



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Overview



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In this module, students will study Japanese-American relations during World War II. They will consider the question “How does war affect individuals and societies?” as they read case studies about the plight of Japanese-Americans interned on American soil and American prisoners of war held captive in Japan during World War II. The central texts are *Unbroken* by Laura Hillenbrand and a short biography of Miné Okubo, a Japanese-American interned during the war. As students read both of these pieces of literary nonfiction, they will consider how the narrative structure can communicate real events in a compelling manner. In Unit 1, students will build background knowledge as they consider the causes of Japanese and American involvement in World War II focusing on the war in the Pacific. They will begin by studying the attack on Pearl Harbor, considering conflicting accounts of this pivotal event.

In Unit 2, students will analyze case studies of Louie Zamperini (in *Unbroken*) and Miné Okubo to explore the thematic concept of resisting “invisibility” while being held captive. Students also will read primary source documents related to the internment of Japanese-Americans during World War II. Finally, in Unit 3, students will finish reading *Unbroken* and study a second thematic concept: the journey of the imprisoned or interned to becoming “visible” after release. Students will research Miné Okubo’s life after internment; and for their final performance task, they will write a narrative in which they tell the story of how she went from being made “invisible” during internment to becoming “visible” post-internment. This module is content-rich; consider previewing the full module with a social studies colleague and finding ways to collaborate to provide an even richer experience.

Guiding Questions And Big Ideas

- **How does war and conflict affect individuals and societies?**
- **How do historians/readers reconcile multiple accounts of the same event?**
- **How can narrative be used to communicate real events?**
- **How does captivity make the captive invisible?**
- **How can individuals become visible again?**
- **What are the advantages and disadvantages of using different media?**
- *The war affected both ordinary Japanese-Americans and American prisoners of war in life-changing ways.*
- *War and conflict bring important yet divergent experiences to individuals and societies.*
- *There are important yet divergent experiences in war and conflict.*



Performance Task

Students will research Miné Okubo's life after internment; and for their final performance task, they will share and reflect on their narrative in which they tell the story of how Okubo went from resisting efforts to make her "invisible" during internment to becoming "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 to 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." **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.**

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



CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • RL.8.3¹.. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. 	<ul style="list-style-type: none"> • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision.
CCS Standards: Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none"> • RI.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. 	<ul style="list-style-type: none"> • I can cite text-based evidence that provides the strongest support for an analysis of literary text.
<ul style="list-style-type: none"> • RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. 	<ul style="list-style-type: none"> • I can determine a theme or the central ideas of an informational text. • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). • I can objectively summarize informational text.
<ul style="list-style-type: none"> • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). 	<ul style="list-style-type: none"> • I can analyze the connections and distinctions between individuals, ideas or events in a text.
<ul style="list-style-type: none"> • RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. 	<ul style="list-style-type: none"> • I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). • I can analyze the impact of word choice on meaning and tone (analogies or allusions).

¹ Laura Hillenbrand presents the compelling story of Louis Zamperini in the literary nonfiction book, *Unbroken: A World War II Story of Survival, Resilience, and Redemption*. To be clear, this central text is nonfiction, and many aspects of the text will be analyzed using the Reading Standards for Information Text. However, since the book is also a narrative, the Reading Standards for Literature are, at times, also a useful lens. For example, Louie Zamperini is the main character that is developed over the course of the text. He happens to be a real character; nevertheless, studying his development using the Reading Literature Standard RL.8.3 is helpful. More details regarding this are provided in relevant lessons.



CCS Standards: Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none">• RI.8.6. Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	<ul style="list-style-type: none">• I can determine an author’s point of view or purpose in informational text.• I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
<ul style="list-style-type: none">• RI.8.7. Evaluate the advantages and disadvantages of using different media (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	<ul style="list-style-type: none">• I can evaluate the advantages and disadvantages of using different media to present an idea.
<ul style="list-style-type: none">• RI.8.9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.	<ul style="list-style-type: none">• I can analyze texts for disagreement on facts or interpretation.
<ul style="list-style-type: none">• RI.8.10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	<ul style="list-style-type: none">• I can read grade-level informational texts proficiently and independently.• I can read above-grade informational texts with scaffolding and support.



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



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.<ul style="list-style-type: none">a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.e. Provide a conclusion that follows from and reflects on the narrated experiences or events.	<ul style="list-style-type: none">I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.
<ul style="list-style-type: none">W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none">a. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	<ul style="list-style-type: none">I can use evidence from informational texts to support analysis, reflection, and research.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">• W.8.11a Create a presentation, artwork, or text in response to a literary work, with a commentary that identifies and explains divergences from the original.<ul style="list-style-type: none">a. Make well-supported personal, cultural, textual, and thematic connections across genres. (W.8.11a)b. Create poetry, stories, plays, and other literary forms (e.g. videos, art work	<ul style="list-style-type: none">• I can support the personal, cultural, textual, and thematic connections I make across genres.
CCS Standards: Speaking & Listening	Long-Term Learning Targets
<ul style="list-style-type: none">• SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.<ul style="list-style-type: none">a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	<ul style="list-style-type: none">• I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues.• I can express my own ideas clearly during discussions.• I can build on others' ideas during discussions.



CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none">• L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.<ul style="list-style-type: none">a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.b. Form and use verbs in the active and passive voice.c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.d. Recognize and correct inappropriate shifts in verb voice and mood.	<ul style="list-style-type: none">• I can use correct grammar and usage when writing or speaking.
<ul style="list-style-type: none">• L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.<ul style="list-style-type: none">a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.b. Use an ellipsis to indicate an omission.c. Spell correctly.	<ul style="list-style-type: none">• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader.
<ul style="list-style-type: none">• L.8.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.<ul style="list-style-type: none">a. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).	<ul style="list-style-type: none">• I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood.



CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none">• L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.<ul style="list-style-type: none">a. Interpret figures of speech (e.g., verbal irony, puns) in context.b. Use the relationship between particular words to better understand each of the words.c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>bullheaded</i>, <i>willful</i>, <i>firm</i>, <i>persistent</i>, <i>resolute</i>).	<ul style="list-style-type: none">• I can analyze figurative language, word relationships, and nuances in word meanings.



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. Expeditionary Learning, "The Life of Miné Okubo," written for instructional purposes.
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. Laura Hillenbrand, *Unbroken: a World War II Story of Survival, Resilience, and Redemption* (New York: Random House, 2010), ISBN: 978-1-4000-6416-8.
5. Japanese Foreign Ministry, "Fourteen-Part Message," Dec. 7, 1941, Modern History Sourcebook: Pearl Harbour Attack Documents, 1941.
6. Walter Lippmann, "The Fifth Column on the Coast," The Washington Post, Feb. 12, 1942, as found at <http://encyclopedia.densho.org/sources/en-denshopd-i67-00001-1/>.
7. Edison McIntyre, "War in the Pacific," in Cobblestone (Vol. 15, Issue 1), Jan. 1994, 4.
8. Curtis B. Munson, The Report on Japanese on the West Coast of the United States ("the Munson Report"), Oct. 7, 1941, as found at http://encyclopedia.densho.org/Munson_Report/.
9. Franklin D. Roosevelt, "Executive Order No. 9066," Feb. 19, 1942, as found at <http://www.ourdocuments.gov/doc.php?flash=true&doc=73&page=transcript>.



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Building Background Knowledge: Varying Perspectives on World War II			
Weeks 1-3	<ul style="list-style-type: none"> • Launching the Module: Gallery Walk • Analyzing Character: Louie Zamperini • Building Background Knowledge: “War in the Pacific” 	<ul style="list-style-type: none"> • I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) • I can analyze the connections and distinctions between individuals, ideas or events in a text. (RI.8.3) • I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RI.8.4) • 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) 	



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Building Background Knowledge: Varying Perspectives on World War II			
Weeks 1-3	<ul style="list-style-type: none"> Studying Conflicting Information: Varying Perspectives on the Pearl Harbor Attack Comparing Conflicting Accounts of the Pearl Harbor Attack Author's Craft: Narrative Technique 	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can determine a theme or the central ideas of an informational text. (RI.8.2) I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) I can analyze the connections and distinctions between individuals, ideas or events in a text. (RI.8.3) I can determine an author's point of view or purpose in informational text. (RI.8.6) I can analyze texts for disagreement on facts or interpretation. (RI.8.9) 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (NYSP 12 ELA CCLS RI.8.1 and RI.8.9)
	<ul style="list-style-type: none"> Comparing Conflicting Accounts of the Pearl Harbor Attack Fishbowl Discussion 	<ul style="list-style-type: none"> I can determine an author's point of view or purpose in informational text. (RI.8.6) I can analyze texts for disagreement on facts or interpretation. (RI.8.9) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) I can express my own ideas clearly during discussions. (SL.8.1) I can build on others' ideas during discussions. (SL.8.1) 	<ul style="list-style-type: none"> Fishbowl Discussion: Comparing Conflicting Accounts of the Pearl Harbor Attack (NYSP 12 ELA CCLS RI.8.9, and SL.8.1a-e)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Made Invisible: The Imprisoned and Interned			
Weeks 3-6	<ul style="list-style-type: none"> • Key Incidents Reveals Aspects of Character • The Thematic Concept of the “Invisibility” of Captives during WWII • Building Background Knowledge: The Internment of Japanese-Americans during WWII 	<ul style="list-style-type: none"> • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) • I can determine a theme or the central ideas of an informational text. (RI.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) • I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 	



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Made Invisible: The Imprisoned and Interned			
Weeks 3-6	<ul style="list-style-type: none"> • Building Background Knowledge: The Internment of Japanese-Americans during WWII • Gathering Textual Evidence: “Invisibility” of Those Interned • Classifying and Evaluating Different Media 	<ul style="list-style-type: none"> • I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1) • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can determine an author’s point of view or purpose in informational text. (RI.8.6) • I can evaluate the advantages and disadvantages of using different media to present an idea. (RI.8.7) • I can analyze texts for disagreement on facts or interpretation. (RI.8.9) • I can gather relevant information from a variety of sources. (W.8.8) 	<ul style="list-style-type: none"> • Mid-Unit 2 Assessment: Evaluating and Classifying Primary Sources (NYSP12 ELA CCLS RI.8.7)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Made Invisible: The Imprisoned and Interned			
Weeks 3-6	<ul style="list-style-type: none"> • Analysis of a Thematic Concept: Resisting Invisibility • Character Analysis: Resilience • Informational Essay Planning and Writing 	<ul style="list-style-type: none"> • 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) • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) • I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) • I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) • I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 	



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Made Invisible: The Imprisoned and Interned			
Weeks 3-6	<ul style="list-style-type: none"> Informational Essay Planning and Writing 	<ul style="list-style-type: none"> 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 write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2) I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 	<ul style="list-style-type: none"> End of Unit 2 Assessment: Informational Essay: The Invisibility of Captives during WWII (NYSP12 ELA CCLS W.8.2, W.8.9, L.8.2c, and L.8.3.)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Made Invisible: The Imprisoned and Interned			
Weeks 7-8	<ul style="list-style-type: none"> • Analysis of a Thematic Concept: Becoming Visible • Introducing Thematic Statement and Essay Prompt • Researching Okubo 	<ul style="list-style-type: none"> • 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 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 use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2) • I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) 	<ul style="list-style-type: none"> • Mid-Unit 3 Assessment: Single Draft Narrative Writing (NYSP12 ELA CCLS W.8.3, L.8.1, L.8.1b, L.8.1c, L.8.2, and L.8.3.)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Made Invisible: The Imprisoned and Interned			
Weeks 7-8	<ul style="list-style-type: none"> Narrative Writing: Planning the Plot and Use of Narrative Techniques Analysis of Language Techniques 	<ul style="list-style-type: none"> I can read grade-level informational texts proficiently and independently. (RI.8.10) I can use technology to produce and publish writing that presents relationships between information and ideas efficiently. (W.8.6) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) I can create a presentation, artwork, or text in response to a literary work with a commentary that identifies and explains divergences from the original. (W.8.11) <ul style="list-style-type: none"> I can make well-supported personal, cultural, textual, and thematic connections across genres. (W.8.11a) 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"> End of Unit 3 Assessment: Analysis of Language Techniques (NYSP12 ELA CCLS L.8.1a, L.8.1d, and L.8.5) Independent Reading Assessment: Independent Reading Book Review (NYSP12 CCLS RL.8.11a-b, W.8.11a)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Made Invisible: The Imprisoned and Interned			
Weeks 7-8	<ul style="list-style-type: none"> Final Performance Task: Narrative Sharing and Reflection of 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 technology to produce and publish writing that presents relationships between information and ideas efficiently. (W.8.6) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9b) I can use correct grammar and usage when writing or speaking. (L.8.1) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2) I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) 	<ul style="list-style-type: none"> Final Performance Task: Narrative Writing: Becoming Visible after Internment Group Presentation and Reflection (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)



Preparation and Materials

This module is content-rich; consider previewing the full module with a Social Studies colleague and finding ways to collaborate to give an even richer experience. Students may benefit from spending more time with specific primary source documents with the support of the Social Studies teacher. That teacher may also identify natural connections or extensions with the compelling content of this module that s/he can address during Social Studies class.

The calendar below shows what is due on each day.

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

Due at Lesson	Reading	Focus Question:
Unit 1, Lesson 2	Reread the Preface and read pages 3–6 (to page break)	Use details from the text to describe Louie’s character in pages 3–6. What aspects of his character that you have read about so far may help him survive his situation described in the Preface? Use the strongest evidence from the novel to support your answer.
Unit 1, Lesson 3	Read pages 6–12	On page 7, Hillenbrand writes, “When history carried him into war, this resilient optimism would define him.” How is Louie resilient and optimistic? What does it mean to “define him”? Use the strongest evidence from the novel to support your answer.
Unit 1, Lesson 4	Read pages 13–18	Hillenbrand refers to the change in Louie as “rehabilitation” (13). How is Louie rehabilitated? Use the strongest evidence from the novel to support your answer.
Unit 1, Lesson 5	Read pages 19–27	Hillenbrand writes, “Once his hometown’s resident archvillain, Louie was now a superstar, and Torrance forgave him everything” (20). How did Torrance show Louie he was forgiven? Use the strongest evidence from the novel to support your answer.
Unit 1, Lesson 6	Read pages 28–37	What do Louie’s antics in Germany reveal about his character and values? Use the strongest evidence from the novel to support your answer.
Unit 1, Lesson 7	Read pages 38–47	Hillenbrand writes, “As Louie blazed through college, far away, history was turning” (43). Why does the author interrupt Louie’s narrative with information about Japan and Germany? Use the strongest evidence from the novel to support your answer.
Unit 1, Lesson 9	Read pages 51–60, and the summary of pages 60–73	Hillenbrand uses similes and metaphors to describe the B-24. Choose one and explain the comparison she makes. What makes this comparison effective? Why does Hillenbrand give the reader these details? How do they help the reader understand the story better?
Unit 1, Lesson 11	Read pages 73–77 and 85–89, and the summaries of pages 78–85 and 91–113	On pages 85–89, why do you think Hillenbrand describes what the airmen fear in such detail? What does it help the reader understand about Louie and the men he served with? Use the strongest evidence from the novel to support your answer.
Unit 1, Lesson 13	Read pages 114–121, the summary of pages 131–140, and pages 125–130 from the book	From pages 119–121, the scene Hillenbrand describes is mostly underwater. What descriptive details does Hillenbrand use to vividly create this scene? How does this contribute to the meaning of the story? How is war affecting Louie in this mostly underwater scene?



Due at Lesson	Reading	Focus Question:
Unit 2, Lesson 1	Read the summaries of pages 141–147 and 156–164, and pages 147–156 and 165–168 in the book	During Louie’s ordeal of being lost at sea, Hillenbrand writes of several occasions where he experiences the presence of God. What are these experiences like, and how does he experience God in each of them?
Unit 2, Lesson 2	Read pages 169–175 and 179–181	In what ways are Louie and Phil treated differently by each group of Japanese they meet in the early days of their imprisonment? Why might that be? Cite the strongest evidence from the text to support your thinking.
Unit 2, Lesson 3	Read pages 181–183 (halfway), skip second half of page 183 and 184, and read pages 184–188	Reread the last paragraph on page 182 through to the page break on page 183. According to Hillenbrand, dignity was the one thing that kept Louie and Phil going and it was also the one thing the guards sought to destroy. What is dignity? According to the text, what makes dignity so powerful?
Unit 2, Lesson 4	Read pages 189–190, the summary of pages 190–192, and pages 192–197 from the book	On page 196, Hillenbrand uses an example from Frederick Douglass’s autobiography. How does this allusion to an American slave help the reader understand Louie’s experiences? Cite the strongest evidence from the text to support your thinking.
Unit 2, Lesson 11	Read the summary of pages 200–203, 203–210 from the book, and the summary of pages 212–229.	The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel, and what is the effect of these acts on the prisoners?
Unit 2, Lesson 12	Read 230–234, skip 235–237 (top), read pages 237–238, 239–242 in the book, and the summary of pages 242–244, read 244–247 in the book	What does Hillenbrand see as reasons the Bird is the way he is?
Unit 2, Lesson 13	Read pages 248–253, the summary of pages 253–258, and “Louie’s letter” on pages 256–257; pages 259–261 from the book	In what ways does Louie continue to resist invisibility?
Unit 2, Lesson 14	Read the summary of pages 291–293, and pages 301–308 in the book	Why do the men doubt that the war is over?
Unit 2, Lesson 18	Read pages 334–338 and the summary of pages 339–344	On page 338 Hillenbrand writes, “When the harsh push of memory ran through Louie, reaching for his flask became as easy as slapping a swatter on a fly.” What is happening to Louie? Why?
Unit 2, Lesson 19	Read pages 345–353	Holocaust survivor Jean Amery described “a seething, purifying, thirst for revenge” that some men experienced after being imprisoned in Nazi concentration camps. How is Louie an example of what Amery describes?

Due at Lesson	Reading	Focus Question:
Unit 3, Lesson 1	Read pages 354–356 (top), the summary of pages 356–361, and pages 363–376 and 377–380 in the book	On page 365, Hillenbrand writes, “No one could reach Louie because he had never really come home.” What finally brings Louie home?
Unit 3, Lesson 2	Read the Epilogue, pages 381–389	In what ways is Louie’s later life still an example of his “resilient optimism”?
Unit 3, Lesson 3	Read pages 389–398	What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?
Unit 3, Lesson 1	Read pages 354–356 (top), the summary of pages 356–361, and pages 363–376 and 377–380 in the book	On page 365, Hillenbrand writes, “No one could reach Louie because he had never really come home.” What finally brings Louie home?

This module continues an independent reading structure that was formally introduced in Module 2. 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. Students are expected to continue reading texts, completing the reading log, and selecting new independent reading texts throughout Module 3A. The independent reading routine takes about 1/2 class period per week, with an additional day near the end of a unit or module for students to review and share their books. Although independent reading was launched in Module 2A, it is not formally assessed until Module 3A. This decision was made in order to allow students the time and opportunity to read self-selected texts, some of which may be quite long and take many weeks for students to complete. Independent reading is assessed in Unit 3 of this module. Students will write a book review based on one of the independent books they have read this school year, and may also be given an opportunity to share their books through a book talk given to peers.

Unbroken, by Laura Hillenbrand, was chosen as the central text for this module based on the author’s vivid and rich telling of one man’s struggle to overcome terribly debilitating circumstances while being held captive during World War II. Hillenbrand’s masterful account blends important historical context with personal and intimate details of the resilience of the human spirit. Because of the length and some adult and intense content, a reading calendar has been carefully crafted to allow for omitting some passages from the reading or, at times, passages have been summarized for students to read in place of the actual text.

Below is a letter to families regarding this text. Adapt as necessary to meet the needs of your school or district.



Dear Families,

At school, students will begin a new study about Japanese-American relations during World War II, and will be reading the compelling story of Louie Zamperini in the book *Unbroken: A World War II Story of Survival, Resilience, and Redemption*, by Laura Hillenbrand, and an account of Miné Okubo, a Japanese-American interned during World War II.

Students will read much of *Unbroken*, but certain excerpts have been summarized or omitted from the student reading calendar due to sensitive content. Great care has been taken to consider this reading calendar, and any time we read about violence in the world, we need to be extra thoughtful to make sure that everyone feels safe.

We welcome your feedback and questions about the important work that we are doing to support your child's growth as a reader, writer, and citizen.

Please print and sign your name on this letter and return it with your child to school tomorrow so that we know that you received this communication.

Sincerely,

parent/guardian name & signature

Estimadas Familias,

En la escuela, los estudiantes comenzarán un nuevo estudio sobre las relaciones entre Japón y los Estados Unidos durante la Segunda Guerra Mundial. Los estudiantes leerán una fascinante historia de Louie Zamperini en el libro *Inquebrantable; Una historia de supervivencia, fortaleza, y redención durante la Segunda Guerra Mundial*, por Laura Hillenbrand. También leerán un relato de Miné Okubo, un ciudadano japonés- americano internado durante la Segunda Guerra Mundial.

Los estudiantes leerán una gran parte del libro *Inquebrantable*, pero algunos pasajes han sido resumidos u omitidos del calendario de lectura de los estudiantes debido a su delicado contenido. Se ha tomado mucho cuidado en considerar este calendario de lectura, y siempre que leemos sobre violencia en el mundo, tenemos aún más cuidado de asegurarnos que todos se sientan seguros.

Acogemos con agrado sus comentarios y preguntas acerca del importante trabajo que realizamos para apoyar el crecimiento de su hijo como lector, escritor, y ciudadano.

Por favor imprima esta carta y firme su nombre y devuélvala a la escuela con su hijo mañana para que sepamos que ha recibido esta comunicación.

Atentamente,

Nombre y firma del padre / tutor



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Grade 8: Module 3A: Assessment Overview



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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>
Mid-Unit 1 Assessment	<p>Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack</p> <p>This assessment centers on standards NYSP 12 ELA CCLS RI.8.1 and RI.8.9. Students will consider conflicting information regarding the attack on Pearl Harbor by closely studying the response to the attack by either FDR or the Japanese government (they will also have the opportunity to familiarize themselves with the opposing perspective during the lessons). They will further their study by analyzing how the information they have learned might affect an individual in a society. Students will collect this information on a graphic organizer that will be formally assessed as the mid-unit assessment. This assessment serves as a checkpoint for the End of Unit 1 Assessment, in which students will present their assigned perspective in a Fishbowl discussion (just as, in previous modules, the best independent draft of an essay is often used as a checkpoint for the final draft of the essay).</p>
End of Unit 1 Assessment	<p>End of Unit 1 Assessment: Fishbowl Discussion: Comparing Conflicting Accounts of the Pearl Harbor Attack</p> <p>This assessment centers on standards NYSP 12 ELA CCLS RI.8.9 and SL.8.1a-e. Students will participate in a Fishbowl discussion that examines the Japanese and American responses to the attack on Pearl Harbor. The discussion will study the conflicting facts or interpretation of facts by both responses and will engage students to apply these conflicting responses as they reflect on the affect each might have on different individuals or groups. Students will set speaking goals for themselves as they participate in the Fishbowl discussion and will have the opportunity to self-reflect on those goals. In order to have a smaller group for the discussions, this assessment takes place across two days: in Lesson 12 (Part 1), half of the class discusses while the other half observes; in Lesson 13 (Part 2), the two groups switch roles. The specific discussion questions for Parts 1 and 2 differ; see Lessons 12 and 13 supporting materials for details.</p>



Mid-Unit 2 Assessment	<p>Evaluating and Classifying Primary Sources</p> <p>This assessment centers on NYSP12 ELA CCLS RI.8.7. Students will use various mediums to convey information about World War II, and further their analysis as they evaluate the advantages and disadvantages of using different media to convey information on a topic. Students will complete this analysis using a graphic organizer.</p>
End of Unit 2 Assessment	<p>End of Unit 2 Assessment: Informational Essay: The Invisibility of Captives during WWII</p> <p>This assessment centers on NYSP12 ELA CCLS W.8.2, W.8.9, L.8.2c, and L.8.3. Students will write an informational essay in which they answer the prompt: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist? Use the strongest evidence from Unbroken, and selected other informational sources about Japanese-American internees.” This is a two-part assessment: Part 1 is students’ best independent draft, and Part 2 is their final revised draft.</p>
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>



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Grade 8: Module 3A: Performance Task



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Summary of Task

- 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.**

Format

Narrative Story (3–4 pages, typed, one-sided, on 8.5" x 11" paper)



Standards Assessed Through This Task

- W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 - a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 - b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
 - c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
 - d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
 - e. Provide a conclusion that follows from and reflects on the narrated experiences or events.
- W.8.6 Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
- W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
- L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - b. Form and use verbs in the active and passive voice.
 - c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
 - d. Recognize and correct inappropriate shifts in verb voice and mood.
- L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - c. Spell correctly.
- L.8.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - a. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).



Student-Friendly Writing Invitation/Task Description

- 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. However, 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 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 Mine 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.



Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

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

- Follow the narrative structure with a strong lead or exposition, rising action with a logical progression of three events in the story, climax, reflection, and a satisfying conclusion.
- Include narrative techniques such as: dialogue, description & details, pacing, transition words/phrases, precise words & sensory language, and reflection
- Include research-based facts and details which add authenticity to the story
- Adhere to the conventions of standard written English

Options For Students

- Students are given four choices to select their expanded moment. Some struggling students may benefit from the teacher selecting one of these four specific moments. Other students may benefit from making their own selection of another moment when Okubo becomes visible (based on their own research).
- Students might choose to include photographs or multi-media aspects to their narrative.

Options For Teachers

- Allow more time for students to revise their single draft narratives.
- Choose to a different format in which students might share their narratives with an audience beyond the classroom.

Resources And Links

- 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/>



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Grade 8: Module 3A: Recommended Texts



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The list below includes texts with a range of Lexile® text measures about the Japanese American relations in World War II. It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

Common Core Band Level Text Difficulty Ranges:

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

- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below grade band, within band, and above band. Note however that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 4–5 band level (<740L–925L)			
<i>A Boy at War: A Novel of Pearl Harbor</i>	Harry Mazer (author)	Literature	530
<i>Citizen 13660</i>	Miné Okubo (author)	Biography	920
<i>Remember Pearl Harbor: American and Japanese Survivors Tell Their Stories</i>	Thomas Allen (author)	Collective Biography	820
<i>Pearl Harbor: The U.S. Enters World War II</i>	Steve Dougherty (author)	Informational	900



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures within Grade 6 band level (925L–1070L)			
<i>The War at Home: Japan During World War II</i>	Linda Spencer (author)	Informational	930*
<i>Up from the Ashes: Rebuilding Japan After World War II</i>	Pat Ohlenroth (author)	Informational	1020*
<i>Dear Miss Breed: True Stories of the Japanese American Incarceration During World War II and a Librarian Who Made a Difference</i>	Joanne Oppenheim (author)	Informational	1040
<i>Why Did Hiroshima Happen?</i>	R.G. Grant (author)	Informational	1170*
Lexile text measures within Grade 6–8 band level (925–1185L)			
<i>Farewell to Manzanar: A True Story of Japanese American Experience During and After the World War II Internment</i>	Jeanne Houston (author)	Informational	1040
<i>Air Raid—Pearl Harbor! The Story of December 7, 1941</i>	Theodore Taylor (author)	Informational	1070
<i>Why Did Hiroshima Happen?</i>	R.G. Grant (author)	Informational	1170*

*Lexile based on a conversion from Accelerated Reading level.



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures above band level (over 1185L)			
<i>A Battle History of the Imperial Japanese Navy (1941–1945)</i>	Paul Dull (author)	Informational	No LXL ‡
<i>World War II</i>	R.G. Grant (author)	Informational	No LXL ‡
<i>Impounded: Dorothea Lange and the Censored Images of Japanese American Internment</i>	Linda Gordon (editor)	Informational	No LXL ‡
<i>Dr. Seuss Goes to War: The World War II Editorial Cartoons of Theodore Seuss Geisel</i>	Richard Minear (author)	Informational	No LXL ‡
<i>Desert Exile: The Uprooting of a Japanese American Family</i>	Yoshiko Uchida (author)	Informational	1280

*Lexile based on a conversion from Accelerated Reading level.

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‡Book content may have higher-maturity-level text



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Grade 8: Module 3A: Unit 1: Overview



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Unit 1: Overview: Building Background Knowledge: Varying Perspectives on World War II

In this first unit, students will build background knowledge about Japanese-American relations during World War II. They will consider the causes of both Japanese and American involvement in the war, beginning with the attack on Pearl Harbor. Students will read FDR's and the Japanese government's responses to the bombing and will consider conflicting perspectives of the same event. For the mid-unit assessment, they will collect, prepare, and submit their best evidence revealing conflicting accounts and perspectives on the attack on Pearl Harbor. Students will

use this evidence for the end of unit assessment in which they will present the information in a Fishbowl discussion. During this unit, they will begin reading the central text of the module, *Unbroken: A World War II Story of Survival, Resilience, and Redemption* by Laura Hillenbrand. As they read Part 1 of the text in this unit, students will build background knowledge on American Louis Zamperini, as well as begin their study of Hillenbrand's craft as she weaves a compelling narrative in this piece of literary nonfiction.

Guiding Questions And Big Ideas

- **How does war and conflict affect individuals and societies?**
- **How do historians/readers reconcile multiple accounts of the same event?**
- **How can narrative be used to communicate real events?**
- *The war affected both ordinary Japanese-Americans and American prisoners of war in life-changing ways.*
- *War and conflict bring important yet divergent experiences to individuals and societies.*



Mid-Unit 1 Assessment	<p>Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack</p> <p>This assessment centers on standards NYSP 12 ELA CCLS RI.8.1 and RI.8.9. Students will consider conflicting information regarding the attack on Pearl Harbor by closely studying the response to the attack by either FDR or the Japanese government (they will also have the opportunity to familiarize themselves with the opposing perspective during the lessons). They will further their study by analyzing how the information they have learned might affect an individual in a society. Students will collect this information on a graphic organizer that will be formally assessed as the mid-unit assessment. This assessment serves as a checkpoint for the End of Unit 1 Assessment, in which students will present their assigned perspective in a Fishbowl discussion (just as, in previous modules, the best independent draft of an essay is often used as a checkpoint for the final draft of the essay).</p>
End of Unit 1 Assessment	<p>Fishbowl Discussion: Comparing Conflicting Accounts of the Pearl Harbor Attack</p> <p>This assessment centers on standards NYSP 12 ELA CCLS RI.8.9 and SL.8.1a-e. Students will participate in a Fishbowl discussion that examines the Japanese and American responses to the attack on Pearl Harbor. The discussion will study the conflicting facts or interpretation of facts by both responses and will engage students to apply these conflicting responses as they reflect on the affect each might have on different individuals or groups. Students will set speaking goals for themselves as they participate in the Fishbowl discussion and will have the opportunity to self-reflect on those goals. In order to have a smaller group for the discussions, this assessment takes place across two days: in Lesson 12 (Part 1), half of the class discusses while the other half observes; in Lesson 13 (Part 2), the two groups switch roles. The specific discussion questions for Parts 1 and 2 differ; see Lessons 12 and 13 supporting materials for details.</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. Laura Hillenbrand, *Unbroken: A World War II Story of Survival, Resilience, and Redemption* (New York: Random House, 2010), ISBN: 978-1-4000-6416-8
2. Japanese Foreign Ministry, “Fourteen-Part Message,” delivered to the U.S. secretary of state Dec. 7, 1941, as found in the Supporting Materials of Lesson 7.
3. “Edison McIntyre, “War in the Pacific,” in *Cobblestone* (Vol. 15, Issue 1), Jan. 1994, 4.
4. Franklin D. Roosevelt, “Day of Infamy” speech, delivered Dec. 8, 1941, as found at <http://history1900s.about.com/od/franklindroosevelt/a/Day-Of-Infamy-Speech.htm>



This unit is approximately 2.5 weeks or 13 sessions of instruction

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Launching the Text: Building Background Knowledge on Louie Zamperini and World War II (Preface, Pages 3–6)	<ul style="list-style-type: none"> I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) 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 analyze how incidents in <i>Unbroken</i> reveal aspects of Louie Zamperini as a character. I can use photographs of World War II to build background knowledge about <i>Unbroken</i>. 	<ul style="list-style-type: none"> Notice/Wonder note-catcher 	<ul style="list-style-type: none"> Gallery Walk protocol
Lesson 2	Analyzing Character: Louie Zamperini	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) 	<ul style="list-style-type: none"> I can deepen my understanding of key words in <i>Unbroken</i> by using a vocabulary square. I can cite evidence that supports my analysis of <i>Unbroken</i>. I can analyze how incidents in <i>Unbroken</i> reveal aspects of Louie's character. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, preface, pages 3–6 (from homework) Vocabulary Square QuickWrite: Allusions 	<ul style="list-style-type: none"> Chalkboard Splash protocol



Lesson	Lesson Title	Long Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Close Reading: Louie's Change of Heart	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RI.8.4) I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) 	<ul style="list-style-type: none"> I can use a Frayer Model to deepen my understanding of words in <i>Unbroken</i>. I can analyze the impact of word choice on meaning and tone in <i>Unbroken</i>. I can cite evidence that supports my analysis of <i>Unbroken</i>. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 6–12 (from homework) Text-dependent questions 	<ul style="list-style-type: none"> Understanding Louie: Character Traits
Lesson 4	Building Background Knowledge: “War in the Pacific,” Part 1	<ul style="list-style-type: none"> I can determine the central ideas of an informational text. (RI.8.2) I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4) 	<ul style="list-style-type: none"> I can determine the central idea of “War in the Pacific.” I can determine the meaning of words and phrases in “War in the Pacific.” 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 13–18 (from homework) Vocabulary in “War in the Pacific” 	<ul style="list-style-type: none"> Give One, Get One , Move On protocol
Lesson 5	Building Background Knowledge: “War in the Pacific,” Part 2	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1) 	<ul style="list-style-type: none"> I can cite evidence to analyze how the conflict escalated between Japan and the United States before the attack on Pearl Harbor. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 19–27 (from homework) Understanding Perspectives: Pearl Harbor graphic organizer 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 6	Studying Conflicting Information: Varying Perspectives on the Pearl Harbor Attack, Part 1	<ul style="list-style-type: none"> I can determine an author's point of view or purpose in informational text. (RI.8.6) 	<ul style="list-style-type: none"> I can determine Roosevelt's point of view in his "Day of Infamy" speech. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 28–37 (from homework) Text-dependent questions from "Day of Infamy" speech 	
Lesson 7	Building Background Knowledge: The Pearl Harbor Attack: <i>Unbroken</i> , Pages 38–47	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) 	<ul style="list-style-type: none"> I can use evidence from <i>Unbroken</i> that supports my understanding of the Pearl Harbor attack. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 38–47 (from homework) Text-dependent questions from "Fourteen-Part Message" 	<ul style="list-style-type: none"> Think-Write-Pair-Share protocol
Lesson 8	Studying Conflicting Information: Varying Perspectives on the Pearl Harbor Attack, Part 2	<ul style="list-style-type: none"> I can determine an author's point of view or purpose in informational text. (RI.8.6) I can express my own ideas during discussions. (SL.8.1) I can build on others' ideas during discussions. (SL.8.1) 	<ul style="list-style-type: none"> I can determine the Japanese government's point of view in the "Fourteen-Part Message." I can discuss the points of view of President Roosevelt and the Japanese government. I can use sentence starters to build on others' ideas. 	<ul style="list-style-type: none"> Text-dependent questions from the "Fourteen-Part Message" 	
Lesson 9	Connecting Ideas in Primary and Secondary Sources: What Led to the Attack on Pearl Harbor?	<ul style="list-style-type: none"> I can analyze texts for disagreement on facts or interpretation. (RI.8.9) I can determine an author's point of view or purpose in informational text. (RI.8.6) 	<ul style="list-style-type: none"> I can determine an author's point of view in a primary source. I can analyze how President Roosevelt and the Japanese government interpreted actions differently. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 51–60, and summary of pages 60–73 (from homework) Analyzing Perspectives recording form 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 10	Mid-Unit Assessment and Author's Craft: Narrative Techniques	<ul style="list-style-type: none"> I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RI.8.4) I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) 	<ul style="list-style-type: none"> I can analyze the impact of word choice on meaning and tone in <i>Unbroken</i>. I can determine if sentences are in active or passive voice. 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (from homework) <i>Unbroken</i> structured notes, pages 51–60, and summary of pages 60–73 (from homework) Active and Passive Sentences handout 	<ul style="list-style-type: none"> Things Good Writers Do Think-Write-Pair-Share protocol
Lesson 11	Author's Craft: Analyzing Narrative Techniques (Pages 73–113)	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of an informational text. (RI.8.1) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RI.8.4) I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood to achieve particular effects. (L.8.3) 	<ul style="list-style-type: none"> I can cite the strongest evidence to support my analysis of <i>Unbroken</i>. I can analyze the impact of word choice on meaning and tone in <i>Unbroken</i>. I can analyze Hillenbrand's use of active and passive voice in <i>Unbroken</i>. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 73–133 (from homework) Vocabulary Word Sort Written Conversation 	<ul style="list-style-type: none"> Written Conversation protocol Think-Write-Pair-Share protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	End of Unit Assessment: Fishbowl Discussion, Part 1: Comparing Conflicting Accounts of the Pearl Harbor Attack	<ul style="list-style-type: none"> I can analyze texts for disagreement on facts or interpretation. (RI.8.9) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) I can build on others' ideas during discussions. (SL.8.1) 	<ul style="list-style-type: none"> I can analyze FDR's "Day of Infamy" speech and the Japanese Foreign Ministry's "Fourteen-Part Message" for disagreement on facts or the interpretation of facts. I can participate in a Fishbowl discussion about two different responses to the attack on Pearl Harbor. I can listen to others and build on their ideas during the Fishbowl discussion. 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment: Fishbowl note-catcher End of Unit 1 Assessment: Fishbowl Discussion, Part 1: Comparing Conflicting Accounts of the Pearl Harbor Attack (specifically the goals based on the rubric) 	<ul style="list-style-type: none"> Fishbowl protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	End of Unit Assessment: Fishbowl Discussion, Part 2: Comparing Conflicting Accounts of the Pearl Harbor Attack	<ul style="list-style-type: none"> I can analyze texts for disagreement on facts or interpretation. (RI.8.9) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) I can build on others' ideas during discussions. (SL.8.1) 	<ul style="list-style-type: none"> I can analyze FDR's "Day of Infamy" speech and the Japanese Foreign Ministry's "Fourteen-Part Message" for disagreement on facts or the interpretation of facts. I can participate in a Fishbowl discussion about two different responses to the attack on Pearl Harbor. I can listen to others and build on their ideas during the Fishbowl discussion. 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment: Fishbowl note-catcher End of Unit 1 Assessment: Fishbowl Discussion, Part 2: Comparing Conflicting Accounts of the Pearl Harbor Attack (specifically the goals based on the rubric) Exit Ticket: Fishbowl Discussion Wrap-Up 	<ul style="list-style-type: none"> Fishbowl protocol

Optional: Experts, Fieldwork, And Service

Experts:

- Collaborate with the social studies teacher during this unit, as students build background knowledge about the Pacific theater in World War II.
- Invite World War II historians or veterans to visit and provide compelling and interesting stories and experiences about the Pacific theater.

Fieldwork:

- Students may study local monuments and the service of community members who were involved in World War II, specifically the Pacific front.

Service:

- Students may organize a 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 complete corresponding structured notes. Consider which students might benefit from the supported structured notes. Students will need to keep these notes in a safe place; consider having them keep the notes in a sturdy folder.



EXPEDITIONARY
LEARNING

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

Launching the Text: Building Background Knowledge on Louie Zamperini and World War II (Preface, Pages 3–6)



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

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

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 analyze how incidents in *Unbroken* reveal aspects of Louie Zamperini as a character.
- I can use photographs of World War II to build background knowledge about *Unbroken*.

Ongoing Assessment

- Notice/Wonder note-catcher



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Read-aloud (10 minutes)</p> <p>B. Unpacking the Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Gallery Walk: World War II (15 minutes)</p> <p>B. Establishing Reading Routines: Reading Homework with Structured Notes (5 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief Learning Targets (5 minutes)</p> <p>B. Preview Homework (5 minutes)</p> <p>4. Homework</p> <p>A. Reread the preface and complete a first read of pages 3–6 (to page break). Complete the focus question and vocabulary on the structured notes.</p>	<ul style="list-style-type: none"> • This lesson launches Module 3A and begins with a read-aloud and Gallery Walk to build background knowledge about the main character of the book and the Pacific theater in World War II. • Laura Hillenbrand presents the compelling story of Louis Zamperini in the literary nonfiction book <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i>. To be clear, this central text is nonfiction, and many aspects of the text will be analyzed using the Reading Standards for Information Text. However, since the book is also a narrative, the Reading Standards for Literature are, at times, a useful lens. For example, Louie Zamperini, the main character, happens to be a real person. Nevertheless, Reading Literature Standard RL.8.3 is helpful in studying his development over the course of the text. • Since Hillenbrand refers to Louis Zamperini throughout the book as Louie, the lesson scripts in this module refer to him as Louie, as well. This provides consistency with the book and eliminates possible confusion. • <i>Unbroken</i> is a difficult text. In this lesson, students hear the preface read aloud as they follow along silently. This read-aloud gives students a chance to hear a fluent reader model this difficult text. In previous lessons, the read-aloud was “pure” and was read only to model fluency and help build understanding. For this read-aloud, continue to model fluent reading, but also pause for comprehension checks to ensure students’ understanding. • This lesson reviews the structured notes routine that was introduced in Module 2A. Students will use this note-taking format throughout their study of the book. With each reading assignment, students write the gist of the reading homework, answer a focus question, and attend to teacher-selected vocabulary words. Key words for each chapter include academic words that serve a number of purposes. Most have prefixes, suffixes, or Latin or Greek roots. Many are adjectives that are used to describe settings or characters. Others are words students should know to understand critical incidents in the book. • For readers who struggle, an optional set of supported structured notes includes chapter summaries and vocabulary definitions.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• The <i>Unbroken</i> structured notes, supported structured notes, and Structured Notes Teacher Guide are provided at the end of each lesson.• Students should keep the structured notes, because the information collected will provide details and evidence for the essays in Units 2 and 3. Consider providing the structured notes handouts in a packet or storing them in a folder.• The images used in the Gallery Walk will also be used for the Mid-Unit 2 Assessment, in which students classify different media and evaluate their advantages and disadvantages. Be sure to hold on to these images for that assessment.• In advance: Review the Gallery Walk protocol (see Appendix); prepare and post the photographs for the Gallery Walk (see links in supporting materials).• Post: Learning targets.

Lesson Vocabulary	Materials
foreshadow; bombardier (xvii), theater (as in “military theater”)	<ul style="list-style-type: none">• <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> (one per student)• Notice/Wonder note-catcher (one per student)• Gallery Walk photographs (see links in supporting materials; see photographs to post and a copy of one photograph to display; see Teaching Note above)• Document camera• Timer• <i>Unbroken</i> structured notes, preface, pages 3–6 (one per student)• <i>Unbroken</i> supported structured notes, preface, pages 3–6 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, preface, pages 3–6 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Read-aloud (10 minutes)</p> <ul style="list-style-type: none"> • Distribute the central text, <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> by Laura Hillenbrand and the Notice/Wonder note-catcher. • Read aloud the title of the book and ask students to turn to the preface and follow along in their heads as you read it aloud. At times, pause to check for comprehension by inviting students to record their thinking on the Notice/Wonder note-catcher. • After reading the preface, invite students to turn and talk to a partner. <ul style="list-style-type: none"> * “What did you learn about Louie Zamperini from the preface?” • Cold call three or four student pairs and listen for them to articulate that Louie was an Air Force <i>bombardier</i> (explain that a bombardier is someone who releases bombs from inside a warplane), was 26 years old, and was an Olympic runner, one of the greatest in the world. • Students may comment on Louie’s physical condition; probe them to consider his mental and emotional condition by asking: <ul style="list-style-type: none"> * “What can you infer about Louie’s mental and emotional state from the preface?” • Students may recognize Louie as the strongest physically and mentally, since he signaled for the plane to see the men on the raft. It is fine if they do not mention this now, since they are just coming to know Louie as a character. 	<ul style="list-style-type: none"> • Pairing students for comprehension discussions during the reading will provide a supportive structure for reading and understanding a complex text. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. It also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite a student to read aloud the first learning target:<ul style="list-style-type: none">* “I can analyze how incidents in Unbroken reveal aspects of Louie Zamperini as a character.”• Ask:<ul style="list-style-type: none">* “What does the word foreshadow mean?”• Cold call a student to explain.• Make sure a student-friendly definition is provided. (For example: To foreshadow means to in some way hint, show, or tell something that will happen in the future.)• Then ask:<ul style="list-style-type: none">* “What is the first incident the author shares with us to introduce us to Louie?”* “How might this incident foreshadow what’s to come?”• Cold call one or two class members to explain their thinking.• Share with students that the preface of Unbroken gives them a glimpse of the kind of person Louie is. They will come to know Louie as a character over the course of the book.• Invite a different student to read aloud the second learning target:<ul style="list-style-type: none">* “I can use photographs of World War II to build background knowledge about Unbroken.”• Explain that the class is going to do a Gallery Walk to begin building background knowledge on the historical context of the book.	



Work Time	Meeting Students' Needs
<p>A. Gallery Walk: World War II (15 minutes)</p> <ul style="list-style-type: none">• Direct students to the second portion of the Notice/Wonder note-catcher, “Gallery Walk.”• Review the Gallery Walk protocol:• Tell students that in a moment, they will examine several photographs posted throughout the room (or along the hallway outside the classroom).• At each photograph, they should use their Notice/Wonder note-catcher to record specific details they notice (e.g., “Family standing with suitcases,” “Military men looking at a paper on the ground”) and things they wonder about (“I wonder why they are serious.” “What are they looking at?” “When was this?”).• Remind students that they will need to make inferences during this activity.• Display one of the photographs using the document camera. Model for students how to make an inference or to take clues from the text and use your background knowledge to express something you think is true based on these facts. For example: “This picture is about World War II, and I know this because of the look of the ship, and I’ve seen pictures of World War II in history class.” Clarify for the class that an inference is not an unfounded opinion (“I hate this picture”).• Tell students they will have just a minute at each picture and might not get to all of them.• Remind the class about your expectations for safe movement and quiet voices during this work period. (For example: “As you move from photograph to photograph, there is no need to engage in side conversations. I expect ‘zero’ voice levels during this time. Also, please move carefully, taking care not to bump into one another.”). Ask students to transition to small groups by each photograph.• Using a timer so that you know when one minute has passed, ask students to begin the Gallery Walk.• As students complete this activity, circulate to observe and support as needed. You might notice that they are making inferences (e.g., “It’s about Pearl Harbor” or “The people are being removed from their homes”). This is ideal, as it provides the basis for the follow-up conversation.• After about 10 minutes, ask students to return to their seats and refer to their Notice/Wonder note-catchers.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Cold call several students to share what they noticed and wondered. Once an inference comes up, probe the students about why they said what they said (e.g., “You said you saw a picture about Pearl Harbor. What specifically did you see that made you think this?” or “You used your background knowledge to make an inference that the ship in the photograph was at Pearl Harbor. How did you know this?”) • Remind students that when they use their background knowledge to add meaning to a picture or text, they are making inferences. • Invite them to turn and talk to a partner. Encourage them to use the sentence starters from the bottom of the Notice/Wonder note-catcher during their conversation: <ul style="list-style-type: none"> * “What do all of these photographs have in common?” • While students discuss, circulate and probe to encourage them to move beyond the literal of what they see in the photographs to what they infer about the people in the photographs. • Cold call two or three student pairs to share out whole group. Then, tell students that many of the photographs feature aspects of World War II that took place in the Pacific theater. Explain that in this case, theater means an area or location where important military events took place. They may be familiar with the European theater in World War II, which is where the Allies engaged in important military events in Germany, France, etc. 	
<p>B. Establishing Reading Routines: Reading Homework with Structured Notes (5 minutes)</p> <ul style="list-style-type: none"> • Distribute Unbroken structured notes, preface, pages 3–6 and reorient students to the three sections of the organizer, which is similar to the way they took notes in Module 2. Tell students that these structured notes should be familiar to them. They will write the gist of what they read for homework, answer a focus question, and define some vocabulary words. • Explain that they will have reading homework every night and will need to pay careful attention to the assignment. Mostly, they will read straight from the book, but at times they will read a summary of a portion of the book, which will be provided for them on the structured notes. At other times, they will be asked to skip portions of the book altogether. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Cold call a student to read aloud the first learning target:<ul style="list-style-type: none">* “I can analyze how incidents in <i>Unbroken</i> reveal aspects of Louie Zamperini as a character.”• Ask students to turn and talk to share one detail or inference about Louie as a character based on the incident in the preface.• Cold call a different student to read aloud the second learning target:<ul style="list-style-type: none">* “I can use photographs of World War II to build background knowledge about <i>Unbroken</i>.”• Invite students to turn and talk about what they know and what they infer about the historical setting in <i>Unbroken</i> based on the Gallery Walk photographs.	<ul style="list-style-type: none">• For struggling readers, an optional set of supported structured notes is provided (see supporting materials) that includes a chapter summary and vocabulary definitions. This scaffolded approach will ensure students have an accurate understanding of what the text says, as well as appropriate vocabulary definitions, allowing them to spend their energy on answering the focus question and identifying context clues that point toward the vocabulary definitions
<p>B. Preview Homework (5 minutes)</p> <ul style="list-style-type: none">• Tell students that their homework is to reread the preface and complete a first read of pages 3–6 (to page break) in the book. They should complete the structured notes by defining the vocabulary and answering the focus question.• Explain that students will learn much more about Louie as they continue to read the book, but this first glimpse in the first few pages is a great start in learning about him	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread the preface and complete a first read of pages 3–6 (to page break) in <i>Unbroken</i>. Complete the focus question and vocabulary on the structured notes.• Focus question: “Use details from the text to describe Louie’s character in pages 3–6. What aspects of his character that you have read about so far may help him survive his situation described in the preface? Use the strongest evidence from the book to support your answer.”	<ul style="list-style-type: none">• Consider providing supported structured notes for students who struggle.



