miss Okubo died on February 1, 2001, obituaries appeared in newspapers from New York to New Zealand. Memorials were held in New York City, Oakland, and Riverside. She left a legacy of courage, discipline, and love.

Her work continues to enlighten and to challenge. Her artwork hangs in major galleries and is treasured by collectors worldwide; her book, *Citizen 13660*, continues to be studied in classrooms across America and Canada.

Adapted from Curtin, Mary H. "Riverside's Miné Okubo." Web log post. Splinters-Splinters. George N. Giacoppe, 27 Aug. 2011. Web. 12 Apr. 2013. <<http://splinters-splinters.blogspot.com/2011/08/riversides-mine-okubo.html>>.

⁵ integrity: honesty; with solid principles and beliefs

Miné Okubo

Name:

Date:

In the camps, first at Tanforan and then at Topaz in Utah, I had the opportunity to study the human race from the cradle to the grave, and to see what happens to people when reduced to one status and one condition.

— Preface to the 1983 edition of *Citizen 13660*

Miné Okubo was born on June 27, 1912, in Riverside, California, to Japanese immigrant parents. From an early age Okubo was interested in art, and her parents always encouraged her to develop her artistic talent. To **refine**¹ her craft, Okubo attended Riverside Community College and, later, the University of California at Berkeley, where she earned a Master of Fine Arts. In 1938, Okubo was the recipient of the Bertha Taussig Traveling Art Fellowship, which presented her with the once in a lifetime opportunity to travel to Europe and continue her development as an artist. However, due to the outbreak of World War II and her mother's illness, Okubo was forced to cut her stay in Europe short and return home. Upon her return, Okubo was commissioned by the United States Army to create murals. It was during this time that Okubo's mother passed away.

On December 7, 1941, the Japanese government bombed Pearl Harbor, an event that would forever **alter**² Okubo's life as well as the lives of 110,000 other Americans of Japanese descent. On April 24, 1942, she was forced to relocate to the Japanese internment camp of Tanforan. Here, Okubo produced countless paintings and drawings that documented the life of the internees. In 1944, with World War II coming to a close, the editors of *Fortune* relocated Okubo to New York City, where she worked as an illustrator for the magazine. In 1946, Okubo published a book of her paintings, drawings and sketches from the internment camps, titled *Citizen 13660*.

The dramatic, detailed artistry and brief text depict life in the camps, recording Okubo's observations and experiences. Her pen and ink drawings document daily life, and each picture is accompanied by captions that thoroughly explain each scene. Inside of these camps, cameras were not allowed, which

¹ refine: improve

² alter: change



Miné Okubo

makes Okubo's artwork even more valuable. *Citizen 13660* helped give voice to the tragic and shameful internment of the Japanese American community, propelling this disgraceful act onto the center of the American social stage.

Many critics at the time considered *Citizen 13660* to be a very significant record of the internment of Japanese Americans. American novelist Pearl S. Buck said that, "[Miné Okubo] took her months of life in the concentration camp and made it the material for this amusing, heart-breaking book. . . . The moral is never expressed, but the **wry**³ pictures and the **scanty**⁴ words make the reader laugh—and if he is an American too—sometimes blush." The New York Times Book Review called *Citizen 13660* "A remarkably objective and **vivid**⁵ and even humorous account. . . . In dramatic and detailed drawings and brief text, she documents the whole episode—all that she saw, objectively, yet with a warmth of understanding." As a result of the publication of *Citizen 13660*, Okubo was featured on national television when Walter Cronkite interviewed her on his show.

However, interest dwindled as years passed, and *Citizen 13660* became less important to the American public, including to Japanese Americans. As Okubo herself wrote, "The war was forgotten in the fifties. People throughout the country were busy rebuilding their lives."

As many third generation Japanese Americans had been very young, or not yet born during the internment, they first found it hard to grasp its importance. When many of them started attending college in the late 1960s and early 1970s, they began to understand the terrible injustice that had happened to their parents and grandparents. They organized and demanded that people again discuss the internment, and that the government give reparations to those who were affected by it. It was this issue that brought about the second publication of *Citizen 13660* in 1973. This reprinting introduced the book to many new readers who not only had never heard of it, but also had never even heard of the internment of Japanese Americans. In 1981, Okubo testified on behalf of all Japanese-American internees at New York City's Congressional hearings of the U. S. Commission on Wartime Relocation and Internment of Civilians. She even gave the commissioners a copy of *Citizen 13660*. The University of Washington Press reprinted the book again in 1983.

³ wry: amusing in an ironic or unexpected way

⁴ scanty: sparse, little, few

⁵ vivid: bright, lively, clear



Miné Okubo

After publishing *Citizen 13660*, Okubo continued to create numerous artistic works and serve as an important voice for the Japanese American community. She was honored by receiving several awards and having her artwork exhibited numerous times. A play about her life, titled *Miné: A Name for Herself*, was performed at Riverside Community College in 1993. New York City remained her home until her death at the age of 88 on February 10.

Adapted from Hanstad, Chelsie, Louann Huebsch, Danny Kantar, and Kathryn Siewert. "Mine Okubo." *Voices from the Gaps*. University of Minnesota, 3 May 2004. Web. 12 Apr. 2013. <<http://voices.cla.umn.edu/artistpages/okuboMine.php>>.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 4

Narrative Writing: Planning the Plot



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can use a story map to plan a well-organized narrative that describes the moment when Miné Okubo “became visible again.”• I can understand the rubric for the narrative writing performance task.	<ul style="list-style-type: none">• Narrative Writing: Becoming Visible Again after Internment story map



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Writer: Planning the Narrative (5 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Becoming Visible Again: Mapping the Model Narrative (28 minutes)B. Becoming Visible Again: Mapping My Narrative (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Finish mapping out your narrative on the Narrative Writing: Becoming Visible Again after Internment story map. Be prepared to share your story map and explain why you included these details during a peer critique in the next lesson.	<ul style="list-style-type: none">• In this lesson, students synthesize what they learned about Miné Okubo's life from their brief research (during Lesson 3) with their understanding of what makes a strong narrative (which they began learning about when writing their two-voice poem in Unit 1) to build toward writing their final performance task.• By reading and discussing the model narrative, students get a sense of the performance task's ideal length and style. They consider how the model addresses the standards on the rubric. Plotting the events from the model narrative onto the story map helps them understand how their own narrative should be organized and sequenced.• Students do not have a lot of time to work on their story maps during this lesson. Their homework will be to finish their planning so they are ready for peer critique during Lesson 5.• Post: Learning targets.



Lesson Vocabulary	Materials
well-organized, plot, exposition	<ul style="list-style-type: none">• Narrative Writing: Becoming Visible Again after Internment model (one per student and one to display)• Narrative Writing: Becoming Visible Again after Internment rubric (from Lesson 2; one to display)• Document camera• Narrative Writing: Becoming Visible Again after Internment story map (two per student and one to display)• Narrative Writing: Becoming Visible Again after Internment story map model (for teacher reference)• Gathering Textual Evidence: Becoming Visible Again after Internment note-catcher (from Lesson 3)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Planning the Narrative (5 minutes)</p> <ul style="list-style-type: none">• Invite students to turn and talk about their homework, explaining to each other why they chose that particular moment from Miné's life to write about.• After a few minutes, ask students who chose Moment A ("1944: Walter Cronkite interview") to raise their hands. Cold call a student to explain why he or she chose that moment to write about.• Repeat with each of the other three choices.	
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Read the first learning target aloud while students read along silently:<ul style="list-style-type: none">* "I can use a story map to plan a well-organized narrative that describes the moment when Miné Okubo 'became visible again.'"• Point out that the learning target uses the term <i>well-organized</i>. Explain that students will use a story map to keep their thoughts organized as they plan the plot of their narrative today.• Ask for a volunteer to explain what a <i>plot</i> is. Listen for: "A plot is the storyline of a text" or "The plot is all of the events that happen in a text."• Read the second learning target aloud while students read along silently:<ul style="list-style-type: none">* "I can understand the rubric for the narrative writing performance task."• Explain that students will use a model narrative and the rubric throughout today's lesson to better understand the performance task before they write it.	



Work Time	Meeting Students' Needs
<p>A. Becoming Visible Again: Mapping the Model Narrative (28 minutes)</p> <ul style="list-style-type: none">• Tell students that, although they will use <i>Unbroken</i> as a model for the kind of writing they are practicing in the performance task, it will be helpful to have a model narrative that is the same length as the one they will write to help them see what the final project will look like.• Distribute the Narrative Writing: Becoming Visible Again after Internment model and read it aloud while students read along silently.• Ask:<ul style="list-style-type: none">* “In this narrative, what was the moment when Miné ‘became visible again’?”• Listen for: “when she saw her drawings featured on the cover of a magazine.”• Have students take out their copies of the Narrative Writing: Becoming Visible Again after Internment rubric, which they received during Lesson 2, as you display a copy using a document camera. Draw students’ attention to the Content and Analysis row and have a student read the 3 box aloud:<ul style="list-style-type: none">* “The narrative builds from informational texts about Okubo’s life to describe her process of becoming ‘visible’ after internment.”• Ask:<ul style="list-style-type: none">* “Does this model narrative build from informational texts about Okubo’s life? How do you know?”• Listen for students to point out that the model includes many details from the informational texts, such as her brother’s name, the specific camps they were sent to, and the fact that Okubo left the camp to work for a magazine in New York.• Explain that, since students have just found evidence that the model builds on informational texts, it would receive a score of at least 3 on this rubric. Invite students to turn and read the 4 box with someone next to them. Ask:<ul style="list-style-type: none">* “How does a narrative scoring a 4 in this category differ from one scoring a 3?” <p>Listen for students to point out that the rubric uses the phrases “makes inferences” and “creatively imagine” to describe a 4 narrative. Ask:</p> <ul style="list-style-type: none">* “Does this model narrative deserve a 4? Why or why not?”	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Listen for students to say that this model deserves a score of 4, since it draws on evidence from informational texts (e.g., the fact that Okubo went to work for a magazine) but makes inferences (e.g., the idea that Okubo might be “terrified” to return to free society) and creatively imagines descriptive details (e.g., the image of Okubo carrying her rolled-up drawings inside her bag as she leaves the gate). Display a copy of the Narrative Writing: Becoming Visible Again after Internment model using the document camera. Briefly annotate it to reflect students’ ideas about its use of textual evidence and its score on the rubric. (For example, you might underline the sentence “I have been hired as a magazine artist” and write, “Explicit use of evidence,” or underline “My drawings of life inside the camp are carefully rolled up inside my bag” and write, “Creative imagining.”) Display the Narrative Writing: Becoming Visible Again after Internment rubric again. Draw students’ attention to the Cohesion, Organization, and Style rows and explain that you will work on those aspects of the narrative next. Ask students to turn and talk: <ul style="list-style-type: none"> * “What are the basic parts in a narrative?” Remind them that they have already studied narrative writing this year (with their <i>Inside Out & Back Again</i> poems in Module 1 and <i>To Kill a Mockingbird</i> analysis and Readers Theater in Module 2A). In this narrative, they will include similar parts, although it is not written as poetry. After a few moments, cold call students to share the parts of a strong narrative, including an exposition (opening) and closing. (If students struggle to remember the parts of a narrative, ask them to look back at the rubric.) Explain that this narrative follows a plot structure they worked with during Module 2A and their study of <i>To Kill a Mockingbird</i> (if they completed that module). Distribute the Narrative Writing: Becoming Visible Again after Internment story map to each student and display a copy using the document camera. Point out the major parts of the plot structure that students did not mention during the review a moment ago: the rising action, which includes several complications; the climax, which is the moment of highest action and excitement in the narrative; and the reflection, which helps lead to the conclusion. Remind students that their narratives will all end with the same sentence: “I was/am visible again”. Tell students that the model narrative follows this plot structure. Ask: <ul style="list-style-type: none"> * “What events in the model narrative make up the exposition?” 	<ul style="list-style-type: none"> Filling in the story map for the model narrative may be time-consuming for some students; consider providing these students with an annotated copy of the model that has key sections highlighted and numbered. Students would write a number into each box of the story map, rather than rereading the entire model and copying down details into the boxes. (For example, you might highlight “I turn a corner and there it is—my art, splashed carelessly across the wall. I was a different person when I made this. I existed. People could see me. Now I am a shadow” and number it “2.” If a student thought this was the first complication of the rising action, he or she would write “2” in the first “Complication” box.)



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Listen for students to say that the first three paragraphs of the model narrative make up the exposition, since they give the historical context of the narrative (“I have lived behind the barbed-wire fence of an internment camp for the last two years. My brother, Toku, and I were forced to relocate after the Japanese bombed Pearl Harbor in 1941”), introduce the narrator (“We were both born and raised in California. I don’t even speak Japanese, but the government was convinced that I was a threat because of my jet-black hair, my Japanese ancestors, my hard-to-pronounce name”), and tell readers the narrator’s perspective on internment (“My identity is a number. My name has been erased. I am invisible”). Write these details in the Exposition box of the displayed story map and have students do the same on their own maps. Point out that this part of the narrative has to do with the thematic concept of invisibility.Tell students to continue working to fill in the story map on their own. Circulate as they work to ensure that they understand which parts of the narrative fill each role in the plot. (Use the Narrative Writing: Becoming Visible Again after Internment story map model as a reference.) Make note of students who seem to be struggling with this activity and plan to check in with them during the next block of independent work time.After several minutes, ask students to turn and talk with each other about their story maps. Circulate as they share, perhaps tuning into discussions where students disagreed with each other so that you can lift up those disagreements for the whole class to grapple with. Make note of common disagreements or misconceptions.Draw students’ attention back together and address any common disagreements or misconceptions as a class.Briefly display the Narrative Writing: Becoming Visible Again after Internment rubric once again. Draw students’ attention back to the Cohesion, Organization, and Style rows and ask a student to read the first 4 box aloud:<ul style="list-style-type: none">* “The narrative pace flows smoothly, naturally, and logically from an exposition through several related events.”Have students turn and talk about the score they would give the model narrative in this category.After a moment, cold call a pair to share their thinking with the whole group. Listen for them to say that the model narrative should receive a score of 4 in this category, since it contains a clear exposition (beginning) and several related events.Repeat this process with the third row within Cohesion, Organization, and Style: “The narrative’s compelling conclusion follows logically from and insightfully reflects on earlier events in the narrative.”As you did earlier in the lesson, use the document camera to display a copy of the model narrative. Annotate the model with students’ ideas using language from the rubric as they do the same on their own copies. (For example, you might underline or circle the first three paragraphs of the model narrative and write, “Clear exposition.”)	



Work Time (continued)	Meeting Students' Needs
<p>B. Becoming Visible Again: Mapping My Narrative (10 minutes)</p> <ul style="list-style-type: none"> Tell students that now that they have researched Miné Okubo's life, chosen a moment to write about, and practiced using the story map with a model narrative, it is time for them to plan the major events in the plot of their own narrative. Explain that this part of the narrative will relate to the thematic concept of becoming visible again. Tell students to take out their Gathering Textual Evidence: Becoming Visible Again after Internment note-catcher (from Lesson 3) as you distribute a second copy of the Narrative Writing: Becoming Visible Again story map to each of them. Tell students that they have the rest of today's class, as well as tonight for homework, to plan their narrative by using what they have learned about Miné's life to craft the plot on the story map. Remind them that the story map should contain only the basic events in the story; it is like an outline for their story and does not need to include creative details or narrative techniques. Students will build in those parts of their stories during Lesson 5. Put a "Help List" on the board so students can sign up when they have questions. Circulate while they work, addressing questions and ensuring that their work meets the criteria of the task. Remind students that, just as in the model, a lot of the details in their narratives will come from their own imaginations. This is good, as long as the basic facts of the story are based on textual evidence and true events. 	
Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (1 minute)</p> <ul style="list-style-type: none"> Tell students that for homework, they should finish their story maps. Emphasize that they will need a strong draft of their map (not their actual story) for Lesson 5, since they will participate in a peer critique to strengthen their narratives before they start to write. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Finish mapping out your narrative on the Narrative Writing: Becoming Visible Again after Internment story map. Be prepared to share your story map and explain why you included these details during a peer critique in the next lesson. 	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 4

Supporting Materials



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Narrative Writing:
Becoming Visible Again after Internment Model

Name:

Date:

I hear the heavy metal gate of the internment camp slam shut behind me, the guard's voice echoing in my ears: "Number 13660: discharged." My identity is a number. My name has been erased. I am invisible. And the Utah desert lies before me, whole and open and terrifying.

I have lived behind the barbed-wire fence of an internment camp for the last two years. My brother, Toku, and I were forced to relocate after the Japanese bombed Pearl Harbor in 1941. Suddenly, we were the enemy, even though we were both born and raised in California. I don't even speak Japanese, but the government was convinced that I was a threat because of my jet-black hair, my Japanese ancestors, my hard-to-pronounce name.

Now, I have been allowed to escape. I am leaving Toku behind to move to New York City. I have been hired as a magazine artist. My drawings of life inside the camp are carefully rolled up inside my bag.