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Notice/Wonder
Note-catcher

Name:

Date:

Notice	Wonder
Preface, <i>Unbroken</i>	
Gallery Walk	



Notice/Wonder
Note-catcher

Partner Discussion Starters
<p>I hear that you said ...</p> <p>I'm still wondering ...</p> <p>Now that I know that, I think ...</p> <p>What you said about ... raised a question for me. (Ask question.)</p>



Gallery Walk Photograph
7th War Loan



Cecil Calvert Beall. "7th War Loan. Now—All Together." Prints and Photographs Division, Library of Congress. <http://www.loc.gov/pictures/item/95501013/>.



Gallery Walk Photograph
Boy on Suitcase



Lee, Russell. "Los Angeles, California. Japanese-American child who is being evacuated with his parents to Owens Valley." Prints and Photograph Division, Library of Congress. Washington. 1942. <http://www.loc.gov/pictures/item/fsa1998003572/PP/>



Gallery Walk Photograph

U.S.S. Neosho, navy oil tanker, leaving berth, surrounded by stricken ships, in order to escape Japanese attack



Official U.S. Navy Photograph



Gallery Walk Photograph

USS Arizona, at height of fire, following Japanese aerial attack on Pearl Harbor, Hawaii



United States Navy. "USS Arizona, at height of fire, following Japanese aerial attack on Pearl Harbor, Hawaii." Prints and Photographs Division. Library of Congress. <http://www.loc.gov/pictures/item/92500933/>.



Gallery Walk Photograph

Major General M.F. Harmon, commanding the United States Army in the South Pacific area, pointing to his map as two members of his staff, look on.



Farm Security Administration - Office of War Information. "Major General M.F. Harmon, commanding the United States Army in the South Pacific area, pointing to his map as two members of his staff, Brigadier General N.F. Twining, chief of staff, and Colonel G.C. Jamieson, look on. The picture was taken in front of the headquarters in New Caledonia." Overseas Picture Division, Library of Congress. <http://www.loc.gov/pictures/collection/fsa/item/owi2001045256/PP/>.



Gallery Walk Photograph

"The Walkers Club."

Eight U.S. airmen in China who were forced down behind the Japanese lines.



Farm Security Administration - Office of War Information. "The Walkers Club." Overseas Picture Division, Library of Congress.
<http://www.loc.gov/pictures/item/oem2002008628/PP/>.



Gallery Walk Photograph
Manzanar street scene, winter,
Manzanar Relocation Center



Adams, Ansel. "Manzanar Street Scene, Winter, Manzanar Relocation Center." Prints and Photographs Division, Library of Congress.
<http://www.loc.gov/pictures/item/2002695965/>.



Gallery Walk Photograph
Entrance to Manzanar,
Manzanar Relocation Center



Adams, Ansel. "Entrance to Manzanar, Manzanar Relocation Center." Prints and Photographs Division, Library of Congress.
<http://www.loc.gov/pictures/collection/manz/item/2002695960/>.



Unbroken Structured Notes

Preface, Pages 3–6

Name: _____

Date: _____

What's the gist of what you read in the preface and pages 3-6?

Focus question: Use details from the text to describe Louie's character in pages 3–6. What aspects of his character that you have read about so far may help him survive his situation described in the preface?



Unbroken Structured Notes

Preface, Pages 3–6

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
loped (3)		
transfixed (4)		
corralled (5)		
untamable (6)		
insurgency (6)		



Unbroken Supported Structured Notes

Preface, Pages 3–6

Name: _____

Date: _____

Summary of the preface and pages 3-6

The preface of *Unbroken* introduces Louie Zamperini, the main character of the book. Along with a couple of other airmen, he is stranded on a raft in the middle of the ocean. Louie and the men are weak and frail after spending almost 30 days on the raft with little food and water. Upon hearing a plane, Louie signals for help. The plane leaves, but then returns and brings an unexpected hail of bullets. The plane is Japanese, the enemy of the American airmen.

In pages 3–6, the reader is brought back to Louie’s childhood. The author, Laura Hillenbrand, introduces the reader to Louie’s family and begins to build background about Louie’s character in the first chapter, “The One-boy Insurgency.” Louie is a rambunctious, energetic, and mischievous boy who is challenging for his mother to rein in.

Focus question: Use details from the text to describe Louie’s character in pages 3–6. What aspects of his character that you have read about so far may help him survive his situation described in the preface?



Unbroken Supported Structured Notes

Preface, Pages 3–6

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
loped (3)	ran with long strides	
transfixed (4)	motionless with awe, amazement, or terror	
corralled (5)	enclosed	
untamable (6)	unable to be brought under control	
insurgency (6)	a rebellion against authority	



Summary of the preface and pages 3-6

The preface of *Unbroken* introduces Louie Zamperini, the main character of the book. Along with a couple of other airmen, he is stranded on a raft in the middle of the ocean. Louie and the men are weak and frail after spending almost 30 days on the raft with little food and water. Upon hearing a plane, Louie signals for help. The plane leaves, but then returns and brings an unexpected hail of bullets. The plane is Japanese, the enemy of the American airmen.

In pages 3–6, the reader is brought back to Louie’s childhood. The author, Laura Hillenbrand, introduces the reader to Louie’s family and begins to build background about Louie character in the first chapter, “The One-boy Insurgency.” Louie is a rambunctious, energetic, and mischievous boy who is challenging for his mother to rein in.

Focus question: Use details from the text to describe Louie’s character in pages 3–6. What aspects of his character that you have read about so far may help him survive his situation described in the preface?

Hillenbrand describes Louie as a one-boy insurgency in Chapter 1. “From the moment he could walk, Louie couldn’t bear to be corralled” (5). Louie is described as full of energy and curiosity. It seemed that Louie had no fear or concept of danger, and his rebellion seemed to be inbred from a very young age. For example, Louie started smoking at age 5 and drinking at age 8. Louie was also one tough kid. Hillenbrand describes several incidents in which Louie injured himself, but nothing seemed to faze him.

In the preface, we learn that Louie is stranded on a raft in the middle of the ocean. His tough character, energy, lack of fear, and defiance may help him survive this situation.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
loped (3)	ran with long strides	
transfixed (4)	motionless with awe, amazement, or terror	
corralled (5)	enclosed	
untamable (6)	unable to be brought under control	
insurgency (6)	a rebellion against authority	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 2

Analyzing Character: Louie Zamperini



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

I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4)

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

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

Supporting Learning Targets

- I can deepen my understanding of key words in *Unbroken* by using a vocabulary square.
- I can cite evidence that supports my analysis of *Unbroken*.
- I can analyze how incidents in *Unbroken* reveal aspects of Louie's character.

Ongoing Assessment

- *Unbroken* structured notes, preface, pages 3–6 (from homework)
- Vocabulary Square
- QuickWrite: Allusions



Agenda	Teaching Notes
<p>1. Opening</p> <p>Engaging the Reader: Structured Notes Vocabulary Square (5 minutes)</p> <p>Reviewing the Learning Targets (3 minutes)</p> <p>2. Work Time</p> <p>A. New Discussion Appointments: Pacific Theater Partners (8 minutes)</p> <p>Inferring Character: Chalkboard Splash (15 minutes)</p> <p>Turn and Talk: Building on Homework (7 minutes)</p> <p>3. Closing and Assessment</p> <p>A. QuickWrite and Preview Homework (7 minutes)</p> <p>4. Homework</p> <p>B. Complete a first read of pages 6-12 in <i>Unbroken</i> and complete the structured notes.</p>	<ul style="list-style-type: none">• Students set up Discussion Appointments with five peers; these appointments will be used for peer conversation throughout the module. This routine builds on students' work in Module 2, gradually encouraging them to work with more and more of their classmates. These discussion structures support students' mastery of SL.8.1.• It is important to note that responses to literature are written in present tense. Therefore, structured note summaries and answers to focus questions should be written in present tense.• In advance: Review the Four Square vocabulary activity (Module 2A, Unit 1, Lesson 11) and Discussion Appointments (Module 2A, Unit 1, Lesson 3) review the Chalkboard Splash protocol (Appendix).• Post: Learning targets.



Lesson Vocabulary	Materials
allusion; loped (3), transfixed (4), corralled (5), untamable, insurgency (6), theater (as in “military theater”)	<ul style="list-style-type: none">• Vocabulary Square (one per student)• Discussion Appointments: Pacific Theater Partners (one per student)• Timer (optional; for teacher use)• <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> (one per student)• Blank sentence strips (one per student)• QuickWrite: Allusions (one per student)• <i>Unbroken</i> structured notes, pages 6–12 (one per student)• <i>Unbroken</i> supported structured notes, pages 6–12 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 6–12 (for teacher reference)• Posting learning targets allows students to reference them throughout the lesson to check their understanding. It also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Structured Notes Vocabulary Square (5 minutes)</p> <ul style="list-style-type: none">• Ask students to take out the <i>Unbroken</i> structured notes, preface, pages 3-6 they completed for homework. Distribute a Vocabulary Square to each student.• Invite students to work with a partner to choose a word they defined from the homework and complete the Vocabulary Square like the one used in Module 2A (see Teaching Note). Students may work together, but they should each complete their own square. Circulate and monitor students as they work.• Collect the Vocabulary Squares as a formative assessment. Consider displaying student exemplars of each word from the chapter.	
<p>B. Reviewing the Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Direct the class's attention to the posted learning targets. Read the three learning targets aloud.• Remind students that this is a work of literary nonfiction, but it is written like a story. Louie is a real person, but Hillenbrand writes about him almost as if he's a character in a novel. Sometimes they will analyze Hillenbrand's book more like a novel.	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. It also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. New Discussion Appointments: Pacific Theater Partners (8 minutes)</p> <ul style="list-style-type: none">• Distribute the Discussion Appointments: Pacific Theater Partners handout. Explain that the “<i>Pacific Theater</i>” is the name for the area where fighting took place in the Pacific during World War II.• Tell students they will continue using the Discussion Appointments protocol in Module 3 and that these new Discussion Appointments will give them an opportunity to work with some new partners. Being able to talk to a lot of classmates will give them more ideas for discussing and writing about the texts during this module. Reinforce that discussion is one strong way to deepen their understanding of a text.• Give the following directions for making Discussion Appointments:<ol style="list-style-type: none">1. You will quietly move around the room to sign up for five appointments with five different partners.2. For each location on the map, you may have only one appointment.3. If someone asks you for an appointment and that location is available, you need to accept the appointment.4. In the blank next to each location, write the name of your appointment partner.5. Once you have made all five appointments, return to your seat.• Give students 4 minutes to make their Discussion Appointments. Consider setting a timer to help them stay focused and do this task quickly. Circulate to support or clarify as needed.• About halfway through this signup process, check with the class to see who needs appointments in various locations. You can do this by asking: “Raise your hand if you need an appointment in Pearl Harbor.” As students raise their hands, match them up.• Once they have their sheets filled out, ask students to return to their seats. Tell them that they will work with these Discussion Appointment partners regularly.• Remind them that if their partner is absent on a given day or they do not have a partner for a particular location, they should report to you at the front of the room and you will tell them with whom to meet.	<ul style="list-style-type: none">• Appointments are a way for students to work with different classmates, leading to mixed-ability groupings. Mixed-ability groupings of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts.



Work Time (continued)	Meeting Students' Needs
<p>B. Inferring Character: Chalkboard Splash (15 minutes)</p> <ul style="list-style-type: none">• Ask students to get out their text, <i>Unbroken</i>. Explain that you will read pages 3–6 aloud. They should follow along silently as you do this and look for details that reveal Louie's character.• In a fluent manner, read pages 3–6 of <i>Unbroken</i> aloud as students read along silently in their heads.• Distribute a blank sentence strip to each student. While you are doing this, ask students to once again take out the structured notes from their homework.• Invite students to write on the sentence strip a detail from the reading that reveals Louie's character. Instruct them to use their structured notes for additional support if needed. Ask students to place their sentence strip on the wall for a Chalkboard Splash. Invite the class to review all the “splashes” of detail.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.



Work Time (continued)	Meeting Students' Needs
<p>C. Turn and Talk: Building on Homework (7 minutes)</p> <ul style="list-style-type: none">• Ask students to take their text <i>Unbroken</i> and their structured notes and sit with their Pearl Harbor Discussion Appointment partner.• Invite them to use their structured notes and the “splash” that the class just did, and to turn and talk with their partner:<ul style="list-style-type: none">* “Based on your reading of the preface and pages 3–6, how would you describe Louie’s character?”• As pairs discuss, circulate and monitor. Listen for details such as “one-boy insurgency,” “couldn’t bear to be corralled,” or other examples from the homework.• Focus students’ whole group. Cold call one or two to share responses.• Ask students to discuss the focus question from their homework with their partner:<ul style="list-style-type: none">* “What aspects of his character may have helped him survive his situation described in the preface?”• As pairs turn and talk, circulate and monitor. Listen for details such as “tough character,” “energy,” and “lack of fear.”• Focus student’s whole group. Cold call two or three to share responses.	



Closing and Assessment	Meeting Students' Needs
<p>A. QuickWrite and Independent Writing (7 minutes)</p> <ul style="list-style-type: none">• Hand out the QuickWrite: Allusions.• Remind students that when they complete a QuickWrite, they need to answer the prompt completely, use the strongest evidence, explain the evidence, and include a focus statement and conclusion.• Before beginning the QuickWrite, ensure that students understand who Adolf Hitler and Anne Frank were. (For example: "During WWII, Adolf Hitler was the leader of the Nazi Party in Germany and attempted to create a "pure race" through the use of anti-Semitism and concentration camps. Anne Frank was a young Jewish girl who hid from the Nazis in an attic in Amsterdam. During this time, she kept a diary, which was discovered and made famous.")• Invite students to begin the QuickWrite and allow them 5 minutes to complete it. Collect it and then preview the homework. "Compare the essay and the poem."• Cold call a few pairs of students to share their thoughts. Listen for them to notice that both the essay and the poem focus on survival and require the use of textual evidence; that the essay is about Salva and the poem about Salva and Nya; that the poem uses the novel and informational text; and that a poem is trying to convey experience rather than make an argument.	<ul style="list-style-type: none">• Some students may benefit from having paragraph frames as a scaffold for QuickWrites.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete a first read of pages 6–12 in <i>Unbroken</i> and complete the <i>Unbroken</i> structured notes, pages 6–12.• Answer the focus question: "On page 7, Hillenbrand writes, 'When history carried him into war, this resilient optimism would define him.' How is Louie resilient and optimistic? What does it mean to 'define him'? Use the strongest evidence from the book to support your answer."	<ul style="list-style-type: none">• Consider providing supported structured notes for students who struggle.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 2

Supporting Materials



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Vocabulary Square

Name: _____

Date: _____

Definition in your own words	Synonym or variations
Part of speech and prefix/suffix/root (as applicable)	Sketch or symbol

Discussion Appointments:
Pacific Theater Partners

Name:

Date:

Make one appointment at each location.

Pearl Harbor

Midway

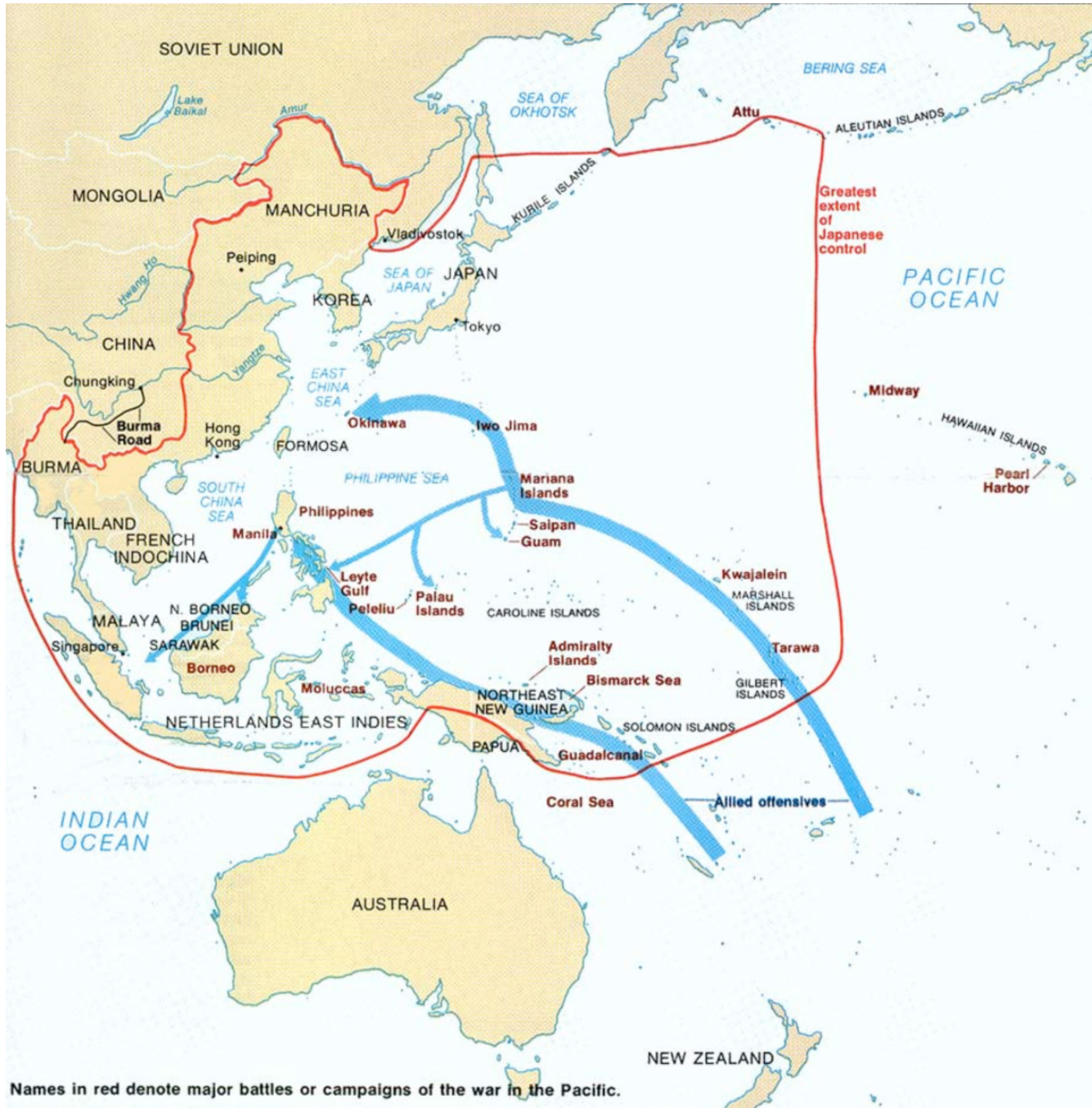
Marshall Islands

Iwo Jima

Okinawa



Discussion Appointments:
Pacific Theater Partners



"Map of the Pacific Theatre 1941-1945." Online Image. Perry-Castañeda Library Map Collection, University of Texas Libraries.
http://www.lib.utexas.edu/maps/national_parks/pacific_theater_1941_45.jpg



QuickWrite:
Allusions

Name:

Date:

On page 4, Hillenbrand writes, “The ship passed over Nuremberg, where fringe politician Adolf Hitler, whose Nazi Party had been trounced in the 1928 election, had just delivered a speech touting selective infanticide. Then it flew east of Frankfurt, where a Jewish woman named Edith Frank was caring for her newborn, a girl named Anne.” Why do you think Hillenbrand uses these *allusions*, references to Adolf Hitler and Anne Frank, as part of Louie’s story?



Unbroken Structured Notes

Pages 6–12

Name: _____

Date: _____

What's the gist of what you read on pages 6-12?

Focus question: On page 7, Hillenbrand writes, “When history carried him into war, this resilient optimism would define him.” How is Louie resilient and optimistic? What does it mean to “define him”? Use the strongest evidence from the book to support your answer.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
skulked (6)		
magnum opus (7)		
resilient (7)		
optimism (7)		
surreptitious (10)		
eugenics (11)		



Unbroken Supported Structured Notes

Pages 6–12

Name: _____

Date: _____

Summary of pages 6-12

Louie spends much of his childhood getting into trouble—dangerous fun, pranks, and stealing—which usually requires him to run away. He also discovers that he does not like to fly. His older brother, Pete, keeps an eye on him and sometimes joins in on his adventures. When Louie becomes a teen, his temper becomes worse, and so does the trouble he gets himself into. He tries to reform himself, but he just can't get it right.

Focus question: On page 7, Hillenbrand writes, “When history carried him into war, this resilient optimism would define him.” How is Louie resilient and optimistic? What does it mean to “define him”? Use the strongest evidence from the book to support your answer.



Unbroken Supported Structured Notes

Pages 6–12

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
skulked (6)	moved about stealthily	
magnum opus (7)	the single greatest work, usually of an artist or composer	
resilient (7)	able to recover quickly	
optimism (7)	a tendency to expect a positive outcome	
surreptitious (10)	stealthy or secret	
eugenics (11)	the study of attempting to improve the human race by encouraging those with desirable traits to reproduce and discouraging those with undesirable traits from reproducing, sometimes through sterilization	



Unbroken Structured Notes Teacher's Guide

Pages 6–12

Name: _____

Date: _____

Summary of pages 6-12

Louie spends much of his childhood getting into trouble—dangerous fun, pranks, and stealing—which usually requires him to run away. He also discovers that he does not like to fly. His older brother, Pete, keeps an eye on him and sometimes joins in on his adventures. When Louie becomes a teen, his temper becomes worse, and so does the trouble he gets himself into. He tries to reform himself, but he just can't get it right.

Focus question: On page 7, Hillenbrand writes, “When history carried him into war, this resilient optimism would define him.” How is Louie resilient and optimistic? What does it mean to “define him”? Use the strongest evidence from the book to support your answer.

Louie is resilient because he continually bounces back from difficulties or trouble—often to cause more trouble. When Louie was continually beaten up in school, Hillenbrand writes, “He just put his hands in front of his face and took it” (9). He repeatedly steals any food that isn't nailed down and doesn't let fear of being shot by angry victims deter him from his petty crimes. Louie obviously believes he will always get a second chance, proving he is also an optimist. Hillenbrand writes that he was “almost incapable of discouragement” (9). His sister points out that he always got caught, but that didn't stop him from pulling pranks (8). The term “define him” means that resilience and optimism would be two words people would think of when Louie came to mind. Those two words would convey who he is as an individual.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
skulked (6)	moved about stealthily	
magnum opus (7)	the single greatest work, usually of an artist or composer	
resilient (7)	able to recover quickly	
optimism (7)	a tendency to expect a positive outcome	
surreptitious (10)	stealthy or secret	
eugenics (11)	the study of attempting to improve the human race by encouraging those with desirable traits to reproduce and discouraging those with undesirable traits from reproducing, sometimes through sterilization	



EXPEDITIONARY
LEARNING

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

Close Reading: Louie's Change of Heart



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

- I can cite text-based evidence that provides the strongest support for an analysis of informational text. (RI.8.1)
I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL 7.6)
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W 7.3)

Supporting Learning Targets

- I can use a Frayer Model to deepen my understanding of words in *Unbroken*.
- I can analyze the impact of word choice on meaning and tone in *Unbroken*.
- I can cite evidence that supports my analysis of *Unbroken*

Ongoing Assessment

- *Unbroken* structured notes, pages 6–12 (from homework)
- Text-dependent questions

Agenda

1. Opening
 - A. Engaging the Reader: Frayer Model (10 minutes)
 - B. Reviewing Learning Targets (2 minutes)
2. Work Time
 - A. Close Reading: Louie's Change of Heart (20 minutes)
 - B. Understanding Louie: Character Traits Anchor Chart (8 minutes)
3. Closing and Assessment
 - A. Debrief Learning Targets and Preview Homework (5 minutes)
4. Homework
 - A. Complete a first read of pages 13-18 in *Unbroken* and fill in the structured notes.