The day before I am scheduled to leave for New York, I travel to Oakland, California. Before I was relocated (that's what they call it, "relocated," although it felt more like being captured and imprisoned), I was hired to create murals for this city. I stalk down one street, peer down another, trying to remember the exact location of one of my murals. I turn a corner and there it is—my art, splashed carelessly across the wall. I was a different person when I made this. I existed. People could see me. Now I am a shadow.

I notice a piece of paint coming loose from the bricks. I pinch it between my fingers and pull. It flakes off and flutters to the ground. The spot of naked brick left behind makes my throat sore and my eyes water.

Every night, I dream that this was all a big mistake. In my dreams, the guards mixed me up with someone else. They come for me here in New York. I dream that the guards climb up the metal fire escape, squeeze through the window, and drag me from my bed. They toss me into a bag and fling me out the window to the street below. I imagine myself screaming, but no one can hear me over the roar of the traffic. In my dreams, everyone on the street is laughing at something I can't see.

Narrative Writing:
Becoming Visible Again after Internment Model

Every morning, I wake terrified, as if I've actually been captured. Then I remember that the guards in the camp never touched me. They treated me like I didn't exist. But this doesn't make sleeping any easier.

Yesterday, I walked to the magazine office for the first time, my drawings carefully pressed into a secondhand briefcase they gave me. As I walked, I passed a newsstand filled with magazines and newspapers. I scanned the headlines and saw one that said, "JAP SPY CAPTURED IN NEW YORK." My heart stopped, trying to stay quiet. I felt like I was watching myself from far, far away. I looked at my feet to make sure they were still on the ground.

A white woman with her baby bumped into my shoulder. I looked up and met her angry, accusatory eyes. "Excuse me," I whispered.

"You people should be ashamed of yourselves," she sneered. I looked around and realized that her face was mirrored all around me—everywhere I looked, there was another pair of angry eyes, another parent gripping a child's hand more tightly. I wondered again if the guards were coming for me. I realized what those people saw when they looked at me. A "Jap." They didn't see my face. They saw a head of jet-black hair. An enemy. I pulled my jacket more tightly around me and rushed away from the newsstand and the angry woman, her voice playing over and over in my head: *ashamed*.

I have been in New York for almost three months when it happens. I walk past that same newsstand where I first realized how invisible I was. My eyes scan watchfully over the colorful magazine covers and screaming black-and-white newspaper headlines, dreading their accusations.

Then, one magazine's cover story jumps out at me: "INSIDE THE CAMPS." My drawings! I ignore the stares of people around me and grab the magazine off the stand. I flip through it, seeing my own pictures on the pages inside.

I look up to see the man who owns the newsstand burning holes in my face with his angry eyes. I don't blink. I stare back at him. Then I slap my money down on the counter. "These are my drawings," I say to him. "This is MY story."

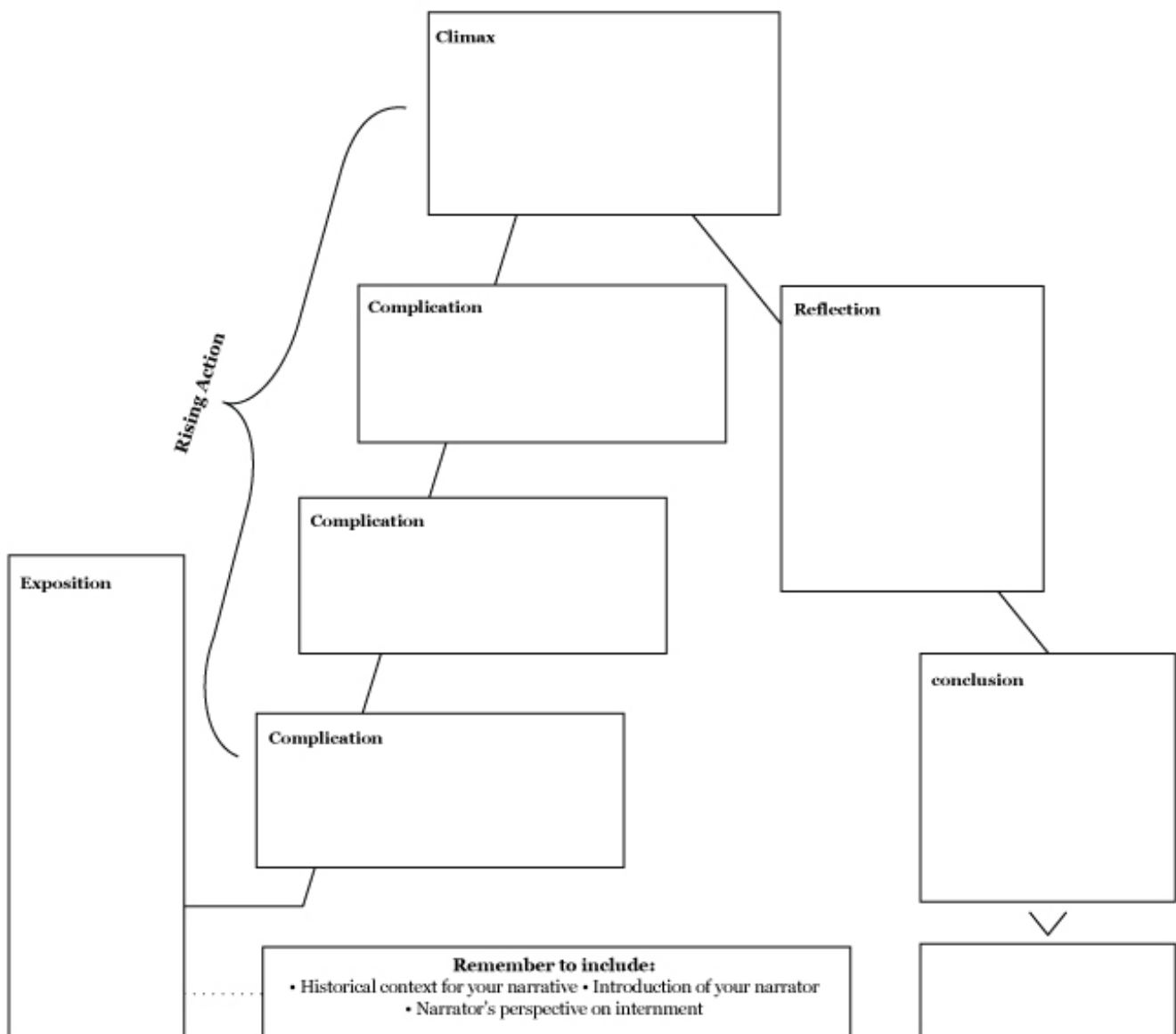
The imaginary guards who have stalked me through New York melt away. Relief washes over me. Despite the headlines, despite the stares, despite everything, I am an American citizen. I am no longer just Citizen 13660. I am Miné. I am visible again.



Narrative Writing: Becoming Visible Again after Internment
Story Map

Name: _____

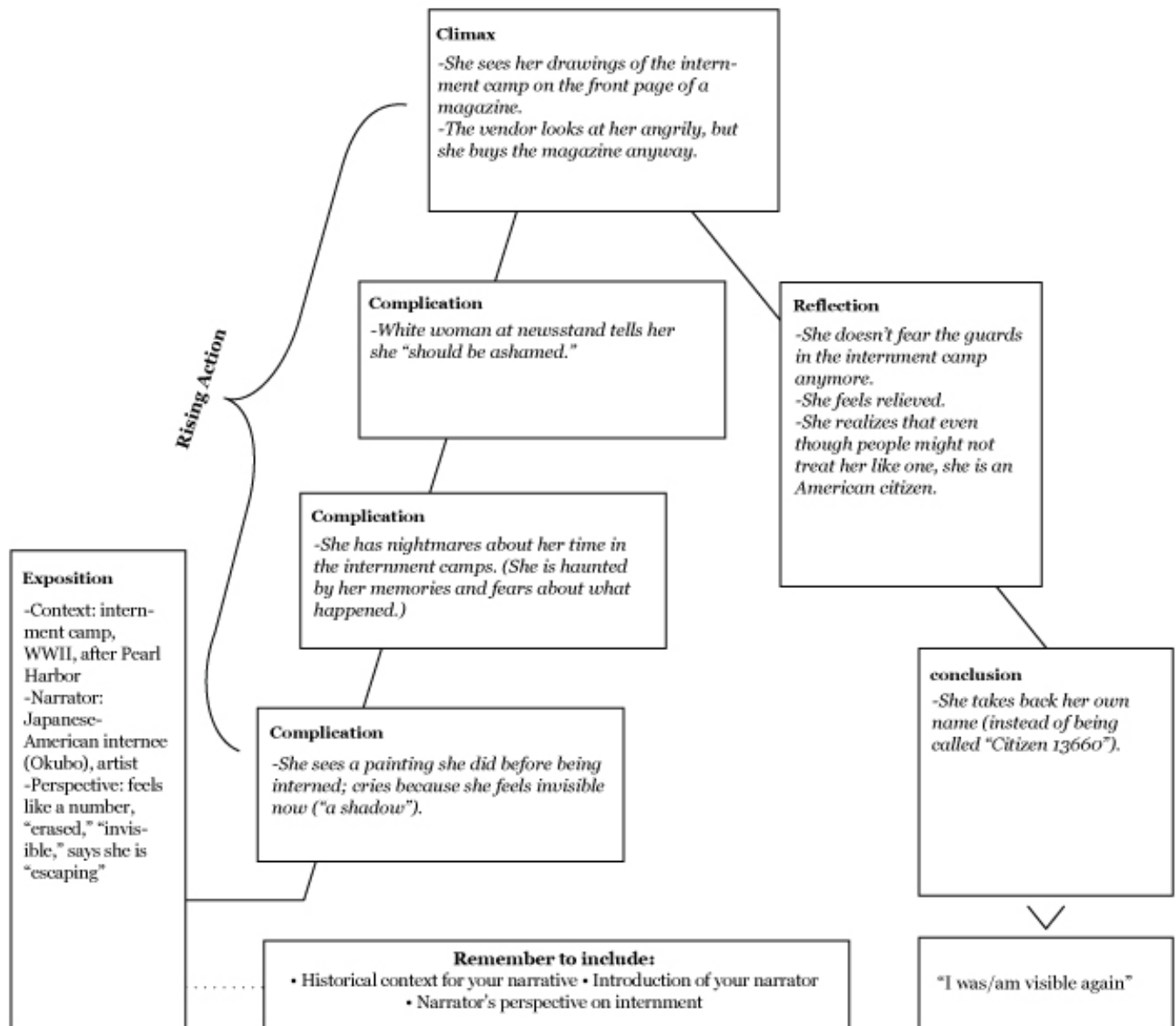
Date: _____





Narrative Writing: Becoming Visible Again after Internment

Story Map (For Teacher Reference)





EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 5

Narrative Writing: Planning Narrative Techniques



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can use the Stars and Steps protocol to give my partner kind, specific, helpful feedback on his or her narrative story map.• I can use my partner's feedback to improve my narrative story map.• I can incorporate narrative techniques ("Things Good Writers Do") into my narrative.	<ul style="list-style-type: none">• Narrative Writing: Becoming Visible Again after Internment story map (from homework)• Narrative and Language Techniques: Becoming Visible Again after Internment planner



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Writer: Peer Critique of Story Map (15 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Planning the Narrative: Narrative Techniques (20 minutes)A. Peer Critique of Narrative and Language Techniques Planner (8 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Use feedback from today's peer critiques to finalize your story map and your narrative and language techniques planner.	<ul style="list-style-type: none">• In this lesson, students continue to plan their performance task (Narrative Writing: Becoming Visible Again after Internment). Today, they review the list of Things Good Writers Do that they tracked throughout <i>Unbroken</i>, analyze the use of those techniques in the model narrative they read during Lesson 4, and, finally, incorporate the techniques into the plans for their own narratives.• This lesson is bookended by short peer critiques. At the start of class, students give and receive critical feedback on the story maps that they began during Lesson 4. At the end of class, students discuss each other's plans for using narrative techniques. The feedback shared during these peer critiques leads students into their homework, which is to finalize the plans for their narratives before they begin drafting them during Lesson 6.• If students need more time for the two peer critiques, this lesson may take longer than 45 minutes. Based on the needs of your class, consider extending it to two periods.• In advance: Review the Peer Critique protocol (see Appendix).• Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Narrative Writing: Becoming Visible Again after Internment rubric (from Lesson 2; one per student and one to display)• Narrative Writing: Becoming Visible Again after Internment model (from Lesson 4; one per student)• Document camera• Stars and Steps recording form (one per student)• Things Good Writers Do note-catcher (from Units 1 and 2; one per student)• Things Good Writers Do anchor chart (from Units 1 and 2)• Sample Narrative and Language Techniques handout (one per student)• Sample Narrative and Language Techniques Teacher Guide (for teacher reference)• Narrative Writing: Becoming Visible Again after Internment model, annotated copy (from Lesson 4; one to display)• Narrative and Language Techniques: Becoming Visible Again after Internment planner (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Peer Critique of Story Map (15 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Iwo Jima discussion partners.• Tell them they will participate in two short peer critiques today. Ask for a volunteer to explain why peer critique can be helpful. Listen for: “Peer critique helps writers improve their work by giving them specific feedback.” Next, ask for volunteers to remind the class of some guidelines to remember when critiquing a classmate’s work. Listen for: “Feedback should be kind, specific, and helpful.”• Have students take out their copies of the Narrative Writing: Becoming Visible Again after Internment rubric, as well as the Narrative Writing: Becoming Visible Again after Internment model. Display a copy of the rubric using a document camera.• Tell students that they will focus on two parts of the rubric during this peer critique. Focus students on the second row of the rubric, within Cohesion, Organization, and Style. In Column 3, highlight or underline “The narrative has a beginning, middle and end that connect to each other to create a unified story” as you read it aloud. Cold call a student to remind the class how the model narrative they read yesterday addressed this part of the rubric. Listen for: “The model narrative started with Okubo leaving the camp, included several events that showed how she was still ‘invisible,’ and then ended with her seeing her own drawings on the cover of a magazine and ‘becoming visible again.’”• Next, also within Cohesion, Organization, and Style, focus students on the fourth row. In Column 3, highlight or underline “The narrative’s conclusion follows logically from and reflects on earlier events in the narrative” as you read it aloud. Cold call another student to explain how the model narrative addressed this part of the rubric. Listen for: “The model narrative ended with Okubo ‘becoming visible again’ by seeing her drawings on the cover of the magazine and standing up to the vendor, which made sense because the earlier parts of the narrative addressed Okubo’s invisibility and inability to stand up to a racist white woman at the same newsstand.”	<ul style="list-style-type: none">• Giving and receiving feedback can be emotionally charged for middle school students. Consider assigning pairs, rather than having students work with their Iwo Jima discussion partners, to ensure that students are paired with peers they feel safe sharing feedback with.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that they will give each other feedback on these two sections of the rubric using the Stars and Steps protocol. They will give their partner two “stars” (positive feedback) and two “steps” (areas for improvement).• Have students take out their Narrative Writing: Becoming Visible Again after Internment story maps (from homework) as you distribute the Stars and Steps recording form. Explain that today students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They should write their partner’s name at the top of their paper.• Invite pairs to swap story maps and to spend 3 minutes reading them in silence.• Ask students to focus on just Part A of the Stars and Steps recording form and complete it for their partner’s narrative. (Students will fill in Part B at the end of today’s lesson.) Circulate to assist students.• Have students return the story maps and Stars and Steps recording forms to their partner and explain the stars and steps they wrote down. Encourage students to ask their partner clarifying questions if they don’t understand the feedback.• With 1 minute remaining, cold call several students to share one piece of kind, specific, helpful feedback that his or her partner gave during the peer critique.• Ask students to put the Stars and Steps recording form with their partner’s feedback on their story map in a safe place, since they will need it at the end of class.	
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Read the learning targets aloud as students read along silently:<ul style="list-style-type: none">* “I can use the Stars and Steps protocol to give my partner kind, specific, helpful feedback on his or her narrative story map.”* “I can use my partner’s feedback to improve my narrative story map.”• “I can incorporate narrative techniques (“Things Good Writers Do”) into my narrative.”	