Teaching Notes

- In this lesson, students deepen their understanding of the term *resilient*, a key vocabulary word and character trait that enables Louie to survive his ordeal. In the Opening of this lesson, there is a suggested example (Gabby Giffords) to share with students. Based on your students' background knowledge, consider providing a different real-world example of resilience.
- This is the first close reading lesson of the unit, providing an opportunity for students to analyze Louie's character and how he changes.
- Louie's character traits and details from the book will be collected on a class anchor chart.
- In advance: Review Close Reading Guide: *Unbroken* Pages 9–12 (for teacher reference; see supporting materials); review Fist to Five protocol (see Appendix 1).
- Post: Learning



Lesson Vocabulary	Materials
skulked (6), magnum opus, resilient/resilience, optimism, define (7), surreptitious (10), eugenics, pseudoscience (11)	<ul style="list-style-type: none">• Discussion Appointments: Pacific Theater Partners (from Lesson 2; one per student)• Resilient: Frayer Model (one per student and one to display)• Document camera• <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> (book; one per student)• Close Reading Guide: <i>Unbroken</i> Pages 9–12 (for teacher reference)• Louie's Change of Heart: Text-Dependent Questions (one per student)• Understanding Louie: Character Traits anchor chart (new; teacher-created)• <i>Unbroken</i> structured notes, pages 13–18 (one per student)• <i>Unbroken</i> supported structured notes, pages 13–18 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 13–18 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Frayer Model (10 minutes)</p> <ul style="list-style-type: none"> Ask students to look at their Discussion Appointments: Pacific Theater Partners handout and sit with their Midway partners. Distribute the Resilient: Frayer Model handout to each student and display one copy on the document camera. Orient students to each of the four boxes and explain that they will be learning about resilience and will use this Frayer Model organizer to help them. Draw students' attention to the Examples box in the lower left corner of the chart. Allow them to share out responses to this question: <ul style="list-style-type: none"> * "What are some examples of being resilient in the book or in life?" Examples of being resilient from life or society might include someone who overcomes a serious illness and goes back to work and maybe even inspires others. For example, Gabby Giffords, a former member of the House of Representatives who was shot in the head in 2011, became an activist for gun control after a long and difficult recovery. An example from <i>Unbroken</i> could come from the preface, when Louie is the only one of the men on the raft who jumps back in the water when the plane flies over. Share these examples if students cannot come up with any on their own. Invite them to turn and talk with their partner: <ul style="list-style-type: none"> * "What is another example of resilience from <i>Unbroken</i> and from real life?" If necessary, point out that <i>resilient</i> is an adjective (describing a person, place, or thing), and <i>resilience</i> is the noun form. Listen for students to mention Louie getting caught again and again and still pulling pranks, or getting beaten up repeatedly and not giving in and continuing to go to school. Real-life examples could include other famous people who have overcome adversity or people they actually know. Cold call two or three pairs to share out whole group and record their responses on the displayed model of the <i>Resilient: Frayer Model</i>. Next, draw students' attention to the Definition box in the upper left corner. Invite them to turn and talk with a partner about what <i>resilient</i> means. Remind them that this was a vocabulary word in previous lessons. Cold call several pairs to share out a definition. Record a consensus definition on the displayed model. You might write something like: "Resilient means bouncing back from adversity or recovering quickly." This would be a good opportunity to explain that <i>resilient</i> comes from the Latin <i>resilire</i>, which means "to spring back." 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Next, draw students' attention to the Characteristics/Explanation box in the upper right corner of the handout. Ask students to turn and talk with their partner: <ul style="list-style-type: none"> * "What characteristics, or qualities, does a resilient person have?" • Invite one or two volunteer pairs to share out whole group. Listen for characteristics like: "strength," "ability to overcome adversity or trouble," "continuing on in spite of difficulties," etc. • Probe by asking students what sort of characteristics the people, both real and fictional, display in the Examples box. Cold call several pairs to share. Record their responses on the displayed model. • Finally, draw students' attention to the Non-Examples box in the lower right corner. Ask them to discuss with their partner: <ul style="list-style-type: none"> * "What are non-examples of resilience?" • Encourage students to think about the definition and the characteristics listed on the handout and remind them that they are thinking about the opposite of this, or what people who are not resilient might do. • Listen for: "giving up," "refusing to try when things get difficult," "wallowing in misery," etc. Cold call one or two pairs and record their non-examples on the displayed model. Point out that someone for whom things are going well, who is optimistic that they will continue to do so, is not necessarily resilient. Resilience requires something difficult or bad from which one bounces back. • Explain that <i>resilient</i> is a key term used to describe Louie and his ability to survive experiences like the one in the preface. • Reread the quote from the homework: "When history carried him into war, this resilient optimism would define him" (7). • Cold call a student to provide a definition of <i>optimism</i> (completed for homework). Make sure an appropriate definition, such as "a tendency to expect a positive outcome," is provided. • Ask students to turn and talk: <ul style="list-style-type: none"> * "Now that we have an understanding of the individual words <i>resilient</i> and <i>optimism</i>, what does the phrase "resilient optimism" tell us about Louie and what he may face during the war? Why might the author have used this particular phrase instead of just saying that Louie was strong?" • Ask for one or two volunteer pairs to share out whole group. Remind students that, in this case, this attribute of resilient optimism gives meaning to or forms Louie's character. This phrase points out the specific ways in which Louie was strong. It is more specific and poignant in its meaning and impact on our understanding of Louie as a character. 	
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct the class's attention to the posted learning targets. Cold call students to read them aloud to the class. 	



Work Time	Meeting Students' Needs
<p>A. Close Reading: Louie's Change of Heart (20 minutes)</p> <ul style="list-style-type: none">• Be sure students have their text, <i>Unbroken</i> as well as the Louie's Change of Heart: Text-Dependent Questions.• See the Close Reading Guide: <i>Unbroken</i> Pages 9–12 in the supporting materials.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations for students to read along silently in their heads as you read the text aloud.
<p>B. Understanding Louie: Character Traits Anchor Chart (8 minutes)</p> <ul style="list-style-type: none">• Display the Understanding Louie: Character Traits anchor chart. Tell students that throughout their reading of this book, they will continue to identify character traits and details from <i>Unbroken</i> that illustrate those traits.• Write the word <i>resilient</i> in the traits column. Students have already identified a number of examples from the book while completing the Resilient: Frayer Model. Cold call students to provide evidence from the book of Louie's resilience.• Invite students to turn and talk with their partner to identify another example of a character trait Louie possesses and details from the book that illustrate that trait.• Cold call pairs to share their thinking.• Possible traits include "generous," "optimistic," and "possessing a strong sense of agency." <i>Agency</i> is not a word students will come up with but is a great term to teach them. (For example: "Louie believes he is able to do what he wants and then sets out to do it. He takes action. This demonstrates his <i>agency</i>.") Leave space on the chart between traits to add more details as students continue to read the book.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <ul style="list-style-type: none">• Reread the third learning target aloud to the class:<ul style="list-style-type: none">* "I can cite evidence that supports my analysis of <i>Unbroken</i>."• Ask students to reflect on their learning today and rate their mastery of the learning target using the Fist to Five protocol.• Remind them that their homework is to read pages 13–18 in <i>Unbroken</i>. Distribute the <i>Unbroken</i> structured notes, pages 13–18.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete a first read of pages 13–18 in <i>Unbroken</i> and fill in the structured notes. Answer the focus question: "Hillenbrand refers to the change in Louie as 'rehabilitation' (13). How is Louie rehabilitated? Use the strongest evidence from the text to support your answer."	<ul style="list-style-type: none">• Consider providing supported structured notes for students who struggle.



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Resilient:
Frayer Model

Name:

Date:

Definition	Characteristics/Explanation
Examples	Non-Examples

Resilient



Louie's Change of Heart:
Text-Dependent Questions

Name: _____

Date: _____

Text-dependent questions	Response using the strongest evidence from the text
1. What motivates Louie to attempt to change his ways?	
2. How does trying to change work out for him?	
3. How does Louie demonstrate self-examination or reflection?	
4. How does his line of thinking change in this passage?	

Close Reading Guide: *Unbroken* Pages 9–12
For Teacher Reference

Total time = 20 minutes

Launching the Text

Questions/Directions for Students	Teaching Notes
<p>Students follow along in the text during teacher read-aloud.</p>	<p>Read from page 6, “If it was edible, Louie stole it,” through the end of the chapter on page 12. This should be a slow, fluent read-aloud with no pausing to provide explanation.</p> <p>Direct the class’s attention back to page 11. Have students find the words <i>pseudoscience</i> and <i>eugenics</i>. Explain that <i>pseudo</i> means “false,” so a pseudoscience is a false science—it’s not based on any real research. Eugenics, as Hillenbrand points out, is one of these false sciences—a science that attempted to strengthen the human race by eliminating the “unfit” from the gene pool. Elimination of the unfit often included institutionalizing them and sterilizing them so they could not have children. As you read in <i>Unbroken</i>, there were many, many reasons people might be determined to be unfit, all of them unfair and incorrect.</p> <p>Distribute Louie’s Change of Heart: Text-Dependent Questions. Tell students they will follow an abbreviated Think-Pair-Share protocol with their Midway partner as they reread and answer key questions.</p> <p>Circulate to listen in and support pairs as they work. Listen for patterns of confusion to determine which questions to address whole group.</p> <p>When 5 minutes remain in Work Time, pause students and refocus them whole group. Check for understanding, focusing on specific questions you noted that were more difficult for students.</p> <p>Text-dependent questions can be collected as a formative assessment.</p>

Close Reading Guide: *Unbroken* Pages 9–12
For Teacher Reference

Gathering Evidence from the Text: Text-Dependent Questions

Questions/Directions for Students	Teaching Notes
1. What motivates Louie to attempt to change his ways?	<p>Listen for: <i>the pseudoscience of eugenics, fear that he might be sterilized because of his constant misbehavior</i></p> <p>Scaffolding/probing questions: * “How did eugenics affect Louie?” * “Why did eugenics frighten him?”</p>
2. How does trying to change work out for him?	<p>Listen for: <i>People don’t necessarily believe his change of heart. His mother assumes his good deed was done by his brother. She is annoyed that he is messing up her kitchen. He gives away things that don’t even belong to him. Each attempt “ended wrong” (12).</i></p> <p>Scaffolding/probing questions: * “What happens when he tries to do nice things for others?” * “Why might people doubt Louie’s sincerity?” * “How do his attempts to change ‘end wrong’?”</p>
3. How does Louie demonstrate self-examination or reflection?	<p>Listen for: <i>Louie retreats to his room or the movies, almost like he is trying to learn how to be with other people. He reads about and watches movies about cowboy “loners,” but they are also good guys. He becomes reflective about his own behavior and how it could have a negative impact on his life.</i></p> <p>Scaffolding/probing questions: * “What do cowboys represent?” * “What does Louie’s preoccupation with cowboys illustrate about how he sees himself?” * “What does Hillenbrand mean when she writes: “The person that Louie had become was not, he knew, his authentic self?”</p>



Close Reading Guide: *Unbroken* Pages 9–12
For Teacher Reference

Questions/Directions for Students	Teaching Notes
4. How does his line of thinking change in this passage?	<p>Listen for:</p> <p>He is shaken by the experience of the kid from his neighborhood and decides he needs to change. He tries to connect with others by doing nice things for them. He becomes less angry with others and more reflective about his own behavior and character.</p> <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none">* “How does Louie change from the ‘dangerous young man’ on page 11?”* “What goes on in his head as he makes changes to his behavior?”* “What does the last paragraph show about how Louie’s thinking has changed?”



Understanding Louie: Character Traits Anchor Chart
For Teacher Reference

Trait	Details from <i>Unbroken</i>
resilient	<ul style="list-style-type: none">• continuing to try to survive on the raft by jumping back in the ocean when his crewmates could not even try (xviii)• surviving and continuing all his escapes (5)• getting hurt over and over and recovering to get into more trouble (6)• being beaten up again and again (9)
optimistic	<ul style="list-style-type: none">• “I knew you’d come back” when he jumped from the train (5)
generous	<ul style="list-style-type: none">• Giving away everything he stole (12)
agency	<ul style="list-style-type: none">• He “makes a study” of defending himself and becomes undefeatable by bullies (9).



Unbroken Structured Notes

Pages 13–18

Name: _____

Date: _____

What's the gist of what you read on pages 13-18?

Focus question: Hillenbrand refers to the change in Louie as “rehabilitation” (13). How is Louie rehabilitated? Use the strongest evidence from the text to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
rehabilitation (13)		
incipient (14)		
restiveness (16)		
obliterating (16)		
biomechanical (17)		



Unbroken Supported Structured Notes

Pages 13–18

Name: _____

Date: _____

Summary of pages 13-18

Louie’s rehabilitation begins when his brother convinces the principal that allowing Louie to join a sport, rather than being suspended from participating in sports, would improve Louie’s behavior his freshman year of high school. Unfortunately, Louie runs away from home, hops a train, is forced to jump off at gunpoint, and walks for days, hungry and tired. He finally realizes he should return home. Once home, he begins running, like Pete wanted. He trains all the time and discovers he has hips that roll as he runs, which gives him a long stride. When track season comes around again, Louie discovers that all his training has paid off—he begins winning by a lot.

Focus question: Hillenbrand refers to the change in Louie as “rehabilitation” (13). How is Louie rehabilitated? Use the strongest evidence from the text to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
rehabilitation (13)	the process of being restored to useful life	
incipient (14)	beginning to exist or appear	
restiveness (16)	the feeling of being uneasily impatient under restriction or control	
obliterating (16)	eliminating	
biomechanical (17)	the mechanics of a part of the body	



Unbroken Structured Notes Teacher Guide

Pages 13–18

Name: _____

Date: _____

Summary of pages 13–18

Louie’s rehabilitation begins when his brother convinces the principal that allowing Louie to join a sport, rather than being suspended from participating in sports, would improve Louie’s behavior his freshman year of high school. Unfortunately, Louie runs away from home, hops a train, is forced to jump off at gunpoint, and walks for days, hungry and tired. He finally realizes he should return home. Once home, he begins running, like Pete wanted. He trains all the time and discovers he has hips that roll as he runs, which gives him a long stride. When track season comes around again, Louie discovers that all his training has paid off—he begins winning by a lot.

Focus question: Hillenbrand refers to the change in Louie as “rehabilitation” (13). How is Louie rehabilitated? Use the strongest evidence from the text to support your answer.

Louie has to hit rock bottom before he can be “restored to useful life.” He transforms from a teen runaway into a winning track star through near constant training, which begins with a stay at a cabin on the Cahuilla Indian Reservation. There he discovers that running provides him with peace, and he commits himself to improving his speed and ability. He also has a committed coach in his brother, Pete, who helps him with his form.

Unbroken Structured Notes Teacher Guide
Pages 13-18

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
rehabilitation (13)	the process of being restored to useful life	
incipient (14)	beginning to exist or appear	
restiveness (16)	the feeling of being uneasily impatient under restriction or control	
obliterating (16)	eliminating	
biomechanical (17)	the mechanics of a part of the body	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 4

Launching The Performance Task: Building Background Knowledge: “War in the Pacific,” Part 1



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

I can determine the central ideas of an informational text. (RI.8.2)

I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4)

Supporting Learning Targets

- I can determine the central idea of “War in the Pacific.”
- I can determine the meaning of words and phrases in “War in the Pacific.”

Ongoing Assessment

- *Unbroken* structured notes, pages 13–18 (from homework)
- Vocabulary in “War in the Pacific”



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Structured Notes Focus Question (5 minutes)</p> <p>2. Work Time</p> <p>A. First Read: "War in the Pacific" (10 minutes)</p> <p>B. Give One, Get One (15 minutes)</p> <p>C. Geography of the Pacific Theater (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief Learning Targets (3 minutes)</p> <p>B. Preview Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of pages 19-27 in <i>Unbroken</i> and fill in the structured notes.</p>	<ul style="list-style-type: none">• This is the first of two lessons in which students will build background knowledge about the Pacific Theater in World War II. In this lesson, students will read an excerpt from the article “War in the Pacific.” Then, they will work with a partner to determine the gist of the text, as well as identify new vocabulary using context clues and dictionaries. In the next lesson, students will read the text more deeply.• In this lesson, students will also be oriented to the geography of the Pacific to gain background knowledge about the setting of the majority of Louie’s story.• Consider brushing up on your World War II history, especially focused on the Pacific Theater. It will be helpful for this lesson, as well as Lessons 5, 7, 8 and 9, as students are reading informational texts on the war between the United States and Japan.• In advance: Cut strips of paper for students to use during the Give One, Get One protocol (see Work Time B for more information); review the Give One, Get One protocol (see Appendix 1).• Post: Learning targets.



Lesson Vocabulary	Materials
overrunning (Paragraph 4), campaign (Paragraph 6); student-selected vocabulary from “War in the Pacific”	<ul style="list-style-type: none">• “War in the Pacific” (one per student)• Strips of paper (one per student)• Dictionaries (one per pair of students)• <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> (one per student)• Map of the Pacific (one per student and one to display)• Document camera• <i>Unbroken</i> structured notes, pages 19–27 (one per student)• <i>Unbroken</i> supported structured notes, pages 19–27 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 19–27 (for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Structured Notes Focus Question (5 minutes)</p> <ul style="list-style-type: none">• Invite students to take their <i>Unbroken</i> structured notes, pages 13–18 (from homework) and sit with their Marshall Islands Discussion Appointment partner. Ask them to reread the focus question and their response silently. Invite students to discuss their responses with their partner.• Cold call one or two pairs to share their responses. Listen for them to say: “Louie changed. He stopped getting into so much trouble and started running.”• Direct students’ attention to the posted learning targets. Read the learning targets aloud to the class.• Let students know that they will be reading a text, “War in the Pacific,” in order to understand it. Tomorrow they will analyze the text more deeply.	<ul style="list-style-type: none">• Using learning targets helps students understand the purpose for the reading.



Work Time	Meeting Students’ Needs
<p>A. First Read: “War in the Pacific” (10 minutes)</p> <ul style="list-style-type: none">• Explain that students will read about World War II in the next few lessons. Tell them that World War II started in Europe in 1939. Germany invaded neighboring countries and attacked Great Britain. The war was mostly fought in Europe before 1941.• Distribute “War in the Pacific.” Invite students to read along silently and circle words they don’t know while you read it out loud.• Ask pairs to reread the text aloud, taking turns reading every other paragraph and then talking about the gist.• Cold call one or two pairs to share the gist. Listen for them to say: “The article is about the events that happened before Pearl Harbor was bombed.” Clarify, as needed, that in the last paragraph, the article mentions Pearl Harbor, but the reader needs to make an inference that the attack does, in fact, happen.	<ul style="list-style-type: none">• For ELLs and students needing additional supports, consider providing smaller chunks of text, sometimes just a few sentences, for a close read. Teachers can check in on students’ thinking as they speak about their text.• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.• Consider posting the instructions for this protocol using a document camera or chart paper.• Consider providing partially completed strips of paper for students who struggle.



Work Time (continued)	Meeting Students' Needs
<p>B. Give One, Get One (15 minutes)</p> <ul style="list-style-type: none">• Ask students to use context provided in the text to define the words they circled, continuing to work with their partner. They should write the words and their inferred definitions in the right-hand column on the "War in the Pacific" handout.• Distribute one strip of paper to every student and one dictionary to every pair of students. Ask students to choose one vocabulary word to write on their strip of paper, then turn the strip over and write their inferred definition on the back. Instruct them to use the dictionaries to check their inferred definition and to revise the definition on their strip of paper if necessary. Let them know that they will participate in an activity called Give One, Get One.• Give these directions:<ol style="list-style-type: none">1. Stand up, find a different partner, and show your partner your word. Give your partner an opportunity to infer what the word means. Share the definition you wrote on the back of the strip.2. Ask your partner to show you his/her word, infer what it might mean, and then ask your partner to share his/her definition.3. Swap strips with your partner and find a new partner. Repeat the steps.4. Return to your seat next to your Marshall Islands partner when you have talked to three people.• When students are seated, invite them to review the vocabulary words they wrote on their copies of "War in the Pacific" and revise definitions as needed.	



Work Time (continued)	Meeting Students’ Needs
<p>C. Geography of the Pacific Theater (10 minutes)</p> <ul style="list-style-type: none">• Request that students take out their Unbroken texts, turn to the map of the Pacific that is printed between the table of contents and the preface, and put their finger on Hawaii. Once students have done this, explain that Hawaii is made of up several different islands, including one also called Hawaii (the biggest island in the state).• Ask the class to point to Oahu. Pearl Harbor, where the Japanese attacked on December 7, 1941, is a U.S. naval base on the island of Oahu. Let students know that a lot of what they will be reading about in this module will be set in this part of the world. It will help them make sense of <i>Unbroken</i> to have some background knowledge about the geography of the Pacific.• Distribute a copy of the map of the Pacific to each student and display a copy using a document camera. With their Marshall Islands partner, ask students to reread “War in the Pacific” and underline the names of any places in the Pacific that are mentioned. For instance, in the first paragraph, Japan is mentioned. Circle Japan on the displayed copy of the map of the Pacific. Point out that Japan is mentioned many more times, but students need to underline it only the first time it appears in the text. Also point out that although Germany and Britain appear in the text, they are not on this map because they are not in the Pacific.• Once students have finished underlining, direct them to circle those places on their map.• Cold call students to share one place they circled. As they share, circle the places on the displayed map. Encourage students to check their own work.• The following places should be circled on the map:<ul style="list-style-type: none">– Japan– China– Korea– Formosa (Taiwan)– Hawaii– French Indochina (Vietnam)– Philippine Islands• Let students know that they will be returning to these maps as they learn more about Louie Zamperini and World War II.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Reread the first learning target aloud to the class:<ul style="list-style-type: none">* “I can determine the central idea of ‘War in the Pacific.’”• Ask students to think about how well they mastered this learning target today. If they think they mastered it, prompt them to give you a thumbs-up. If they didn’t, prompt them to give a thumbs-down. Notice which students have their thumbs down.• Repeat for the second learning target:<ul style="list-style-type: none">* “I can determine the meaning of words and phrases in ‘War in the Pacific.’”	
<p>B. Preview Homework (2 minutes)</p> <ul style="list-style-type: none">• Distribute <i>Unbroken</i> structured notes, pages 19-27. Ask students to raise their hands if they can explain what it means to forgive. Call on a student and listen for: “To forgive means to excuse someone for doing something wrong.”• Remind students that their homework is to read pages 19-27 in <i>Unbroken</i> and complete the structured notes.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Complete a first read of pages 19–27 in <i>Unbroken</i> and fill in the structured notes. Answer the focus question: “Hillenbrand writes, ‘Once his hometown’s resident archvillain, Louie was now a superstar, and Torrance forgave him everything’ (20). How did Torrance show Louie he was forgiven? Use the strongest evidence from the book to support your answer.” <p><i>Note: Make a note of which students had their thumbs down as they debriefed the learning targets. Consider checking in with them during the next lesson to make sure they understand the reading well enough to move forward. Read the Author’s Note and complete the Author’s Note homework assignment.</i></p>	<ul style="list-style-type: none">• Consider providing supported structured notes for students who struggle.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 4

Supporting Materials



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“War in the Pacific”

Name: _____

Date: _____

Text		Vocabulary Words and Definitions
1	<p>THE BIG PICTURE</p> <p>In 1854, a U.S. naval squadron led by Commodore Matthew Perry arrived in Tokyo Bay, near the Japanese capital. For more than two centuries, Japan had avoided almost all contact with Europeans and Americans. Perry's visit helped reopen Japan to foreign trade, and the Japanese began to adopt European technology (such as steamships, railroads, and modern weapons) and many European-style institutions (schools, a national legislature, and an army and navy).</p>	
2	<p>The Japanese also adopted the policy of imperialism, or colonialism. Many Japanese believed that if Japan was to become wealthy and powerful, it needed to acquire industrially important colonies. In 1894, Japan went to war with China and a year later won Korea and the island of Formosa (now Taiwan). Over the next four decades, Japan seized territory in Asia and the Pacific from China, Russia, and Germany.</p>	
3	<p>By 1937, military leaders controlled Japan. In July, the Japanese launched an all-out war to take over China. The Japanese conquered much of eastern China, but by 1939, the two countries had fought to a stalemate. The United States sided with China against Japan, but most Americans did not want to go to war so far from home. Still, President Franklin D. Roosevelt threatened to cut American trade with Japan if it did not withdraw from China. In May 1940, he stationed the U.S. Pacific Fleet at Pearl Harbor, Hawaii, as a further warning to Japan.</p>	



“War in the Pacific”

Text	Vocabulary Words and Definitions
<p>4 But the Japanese did not stop. By August 1940, Japanese troops occupied the northern part of French Indochina (now Vietnam). In September, Japan signed a treaty of cooperation with Germany and Italy, whose armies were busy overrunning¹ Europe and North Africa. In July 1941, the Japanese occupied the southern part of Indochina. Roosevelt, busy aiding Britain in its war against Germany, ordered a freeze on trade with Japan.</p>	
<p>5 Japan had little oil of its own; without oil and gasoline from the United States, its army and navy could not fight. In October 1941, a new Japanese government, led by General Hideki Tojo, faced a dilemma. If Japan withdrew from China, American trade would resume, but the proud Japanese army would be humiliated. If the Japanese remained in China, Japan would need a new source of oil.</p>	
<p>6 Tojo and his advisors knew that the United States would have a big advantage over Japan in a long campaign². The United States had more people, money, and factories to manufacture weapons and war supplies. But the Japanese believed that the Americans and British, already deeply involved in the war against Germany, did not have the military strength to defend their Asian and Pacific territories. The Japanese had a large, modern navy and an army hardened by years of combat in China. They hoped that many quick victories over the Americans and British would force peace, leaving Japan in control of eastern Asia and the western Pacific.</p>	

¹ Overrunning: invading.

² Campaign: a series of military actions.



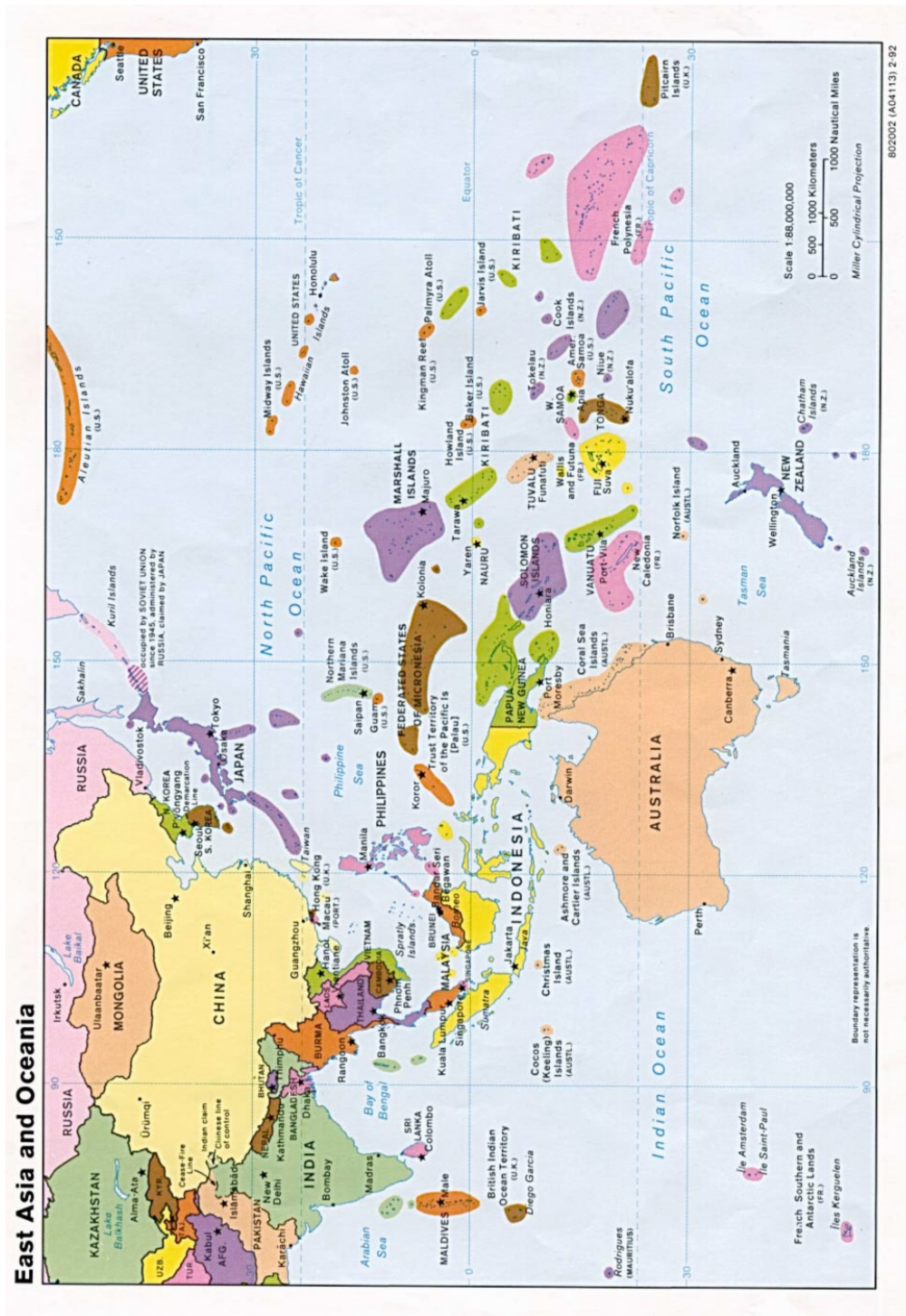
“War in the Pacific”

Text		Vocabulary Words and Definitions
7	As the Japanese prepared for war, the Tojo government continued negotiating with the United States, hoping that Roosevelt might change his mind and resume trade with Japan. But the United States demanded that Japan withdraw from both Indochina and China. Roosevelt was confident that the Japanese would not risk attacking the powerful United States.	
8	As negotiations continued in the fall of 1941, the U.S. Army and Navy rushed to reinforce Hawaii and the Philippine Islands. U.S. military leaders warned Roosevelt that their forces would not be ready for war until the spring of 1942.	
9	On December 1, 1941, Tojo’s government, with the consent of Japan’s emperor, Hirohito, decided to end negotiations and attack U.S. forces on December 8 (December 7 in the United States). For strategic reasons, the Japanese planned a lightning strike on the huge naval force at Pearl Harbor. American leaders knew that Japan was about to strike (U.S. intelligence officials had broken the Japanese diplomatic code), but they did not know that Pearl Harbor would be a target.	

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Map of the Pacific



"East Asia and the Pacific." Map. Central Intelligence Agency. 1992. <http://www.taiwandocuments.org/map09.htm>. Public Domain



Unbroken Structured Notes

Pages 19–27

Name: _____

Date: _____

What's the gist of what you read on pages 19-27?

Focus question: Hillenbrand writes, “Once his hometown’s resident archvillain, Louie was now a superstar, and Torrance forgave him everything” (20). How did Torrance show Louie he was forgiven? Use the strongest evidence from the book to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
disillusioned (19)		
touted (19)		
routed (19)		
prodigy (21)		
barn burner (22)		



Unbroken Supported Structured Notes

Pages 19–27

Name: _____

Date: _____

Summary of pages 19–27

Louie continues to train, and his racing goals begin to expand to the 1936 Olympics in Berlin. He begins to travel more and more for his races, is wildly successful, and becomes known as the Torrance Tornado. Finally, Louie travels to New York City to run in his biggest race of all: the Olympic qualifying race. It was a nail-biter to the end, but Louie manages to achieve his goal of running in the Olympics. At 19, he becomes the youngest distance runner ever to make the team.

Focus question: Hillenbrand writes, “Once his hometown’s resident archvillain, Louie was now a superstar, and Torrance forgave him everything” (20). How did Torrance show Louie he was forgiven? Use the strongest evidence from the book to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
disillusioned (19)	disappointed, dissatisfied	
touted (19)	promoted or talked-up	
routed (19)	defeated or overpowered	
prodigy (21)	a genius	
barn burner (22)	an exciting event	



Unbroken Structured Notes Teacher Guide

Pages 19–27

Name: _____

Date: _____

Summary of pages 19–27

Louie continues to train, and his racing goals begin to expand to the 1936 Olympics in Berlin. He begins to travel more and more for his races, is wildly successful, and becomes known as the Torrance Tornado. Finally, Louie travels to New York City to run in his biggest race of all: the Olympic qualifying race. It was a nail-biter to the end, but Louie manages to achieve his goal of running in the Olympics. At 19, he becomes the youngest distance runner ever to make the team.

Focus question: Hillenbrand writes, “Once his hometown’s resident archvillain, Louie was now a superstar, and Torrance forgave him everything” (20). How did Torrance show Louie he was forgiven? Use the strongest evidence from the book to support your answer.

The residents of Torrance showed Louie he was forgiven by the way they supported his running. Members of the community cheered him on as he ran, and he was featured in the *Los Angeles Times* and the *Examiner*. He gained the nickname Torrance Tornado, and when he qualified for the Olympics the town was frenzied with excitement.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
disillusioned (19)	disappointed, dissatisfied	
touted (19)	promoted or talked-up	
routed (19)	defeated or overpowered	
prodigy (21)	a genius	
barn burner (22)	an exciting event	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 5

Building Background Knowledge: “War in the Pacific,” Part 2



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

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

Supporting Learning Targets

- I can cite evidence to analyze how the conflict escalated between Japan and the United States before the attack on Pearl Harbor.

Ongoing Assessment

- Ongoing Assessment
- *Unbroken* structured notes, pages 19–27 (from homework)
- Understanding Perspectives: Pearl Harbor graphic organizer

Agenda

1. Opening
 - A. Engaging the Reader: Structured Notes Focus Question (5 minutes)
 - B. Reviewing Learning Target (5 minutes)
2. Work Time
 - A. Building Background Knowledge: “War in the Pacific” (30 minutes)
3. Closing and Assessment
 - A. Debrief Learning Target (2 minutes)
 - B. Preview Homework (3 minutes)
4. Homework
 - A. Complete a first read of pages 28–37 in *Unbroken* and fill in the structured notes.

Teaching Notes

- This is the second of two lessons in which students build background knowledge about the Pacific Theater in World War II by reading an excerpt from the article “War in the Pacific.” In this lesson, students analyze the actions of the United States and Japan to understand why there was conflict between the two countries. This historical context is important for students to understand as they continue reading *Unbroken*. It will also scaffold their understanding of perspectives in World War II, the focus of the Mid-Unit 1 and End of Unit 1 Assessments.
- Consider continuing to brush up on your World War II history, especially focused on the Pacific Theater. It will be helpful for this lesson, as well as Lessons 7–9, as students are reading informational texts on the war between the United States and Japan.
- In advance: Review the Fist to Five in Checking for Understanding Techniques (see Appendix).
- Post: Learning target.



Lesson Vocabulary	Materials
conflict, escalate	<ul style="list-style-type: none">• “War in the Pacific” (from Lesson 4; one per student and one to display)• Document camera• Understanding Perspectives: Pearl Harbor graphic organizer (one per student)• Understanding Perspectives: Pearl Harbor graphic organizer (for teacher reference)• Colored pencils (two different colors per student)• <i>Unbroken</i> structured notes, pages 28–37 (one per student)• <i>Unbroken</i> supported structured notes, pages 28–37 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 28–37 (for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Structured Notes Focus Question (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to take their <i>Unbroken</i> structured notes, pages 19—27 and sit with their Iwo Jima Discussion Appointment partner. Ask them to reread the focus question and their response silently, then discuss their response with their partner. • Cold call one or two pairs to share their responses. 	
<p>B. Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the posted learning target. Read the learning target aloud to the class: <ul style="list-style-type: none"> * “I can cite evidence to analyze how the conflict between Japan and the United States escalated before the attack on Pearl Harbor.” • Ask students to turn and talk to their partner about what <i>conflict</i> means. Cold call one or two students to share their response. Listen for: “Conflict means to fight or clash.” Clarify as needed. • Ask pairs to turn and talk again, this time to define the word escalate. • Refocus whole group and ask for volunteers to define <i>escalate</i>. Listen for: “Escalate means to become worse or more serious.” Point out that <i>escalate</i> has the root <i>scala</i>, which means “ladder” or “stair” in Latin. Other words that have that root are escalator and scale (as in “to climb”). 	



Work Time	Meeting Students’ Needs
<p>A. Building Background Knowledge: “War in the Pacific” (30 minutes)</p> <ul style="list-style-type: none"> • Ask students to get out their copies of “War in the Pacific” as you display another copy using a document camera. Explain that students will read this text again today to analyze how the conflict between the United States and Japan developed before the Pearl Harbor attack. • Distribute the Understanding Perspectives: Pearl Harbor graphic organizer. Let students know they will use this graphic organizer to help with their rereading and analysis of the events leading up to the attack on Pearl Harbor. • Read Paragraph 1 of “War in the Pacific” aloud. Then, model how to use the graphic organizer by doing a think-aloud, saying something like this while filling in the information on the displayed graphic organizer: “The year was 1854. The U.S. action in this paragraph is that Matthew Perry landed in Japan and helped develop foreign trade in Japan. We know from our earlier definitions that ‘escalating the conflict’ means to make the relations between the U.S. and Japan worse. This action did NOT escalate the conflict—it seems like the United States and Japan were on friendly terms, since Japan adopted new technologies and institutions.” See Understanding Perspectives: Pearl Harbor graphic organizer (for teacher reference) in the supporting materials. • Distribute two different colored pencils to each student. Instruct them to reread “War in the Pacific” with their partner and underline any U.S. actions leading up to Pearl Harbor in one color and Japanese actions in the other color. If students are not yet sure, model again, using the second row on Understanding Perspectives: Pearl Harbor graphic organizer (for teacher reference) as a guide. • After students have reread and underlined, prompt them to transfer the actions to the appropriate place on their copy of Understanding Perspectives: Pearl Harbor graphic organizer. • After they have transcribed the actions, they should work with their partner to determine whether each action did or did not escalate the conflict between the United States and Japan and record their thoughts in the last column on the organizer. • As student work, circulate to make sure they are correctly identifying actions and explaining why those actions may or may not have escalated tensions between Japan and the United States. • When students are finished, cold call several to share something they added to their Understanding Perspectives: Pearl Harbor graphic organizer that escalated tension between the two countries. • Consider collecting the graphic organizers to check for understanding. 	<ul style="list-style-type: none"> • For students who struggle with reading grade-level text, consider chunking the text for them on separate sheets of paper. This makes the reading of complex texts more manageable and allows them to focus on one small section at a time. • Some students may benefit from having key sections pre-color coded in their texts to get them started. • If some students gave a thumbs-down at the end of the previous lesson, consider checking in with them while they are working on their Understanding Perspectives: Pearl Harbor graphic organizer.



Closing and Assessment	Meeting Students’ Needs
A. Debrief Learning Targets (2 minutes) <ul style="list-style-type: none">• Reread the learning target aloud to the class.• Ask students to reflect on their learning today and rate their mastery of the learning target using the Fist to Five checking for understanding technique.	
B. Preview Homework (3 minutes) <ul style="list-style-type: none">• Distribute <i>Unbroken</i> structured notes, pages 28–37.• Remind students that their homework is to read pages 28–37 in <i>Unbroken</i> and complete the structured notes.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Complete a first read of pages 28–37 in <i>Unbroken</i> and the fill in the structured notes. Answer the focus question: “What do Louie’s antics in Germany reveal about his character and values? Use the strongest evidence from the book to support your answer.” <p><i>Note: If you do collect the Understanding Perspectives: Pearl Harbor graphic organizers to check for student understanding, prepare to hand them back in Lesson 6.</i></p>	<ul style="list-style-type: none">• Consider providing supported structured notes for students who struggle.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 5

Supporting Materials



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Understanding Perspectives:
Pearl Harbor Graphic Organizer

Name: _____

Date: _____

	Year	Action	Did this escalate the conflict between the United States and Japan? Explain.
Japanese actions BEFORE the Pearl Harbor attack			



Understanding Perspectives:
Pearl Harbor Graphic Organizer

	Year	Action	Did this escalate the conflict between the United States and Japan? Explain.
U.S. actions BEFORE the Pearl Harbor attack			



Understanding Perspectives:
Pearl Harbor Graphic Organizer For Teacher Reference

	Year	Action	Did this escalate the conflict between the United States and Japan? Explain.
U.S. actions BEFORE the Pearl Harbor attack	1854	U.S. Navy arrived in Japan to reopen Japan to foreign trade	No, this was a good thing for Japan because it gave the country access to European technology and institutions.
	1937	The United States took China's side against Japan and warned Japan to withdraw from China. FDR threatened to cut trade with Japan.	Yes. The United States was challenging Japan and threatening to use the military against them.
	1940	FDR stationed the U.S. Pacific Fleet at Pearl Harbor to warn Japan.	Yes. Putting boats at Pearl Harbor was a military threat to Japan.
	1941	FDR ordered a freeze on trade with Japan.	Yes. Japan needed oil from the United States to be able to fuel its army and navy.
	1941	The United States demanded that Japan withdraw from Indochina and China. FDR didn't think Japan would attack his country because it was so powerful.	Yes. This was a challenge to Japan. If the Japanese backed down, they would feel humiliated.
	1894	Japan went to war with China and took over some of its land.	No. The article doesn't mention the U.S. reaction.



Understanding Perspectives:
Pearl Harbor Graphic Organizer For Teacher Reference

	Year	Action	Did this escalate the conflict between the United States and Japan? Explain.
Japanese actions BEFORE the Pearl Harbor attack	1937	Japan went to war with China again and took over a lot of its land.	Yes. The United States took China's side.
	1940	Japan took over French Indochina (Vietnam).	Yes. Despite a warning from the United States, Japan kept invading other countries.
	1940	Japan signed a treaty with Germany and Italy.	Yes. Germany and Italy were fighting against Britain, and the United States was helping Britain. Japan was signing a treaty with the enemy.
	1941	Japan decided to attack the United States.	Yes. Making a plan to attack and then following through led to the U.S. declaring war on Japan.
	1854	U.S. Navy arrived in Japan to reopen Japan to foreign trade	No, this was a good thing for Japan because it gave the country access to European technology and institutions.
	1937	The United States took China's side against Japan and warned Japan to withdraw from China. FDR threatened to cut trade with Japan.	Yes. The United States was challenging Japan and threatening to use the military against them.



Unbroken Structured Notes

Pages 28–37

Name: _____

Date: _____

What's the gist of what you read on pages 28-37?

Focus question:

What do Louie's antics in Germany reveal about his character and values? Use the strongest evidence from the novel to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
plundering (28)		
coltish (28)		
prodigious (31)		
surreal (32)		
penultimate (34)		



Unbroken Supported Structured Notes

Pages 28–37

Name: _____

Date: _____

Summary of pages 28-37

As Louie traveled to Germany, he recognized that he needed to act a bit more maturely, but he quickly relapsed into old habits when he realized that others were “souvenir collecting.” People were stealing things that could easily be hidden, and Louie joined right in. In fact, he boasted that he was the best thief of all. Louie also became known for his huge appetite on the ship. Unfortunately, the overeating and lack of training on the ship had caught up with him. Louie’s determination, however, kicked in. Both mentally and physically, he showed steady signs of performing like himself. After one particularly fast finish, he was led to Hitler’s section for a brief introduction. That fast finish was all Louie needed to have his drive to win kick in. He didn’t win in Germany, but he set his eyes on the 1940 Olympic Games, set to take place in Japan.

Focus question:

What do Louie’s antics in Germany reveal about his character and values? Use the strongest evidence from the book to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
plundering (28)	robbing or stealing by force	
coltish (28)	playful	
prodigious (31)	wonderful, amazing	
surreal (32)	strange or dreamlike	
penultimate (34)	second to last	



Name: _____

Date: _____

Summary of pages 28-37

As Louie traveled to Germany, he recognized that he needed to act a bit more maturely, but he quickly relapsed into old habits when he realized that others were “souvenir collecting.” People were stealing things that could easily be hidden, and Louie joined right in. In fact, he boasted that he was the best thief of all. Louie also became known for his huge appetite on the ship. Unfortunately, the overeating and lack of training on the ship had caught up with him. Louie’s determination, however, kicked in. Both mentally and physically, he showed steady signs of performing like himself. After one particularly fast finish, he was led to Hitler’s section for a brief introduction. That fast finish was all Louie needed to have his drive to win kick in. He didn’t win in Germany, but he set his eyes on the 1940 Olympic Games, set to take place in Japan.

Focus question:

What do Louie’s antics in Germany reveal about his character and values? Use the strongest evidence from the book to support your answer.

While in Germany, Louie demonstrated determination in the face of imminent defeat. He was lousy from overeating and not training on the ship, but when he began to race, his determination to win increased with every loss. He also demonstrated a sense of mischief when he stole the German flag from the Chancellery.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
plundering (28)	robbing or stealing by force	
coltish (28)	playful	
prodigious (31)	wonderful, amazing	
surreal (32)	strange or dreamlike	
penultimate (34)	second to last	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 6

Studying Conflicting Information: Varying Perspectives on the Pearl Harbor Attack, Part 1



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine an author's point of view or purpose in informational text. (RI.8.6)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can determine Roosevelt's point of view in his "Day of Infamy" speech.	<ul style="list-style-type: none"><i>Unbroken</i> structured notes, pages 28–37 (from homework)Text-dependent questions from "Day of Infamy" speech



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Structured Notes Focus Question (4 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Understanding Varying Perspectives: “Day of Infamy” Speech (35 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debriefing Learning Targets (2 minutes)</p> <p>B. Preview Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of pages 38-47 in <i>Unbroken</i> and fill in the structured notes</p>	<ul style="list-style-type: none">• In this lesson, students will read a primary source, Franklin Roosevelt’s “Day of Infamy” speech (more formally known as “Transcript of Joint Address Leading to a Declaration of War Against Japan [1941]”). In Lesson 8, students will read another primary source, the “Fourteen- Part Message” (more formally known as “Japanese Note to the United States December 7, 1941”). Both of these sources are highly complex, so they have been excerpted and scaffolded with some pre-defined vocabulary, paraphrasing, and text-dependent questions.• Students will read both primary sources, but they will eventually focus on one. This is in preparation for the Fishbowl discussions in Lessons 12 and 13. Students who focus on the “Day of Infamy” speech will participate in the discussion one day, and students who focus on the “Fourteen-Part Message” will participate in the discussion the other day. See Lessons 12 and 13 for more information.• In advance: Preview the text for this lesson; review the Fishbowl Discussion protocol (see Appendix), which will be used later in the unit.• Post: Learning target.



Lesson Vocabulary	Materials
point of view, primary source; plunder, infamy, solicitation, maintenance, diplomatic negotiations, will, grave	<ul style="list-style-type: none"> • “Day of Infamy” speech (one per student and one to display) • Document camera • Close Reading Guide: “Day of Infamy” Speech (for teacher reference) • <i>Unbroken</i> structured notes, pages 38–47 (one per student) • <i>Unbroken</i> supported structured notes, pages 38–47 (optional; for students needing additional support) • <i>Unbroken</i> Structured Notes Teacher Guide, pages 38–47 (for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Structured Notes Focus Question (4 minutes)</p> <ul style="list-style-type: none"> • Invite students to take their <i>Unbroken</i> structured notes, pages 28–37 and sit with their Okinawa Discussion Appointment partner. Ask them to reread the focus question and their response silently, then discuss their response with their partner. • Point out that the chapter they read for homework is called “Plundering Germany.” Ask students to turn and talk to their partner: <ul style="list-style-type: none"> * “Why do you think this chapter is titled ‘Plundering Germany’?” If necessary, guide students toward a definition of <i>plunder</i>, which means to rob or pillage, especially during times of war. 	



Opening (continued)	Meeting Students' Needs
<p>B. Review Learning Target (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning target. Read the target aloud to the class:<ul style="list-style-type: none">* "I can determine Roosevelt's point of view in his 'Day of Infamy' speech."• Ask students to turn and talk to their partner about what <i>point of view</i> means. Cold call one or two pairs to share their thinking. Listen for: "It's a person's perspective, or how he/she sees things."• Remind students that the preface of <i>Unbroken</i> foreshadows or previews something that happens later in the book: Louie is in a raft, being shot at by Japanese bombers. Explain that students will be reading texts that will help them understand what happened between the United States and Japan, especially the attack on Pearl Harbor, which ultimately led to the events in the preface. Since history is complicated, it is important to understand the different perspectives that led to huge events, like a world war, which affect so many people—including Louie. The texts that they will read have two different points of view on the events leading up to Pearl Harbor.	



Work Time	Meeting Students' Needs
<p>A. Understanding Varying Perspectives: “Day of Infamy” Speech (35 minutes)</p> <ul style="list-style-type: none">• Tell students that for their end of unit assessment, they will participate in a Fishbowl Discussion. That means half of the class will be participating in a discussion, and the other half will observe the discussion and take notes. The next day, they switch places.• Explain that to prepare for the Fishbowl, students will read two <i>primary sources</i>. Define a primary source as “a text or artifact that was created during the time period you are studying.” Historians use primary sources as often as they can. Since they are created during the time period under study, it is possible to understand what people were thinking and feeling at the time. It is especially important to use primary sources when studying different perspectives. Today, students will read a primary source that represents President Roosevelt’s point of view of Pearl Harbor. In Lesson 8, they will read another primary source with a different point of view. Emphasize that both texts were written in 1941. This is the same time period that <i>Unbroken</i> takes place. Finally, explain that students will read both texts to understand both perspectives, but they will ultimately focus on just one of the texts.• Provide students with some context for their reading of the first primary source, the “Day of Infamy” speech: The speech was given by President Franklin Delano Roosevelt on December 8, 1941. Point out that December 7, 1941, is the day the Japanese military attacked Pearl Harbor. Be sure not to say much more here. Students will discover more about Pearl Harbor and these texts by reading them.• Distribute one copy of the “Day of Infamy” speech to each student and display one copy using a document camera.• Ask the class to look over the handout as you explain it using the displayed copy.• Then, following the steps in the Close Reading Guide: “Day of Infamy” Speech (for teacher reference), guide students through reading the speech and completing their handout.	<ul style="list-style-type: none">• Consider providing smaller chunks of text or a paraphrase of difficult sections in addition to the original text to differentiate for struggling readers.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Target (2 minutes)</p> <ul style="list-style-type: none">Reread the learning target aloud to the class:<ul style="list-style-type: none">* "I can determine Roosevelt's point of view in his 'Day of Infamy' speech."Ask students to give a thumbs-up or thumbs-down depending on how well they mastered that target today.	
<p>B. Preview Homework (2 minutes)</p> <ul style="list-style-type: none">Distribute <i>Unbroken</i> structured notes, pages 38–47.Remind students that their homework is to read pages 28–37 in <i>Unbroken</i> and complete the structured notes.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Complete a first read of pages 38–47 in <i>Unbroken</i> and fill in the structured notes. Answer the focus question: "Hillenbrand writes, 'As Louie blazed through college, far away, history was turning' (43). Why does the author interrupt Louie's narrative with information about Japan and Germany? Use the strongest evidence from the book to support your answer."	<ul style="list-style-type: none">Consider providing supported structured notes for students who struggle.