Work Time	Meeting Students' Needs
<p>A. Planning the Narrative: Narrative Techniques (20 minutes)</p> <ul style="list-style-type: none"> Ask students to take out their copies of the Things Good Writers Do note-catcher while you display the Things Good Writers Do anchor chart. Ask students to talk with their partners: <ul style="list-style-type: none"> * “Why do authors use these techniques in their writing?” After a few moments, cold call several pairs to share out their thoughts. Listen for: “These narrative techniques make texts more engaging by appealing to readers’ senses,” “They clarify authors’ ideas,” and “They help the story flow in a logical way.” Have students take out their copies of the Narrative Writing: Becoming Visible Again after Internment model (from Lesson 4). Tell them that they first will analyze narrative techniques used in the model before trying to incorporate them into their own narratives. Read the model narrative aloud as students follow along silently in their heads. Invite students to turn and talk with a partner about the gist of the narrative: <ul style="list-style-type: none"> * “What is this story mostly about?” Tell students that they now will focus more on author’s craft. Distribute the Sample Narrative and Language Techniques handout. Review the instructions together. Draw students’ attention to the final question at the top of the handout: “In other words, why did the author choose to use this technique here?” Tell students to pay particular attention to that question as they work; they should remember that authors use these techniques for specific reasons. Determining what those reasons are will help students decide how to best use each technique in their own writing. Tell students to work with their partner to analyze examples of these narrative and language techniques from the model narrative. Circulate while pairs work to check for understanding. As you circulate, make note of the passages they seem to be struggling with so you can review those as a class. After a few minutes, draw students’ attention back together. Review several passages from the handout as a class. Pay particular attention to the final question after each passage, helping students analyze why the author may have chosen to use this technique at this point in the narrative. You may want to frame this in terms of “snapshots”; ask students to think about why the author “zoomed in” and “took a snapshot” of this particular moment in time. (See the Sample Narrative and Language Techniques Teacher Guide for sample responses.) 	<ul style="list-style-type: none"> Some students will not have time to work through all of the sample passages on the Sample Narrative and Language Techniques handout. Encourage these students to analyze the first five passages only; these five passages hit all of the techniques they need to use in their own narratives. Depending on your class, you may want to have students move back to their own seats before they begin working on the Narrative and Language Techniques: Becoming Visible after Internment planner so they do not become distracted by their partner. As an alternative, encourage students to check in quietly with their partners if they become “stuck” while working.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Use the document camera to display the Narrative Writing: Becoming Visible Again after Internment rubric again. Ask a student to read the 3 box in the third row:• The narrative consistently employs narrative techniques, like sensory language, dialogue, and details, to develop experiences and events.”• Ask students whether the model narrative meets these criteria. Listen for them to say that it does, because it incorporates all of the narrative techniques they just analyzed using the handout.• Display the annotated copy of the Narrative Writing: Becoming Visible Again after Internment model from Lesson 4 and add brief notes about this section of the rubric as students do the same on their own copies. (For example, you might underline one of the passages from the Sample Narrative and Language Techniques handout and write, “Narrative technique” or the name of the specific technique beside it.)• Tell students that next, they will work to incorporate these narrative and language techniques into their own narrative plans. Distribute the Narrative and Language Techniques: Becoming Visible Again after Internment planner. Explain that students should use their story maps from their Lesson 4 homework to think about where in their narrative they want to incorporate each technique. Although it can be difficult to plan every aspect of a narrative before writing, thinking about how to use each technique will help students understand them better. If their plans end up changing as they write, that is okay. Remind them that they do not have to write whole sentences on this planner; this is just a tool to use while they write the full narrative draft during the next lesson.• While students work, circulate to check for understanding and help them find logical places to include the various techniques. (Again, the language of “snapshots” may be helpful framing for students here; ask them to identify the moments in their narratives where they could “zoom in” and “take a snapshot” to help the reader see what is happening in more detail.)	



Work Time (continued)	Meeting Students' Needs
<p>B. Peer Critique of Narrative and Language Techniques Planner (8 minutes)</p> <ul style="list-style-type: none"> • Have students take out the Stars and Steps recording form they used earlier in this lesson. Focus them on Part B. Tell them that they will repeat the peer critique protocol, offering their partner stars and steps specifically related to narrative and language techniques. • Invite pairs to swap planners and to spend 3 minutes reading them in silence. • Ask students to record stars and steps for their partner on Part B of the recording form. • Have students return the planners and Stars and Steps recording forms to their partner and to explain the stars and steps they recorded. Invite students to ask their partner clarifying questions if they don't understand the feedback. • With 1 minute remaining, cold call several students to share one piece of kind, specific, helpful feedback that his or her partner gave during the peer critique. 	
Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (1 minute)</p> <ul style="list-style-type: none"> • Tell students to put the Stars and Steps recording form with their partners' feedback in a safe place, since they will need it for tonight's homework. • Explain that students should revise their Narrative Writing: Becoming Visible Again after Internment story maps and their Narrative and Language Techniques: Becoming Visible after Again Internment planners, because they will draft their narratives using those resources during the next lesson. Encourage them to talk to someone else about their ideas; telling the story aloud can help them find places to incorporate narrative techniques because they will naturally add in more details as they tell the story. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Use feedback from today's peer critiques to finalize your story map and narrative and language techniques planner. <p><i>Note: In Lesson 7, students will do a book review related to their independent reading. Preview the Lesson 7 Teaching Notes for information about a model you will need to prepare in advance.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 5

Supporting Materials



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Stars and Steps- Recording Form
Part A

Partner's Name: _____

Date: _____

1. Read your partner's Narrative Writing: Becoming Visible Again after Internment story map.
2. The rubric says: "The narrative has a **beginning, middle, and end** that **connect to each other** to create a **unified story**." Give your partner one "star" (positive feedback) and one "step" (something to work on) related to this part of the rubric:

	Sentence starters	Your feedback
Star	<ul style="list-style-type: none">• Your narrative's [name part] is good, because ...• I like the way you connected [name parts], because ...	
Step	<ul style="list-style-type: none">• I wonder if ...• Have you thought about ...?• You might want to ...	



Stars and Steps- Recording Form
Part A

3. The rubric says: “The narrative’s conclusion follows logically from and reflects on earlier events in the narrative.” Give your partner one “star” and one “step” related to this part of the rubric:

	Sentence starters	Your feedback
Star	<ul style="list-style-type: none">• Your conclusion is logical, because ...• I like the way you connected the reflection to [<i>name part</i>], because ...	
Step	<ul style="list-style-type: none">• I wonder if ...• Have you thought about ...?• You might want to ...	

Remember: Be kind, specific, and helpful!



Stars and Steps Recording Form
Part B

Partner's Name:

Date:

1. Read your partner's Narrative and Language Techniques: Becoming Visible Again after Internment planner.
2. The rubric says: "The narrative consistently employs **narrative techniques**, like sensory language, dialogue, and details, to develop experiences and events." Give your partner one "star" (positive feedback) and one "step" (something to work on) related to this part of the rubric:

	Sentence starters	Your feedback
Star	<ul style="list-style-type: none">• The way you used [technique] works, because ...• I like the way you used [technique], because ...	
Step	<ul style="list-style-type: none">• I wonder if ...• Have you thought about ...?• You might want to ...	



Stars and Steps Recording Form
Part B

3. The rubric says: “Narrative includes verbs in the **active and passive voice** and in the **conditional and subjunctive mood** to achieve particular effects (emphasizing the actor or the action, expressing uncertainty or describing a state contrary to fact).” Give your partner one “star” and one “step” related to this part of the rubric:

	Sentence starters	Your feedback
Star	<ul style="list-style-type: none">• The way you used [technique] works, because ...• I like the way you used [technique], because ...	
Step	<ul style="list-style-type: none">• I wonder if ...• Have you thought about ...?• You might want to ...	

Remember: Be kind, specific, and helpful!



Sample Narrative and Language
Techniques

Name: _____

Date: _____

1. Read each passage from the model narrative.
2. Label each passage with the name of the narrative or language technique it uses: *pacing*, *word choice*, *transition words/phrases*, *active/passive voice*, or *subjunctive/conditional verb*.
3. Explain the effect of this technique. (In other words, why did the author choose to use this technique here?)

Passage 1: “My brother, Toku, and I were forced to relocate after the Japanese bombed Pearl Harbor in 1941.... Now, I have been allowed to escape.”

What narrative or language technique does this passage use?

How does this technique affect the narrative?

Passage 2: “The day before I am scheduled to leave for New York, I travel to Oakland, California.... I stalk down one street, peer down another, trying to remember the exact location of one of my murals. I turn a corner and there it is—my art, splashed carelessly across the wall.”

What narrative or language technique does this passage use?

How does this technique affect the narrative?



Sample Narrative and Language
Techniques

Passage 3: “I notice a piece of paint coming loose from the bricks. I pinch it between my fingers and pull. It flakes off and flutters to the ground. The spot of naked brick left behind makes my throat sore and my eyes water.”

What narrative or language technique does this passage use?

How does this technique affect the narrative?

Passage 4: “Every morning, I wake terrified, as if I’ve actually been captured.”

What narrative or language technique does this passage use?

How does this technique affect the narrative?

Passage 5: “I have been in New York for almost three months when it happens.”

What narrative or language technique does this passage use?

How does this technique affect the narrative?



Sample Narrative and Language
Techniques

Passage 6: "... relocated (that's what they call it, 'relocated,' although it felt more like being captured and imprisoned) ..."

What narrative or language technique does this passage use?

How does this technique affect the narrative?

Passage 7: "I dream that the guards climb up the metal fire escape, squeeze through the window, and drag me from my bed. They toss me into a bag and fling me out the window to the street below."

What narrative or language technique does this passage use?

How does this technique affect the narrative?