EXPEDITIONARY
LEARNING

Grade 8: Module 2A: Unit 1: Lesson 6

Supporting Materials



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“Day of Infamy” Speech

Given by President Franklin Delano Roosevelt December 8, 1941

Name: _____

Date: _____

What’s the gist of this section?	Mr. Vice President, Mr. Speaker, Members of the Senate, and of the House of Representatives:
	<p>Yesterday, December 7th, 1941—a date which will live in infamy—the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.</p> <p>The United States was at peace with that nation and, at the solicitation of Japan, was still in conversation with its government and its emperor looking toward the maintenance of peace in the Pacific....</p>
	<p><i>infamy: evil fame</i> <i>solicitation: request</i> <i>maintenance: to work to keep something the way it is</i></p>
	<p>1. According to this document, what was the relationship like between the United States and Japan before the attack at Pearl Harbor?</p>



“Day of Infamy” Speech

Given by President Franklin Delano Roosevelt December 8, 1941

What’s the gist of this section?	<p>Indeed, one hour after Japanese air squadrons had commenced bombing in the American island of Oahu, the Japanese ambassador to the United States and his colleague delivered to our Secretary of State a formal reply to a recent American message. And while this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or of armed attack.</p>
	<p><i>diplomatic negotiations: when two or more countries discuss in order to reach an agreement</i></p> <p><i>Paraphrase: An hour after the Japanese started bombing in Oahu, the Japanese ambassador delivered a reply to an earlier message that stated that the Japanese and the United States should not continue to negotiate with each other, but it did not mention a threat of war.</i></p>
What’s the gist of this section?	<p>It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.</p>
	<p>2. Roosevelt accuses the Japanese of seeking to deceive the United States. According to this speech, what is one example of an action in which the Japanese government deceived the United States?</p> <div data-bbox="451 1381 1534 1755"> <div></div> <div></div> <div></div> <div></div> <div></div> </div>



“Day of Infamy” Speech

Given by President Franklin Delano Roosevelt December 8, 1941

<p>What’s the gist of this section?</p>	<p>The attack yesterday on the Hawaiian islands has caused severe damage to American naval and military forces. I regret to tell you that very many American lives have been lost. In addition, American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.</p> <p>Yesterday, the Japanese government also launched an attack against Malaya.</p> <p>Last night, Japanese forces attacked Hong Kong.</p> <p>Last night, Japanese forces attacked Guam.</p> <p>Last night, Japanese forces attacked the Philippine Islands.</p> <p>Last night, the Japanese attacked Wake Island.</p> <p>And this morning, the Japanese attacked Midway Island.</p> <p>Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday and today speak for themselves....</p>
	<p>3. At the time of this speech, the places mentioned here (Hawaii, Malaya, Hong Kong, Guam, Philippine Islands, Wake Island, and Midway Island) were controlled by either the United States or Great Britain. Why might Roosevelt list each one individually?</p>



“Day of Infamy” Speech

Given by President Franklin Delano Roosevelt December 8, 1941

What’s the gist of this section?	As commander in chief of the Army and Navy, I have directed that all measures be taken for our defense. But always will our whole nation remember the character of the onslaught against us.
	No matter how long it may take us to overcome this premeditated invasion, the American people in their righteous might will win through to absolute victory.
	I believe that I interpret the will of the Congress and of the people when I assert that we will not only defend ourselves to the uttermost, but will make it very certain that this form of treachery shall never again endanger us.
	<i>will (n.): desire; want</i>
	4. What does Roosevelt mean when he says the United States will “make it very certain that this form of treachery shall never again endanger us”?

“Day of Infamy” Speech

Given by President Franklin Delano Roosevelt December 8, 1941

What’s the gist of this section?	Hostilities exist. There is no blinking at the fact that our people, our territory, and our interests are in grave danger.
	With confidence in our armed forces, with the unbounding determination of our people, we will gain the inevitable triumph—so help us God.
	I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7th, 1941, a state of war has existed between the United States and the Japanese empire.
	<i>grave (adj.): serious</i>
	5. According to the last paragraph, what is the purpose of Roosevelt’s speech?

President Franklin D. Roosevelt. "Transcript of Joint Address to Congress Leading to a Declaration of War Against Japan (1941)." Washington, D.C. 1941 Dec. 8. Address. Public Domain.



Close Reading Guide: “Day of Infamy” Speech
(For Teacher Reference)

Questions	Teacher Guide
1. According to this document, what was the relationship like between the United States and Japan before the attack at Pearl Harbor?	<p>Direct students to follow along while you read the text aloud. Point out that the text is broken into smaller pieces on the handout, but for this first read, they will skip over the questions and focus only on the text.</p> <p>Once you have finished reading the whole text, ask students to turn and talk with their partner about the overall gist of the speech. Cold call a pair to share their answer.</p> <p>Listen for: “President Roosevelt is explaining that the Japanese bombed Pearl Harbor.” Point out that some words and phrases that would not be possible to define from context are defined in each section. Encourage students to identify other words that are unfamiliar to them, record those words on their copies of the “Day of Infamy” speech, and use the context to try to infer their meaning.</p> <p>Instruct students to work with their partner to reread the first section of the text and write the gist in the margin, then answer the first question. Remind them that rereading is important when they are dealing with a challenging text like this primary source.</p> <p>Circulate while pairs are working, listening to make sure they are on the right track. If students are confused, ask questions like: * “Why does Roosevelt mention the distance between Oahu and Japan?” * “What does it mean to <i>deceive</i> someone?” * “Can you put that sentence into your own words?”</p> <p>When students are done with the first question, refocus them whole group and cold call a pair to share their answer.</p> <p>Listen for: Roosevelt says that the United States and Japan have a good relationship before the attack. The United States even works with Japan to make sure the Pacific area stays peaceful.</p>



Close Reading Guide: “Day of Infamy” Speech
(For Teacher Reference)

Questions	Teacher Guide
2. Roosevelt accuses the Japanese of seeking to deceive the United States. According to this speech, what is one example of an action in which the Japanese government deceived the United States?	<p>Ask students to reread the second section of the text and write the gist in the margin, then answer the second question. Point out that some paraphrasing has been included on the handout to help them understand.</p> <p>Circulate while pairs work, listening to make sure they are on the right track. If students are confused, ask questions like:</p> <ul style="list-style-type: none">* “Who is Roosevelt addressing?”* “What happened the day before this speech?”* “Can you put that sentence into your own words?” <p>When students are done with the second question, refocus them whole group and cold call a pair to share their answer.</p> <p>Listen for: Roosevelt uses the example that the Japanese government sent a message the day before the Pearl Harbor attack and did not mention anything about a possible war between the two countries, even though they must have planned the attack days or weeks beforehand.</p>



Close Reading Guide: “Day of Infamy” Speech
(For Teacher Reference)

Questions	Teacher Guide
3. At the time of this speech, the places mentioned here (Hawaii, Malaya, Hong Kong, Guam, Philippine Islands, Wake Island, and Midway Island) were controlled by either the United States or Great Britain. Why might Roosevelt list each one individually?	<p>Continue the same steps as above: Ask students to work with their partner to reread the next section for gist, then answer the text-dependent question about that section. Cold call a pair to share their answer with the whole class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none">* “Look at the map you worked on yesterday. Where are all these places?”* “What do you think a <i>surprise offensive</i> is?” <p>When students are done with the third question, refocus them whole group and cold call a pair to share their answer.</p> <p>Listen for: Roosevelt lists each place individually because it shows how many places the Japanese attacked at the same time. It proves his point that Japan must have been planning the attack for a long time. It also makes Japan look especially evil, since the list of places they attacked is so long.</p>



Close Reading Guide: “Day of Infamy” Speech
(For Teacher Reference)

Questions	Teacher Guide
4. What does Roosevelt mean when he says the United States will “make it very certain that this form of treachery shall never again endanger us”?	<p>Continue the same steps as above: Ask students to work with their partner to reread the next section for gist, then answer the text-dependent question about that section. Cold call a pair to share their answer with the whole class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none">* “What do you think Roosevelt means by ‘all measure for our defense’?”* “What is an <i>onslaught</i>?”* “What does Roosevelt mean when he says that he is interpreting the will of Congress and of the people?” <p>When students are done with the fourth question, refocus them whole group and cold call a pair to share their answer.</p> <p>Listen for:</p> <p>Roosevelt means that not only will the United States defend itself against Japan, but it will do whatever it needs to do to make sure that the United States isn’t attacked ever again.</p> <p>Some students may understand that Roosevelt is threatening to soundly defeat the Japanese—planning offensive rather than strictly defensive military strategy—but not all students will make that in-depth inference given the complexity of this text.</p>



Close Reading Guide: “Day of Infamy” Speech
(For Teacher Reference)

Questions	Teacher Guide
5. According to the last paragraph, what is the purpose of Roosevelt’s speech?	<p>Continue the same steps as above: Ask students to work with their partner to reread the next section for gist, then answer the text-dependent question about that section. Cold call a pair to share their answer with the whole class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none">* “What are <i>hostilities</i>?”* “What does Roosevelt say is in danger?”* “What is <i>inevitable triumph</i>?”* “Can you put the last sentence into your own words?” <p>When students are done with the fifth question, refocus them whole group and cold call a pair to share their answer.</p> <p>Listen for: Because of the seriousness of Japan’s attack on the United States, Roosevelt is asking Congress to declare war on Japan.</p>

Text from <http://history1900s.about.com/od/franklinroosevelt/a/Day-Of-Infamy-Speech.htm>



Unbroken Structured Notes

Pages 38–47

Name: _____

Date: _____

What's the gist of what you read on pages 38-47?

Focus question: Hillenbrand writes, “As Louie blazed through college, far away, history was turning” (43). Why does the author interrupt Louie’s narrative with information about Japan and Germany? Use the strongest evidence from the book to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
ardent (39)		
ruse (40)		
superlative (41)		
unmoored (44)		
bombardier (45)		



Unbroken Supported Structured Notes

Pages 38–47

Name: _____

Date: _____

Summary of pages 38–47

Louie continues to attend the University of Southern California, train, and set records with his running. Louie’s training has reached its peak, but the world is quickly becoming an uncertain and volatile place. Japan withdrew from hosting the 1940 Olympics, and Finland became the new setting. Japan, along with Germany, turned its attention to war, and the long-anticipated 1940 Olympics was canceled. This news sent Louie into a tailspin, with no goal to focus him. As America crept toward war, enlisting became Louie’s focus. He joined the Army Air Corps and soon after, Pearl Harbor was attacked by Japan.

Focus question: Hillenbrand writes, “As Louie blazed through college, far away, history was turning” (43). Why does the author interrupt Louie’s narrative with information about Japan and Germany? Use the strongest evidence from the book to support your answer.



Unbroken Supported Structured Notes

Pages 38–47

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
ardent (39)	eager and enthusiastic	
ruse (40)	something done to trick someone	
superlative (41)	excellent, unmatched	
unmoored (44)	unhinged, to be released from something that grounds someone or something (relates to a boat being released from a mooring)	
bombardier (45)	someone who releases bombs from an aircraft	



Unbroken Structured Notes Teacher's Guide

Pages 38–47

Name: _____

Date: _____

Summary of pages 38-47

Louie continues to attend the University of Southern California, train, and set records with his running. Louie's training has reached its peak, but the world is quickly becoming an uncertain and volatile place. Japan withdrew from hosting the 1940 Olympics, and Finland became the new setting. Japan, along with Germany, turned its attention to war, and the long-anticipated 1940 Olympics was canceled. This news sent Louie into a tailspin, with no goal to focus him. As America crept toward war, enlisting became Louie's focus. He joined the Army Air Corps and soon after, Pearl Harbor was attacked by Japan.

Focus question: Hillenbrand writes, "As Louie blazed through college, far away, history was turning" (43). Why does the author interrupt Louie's narrative with information about Japan and Germany? Use the strongest evidence from the book to support your answer.

Hillenbrand provides the information about Japan and Germany so the reader has the background knowledge needed to better understand how Zamperini's life might change because of war. Louie has participated in the German Olympics, and he is setting his sights on the Japan Olympics in 1940. The author writes about Germany and Japan to show that the world around Louie is changing and provides the reader with some foreshadowing that Louie's plans may not happen as he intends.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
ardent (39)	eager and enthusiastic	
ruse (40)	something done to trick someone	
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bombardier (45)	someone who releases bombs from an aircraft	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 7

Building Background Knowledge: The Pearl Harbor Attack: *Unbroken*, Pages 38–47



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can use evidence from <i>Unbroken</i> that supports my understanding of the Pearl Harbor attack.	<ul style="list-style-type: none"><i>Unbroken</i> structured notes, pages 38–47 (from homework)Text-dependent questions from “Fourteen-Part Message”



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader (5 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Close Reading: War with Japan: <i>Unbroken</i>, Pages 38–47 (25 minutes)</p> <p>B. Read-aloud: “Fourteen-Part Message”(10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief Learning Target (1 minutes)</p> <p>B. Preview Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Reread the “Fourteen-Part Message.” Record the gist in the spaces provided in the left-hand column and add vocabulary words of your choice to the vocabulary chart.</p>	<ul style="list-style-type: none">• In this lesson, students study how author Laura Hillenbrand presents the attack on Pearl Harbor in <i>Unbroken</i>. This lesson provides a strong connection between the supplemental, informational texts students have been analyzing and the central text.• In Lesson 6, students read a primary source document that explained the United States’ perspective on the attack on Pearl Harbor. In this lesson, students read a primary source text from the Japanese perspective on the attack. An excerpted and abridged version of the Japanese “Fourteen-Part Message” is read aloud as students follow along in their heads. The speech will receive closer study in the next lesson.• In advance: Review Think-Write-Pair-Share protocol (see Appendix).• Post: Learning target.



Lesson Vocabulary	Materials
foreshadowing; tariffs, identity, divine, mandate, inferior, superior, destiny, imperial, indoctrination; desensitization (43), unmoored (44), bombardier (45)	<ul style="list-style-type: none"> • <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> (one per student) • Close Reading Guide: War with Japan: <i>Unbroken</i>, pages 38–47 (one per student) • Close Reading Guide: War with Japan: <i>Unbroken</i> Pages 38–47 (for teacher reference) • “Fourteen-Part Message” (one per student and one to display) • Document camera • Vocabulary chart (one per student)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to take <i>Unbroken</i> and their <i>Unbroken</i> structured notes, pages 38–47 and sit with their Pearl Harbor Discussion Appointment partner. Ask them to reread the focus question and their response silently, then discuss their response with their partner. • Cold call two or three pairs to share the highlights of their discussion. Listen for them to recognize that important events that were happening in the world were going to directly affect Louie. Hillenbrand provides the information about Japan and Germany so the reader has the background knowledge needed to better understand how Louie’s life might change. 	
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the posted learning target. • Read the target aloud to the class: <ul style="list-style-type: none"> * “I can use evidence from <i>Unbroken</i> that supports my understanding of the Pearl Harbor attack.” • Tell students that today they will take another look at the background Hillenbrand provides in <i>Unbroken</i> about the attack on Pearl Harbor and how the attack affected Louie. 	



Work Time	Meeting Students' Needs
<p>A. Close Reading: War with Japan: <i>Unbroken</i>, Pages 38–47 (25 minutes)</p> <ul style="list-style-type: none">• Explain that students will continue to work with their Pearl Harbor partner. They will use the Think-Write-Pair-Share protocol to read and answer text-dependent questions about how Hillenbrand builds background knowledge about the looming war with Japan and how this might affect Louie.• Distribute one copy of Close Reading Guide: War with Japan: <i>Unbroken</i>, pages 38–47 to each student.• Refer to the Close Reading Guide: War with Japan: <i>Unbroken</i> Pages 38–47 (for teacher reference) for explicit instructions on how to guide students through thinking about and answering the text-dependent questions on their War with Japan handout.• Text-dependent questions may be collected as a formative assessment.	<ul style="list-style-type: none">• Giving students time to talk through ideas supports comprehension and builds class culture.



Work Time (continued)	Meeting Students' Needs
<p>B. Read-Aloud: “Fourteen-Part Message” (10 minutes)</p> <ul style="list-style-type: none">• Remind students that the governments of Japan and the United States had different perspectives on the Pearl Harbor attack. They have already studied the perspective of the U.S. government by reading and answering questions about FDR’s “Day of Infamy” speech. Today, they will read a text from a different perspective.• Distribute one copy of Japan’s “Fourteen-Part Message” to each student and display one copy using a document camera.• Ask students to look over the handout as you explain it using the displayed copy. Orient students by pointing out that, like the “Day of Infamy” speech handout, this handout contains sections of the “Fourteen-Part Message” speech, pulled-out vocabulary, and spaces for them to record the gist and answers to the text-dependent questions.• Eventually, they will complete the entire handout. For today, they will read along in their heads as you read the text aloud.• Tell students that with this first read, they are just getting the gist of what the Japanese government is saying.• Read the text aloud to the class. Invite students to turn and talk about the gist with their partner.• Cold call two or three student pairs to share their gist with the class. Listen to be sure they understand that Japan believed the attack on Pearl Harbor was justified and that the United States did several things to provoke Japan’s attack.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Target (1 minute)</p> <ul style="list-style-type: none">• Direct students' attention back to the posted learning target. Reread it aloud to the class:<ul style="list-style-type: none">* "I can use evidence from <i>Unbroken</i> that supports my understanding of the Pearl Harbor attack."• Using a Fist to Five, ask students to rate their ability to use evidence from the text to enhance their understanding of the attack on Pearl Harbor.	
<p>B. Preview Homework (2 minutes)</p> <ul style="list-style-type: none">• For homework, students will reread the "Fourteen-Part Message," record the gist, and add vocabulary words of their choice to the vocabulary chart.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread the "Fourteen-Part Message." Record the gist in the spaces provided in the left-hand column. Add vocabulary words of your choice to the vocabulary chart.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 7

Supporting Materials



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Close Reading Guide: War with Japan:

Unbroken Pages 38–47

Name: _____

Date: _____

Text-dependent questions	Respond using the strongest evidence from the text
1. Why does Hillenbrand include both the triumphs of Louie and the ominous background on Japan in the same chapter?	
2. What reasons does Hillenbrand give for Japan's plans to conquer new land?	
3. According to Hillenbrand, what belief was central to the Japanese identity?	
4. Hitler believed in the superiority of the Aryan (blond haired, blue eyed, German) race. How does this relate to the central Japanese belief described by Hillenbrand?	



Close Reading Guide: War with Japan:

Unbroken Pages 38–47

Text-dependent questions	Respond using the strongest evidence from the text
5. What role does violence and brutality play in the Japanese identity, according to Hillenbrand?	
6. How did the situation with Germany affect Louie directly?	
7. Reread page 46 from “Not long after sunrise on a Sunday in December ...” to the end of that section, ending with “There were red circles on its wings” on page 47. List the strong descriptive details from this passage that Hillenbrand uses to describe the Pearl Harbor attack. Why does the author provide so much detail?	



Close Reading Guide: War with Japan:

Unbroken Pages 38–47

(For Teacher Reference)

Total time = 25 minutes

Gathering Evidence from the Text: Text-dependent questions. Invite students to Think-Pair-Share after posing each question.

Text-dependent questions	Teaching Notes
1. Why does Hillenbrand include both the triumphs of Louie and the ominous background on Japan in the same chapter?	<p>Listen for:</p> <p>The author contrasts the successful and positive experiences that Louie is having with the terrible things happening around the world as a way for the reader to expect these two to eventually collide. These details are also included side by side in the text as the author foreshadows that the events of World War II are about to affect Louie.</p> <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none">* “By including both sets of details, what does the reader expect will happen to Louie’s running goals?”* “What might the author be foreshadowing?”* Remind students that foreshadowing is when the author provides hints to set the stage for the story to unfold.
2. What reasons does Hillenbrand give for Japan’s plans to conquer new land?	<p>Listen for:</p> <p>Poor natural resources, high tariffs and low demand, a growing population, economic independence through the resources of other countries, the right to rule other Asians (pg. 43).</p> <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none">* “What are tariffs?” If necessary, explain that a tariff is a tax on goods that are being imported or exported.

Close Reading Guide: War with Japan:

Unbroken Pages 38–47

(For Teacher Reference)

Text-dependent questions	Teaching Notes
<p>3. According to Hillenbrand, what belief was central to the Japanese identity?</p>	<p>Listen for:</p> <p>“Central to the Japanese identity was the belief that it was Japan’s divinely mandated right to rule its fellow Asians, whom it saw as inherently inferior” (pg. 43).</p> <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none"> * “What does identity mean in this case?” * “Where did the Japanese believe this right came from?” * “What does the word divine mean?” * If necessary, explain that a mandate is a command or an order. * “How did the Japanese see other Asians?” * “What does it mean to be inferior?” * If necessary, invite students to turn and talk to paraphrase this sentence for better understanding.
<p>4. Hitler believed in the superiority of the Aryan (blond haired, blue eyed, German) race. How does this relate to the central Japanese belief described by Hillenbrand?</p>	<p>Listen for:</p> <ul style="list-style-type: none"> * “‘There are superior and inferior races in the world,’ said the Japanese politician Nakajima Chikuhei in 1940, ‘and it is the sacred duty of the leading race to lead and enlighten the inferior ones.’” * “‘The Japanese,’ he continued, ‘are the sole superior race of the world’” (pg. 43). <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none"> * “What does the word superior mean?” * “How might this belief affect Japan’s identity?”



Close Reading Guide: War with Japan

Unbroken Pages 38–47

(For Teacher Reference)

Text-dependent questions	Teaching Notes
<p>5. What role does violence and brutality play in the Japanese identity, according to Hillenbrand?</p>	<p>Listen for:</p> <ul style="list-style-type: none">* “crafted a muscular, technologically sophisticated army and navy”* “military-run school system that relentlessly and violently drilled children on the nation’s imperial destiny”* “through intense indoctrination, beatings, and desensitization, its army cultivated and celebrated extreme brutality in its soldiers” (pg. 43) <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none">* Invite students to take a closer look at the term imperial destiny. Ask them to define the word destiny and listen for them to recognize destiny as “fate” or “future.” Invite students to share their understanding of the word imperial; be sure they understand it relates to the idea of imperialism and the desire to take over other countries.* If necessary, draw students’ attention to the word indoctrination. Explain that this means “brainwashing.”* If necessary, draw students’ attention to the word desensitization. Ask whether they recognize a familiar word embedded in this word. Students may recognize the word sensitive. Explain that with the prefix de-, this word means “to make someone less sensitive.”* Invite students to paraphrase each piece of evidence to enhance comprehension.* “How might these practices affect children and civilians as well as soldiers?”

Close Reading Guide: War with Japan

Unbroken Pages 38–47

(For Teacher Reference)

Text-dependent questions	Teaching Notes
<p>6. How did the situation with Germany affect Louie directly?</p>	<p>Listen for:</p> <p>Louie became unmoored (44) and ill; he didn’t finish his degree; he mourned the Olympics and joined the Army Air Corps; he couldn’t tolerate the Air Corps, so he left and signed papers he didn’t read; he ended up becoming a bombardier (45) in the Army Air Corps after all, since those papers he signed said he agreed to join the corps in the future (pages 44 and 45).</p> <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none"> * “What does the word unmoored mean?” If necessary, explain that this is a nautical term that refers to a ship being released from its anchor or mooring. * “What was Louie’s anchor? What did he use to ground and focus him? Where did his energy and goals lie?”
<p>7. Reread page 46 from “Not long after sunrise on a Sunday in December ...” to the end of that section, ending with “There were red circles on its wings” on page 47.</p> <p>List the strong descriptive details from this passage that Hillenbrand uses to describe the Pearl Harbor attack. Why does the author provide so much detail?</p>	<p>Listen for:</p> <ul style="list-style-type: none"> * The description begins from the perspective of the pilot of one of the Japanese planes. * Hillenbrand describes the time of day as sunrise. The pilot is flying into the sunrise while the unsuspecting people on the island of Oahu are doing normal, routine things (getting dressed for Mass, leaving a poker game, having a pillow fight, taking a picture, sleeping, getting ready for a baseball game, preparing to raise the flag for the national anthem). * One of the men in the pillow fight suddenly falls dead from being shot in the neck. <p>Scaffolding/probing questions:</p> <ul style="list-style-type: none"> * “What do these details convey to the reader?” * “How do the details in the last paragraph affect the reader?”

“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

Name:

Date:

What's the gist of this section?	<p>1. The government of Japan genuinely wants to come to a friendly understanding with the Government of the United States so that the two countries may secure peace in the Pacific Area and contribute toward world peace. Japan has continued sincere negotiations with the Government of the United States since last April.</p> <p>2. The Japanese Government wants to insure the stability of East Asia and to promote world peace and thereby to enable each nation to find its proper place in the world.</p>
	<i>negotiation: resolving a conflict using compromise</i>
	According to this document, what are three of the Japanese government's goals?



“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

What’s the gist of this section?	<p>Ever since Japan’s war with China, the Japanese Government has tried to restore peace. However, the United States has resorted to every possible measure to assist China and to obstruct peace between Japan and China. Nevertheless, last August, the Premier of Japan proposed to meet the President of the United States for a discussion of important problems between the two countries. However, the American Government insisted that the meeting should take place after an agreement of view had been reached on fundamental and essential questions.</p> <p><i>Paraphrase: The leader of Japan proposed a meeting with the president of the United States to discuss their problems in the Pacific, but the American government insisted that Japan and the U.S. agree on some things before the two leaders met.</i></p>
	<p><i>obstruct: to block</i> <i>fundamental and essential questions: the most important, basic questions or issues</i></p>
	<p>According to this document, what are two ways the American government made it difficult for the Japanese government to reach these goals?</p>

“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

What’s the gist of this section?	<p>3. Subsequently, on September 25th, the Japanese Government submitted a proposal, taking fully into consideration past American claims and also incorporating Japanese views. Repeated discussions did not help produce an agreement. The present cabinet, therefore, submitted a revised proposal, moderating still further the Japanese claims. But the American Government failed to display in the slightest degree a spirit of conciliation. The negotiation made no progress.</p> <p><i>Paraphrase: Japan tried to suggest ideas for compromise between itself and the United States, taking into account past conversations. The United States did not agree. Japan revised the compromise, but the American government would not compromise at all.</i></p>
	What does the document say is another way the American government made it difficult for the Japanese government to reach its goals?

“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

What’s the gist of this section?	<p>Therefore, the Japanese Government, trying to avert a Japanese-American crisis, submitted still another proposal on November 20th, which included:</p> <p>(1) The Government of Japan and the United States will not dispatch armed forces into any of the regions, excepting French Indo-China, in the Southeastern Asia and the Southern Pacific area....</p> <p>(3) Both Governments will work to restore commercial relations. The Government of the United States shall supply Japan the required quantity of oil.</p> <p>The American Government, refusing to yield an inch, delayed the negotiation. It is difficult to understand this attitude of the American Government.</p> <p><i>Paraphrase: Japan then made another attempt at a compromise that included:</i></p> <p><i>Neither Japan nor the United States will send any armed forces to Southeast Asia or the southern Pacific.</i></p> <p><i>The United States will stop its embargo of oil. (An “embargo” is when one country refuses to trade with another country.)</i></p>
	<p><i>dispatch: send</i></p>
	<p>What two things did the Japanese Government ask for in its proposal?</p>

“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

What’s the gist of this section?	<p>The Japanese Government wants the American Government to know:</p> <ol style="list-style-type: none"> 1. The American Government advocates, in the name of world peace, ideas that are favorable to it. But the peace of the world may only be reached by discovering a mutually acceptable formula through recognition of the reality of the situation and mutual appreciation of one another’s position. An attitude that ignores realities and imposes one’s selfish views upon others will not facilitate successful negotiations.... <p><i>Paraphrase: The American government wants world peace, but only if it still gets what it wants. World peace will happen only through compromise. Making others accept one’s selfish views will not help create agreements between countries.</i></p>
	<p><i>advocates: supports, argues for</i> <i>mutual: shared by both sides</i> <i>facilitate: enable, help with</i></p>
	<p><i>Diplomacy is the term used to describe when two or more countries discuss and negotiate to come to agreement. According to the Japanese government, what is U.S. diplomacy like?</i></p>



“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

What’s the gist of this section?	<p>3. The American Government objects to settling international issues through military pressure, but it uses economic pressure instead. Using economic pressure to deal with international relations should be condemned. It is, at times, more inhumane than military pressure.</p> <p><i>Paraphrase: The U.S. government says not to use military attacks and wars to end international conflicts. Instead, the U.S. government uses economic pressure, which means that it tries to control other countries by refusing to trade with them. This kind of economic pressure should not be used because it can be even more cruel than a military attack.</i></p>
	<p><i>economic: related to money or wealth</i> <i>condemn: to call/name something wrong</i> <i>inhumane: cruel</i></p>
	<p>Why do you think the authors of this message believe that using economic pressure against another country is worse than using military pressure?</p>



“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

What’s the gist of this section?	<p>4. It is impossible not to reach the conclusion that the American Government desires to maintain and strengthen its dominant position in East Asia. The Japanese Government cannot tolerate that, since it directly runs counter to Japan’s fundamental policy to enable each nation to enjoy its proper place in the world....</p> <p>7. Obviously the American Government’s intention is to obstruct Japan’s effort toward the establishment of peace through the creation of a new order in East Asia, and especially to preserve American interests by keeping Japan and China at war. This intention has been revealed clearly during the course of the present negotiation.</p> <p><i>Paraphrase: The only possible conclusion is that the United States wants to continue having a lot of control in East Asia because of the way the American government has handled these negotiations. The United States wants to keep Japan and China at war with each other.</i></p> <p><i>dominant: strongest, most powerful</i> <i>counter: against, opposite</i></p> <p>This document accuses the American government of interfering in Japan’s relationship with China. Why does the Japanese government think the U.S. government is doing this? (In other words, what do they think America’s goal is?)</p>



“Fourteen-Part Message”

Delivered by the Japanese Ambassador to the U.S. Secretary of State
December 7, 1941

What’s the gist of this section?	Thus, the earnest hope of the Japanese Government to preserve the peace of the Pacific through cooperation with the American Government has finally been lost. The Japanese Government regrets to have to notify the American Government that it seems it is impossible to reach an agreement through further negotiations.
	<i>earnest: honest and serious</i>
	The Japanese government says that it seems “impossible to reach an agreement through further negotiations.” Make an inference: What did the Japanese government do next?

Japanese Note to the United States December 7, 1941. Delivered as telegram. December 7, 1941. Public Domain.



Vocabulary Chart

Directions: Add words that are new to you from the reading. Do not add words that are defined for you already.

[illegible]



EXPEDITIONARY
LEARNING

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

Studying Conflicting Information: Varying Perspectives on the Pearl Harbor Attack, Part 2



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

I can determine an author's point of view or purpose in informational text. (RI.8.6)

I can express my own ideas during discussions. (SL.8.1)

I can build on others' ideas during discussions. (SL.8.1)

Supporting Learning Targets

- I can determine the Japanese government's point of view in the "Fourteen-Part Message."
- I can discuss the points of view of President Roosevelt and the Japanese government.
- I can use sentence starters to build on others' ideas.

Ongoing Assessment

- Text-dependent questions from the "Fourteen-Part Message"



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Discussing the Gist (4 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Understanding Varying Perspectives: “Fourteen-Part Message” (25 minutes)</p> <p>B. Contrasting Perspectives: Mix and Mingle (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Review Learning Targets (2 minutes)</p> <p>B. Preview Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Read pages 51-60 in <i>Unbroken</i>, as well as the summary of pages 60-73 found on the structured notes handout. Complete the structured notes.</p>	<ul style="list-style-type: none">• In this lesson, students will reread a primary source, the “Fourteen-Part Message,” a diplomatic note that the Japanese government sent to the U.S. secretary of state. This source provides a different perspective on the events leading up to the attack on Pearl Harbor than the students read in Lesson 6. Like Roosevelt’s “Day of Infamy” speech, the “Fourteen-Part Message” is highly complex, so it has been excerpted and scaffolded with some paraphrasing and text-dependent questions.• This lesson continues students’ preparation for the Fishbowl discussions later in this unit.• In Work Time B, students engage in a Mix and Mingle (as they did in Module 1). The purpose is for them to start to analyze the differing perspectives of President Roosevelt and the Japanese government. It also gives them an opportunity to practice some sentence starters that they will use in the Fishbowl discussions in Lessons 12 and 13.• In advance: Create a chart paper with sentence starters or set up a document camera to display them for the Mix and Mingle in Work Time B; have music ready to play for the Mix and Mingle.• Post: Learning targets, sentence starters.



Lesson Vocabulary	Materials
point of view; negotiations, obstruct, fundamental and essential questions, dispatch, advocates, mutually, facilitate, economic, condemned, inhumane, dominant, encounter, earnest	<ul style="list-style-type: none"> • “Fourteen-Part Message” (from Lesson 7; one per student and one to display) • Document camera • Close Reading Guide: “Fourteen-Part Message” (for teacher reference) • Sentence starters (one set to display) • “Day of Infamy” speech (from Lesson 6; one per student) • <i>Unbroken</i> structured notes, pages 51–60, and summary of pages 60–73 (one per student) • <i>Unbroken</i> supported structured notes, pages 51–60, and summary of pages 60–73 (optional; for students needing additional support) • <i>Unbroken</i> Structured Notes Teacher Guide, pages 51-60, and summary of pages 60–73 (for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Discussing the Gist (4 minutes)</p> <ul style="list-style-type: none"> • Invite students to take their copies of the “Fourteen-Part Message” and sit with their Pearl Harbor Discussion Appointment partner. Ask them to discuss the gist of the “Fourteen-Part Message” with their partners. • Cold call several pairs to share the gist. Listen for: “The gist of the ‘Fourteen-Part Message’ is that the Japanese thought the United States was threatening the well-being of their country.” 	<ul style="list-style-type: none"> • Giving students time to talk through ideas supports comprehension and builds class culture.
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the posted learning targets. Ask them to read along while you read the first target aloud: <ul style="list-style-type: none"> * “I can determine the Japanese government’s point of view in the ‘Fourteen-Part Message.’” • Remind students that they analyzed President Roosevelt’s point of view in Lesson 6. In this lesson, they will analyze a different point of view on the events leading up to the attack on Pearl Harbor, that of the Japanese government. 	



Work Time	Meeting Students' Needs
<p>A. Understanding Varying Perspectives: “Fourteen-Part Message” (25 minutes)</p> <ul style="list-style-type: none">• Explain that today, students will reread the “Fourteen-Part Message.” Remind them that the message was delivered by the Japanese ambassador to the U.S. secretary of state on December 7, 1941, the day the Japanese military attacked Pearl Harbor. As with the “Day of Infamy” speech, do not say much more here. Students will learn more about the events leading up to Pearl Harbor by reading this text.• Display the “Fourteen-Part Message” using a document camera.• Since students already completed the column for the gist of each section, they will now move on to answering the text-dependent questions. Use the Close Reading Guide: “Fourteen-Part Message” (for teacher reference) to guide students through this process.	<ul style="list-style-type: none">• Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.• Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • B. Contrasting Perspectives: Mix and Mingle (10 minutes) • Once students are done, refocus them whole class. • Direct their attention to the posted learning targets. Point to the second and third targets and read them aloud to the class: <ul style="list-style-type: none"> * "I can discuss the points of view of President Roosevelt and the Japanese government." * "I can use sentence starters to build on others' ideas." • Explain that they are going to practice using sentence starters, which will also be used in their Fishbowl discussions in Lessons 12 and 13. • Let students know that the goal of using sentence starters is building on others' ideas. Ask them to raise their hand if they can explain what it means to build on others' ideas. • Call on a student with his/her hand raised. Listen for: "It means to connect your ideas to someone else's so that you both learn more about the topic you are discussing." • Point to the displayed sentence starters and read them aloud. <ul style="list-style-type: none"> * "I hear that you said ..." * "I'm wondering ..." * "I hear that you said ... and I'm still wondering ..." * "Can you clarify what you meant when you said ...?" * "What you said about ... raised a question for me. My question is ..." * "It seems like what you said about ... is different from what [someone else] said." (Name conflicting ideas) * "Now that I know that, I need to change what I think about ..." * "I hear that you said ..., but I still think ... because the text says ..." (Cite evidence) * "What you said about ... reminded me of something I read in the text." (Cite evidence) 	<ul style="list-style-type: none"> • Use of protocols (like Mix and Mingle) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills. • Sentence starters support the development of speaking and listening skills by providing usable structures and modeling how people can engage in a collaborative discussion.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain that each sentence starter is used for a particular purpose, which is listed above it. So, if you have a question, you can use either “I’m wondering ...” or “What you said about ... raised a question for me. My question is ...”• Tell students that they will do a Mix and Mingle to practice these. On the board, write:<ul style="list-style-type: none">* “How are President Roosevelt’s and the Japanese government’s perspectives different? What in the text makes you think as you do?”• Tell students this is their discussion prompt for the Mix and Mingle.• Explain the directions for a Mix and Mingle:<ol style="list-style-type: none">1. While the music is playing, you move around the room with your texts, “A Day of Infamy” and “Fourteen-Part Message.”2. When the music stops, you stop and discuss your response to the question with the nearest person. When responding to your partner’s ideas, use one of the displayed sentence starters.3. Repeat until everyone has talked to three different people.• Start the music and invite the class to start moving around.• When students have talked to three people, ask them to take their seats.• Cold call one or two students to share out something they talked about and one of the sentence starters they used. Students may give a variety of answers here. Be sure that they are logical and rooted in the text. A possible answer may be: “Roosevelt thought they had peaceful relations before Pearl Harbor, but the Japanese thought that the U.S. was not being peaceful by not trading oil with them.”	



Closing and Assessment	Meeting Students' Needs
<p>A. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets. Reread the first target aloud: <ul style="list-style-type: none"> * "I can determine the Japanese government's point of view in the 'Fourteen-Part Message.'" • Ask students to give a thumbs-up or thumbs-down based on whether they think they mastered this learning target. • Repeat this process with the remaining two learning targets: <ul style="list-style-type: none"> * "I can discuss the points of view of President Roosevelt and the Japanese government." * "I can use sentence starters to build on others' ideas." 	<ul style="list-style-type: none"> • Developing self-assessment and reflection supports all learners.
<p>B. Preview Homework (2 minutes)</p> <ul style="list-style-type: none"> • Distribute <i>Unbroken</i> structured notes, pages 51–60, and summary of pages 60–73. • Tell students that their homework is to read pages 51–60 in <i>Unbroken</i>, as well as the summary of pages 60–73 found in the structured notes. Explain that sometimes they will not read a section of the book, and a summary of the they part they skip will be provided for them on the structured notes. After the reading,, they should complete the structured notes and answer the focus question: "Hillenbrand uses similes and metaphors to describe the B-24. Choose one and explain the comparison she makes. What makes this comparison effective? Why does Hillenbrand give the reader these details? How do they help the reader understand the story better?" 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read pages 51–60 in <i>Unbroken</i>, as well as the summary of pages 60–73 found on the structured notes handout. Complete the structured notes. 	<ul style="list-style-type: none"> • Consider providing supported structured notes for students who struggle.



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Close Reading Guide: “Fourteen-Part Message”
(For Teacher Reference)

Questions	Teacher Guide
1. According to this document, what are three of the Japanese government’s goals?	<p>Point out that, like the “Day of Infamy” speech, this text is broken into smaller pieces, and some vocabulary words and phrases that would not be possible to define from context are defined in each section. Encourage students to identify other words that are unfamiliar to them, record those words on the vocabulary chart on their “Fourteen-Part Message” handout, and use the context to try to infer their meaning.</p> <p>Direct students to follow along while you read the first section aloud. Remind students that they already recorded the gist as a part of their homework from Lesson 7. Ask them to work with their partner to share their gist statements, then answer the first question. Remind them that these primary sources are challenging, so rereading is important for comprehension.</p> <p>Circulate while pairs are working, listening to make sure they are on the right track. If they are confused, ask questions like:</p> <ul style="list-style-type: none">* “What does Japan mean by a ‘friendly understanding’?”* “What does it mean to ‘insure stability’?”* “What does Japan mean by each country finding its ‘proper place in the world’?” <p>When students are done with the first question, refocus them whole group and cold call a pair to share their answer.</p> <p><i>Listen for:</i> <i>The three goals are that Japan and the United States agree on how to (1) maintain peace in the Pacific, (2) make sure there is no war in East Asia, and (3) help each country find its “proper place in the world.”</i></p>



Close Reading Guide: “Fourteen-Part Message”
(For Teacher Reference)

Questions	Teacher Guide
2. According to this document, what are two ways the American government has made it difficult for the Japanese government to reach these goals?	<p>Read aloud the second section of the text while students follow along. Remind students that they already recorded the gist as a part of their homework from Lesson 7. Ask them to work with their partner to share their gist statements, then answer the second question. Point out that some paraphrasing has been included to help students make sense of this section.</p> <p>Circulate while pairs work, listening to make sure they are on the right track. If they are confused, ask questions like:</p> <ul style="list-style-type: none">* “In the conflict between Japan and China, who does Japan say the United States has helped?”* “What does the author mean by ‘fundamental and essential questions’?” <p>When students are done with the second question, refocus them whole group and cold call a pair to share their answer.</p> <p><i>Listen for:</i> <i>According to the Japanese, the U.S. government has helped China in the conflict between China and Japan, as well as made demands that Japan and the United States had to agree on before their leaders could meet.</i></p>



Close Reading Guide: “Fourteen-Part Message”
(For Teacher Reference)

Questions	Teacher Guide
3. What does the document say is another way the American government made it difficult for the Japanese government to reach its goals?	<p>Continue the same steps as above: Read the section aloud. Remind students that they already recorded the gist as a part of their homework from Lesson 7. Ask them to work with their partner to share their gist statements, then answer the text-dependent question about that section.</p> <p>Cold call a pair to share their answer with the class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none"> * “What does <i>conciliation</i> mean?” * “Who is ‘the present cabinet’?” <p><i>Listen for:</i> <i>Japan says the U.S. government is not willing to compromise at all.</i></p>
4. What two things did the Japanese government ask for in its proposal?	<p>Continue the same steps as above: Read the section aloud, ask students to share their gist statements, then answer the text-dependent question about that section.</p> <p>Cold call a pair to share their answer with the class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none"> * “What does <i>avert</i> mean?” * “What do you think a ‘Japanese-American crisis’ means?” * “What are ‘commercial relations’?” <p><i>Listen for:</i> <i>The Japanese government asked that neither the United States nor Japan send troops to certain parts of the Pacific and that the United States resume trading oil with Japan.</i></p>



Close Reading Guide: “Fourteen-Part Message”
(For Teacher Reference)

Questions	Teacher Guide
5. <i>Diplomacy</i> is the term used to describe when two or more countries discuss and negotiate to come to agreement. According to the Japanese government, what is U.S. diplomacy like?	<p>Continue the same steps as above: Read the section aloud, ask students to share their gist statements, then answer the text-dependent question about that section.</p> <p>Cold call a pair to share their answer with the class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none">* “What does <i>favorable</i> mean?”* “What do you think a ‘mutually acceptable formula’ means?” If students struggle with this phrase, you might break it down and first ask what <i>mutual</i> means.* “Who is the author implying is selfish?” <p><i>Listen for:</i> <i>Diplomacy should include compromise, but Japan accuses the United States of refusing to compromise, saying the U.S. government won’t agree on anything unless it gets what it wants.</i></p>



Close Reading Guide: “Fourteen-Part Message”
(For Teacher Reference)

Questions	Teacher Guide
6. Why do you think the authors of this message believe that using economic pressure against another country is worse than using military pressure?	<p>Continue the same steps as above: Read the section aloud, ask students to share their gist statements, then answer the text-dependent question about that section.</p> <p>Cold call a pair to share their answer with the whole class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none"> * “What does ‘military pressure’ mean?” * “What are ‘international relations’?” * Prompt students to put the sentence into their own words. <p><i>Listen for:</i> <i>The Japanese government claims that using economic pressure against another country (such as refusing to trade oil) is more cruel than using the military against another country.</i></p>
7. This document accuses the American government of interfering in Japan’s relationship with China. Why does the Japanese government think the U.S. government is doing this? (In other words, what do they think America’s goal is?)	<p>Continue the same steps as above: Read the section aloud, ask students to share their gist statements, then answer the text-dependent question about that section.</p> <p>Cold call a pair to share their answer with the class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none"> * “What does ‘dominant position’ mean?” * “What do you think ‘runs counter’ means?” * “What does <i>intention</i> mean?” <p><i>Listen for:</i> <i>The Japanese government claims that the United States wants to be the most powerful country in the Pacific and also wants China and Japan to stay at war with each other.</i></p>



Close Reading Guide: “Fourteen-Part Message”
(For Teacher Reference)

Questions	Teacher Guide
8. The Japanese government says that it seems “impossible to reach an agreement through further negotiations.” Make an inference: What did the Japanese government do next?	<p>Continue the same steps as above: Read the section aloud, ask students to share their gist statements, then answer the text-dependent question about that section.</p> <p>Cold call a pair to share their answer with the class. Circulate while students are working.</p> <p>If they are confused, ask questions like:</p> <ul style="list-style-type: none">* “What does <i>preserve</i> mean?”* “What are <i>negotiations</i>?” <p><i>Listen for:</i> <i>Since the Japanese government said that it wouldn’t cooperate with the United States anymore, I infer that it becomes an enemy and attacks Pearl Harbor next.</i></p>



Sentence Starters

To paraphrase someone else's idea to make sure you understand, use:

I hear that you said ...

To ask a question or probe, use:

I'm wondering ...

I hear that you said ... and I'm still wondering ...

Can you clarify what you meant when you said ... ?

What you said about ... raised a question for me. My question is ...

It seems like what you said about ... is different from what [someone else] said. (Name conflicting ideas)

To show how something has changed your thinking, use:

Now that I know that, I need to change what I think about ...

To cite text evidence, use:

I hear that you said ..., but I still think ... because the text says ... (Cite evidence)

What you said about ... reminded me of something I read in the text. (Cite evidence)



Unbroken Structured Notes,
Pages 51–60, and Summary of Pages 60–73

Name: _____

Date: _____

What is the gist of pages 51–60?

Summary of pages 60–65

(Note: Refer to the diagram of the B-24 bomber on page 48 to better understand this section of the text.)

Louie and his crewmates are assigned to fly in a B-24 Liberator plane. They spend three months learning how to fly it and use its weapons to attack targets. Louie's job is to drop bombs on targets from the "greenhouse" (labeled "bombardier" on the diagram on page 48).

During training, Louie and the rest of the crew learn about the dangers of flying. They have radio trouble and get lost for three-and-a-half hours one night. Several other men they know died in plane crashes. These kinds of accidents became so common that the Air Force starts training men to "ditch" (land on water), jump out of planes safely, and survive after a crash.

Louie's plane has its share of problems: a fuel leak, broken gas gauges that sometimes say the plane is full of fuel when it was almost empty, and one engine that is "thirstier" for gas than the other one. Even though they know how dangerous their job is, Louie and the other men grow to love their plane and decide to name it *Super Man*. (See a picture of *Super Man* on page 64.)

On November 2, 1942, Louie and the rest of the crew of *Super Man* take off for Hawaii and their first mission of the war.



Summary of pages 66–73

Louie and the rest of the *Super Man* crew arrive in Hawaii and move into the Kahuku barracks. They are ready to fight: “Everyone was eager to take a crack at the enemy, but there was no combat to be had” (67). The crew continues training, flying over Hawaii to practice bombing targets, but they are often bored and play practical jokes to keep themselves entertained.

On their days off, the men go to the movies and out to eat. Louie runs around the runway to stay in shape for the Olympics. One day, while driving around the island, “they came upon several airfields, but when they drew closer, they realized that all of the planes and equipment were fake, made of plywood, an elaborate ruse designed to fool Japanese reconnaissance planes” (70).

The *Super Man* crew finally gets their first real assignment. They set out with 25 other planes to bomb Wake Atoll, where the Japanese have built an army base.

Focus question: Hillenbrand uses similes and metaphors to describe the B-24. Choose one and explain the comparison she makes. What makes this comparison effective? Why does Hillenbrand give the reader these details? How do they help the reader understand the story better?



Unbroken Structured Notes,
Pages 51–60, and Summary of Pages 60–73

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
onslaught (51)		
recessive (55)		
abrasive (57)		
bonhomie (57)		
cheek by jowl (59)		



Unbroken Supported Structured Notes,
Pages 51–60, and Summary of Pages 60–73

Name: _____

Date: _____

Summary of pages 51–60

Even as Japan attacks Pearl Harbor, it successfully carries out a coordinated attack on seven other locations across the Pacific. Japan is on the offensive, capturing territories and inspiring fear and panic on the West Coast of the United States.

Louie, who is miserable to be back in the Army Air Corps, trains as a bombardier to fly in the B-24 Liberator in Ephrata, Washington. It is there that he meets the crew that he will be assigned to. Among the crew is Russell Allen Phillips, also known as Phil, a friendly, well-spoken, calm, and shy pilot with whom Louie gets along quite well.

Summary of pages 60–65

(Note: Refer to the diagram of the B-24 bomber on page 48 to better understand this section of the text.)

Louie and his crewmates are assigned to fly in a B-24 Liberator plane. They spend three months learning how to fly it and use its weapons to attack targets. Louie's job is to drop bombs on targets from the "greenhouse" (labeled "bombardier" on the diagram on page 48).

During training, Louie and the rest of the crew learn about the dangers of flying. They have radio trouble and get lost for three-and-a-half hours one night. Several other men they know died in plane crashes. These kinds of accidents became so common that the Air Force starts training men to "ditch" (land on water), jump out of planes safely, and survive after a crash.