Passage 8: "I looked around and realized that her face was mirrored all around me."

What narrative or language technique does this passage use?

How does this technique affect the narrative?



Sample Narrative and Language
Techniques

Passage 9: “I don’t blink. I stare back at him. Then I slap my money down on the counter.”

What narrative or language technique does this passage use?

How does this technique affect the narrative?

Passage 10: “Yesterday, I walked to the magazine office for the first time.”

What narrative or language technique does this passage use?

How does this technique affect the narrative?

Sample Narrative and Language
Techniques – Teacher Guide

Teaching Note: This guide is intended to be used as sample responses; note that several of these passages display more than one narrative or language technique, so students may come up with other answers that are also technically correct.

Passage 1: “My brother, Toku, and I were forced to relocate after the Japanese bombed Pearl Harbor in 1941.... Now, I have been allowed to escape.”

What narrative or language technique does this passage use?

passive voice

How does this technique affect the narrative?

Using passive voice in these sentences shows that Miné and Toku weren’t in control of what was happening to them. Other people were doing the action TO them.

Passage 2: “The day before I am scheduled to leave for New York, I travel to Oakland, California.... I stalk down one street, peer down another, trying to remember the exact location of one of my murals. I turn a corner and there it is—my art, splashed carelessly across the wall.”

What narrative or language technique does this passage use?

pacing

How does this technique affect the narrative?

The author speeds through parts of the story that aren’t as important for his or her purpose (like Miné’s journey from the camp to Oakland), then slows down and gives lots of details for parts of the story that help show how Miné is invisible (like seeing her art on the wall).



Sample Narrative and Language
Techniques – Teacher Guide

Passage 3: “I notice a piece of paint coming loose from the bricks. I pinch it between my fingers and pull. It flakes off and flutters to the ground. The spot of naked brick left behind makes my throat sore and my eyes water.”

What narrative or
language technique does
this passage use?

word choice

How does this technique affect the narrative?

The author includes lots of descriptive words and details (“flakes,” “flutters,” “naked,” “my throat sore and my eyes water”) to bring this scene to life, because it is an important moment in Miné’s journey. These techniques force the reader to slow down and pay attention to this moment.

Passage 4: “Every morning, I wake terrified, as if I’ve actually been captured.”

What narrative or
language technique does
this passage use?

subjunctive mood

How does this technique affect the narrative?

The author uses the phrase “as if” to show that this didn’t actually happen to Miné.

Passage 5: “I have been in New York for almost three months when it happens.”

What narrative or
language technique does
this passage use?

transition word/phrase

How does this technique affect the narrative?

The author is showing that time has passed between the last part of the narrative and this part by saying, “I have been in New York for almost three months.”



Sample Narrative and Language
Techniques – Teacher Guide

Passage 6: “... relocated (that’s what they call it, ‘relocated,’ although it felt more like being captured and imprisoned) ...”

What narrative or
language technique does
this passage use?

word choice

How does this technique affect the narrative?

The author is comparing the word “relocated” to the words “captured” and “imprisoned” to show how Miné felt about internment. This also highlights the way that the government used language to downplay internment.

Passage 7: “I dream that the guards climb up the metal fire escape, squeeze through the window, and drag me from my bed. They toss me into a bag and fling me out the window to the street below.”

What narrative or
language technique does
this passage use?

word choice

How does this technique affect the narrative?

The author uses vivid images to show how real and scary the dream felt to Miné.

Passage 8: “I looked around and realized that her face was mirrored all around me.”

What narrative or
language technique does
this passage use?

word choice

How does this technique affect the narrative?

The author uses the word “mirrored” to show that the white people’s faces all had the same look on them (and maybe to show that Miné couldn’t tell them apart, just like they couldn’t tell her apart from other Japanese-Americans).



Sample Narrative and Language
Techniques – Teacher Guide

Passage 9: “I don’t blink. I stare back at him. Then I slap my money down on the counter.”

What narrative or
language technique does
this passage use?

active voice

How does this technique affect the narrative?

The author uses the active voice three times in a row to show that Miné is in charge of this moment and that she is the one doing the action. This helps show that she is becoming visible again.

Passage 10: “Yesterday, I walked to the magazine office for the first time.”

What narrative or
language technique does
this passage use?

transition word/phrase

How does this technique affect the narrative?

The word “yesterday” helps the reader keep all of the events organized in his or her mind, even though the narrative jumps around a little bit and includes flashbacks and dreams.



Narrative and Language Techniques:
Becoming Visible Again after Internment Planner

Name: _____

Date: _____

Narrative Technique	Placement (Where/how will I use this in my story?)	Reasoning (What effect will this narrative technique help me achieve?)
pacing		
word choice (precise words, sensory language, description)		
transition words and phrases		



Narrative and Language Techniques:
Becoming Visible Again after Internment Planner

Name: _____

Date: _____

Language Technique	Placement <i>(Where/how will I use this in my story?)</i>	Reasoning <i>(What effect will this language technique help me achieve?)</i>
active/passive voice		
conditional/subjunctive verbs		



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 6

Mid-Unit Assessment: Single Draft Narrative



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

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)
I can use correct grammar and usage when writing or speaking. (L.8.1)
I can form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. (L.8.1c)
I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)

Supporting Learning Targets

- I can write a narrative text about Miné Okubo using relevant details and event sequences that make sense.
- I can use correct grammar and usage in my narrative.
- I can form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood in my narrative.
- I can use correct capitalization, punctuation, and spelling in my narrative.

Ongoing Assessment

- Narrative and Language Techniques: Becoming Visible Again after Internment planner (from homework)
- Mid-Unit 3 Assessment: Single Draft Narrative



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit Assessment: Single-Draft Narrative (40 minutes)3. Closing and Assessment<ol style="list-style-type: none">B. Previewing Homework (2 minutes)4. Homework<ol style="list-style-type: none">A. Be sure to have completed your independent reading in order to write a book review in the next lesson.	<ul style="list-style-type: none">• In this lesson, students write an on-demand, single-draft narrative based on a moment in Miné Okubo's life. In the previous five lessons, students have researched Okubo and planned their narratives. At this point, they need time to craft their best draft.• Consider posting a list of the resources students may use as they write their narratives. The list includes:<ul style="list-style-type: none">– Becoming Visible Again anchor chart (Unit 2, Lesson 17)– Narrative Writing: Becoming Visible Again after Internment story map (from Unit 3, Lesson 4)– Things Good Writers Do Note-catcher– Narrative and Language Techniques: Becoming Visible Again after Internment Planner (from Lesson 5)• Since students will produce this narrative draft independently, this writing is used as an assessment for W.8.3, L.8.1, L.8.1c, and L.8. Use the Narrative Writing: Becoming Visible Again after Internment rubric (see Lesson 2 supporting materials) to assess students' writing.• Consider reviewing the Narrative Writing: Becoming Visible Again After Internment model narrative (from Lesson 2) before you assess your students' work.• Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Becoming Visible Again anchor chart (from Unit 2, Lesson 17)• Narrative Writing: Becoming Visible Again after Internment story map (from Unit 3, Lesson 4)• Things Good Writers Do note-catcher (from Units 1 and 2)• Narrative and Language Techniques: Becoming Visible Again after Internment Planner (from Unit 3, Lesson 5)• Mid-Unit 3 Assessment: Single Draft Narrative Prompt (one per student)• Narrative Writing: Becoming Visible Again after Internment rubric (from Lesson 2; use this to assess students' single-draft narrative)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Read the learning targets:<ul style="list-style-type: none">* "I can write a narrative text about Miné Okubo using relevant details and event sequences that make sense."* "I can use correct grammar and usage in my narrative."* "I can form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood in my narrative."* "I can use correct capitalization, punctuation, and spelling in my narrative."• Remind students that these learning targets build on the work they have been doing in the past few lessons.	



Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment: Single-Draft Narrative (40 minutes)</p> <ul style="list-style-type: none">• Be sure students have their relevant materials:<ul style="list-style-type: none">– Becoming Visible Again anchor chart (Unit 2, Lesson 17)– Narrative Writing: Becoming Visible Again after Internment story map (from Unit 3, Lesson 4)– Things Good Writers Do note-catcher– Narrative and Language Techniques: Becoming Visible Again after Internment Planner (from Unit 3, Lesson 5)• Distribute the Mid-Unit 3: Single Draft Narrative Assessment Prompt.• Remind students:<ol style="list-style-type: none">1. Use the ideas in your story map to write your narratives.2. Use the language techniques you have been learning in your writing; be sure your spelling, grammar, and usage are correct.3. You will turn in your narratives at the end of the class.• As students are working, circulate around the room. Since this is an assessment, they should work independently.• When it is time, refocus the students whole class. Collect student narratives and their associated planning work: Narrative Writing: Becoming Visible Again after Internment story map and Narrative and Language Techniques: Becoming Visible Again after Internment Planner. Tell students you look forward to reading their narratives. <p>Give them specific positive praise for behaviors or thinking you noticed during class. Emphasize ways in which they are showing stamina as writers and offer specific examples of students who are having strong insights about the thematic concepts of the unit.</p>	<ul style="list-style-type: none">• Some students may need more time to complete their narratives. Consider allowing them to finish at home or take time during the next lesson.• If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (3 minutes)</p> <ul style="list-style-type: none">Let students know that in the next lesson, they will be taking the End of Unit 3 Assessment on language techniques, as well as writing a review of the independent reading book that they began in Module 2. Remind them that they need to have completed their independent reading in order to do so.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Be sure to have completed your independent reading in order to write a book review in the next lesson. <p><i>Note: Review and assess students' narratives. Be prepared to return the narrative in Lesson 8.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 6

Supporting Materials



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Mid-Unit 3 Assessment: Single Draft Narrative Prompt
Becoming Visible Again after Internment

Name:

Date:

Prompt: “Writing from Miné Okubo’s perspective, tell the story of one episode in her struggle to become visible again after leaving the internment camp. Use narrative techniques and incorporate information from sources about Okubo’s life to write an original narrative to answer the question, ‘How did Okubo become visible again after her life in the internment camp?’ The narrative must end with the sentence, ‘I was visible again.’



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 7

End of Unit Assessment: Analysis of Language Techniques



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

I can use correct grammar and usage when writing or speaking. (L.8.1)

- a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences
- b. Recognize and correct inappropriate shifts in verb voice and mood)

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

Supporting Learning Targets

- I can use correct grammar and usage when writing.
- I can explain the function of verbals.
- I can recognize and correct inappropriate shifts in verb voice and mood.
- I can write a book review that helps my classmates decide whether to read a book.

Ongoing Assessment

- End of Unit 3 Assessment
- Independent reading book review



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Reviewing Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. End of Unit 3 Assessment: Analysis of Language Techniques (25 minutes) B. Independent Reading Book Review (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Previewing Homework (3 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete your independent reading book review 	<ul style="list-style-type: none"> • In this lesson, students demonstrate their mastery of the language skills they have worked on throughout the module in the End of Unit 3 Assessment: Analysis of Language Techniques. • Consider having other independent activities students can work on if they finish the assessment early. These activities can include rereading the research texts about Okubo's life, or rereading sections of <i>Unbroken</i>, or reading new sections of <i>Unbroken</i>. • In this lesson, students also write book reviews for their independent reading books. See two stand-alone documents on EngageNY.org—the Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan—which together provide the rationale and practical guidance for a robust independent reading program. • In advance: Decide in which form students will publish their book review and create a model in that form. The stand-alone document has a student guide for writing a book review that you may find useful. Also, decide whether you will follow up the book reviews with book talks. • As an extension to these student-written book reviews, consider having students prepare a book talk to present to their peers. • If you need more time (before Lesson 8) to assess students' mid-unit assessments (single-draft narratives), consider spending another lesson on students' independent reading and book reviews. • Post: Learning targets.

Lesson Vocabulary	Materials
book review	<ul style="list-style-type: none"> • End of Unit 3 Assessment: Analysis of Language Techniques (one per student) • Model independent reading book review (teacher-created; see Teaching Note; one to display) • Reader's Review worksheet (optional; see separate stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan; see Teaching Note)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Read aloud the learning targets:<ul style="list-style-type: none">* “I can use correct grammar and usage when writing.”* “I can explain the function of verbals.”* “I can recognize and correct inappropriate shifts in verb voice and mood.”* “I can write a book review that helps my classmates decide whether to read a book.”• Tell students that the first three learning targets refer to the language techniques that they have been learning about throughout the module. Emphasize that students will have the opportunity to demonstrate their mastery of those techniques on the End of Unit 3 Assessment.• Point out the last learning target. Let students know that they will have the chance to review the books they have been reading independently	
Work Time	Meeting Students' Needs
<p>A. End of Unit 3 Assessment: Analysis of Language Techniques (25 minutes)</p> <ul style="list-style-type: none">• Arrange student seating to allow for an assessment-conducive arrangement in which they can independently think, read, and write.• Distribute the End of Unit 3 Assessment: Analysis of Language Techniques. Read the directions aloud and address any clarifying questions.• Invite students to begin. Circulate to observe but not support; this is their opportunity to independently apply the skills they have been learning.• Collect the assessment.• If students finish early, encourage them to complete independent activities you have set up beforehand.	<ul style="list-style-type: none">• If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment



Work Time (continued)	Meeting Students' Needs
<p>B. Independent Reading Book Review (15 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their work with independent reading. If possible, share data about how many books they have read or how many of them met their reading goals.• Tell students that they are experts in recommending their books to their classmates: They know the books, and they know their classmates. Today you will begin a process that will eventually build a big collection of book recommendations, so that students can figure out what books they want to read by asking the experts: other teenagers who have read those books.• Distribute and display the model independent reading book review (in the form you have chosen for students to use to publish their book reviews).• Read your model aloud as students read silently. Ask:<ul style="list-style-type: none">* “What do you notice about this?”* “What did the author say about the book? What didn’t she say?”• Tell students that now they will write a review for their independent reading book. Consider which scaffolds will help your students be successful and use some or all of the following:<ul style="list-style-type: none">– Turn and talk: Give a 1-minute oral review of your book.– Reader’s Review worksheet from the separate EngageNY.org document– Another graphic organizer– A rubric you plan to use to assess the reviews• Give students the remainder of the time to work individually. Confer with them as needed, especially with those who may struggle with writing. Encourage them to do as much work as possible in class.	



Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (3 minutes) <ul style="list-style-type: none">Remind students to take their book reviews home to complete as homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Complete your independent reading book review. <p><i>Note: Consider finding a way for students to share their book reviews with a wider audience at the school, such as posting them in the library or on an internal website or including them in a school newsletter.</i></p> <p><i>When student book reviews are collected, assess them for RL.8.11.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 7

Supporting Materials



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End of Unit 3 Assessment:
Analysis of Language Techniques

Name: _____

Date: _____

1. In the chart below, identify the function of each type of verbal.

Verbal	Function in sentence
infinitive	
gerund	
participle	

Identify the type of verbal underlined in the sentences below:

2. _____ “He’d spent the previous summer pedaling through villages on a bicycle fitted with a cooler, selling ice cream, envying the children who played around him” (390).
3. _____ “It was Louie, blushing to the roots of his hair” (40).
4. _____ “He had three days to prepare for the final” (33).
5. _____ “The risks of flying were compounded exponentially in combat” (83).
6. _____ “They’d love to work within the camp, he said, making it a better place” (241).

End of Unit 3 Assessment:
Analysis of Language Techniques

Complete the sentences below with the correct subjunctive or conditional mood. Explain your choice.

7. If Louise _____ to lose hope that Louie was alive, the family might not have made it through the war.

Explain:

8. When the war was over, many POWs thought they _____ easily return to their old lives.

Explain:

9. If Louie did not give up his quest to kill the Bird, it _____ have ruined his life.

Explain:

In the sentence pairs below, determine which conveys meaning in the clearest way. Explain why you chose the active or passive voice.

10. a. Louie was loved by Pete.
b. Pete loved Louie.

Explain:



End of Unit 3 Assessment:
Analysis of Language Techniques

11. a. Christianity brought peace to Louie.
 b. Louie was brought peace by Christianity.

Explain:

12. a. Louie was overcome with enthusiasm when he saw his former captors.
 b. Enthusiasm overcame Louie when he saw his former captors.

Explain:

13. a. Louie devoted his life to helping boys in danger of going to jail.
 b. Boys in danger of going to jail were helped by Louie.

Explain:

End of Unit 3 Assessment:
Analysis of Language Techniques – Teacher Guide

Name: _____

Date: _____

1. In the chart below, identify the function of each type of verbal.

Verbal	Function in sentence
infinitive	<i>can act as a noun, adjective, or adverb</i>
gerund	<i>acts as a noun</i>
participle	<i>acts as an adjective</i>

Identify the type of verbal underlined in the sentences below:

- participle - “He’d spent the previous summer pedaling through villages on a bicycle fitted with a cooler, selling ice cream, envying the children who played around him” (390).
- participle - “It was Louie, blushing to the roots of his hair” (40).
- infinitive - “He had three days to prepare for the final” (33).
- gerund - “The risks of flying were compounded exponentially in combat” (83).
- infinitive - “They’d love to work within the camp, he said, making it a better place” (241).

End of Unit 3 Assessment:
Analysis of Language Techniques – Teacher Guide

Complete the sentences below with the correct subjunctive or conditional mood. Explain your choice.

7. If Louise were to lose hope that Louie was alive, the family might not have made it through the war.

Explain:

Her personality and firm belief that her son was alive make the idea that she would lose hope to be unlikely, requiring the subjunctive.

8. When the war was over, many POWs thought they would easily return to their old lives.

Explain:

The soldiers thought that the end of the war was the only thing that needed to happen for them to return home and to their own lives.

9. If Louie did not give up his quest to kill the Bird, it might have ruined his life.

Explain:

Louie's quest to kill the Bird was an unhealthy obsession that led to his drinking and other destructive behaviors. There was a strong possibility that it would have ruined his life.

In the sentence pairs below, determine which conveys meaning in the clearest way. Explain why you chose the active or passive voice.

10. a. Louie was loved by Pete.
b. Pete loved Louie.

Explain:

B, the active voice, is the clearest. Pete is completing the action.

End of Unit 3 Assessment:
Analysis of Language Techniques – Teacher Guide

11. a. Christianity brought peace to Louie.
 b. Louie was brought peace by Christianity.

Explain:

Either. In sentence A, the active voice makes Christianity the subject completing the action. In sentence B, the passive voice makes Louie the subject receiving the action.

12. a. Louie was overcome with enthusiasm when he saw his former captors.
 b. Enthusiasm overcame Louie when he saw his former captors.

Explain:

A, the passive example, is better because Louie is the subject, rather than “enthusiasm.”

13. a. Louie devoted his life to helping boys in danger of going to jail.
 b. Boys in danger of going to jail were helped by Louie.

Explain:

A, the active voice, conveys meaning in a clearer way and has Louie as the subject.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 3: Lesson 8

Final Performance Task: Becoming Visible Again



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

- I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)
I can use correct grammar and usage when writing or speaking. (L.8.1)
I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5)

Supporting Learning Target

- I can use narrative and language techniques to write a creative, well-organized narrative that describes the moment when Miné Okubo “became visible again.”

Supporting Learning Target

- Independent reading book review (from homework)
- Final Performance Task: Narrative Writing: Becoming Visible Again After Internment (Group Presentation and Reflection)
- Self-assessment of performance task



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Writer (2 minutes)Reviewing Learning Target (1 minute)Work Time<ol style="list-style-type: none">Read-aloud Circles (30 minutes)Closing and Assessment<ol style="list-style-type: none">Self-Assessment of Performance Task (12 minutes)Homework<ol style="list-style-type: none">None.	<ul style="list-style-type: none">This is the final lesson of Module 3A. In this lesson, students share their final performance task (Final Performance Task: Narrative Writing: Becoming Visible Again After Internment (Group Presentation and Reflection) with each other. The tone of this final lesson should be celebratory; students have worked very hard for the past several months to get to this point.At the end of this lesson, students complete a self-assessment using the Narrative Writing: Becoming Visible Again after Internment rubric. Read and consider students' comments as you grade their final performance tasks. If a student's self-assessment does not align with your assessment of his or her progress, consider scheduling a time to talk one-on-one to help the student understand how to improve.In advance: Divide students into groups of four for the Read-aloud Circles; consider making your own version of the John Steinbeck quotation.Post: Learning target, John Steinbeck quotation.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none">John Steinbeck quotation (optional; one to display)Final Performance Task: Narrative Writing: Becoming Visible Again After Internment (Group Presentation and Reflection)Narrative Share task card (one for every four students)Narrative Writing: Becoming Visible Again after Internment rubric (from Lesson 2; one new blank copy per student)Lined paper (one piece per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer (2 minutes)</p> <ul style="list-style-type: none">• Return students' Mid-Unit 3 Assessment: Single Draft Narrative and congratulate them for telling the “rest” of Mine’s story.• Draw students’ attention to the posted John Steinbeck quotation. Read it aloud as they follow along silently:<ul style="list-style-type: none">* “A great lasting story is about everyone or it will not last. The strange and foreign is not interesting—only the deeply personal and familiar.” —John Steinbeck, <i>East of Eden</i>• Ask for a volunteer to give the gist of this quotation. Listen for: “The most interesting stories are ones that people can relate to in their own lives.” If students struggle to understand the quotation, ask something like:<ul style="list-style-type: none">* “What does John Steinbeck mean when he says that a good story is ‘about everyone’?”• Ask students to turn and talk:<ul style="list-style-type: none">* “Even though we have never met Louie Zamperini or Miné Okubo, how might we consider their stories to be ‘about everyone’?”• After a few moments, call on several volunteers to share their thoughts. Listen for them to say that Louie and Miné’s stories are universal because they are about ordinary people overcoming great difficulty.	<ul style="list-style-type: none">• If you have another favorite quotation about writing or storytelling (perhaps from a book students have read) that you think will get students excited about sharing their narratives with one another, consider substituting it for the Steinbeck quotation.
<p>B. Reviewing Learning Target (1 minute)</p> <ul style="list-style-type: none">• Read today’s learning target aloud as students read along silently:<ul style="list-style-type: none">* “I can use narrative and language techniques to write a creative, well-organized narrative that describes the moment when Miné Okubo ‘became visible again.’”• Explain that today students will have a chance to prove that they have met this learning target by sharing their narratives with each other and completing a self-assessment at the end of class.	



Work Time	Meeting Students' Needs
<p>A. Read-aloud Circles (30 minutes)</p> <ul style="list-style-type: none">• Distribute the Final Performance Task: Narrative Writing: Becoming Visible Again After Internment (Group Presentation and Reflection) handout.• Divide students into groups of four. Distribute the Narrative Share task card. Invite students to read the directions with you, then answer any clarifying questions.• Invite students to follow the directions on the task card to share their narratives with each other. Circulate and listen in as they read their narratives aloud.• After 20 minutes, draw students' attention back together. Have each student read aloud the short passage from his or her narrative that the group chose in Step 5 of the Narrative Share task card. After all students have shared, congratulate them on their work during this module.• Give students positive praise for specific aspects of their narratives that show mastery of the writing and language standards they have been working toward.	<ul style="list-style-type: none">• If students are reticent to read their work aloud to the whole class at the end of this block, consider having them read each other's passages aloud instead. Add a step to the Narrative Share task card telling students to choose who will read each passage to the class.



Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessment of Performance Task (12 minutes)</p> <ul style="list-style-type: none">• Distribute a fresh copy of the Narrative Writing: Becoming Visible Again after Internment rubric to each student, as well as a piece of lined paper. Post the following instructions and give students 10 minutes to work:<ol style="list-style-type: none">1. On the rubric, score your own narrative by circling one box for each category.2. On the paper, explain why you gave yourself these scores.3. On the paper, describe how Miné “became visible again” in your narrative. Use the words “dehumanization,” “isolation,” “dignity,” and/or “inclusion” in your explanation.• When time is up, collect the rubrics and lined paper.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None.	



EXPEDITIONARY
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Grade 8: Module 3A: Unit 3: Lesson 8

Supporting Materials



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Final Performance Task:
Becoming Visible Again

“A great lasting story is about everyone or it will not last. The strange and foreign is not interesting—only the deeply personal and familiar.”

—John Steinbeck,
East of Eden



Final Performance Task: Narrative Writing:
Becoming Visible Again After Internment
Group Presentation and Reflection

Name:

Date:

After having researched Miné Okubo's life after internment, and you have written a narrative in which you told the story of how Okubo went from resisting efforts to make her "invisible" during internment to how she became "visible" post-internment. As part of the final performance task, you will share your narrative in a small group setting with other students. Then you will reflect upon the research-based story you have written.

Narrative Share
Task Card

Name:

Date:

1. Number yourselves 1, 2, 3, and 4, starting with the youngest member of your group and working up to the oldest.
2. Number 1 will read his or her narrative aloud first.
3. While Number 1 is reading, Numbers 2, 3, and 4 will be listening for the answers to these questions:
 - What details show that Miné is “invisible” at the beginning of the narrative? (*everyone gives a different answer*)
 - What is the moment that Miné “becomes visible again”? (*everyone agrees on one answer*)
 - What was one moment in this narrative that you could picture in your head? What did the author do to make this scene so vivid? (*everyone gives a different answer*)
4. When Number 1 has finished reading the narrative, Numbers 2, 3, and 4 tell Number 1 the answers to the questions based on what you have just heard in the narrative.
5. As a group, choose one unique, creative short passage from Number 1’s narrative (no more than three sentences long) to read aloud to the whole class later.
6. Repeat with Number 2 reading his or her narrative.
7. Repeat with Number 3 reading his or her narrative.
8. Repeat with Number 4 reading his or her narrative.