Louie's plane has its share of problems: a fuel leak, broken gas gauges that sometimes say the plane is full of fuel when it was almost empty, and one engine that is "thirstier" for gas than the other one. Even though they know how dangerous their job is, Louie and the other men grow to love their plane and decide to name it *Super Man*. (See a picture of *Super Man* on page 64.)

On November 2, 1942, Louie and the rest of the crew of *Super Man* take off for Hawaii and their first mission of the war.



Unbroken Supported Structured Notes,
Pages 51–60, and Summary of Pages 60–73

Summary of pages 66–73

Louie and the rest of the *Super Man* crew arrive in Hawaii and move into the Kahuku barracks. They are ready to fight: “Everyone was eager to take a crack at the enemy, but there was no combat to be had” (67). The crew continues training, flying over Hawaii to practice bombing targets, but they are often bored and play practical jokes to keep themselves entertained.

On their days off, the men go to the movies and out to eat. Louie runs around the runway to stay in shape for the Olympics. One day, while driving around the island, “they came upon several airfields, but when they drew closer, they realized that all of the planes and equipment were fake, made of plywood, an elaborate ruse designed to fool Japanese reconnaissance planes” (70).

The *Super Man* crew finally gets their first real assignment. They set out with 25 other planes to bomb Wake Atoll, where the Japanese have built an army base.

Focus question: Hillenbrand uses similes and metaphors to describe the B-24. Choose one and explain the comparison she makes. What makes this comparison effective? Why does Hillenbrand give the reader these details? How do they help the reader understand the story better?



Unbroken Supported Structured Notes,
Pages 51–60, and Summary of Pages 60–73

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
onslaught (51)	an overwhelming and fierce attack	
recessive (55)	suppressed and quiet	
abrasive (57)	rough and brusque	
bonhomie (57)	friendliness, kindness	
cheek by jowl (59)	side by side, close together	



Summary of pages 51–60

Even as Japan attacks Pearl Harbor, it successfully carries out a coordinated attack on seven other locations across the Pacific. Japan is on the offensive, capturing territories and inspiring fear and panic on the West Coast of the United States.

Louie, who is miserable to be back in the Army Air Corps, trains as a bombardier to fly in the B-24 Liberator in Ephrata, Washington. It is there that he meets the crew that he will be assigned to. Among the crew is Russell Allen Phillips, also known as Phil, a friendly, well-spoken, calm, and shy pilot with whom Louie gets along quite well.

Summary of pages 60–65

(Note: Refer to the diagram of the B-24 bomber on page 48 to better understand this section of the text.)

Louie and his crewmates are assigned to fly in a B-24 Liberator plane. They spend three months learning how to fly it and use its weapons to attack targets. Louie's job is to drop bombs on targets from the "greenhouse" (labeled "bombardier" on the diagram on page 48).

During training, Louie and the rest of the crew learn about the dangers of flying. They have radio trouble and get lost for three-and-a-half hours one night. Several other men they know died in plane crashes. These kinds of accidents became so common that the Air Force starts training men to "ditch" (land on water), jump out of planes safely, and survive after a crash.

Louie's plane has its share of problems: a fuel leak, broken gas gauges that sometimes say the plane is full of fuel when it was almost empty, and one engine that is "thirstier" for gas than the other one. Even though they know how dangerous their job is, Louie and the other men grow to love their plane and decide to name it *Super Man*. (See a picture of *Super Man* on page 64.)

On November 2, 1942, Louie and the rest of the crew of *Super Man* take off for Hawaii and their first mission of the war.



Unbroken Structured Notes Teacher Guide,
Pages 51–60, and Summary of Pages 60–73

Summary of pages 66–73

Louie and the rest of the *Super Man* crew arrive in Hawaii and move into the Kahuku barracks. They are ready to fight: “Everyone was eager to take a crack at the enemy, but there was no combat to be had” (67). The crew continues training, flying over Hawaii to practice bombing targets, but they are often bored and play practical jokes to keep themselves entertained.

On their days off, the men go to the movies and out to eat. Louie runs around the runway to stay in shape for the Olympics. One day, while driving around the island, “they came upon several airfields, but when they drew closer, they realized that all of the planes and equipment were fake, made of plywood, an elaborate ruse designed to fool Japanese reconnaissance planes” (70).

The *Super Man* crew finally gets their first real assignment. They set out with 25 other planes to bomb Wake Atoll, where the Japanese have built an army base.

Focus question: Hillenbrand uses similes and metaphors to describe the B-24. Choose one and explain the comparison she makes. What makes this comparison effective? Why does Hillenbrand give the reader these details? How do they help the reader understand the story better?

One metaphor that Hillenbrand uses to describe the B-24 is: “Flying it was like wrestling a bear, leaving pilots weary and sore” (59). This comparison is effective because wrestling a bear would be extremely difficult, and it’s clear that flying a B-24 is difficult as well. This detail makes the B-24 seem heavy and hard to manage. It helps the reader understand what it would be like to fly and work in a B-24 like Louie does. Hillenbrand uses such details to make it clear even for readers who don’t know what a B-24 is like.



Unbroken Structured Notes Teacher Guide,
Pages 51–60, and Summary of Pages 60–73

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
onslaught (51)	an overwhelming and fierce attack	
recessive (55)	suppressed and quiet	
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bonhomie (57)	friendliness, kindness	
cheek by jowl (59)	side by side, close together	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 9

Connecting Ideas in Primary and Secondary Sources: What Led to the Attack on Pearl Harbor?



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can analyze texts for disagreement on facts or interpretation. (RI.8.9) I can determine an author's point of view or purpose in informational text. (RI.8.6)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine an author's point of view in a primary source.• I can analyze how President Roosevelt and the Japanese government interpreted actions differently.	<ul style="list-style-type: none">• <i>Unbroken</i> structured notes, pages 51–60, and summary of pages 60–73 (from homework)• Analyzing Perspectives recording form



Agenda	Teaching Notes
<p>1. Opening</p> <p style="padding-left: 20px;">A. Engaging the Reader: Structured Notes Focus Question (4 minutes)</p> <p style="padding-left: 20px;">B. Review Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p style="padding-left: 20px;">A. Understanding Varying Perspectives: The Pearl Harbor Attack (25 minutes)</p> <p style="padding-left: 20px;">B. Preparing for Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (10 minutes)</p> <p>3. Closing and Assessment</p> <p style="padding-left: 20px;">A. Debrief Learning Targets (2 minutes)</p> <p style="padding-left: 20px;">B. Preview Homework (2 minutes)</p> <p>4. Homework</p> <p style="padding-left: 20px;">A. Complete Part A of the Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (either the “Day of Infamy” or the “Fourteen Part Message” version) to turn in at the beginning of the next class as part of the mid-unit assessment.</p>	<ul style="list-style-type: none"> • In this lesson, students continue to analyze the two primary sources on Pearl Harbor, the “Day of Infamy” speech and the “Fourteen-Part Message.” • The quote activity in this lesson is designed to support students’ comprehension of these highly complex texts, as well as begin to compare how Franklin Delano Roosevelt and the Japanese government saw the events leading up to the attack on Pearl Harbor. • To do this, students will connect quotes from “War in the Pacific” (from Lessons 4 and 5) to quotes from the two primary sources. For this activity, consider printing quotes from each source on a different color paper so that students can easily see which quotes are from which source. • Students turn in the Fishbowl Note-catcher at the beginning of the next class period as the mid-unit assessment, so they should work on it independently. • To prepare for this lesson, decide how to assign students a perspective to focus on for the Fishbowl discussions (either Roosevelt’s or the Japanese government’s). Keep in mind that the students who focus on the “Day of Infamy” speech will participate in a Fishbowl together in Lesson 12, and the students who focus on the “Fourteen-Part Message” will participate in the Fishbowl in Lesson 13. As you determine the assignments, consider creating heterogeneous groups, as these groupings will affect the Fishbowl discussions. • In advance: Post three pieces of chart paper around the room. Each one should display one of these headings at the top: <ul style="list-style-type: none"> * Japan’s Role in Asia and the Pacific * U.S. Embargo of Japan * Diplomacy and the Failure of Diplomacy • Cut out quotes for Work Time A. • Post: Learning targets.



Lesson Vocabulary	Materials
interpret	<ul style="list-style-type: none">• Chart paper (one piece for each heading; see Teaching Note)• “War in the Pacific” quotes (one per pair)• Tape• Analyzing Perspectives recording form (one per student)• Analyzing Perspectives (answers, for teacher reference)• “Day of Infamy” and “Fourteen-Part Message” quotes (one of each per pair)• Japan’s Role in Asia and the Pacific (for teacher reference)• U.S. Embargo of Japan (for teacher reference)• Diplomacy and the Failure of Diplomacy (for teacher reference)• Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack, “Day of Infamy” version (one per student focusing on the “Day of Infamy” speech)• Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack, “Fourteen-Part Message” version (one per student focusing on the “Fourteen-Part Message”)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Structured Notes Focus Question (4 minutes)</p> <ul style="list-style-type: none">• Invite students to take their <i>Unbroken</i> structured notes, pages 51–60, and summary of pages 60–73 and sit with their Midway Discussion Appointment partner. Ask them to reread the focus question and their response silently, then discuss their response with their partner.• Cold call one or two pairs to share their responses whole group.	<ul style="list-style-type: none">• Discussion Appointments are a way for students to work with different classmates, leading to mixed-ability groupings. Mixed-ability groupings of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text.
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets. Read them aloud to the class:<ul style="list-style-type: none">* "I can determine an author's point of view in a primary source."* "I can analyze how President Roosevelt and the Japanese government interpreted actions differently."• Point out that today, students will begin to look at how President Roosevelt and the Japanese government interpreted the same actions differently.• Invite students to turn and talk to their partner about what <i>interpret</i> means. After a moment, ask for a volunteer to define the term. Listen for: "Interpret means to explain what something means." Clarify as necessary.• Remind students that they have read both the "Day of Infamy" speech and the "Fourteen-Part Message" closely. They will now analyze how President Roosevelt and the Japanese government had different interpretations of the events leading up to Pearl Harbor.	



Work Time	Meeting Students' Needs
<p>A. Understanding Varying Perspectives: The Pearl Harbor Attack, Part 2 (25 minutes)</p> <ul style="list-style-type: none"> • Tell students they will continue to think about varying perspectives, which they began in Lesson 8. • Point out the chart paper around the room. Ask students to turn and talk about what each heading means. Cold call pairs to share their thinking. Listen for these explanations: <ul style="list-style-type: none"> – Japan's Role in Asia and the Pacific: This heading is about how powerful Japan is in Asia, as well as the actions it takes in Asia and the Pacific. – U.S. Embargo of Japan: This heading is focused on how the United States stopped trading certain things with Japan. – Diplomacy and the Failure of Diplomacy: This heading is about the negotiations between the United States and Japan and how the two countries didn't work together well. • Explain that students will be sorting quotes from the three texts they have read about World War II: "War in the Pacific," the "Day of Infamy" speech, and the "Fourteen-Part Message." They will do this in two rounds. • Round 1: Distribute a "War in the Pacific" quote and a piece of tape to each pair. Ask the pairs to discuss what the quote means. After one or two minutes, ask them to calmly and quietly send one person to tape the quote on the chart paper that they think it best relates to. As students are doing this, circulate to the charts and make sure the quotes are in logical places. • Distribute the Analyzing Perspectives recording form. Invite students to, again, calmly and quietly walk to each chart paper, read the quotes, and respond to the questions in the "War in the Pacific" row that correspond to each chart paper. • When students are finished, ask them to return to their seats and sit with their partners. Cold call some to share their responses. Refer to the Analyzing Perspectives (answers, for teacher reference) for sample answers. • Round 2: Distribute one "Day of Infamy" quote, one "Fourteen-Part Message" quote, and two pieces of tape to each pair. Invite partners to talk about the meaning of the quotes. Encourage them to go back to the primary sources to read the quotes in context. Then, when students are ready, ask them to send one person to post the quotes on the chart paper that they best relate to. • As students are doing this, circulate to the charts and make sure the quotes are in logical places. For example, there are no quotes from the "Day of Infamy" speech that mention or refer to the U.S. embargo of Japan. 	<ul style="list-style-type: none"> • This activity is designed to help students make the connections between the background information they read in "War in the Pacific" and the primary source texts. By focusing on particular quotes, students reread parts of the texts again. Also, by categorizing the quotes, students can see how President Roosevelt and the Japanese government viewed similar things very differently.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite students to walk around again with their Analyzing Perspectives recording form, this time to respond to the questions about the “Day of Infamy” speech and the “Fourteen-Part Message.”• When the students are finished, ask them to sit back down with their partner and share their answers. If they disagree about an answer, encourage them to look back at their copies of the primary sources to come to an agreement.• After a few minutes, refocus students whole class. Cold call students to share their responses to the questions about the “Day of Infamy” speech and the “Fourteen-Part Message.” Listen for responses that are similar to those on the Analyzing Perspectives (answers, for teacher reference). Encourage students to revise their own answers based on the discussion.	
<p>B. Preparing for Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (10 minutes)</p> <ul style="list-style-type: none">• Remind students that they are now very familiar with two perspectives on the events leading up to Pearl Harbor: President Roosevelt’s and the Japanese government’s. For the Fishbowl, they will focus on one perspective. Let students know which perspective you have assigned them.• Distribute the Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (either the “Day of Infamy” or the “Fourteen-Part Message” version) to the appropriate students.• Explain that students will begin Part A of the note-catcher in class and finish it for homework. Let them know that you will collect Part A of their note-catchers at the beginning of the next class as their mid-unit assessment, so it is important that they do their best work.• Explain that this mid-unit assessment is designed to help them prepare for the Fishbowl discussion that is the end of unit assessment. They will use Parts B, C, and D of the note-catcher for the end of the unit assessment.• Point out that the class did a lot of work in the previous lessons to understand the primary source texts. To complete Part A of the note-catcher, students will need to reread their particular text and their answers to the questions. Remind them that they should support their ideas with evidence from the text. They can also use their notes on the Analyzing Perspectives recording form to help them.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to turn their attention to the third row on the note-catcher. Read the questions, noting that for the “Day of Infamy” text, it says “speech,” and it refers to the “Fourteen-Part Message” as “message.”<ul style="list-style-type: none">* “What are some of the ways the text you studied might affect people? What makes you think so? Be sure to use the strongest evidence from the text and your common sense to respond to the question.”* “What are some of the ways the message you studied might affect people? What makes you think so? Be sure to use the strongest evidence from the speech and your common sense to respond to the question.”• Explain that these questions ask students to make inferences based on the text and on their common sense. That means they need to think about what they know from the text, as well as what makes sense. The goal is for them to think about the different perspectives people may have had at the time.• Invite students to return to the primary source text that represents their assigned perspective and answer the questions in Part A. This should be done independently, since it will be handed in as the mid-unit assessment at the beginning of the next lesson.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets. Reread the first target aloud:<ul style="list-style-type: none">* "I can analyze how President Roosevelt and the Japanese government interpreted actions differently."• Ask students to give you a thumbs-up if they think they understand the two perspectives and a thumbs-down if they don't.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners.
<p>B. Preview Homework (2 minutes)</p> <ul style="list-style-type: none">• Tell students that they will finish Part A of the note-catcher, their mid-unit assessment, for homework. Remind them that they can use their primary source texts and their Analyzing Perspectives recording form, so they should be sure to take them home. <p>Point out that students should not do Parts B, C, and D yet. Those are for the End of Unit 1 Assessment.</p>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish Part A of the Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (either the "Day of Infamy" or the "Fourteen-Part Message" version) to turn in at the beginning of the next class for the mid-unit assessment.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 9

Supporting Materials



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“War in the Pacific”

Quotes

In 1937, military leaders controlled Japan. In July, the Japanese launched an all-out war to take over China. The Japanese conquered much of eastern China, but by 1939, the two countries had fought to a stalemate. (“War in the Pacific”)



The United States sided with China against Japan. (“War in the Pacific”)



By August 1940, Japanese troops occupied the northern part of French Indochina (now Vietnam). (“War in the Pacific”)



In July 1941, the Japanese occupied the southern part of Indochina. (“War in the Pacific”)



The Japanese had a large, modern navy and an army hardened by years of combat in China. They hoped that many quick victories over the Americans and British would force peace, leaving Japan in control of eastern Asia and the western Pacific. (“War in the Pacific”)



Roosevelt, busy aiding Britain in its war against Germany, ordered a freeze on trade with Japan. (“War in the Pacific”)





“War in the Pacific”

Quotes

Japan had little oil of its own; without oil and gasoline from the United States, its army and navy could not fight. (“War in the Pacific”)



If Japan withdrew from China, American trade would resume, but the proud Japanese army would be humiliated. If the Japanese remained in China, Japan would need a new source of oil. (“War in the Pacific”)



As the Japanese prepared for war, the Tojo government continued negotiating with the United States, hoping that Roosevelt might change his mind and resume trade with Japan. (“War in the Pacific”)



In May 1940, [Roosevelt] stationed the U.S. Pacific Fleet at Pearl Harbor, Hawaii, as a further warning to Japan. (“War in the Pacific”)



In September [1940], Japan signed a treaty of cooperation with Germany and Italy, whose armies were busy overrunning Europe and North Africa. Roosevelt [was] busy aiding Britain in its war against Germany. (“War in the Pacific”)



The United States demanded that Japan withdraw from both Indochina and China. Roosevelt was confident that the Japanese would not risk attacking the powerful United States. (“War in the Pacific”)



As negotiations continued in the fall of 1941, the U.S. Army and Navy rushed to reinforce Hawaii and the Philippine Islands. (“War in the Pacific”)





Analyzing Perspectives
Recording Form

Name: _____

Date: _____

Text	Japan's Role in Asia and the Pacific	U.S. Embargo of Japan	Diplomacy and the Failure of Diplomacy
"War in the Pacific"	What relationship did Japan want with the countries in Asia and the Pacific?	What was the U.S. embargo of Japan?	What was the relationship between the U.S. and Japan like leading up to Pearl Harbor?
"Day of Infamy" speech	What was Roosevelt's perspective on Japanese imperialism?	Why might Roosevelt not have mentioned the U.S. embargo of Japan in his speech?	What was Roosevelt's perspective on the relationship between the United States and Japan leading up to Pearl Harbor?
"Fourteen-Part Message"	What was the Japanese government's perspective on Japanese imperialism?	What was the Japanese government's perspective on the U.S. embargo?	What was the Japanese government's perspective on the relationship between the United States and Japan leading up to Pearl Harbor?



Analyzing Perspectives
(Answers for Teacher Reference)

Text	Japan's Role in Asia and the Pacific	U.S. Embargo of Japan	Diplomacy and the Failure of Diplomacy
"War in the Pacific"	<p>What relationship did Japan want with the countries in Asia and the Pacific?</p> <p>Japan wanted to control many parts of Asia and the Pacific.</p>	<p>What was the U.S. embargo of Japan?</p> <p>The United States stopped trading with Japan to persuade it to stop taking over other countries. This was really important for Japan because it got a lot of its oil from the United States.</p>	<p>What was the relationship between the U.S. and Japan like leading up to Pearl Harbor?</p> <p>The relationship was getting worse and worse in the lead-up to Pearl Harbor. Tension was growing because the United States did not want Japan to take over other countries in Asia, and Japan needed oil from the United States.</p>
"Day of Infamy" speech	<p>What was Roosevelt's perspective on Japanese imperialism?</p> <p>Japan was taking over other countries by force.</p>	<p>Why might Roosevelt not have mentioned the U.S. embargo of Japan in his speech?</p> <p>He was presenting the attack on Pearl Harbor as unprovoked, so he left out the U.S. embargo.</p>	<p>What was Roosevelt's perspective on the relationship between the United States and Japan leading up to Pearl Harbor?</p> <p>He said that the United States was "at peace with that nation" before the attack.</p>



Analyzing Perspectives
(Answers for Teacher Reference)

Text	Japan's Role in Asia and the Pacific	U.S. Embargo of Japan	Diplomacy and the Failure of Diplomacy
"Fourteen-Part Message"	<p>What was the Japanese government's perspective on Japanese imperialism?</p> <p>Japanese officials claimed that they wanted peace in Asia and that every country should find its "proper place in the world."</p>	<p>What was the Japanese government's perspective on the U.S. embargo?</p> <p>The Japanese called it worse than a military attack, saying it was more inhumane.</p>	<p>What was the Japanese government's perspective on the relationship between the United States and Japan leading up to Pearl Harbor?</p> <p>The Japanese said they were negotiating in good faith, but the U.S. wasn't willing to compromise at all.</p>

“Day of Infamy”

Quotes

Yesterday, the Japanese government also launched an attack against Malaya. Last night, Japanese forces attacked Hong Kong. Last night, Japanese forces attacked Guam. (“Day of Infamy” speech)



Last night, Japanese forces attacked the Philippine Islands. Last night, the Japanese attacked Wake Island. And this morning, the Japanese attacked Midway Island. (“Day of Infamy” speech)



Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. (“Day of Infamy” speech)



The United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan. (“Day of Infamy” speech)



Indeed, one hour after Japanese air squadrons had commenced bombing in the American island of Oahu, the Japanese ambassador to the United States and his colleague delivered to our Secretary of State a formal reply to a recent American message. And while this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or of armed attack. (“Day of Infamy” speech)



During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace. (“Day of Infamy” speech)



The United States was at peace with that nation and, at the solicitation of Japan, was still in conversation with its government and its emperor looking toward the maintenance of peace in the Pacific. (“Day of Infamy” speech)





“Day of Infamy”

Quotes

I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7th, 1941, a state of war has existed between the United States and the Japanese empire.
 (“Day of Infamy” speech)



“Fourteen-Part Message”

Quotes

The Japanese Government wants to insure the stability of East Asia and to promote world peace and thereby to enable each nation to find its proper place in the world. (“Fourteen-Part Message”)



Ever since Japan’s war with China, the Japanese Government has tried to restore peace. (“Fourteen-Part Message”)



Obviously, the American Government’s intention is to obstruct Japan’s effort toward the establishment of peace through the creation of a new order in East Asia, and especially to preserve American interests by keeping Japan and China at war. (“Fourteen-Part Message”)



The American Government objects to settling international issues through military pressure, but it uses economic pressure instead. (“Fourteen-Part Message”)



Using economic pressure to deal with international relations should be condemned. It is, at times, more inhumane than military pressure. (“Fourteen-Part Message”)



The government of Japan genuinely wants to come to a friendly understanding with the Government of the United States so that the two countries may secure peace in the Pacific Area and contribute toward world peace. Japan has continued sincere negotiations with the Government of the United States since last April (“Fourteen-Part Message”)





“Fourteen-Part Message”

Quotes

Last August, the Premier of Japan proposed to meet the President of the United States for a discussion of important problems between the two countries. However, the American Government insisted that the meeting should take place after an agreement of view had been reached on fundamental and essential questions. (“Fourteen-Part Message”)



It is impossible not to reach the conclusion that the American Government desires to maintain and strengthen its dominant position in East Asia. The Japanese Government cannot tolerate that, since it directly runs counter to Japan’s fundamental policy to enable each nation to enjoy its proper place in the world. (“Fourteen-Part Message”)



Thus, the earnest hope of the Japanese Government to preserve the peace of the Pacific through cooperation with the American Government has finally been lost. The Japanese Government regrets to have to notify the American Government that it seems it is impossible to reach an agreement through further negotiations. (“Fourteen-Part Message”)



Japan's Role in Asia and the Pacific
(For Teacher Reference)

In 1937, military leaders controlled Japan. In July, the Japanese launched an all-out war to take over China. The Japanese conquered much of eastern China, but by 1939, the two countries had fought to a stalemate. ("War in the Pacific")

The United States sided with China against Japan. ("War in the Pacific")

By August 1940, Japanese troops occupied the northern part of French Indochina (now Vietnam). ("War in the Pacific")

In July 1941, the Japanese occupied the southern part of Indochina. ("War in the Pacific")

The Japanese had a large, modern navy and an army hardened by years of combat in China. They hoped that many quick victories over the Americans and British would force peace, leaving Japan in control of eastern Asia and the western Pacific. ("War in the Pacific")

The Japanese Government wants to insure the stability of East Asia and to promote world peace and thereby to enable each nation to find its proper place in the world. ("Fourteen-Part Message")

Ever since Japan's war with China, the Japanese Government has tried to restore peace. ("Fourteen-Part Message")

Obviously, the American Government's intention is to obstruct Japan's effort toward the establishment of peace through the creation of a new order in East Asia, and especially to preserve American interests by keeping Japan and China at war. ("Fourteen-Part Message")

The United States was at peace with that nation and, at the solicitation of Japan, was still in conversation with its government and its emperor looking toward the maintenance of peace in the Pacific. ("Day of Infamy" speech)

Yesterday, the Japanese government also launched an attack against Malaya. Last night, Japanese forces attacked Hong Kong. Last night, Japanese forces attacked Guam. ("Day of Infamy" speech)

Last night, Japanese forces attacked the Philippine Islands. Last night, the Japanese attacked Wake Island. And this morning, the Japanese attacked Midway Island. ("Day of Infamy" speech)



Japan's Role in Asia and the Pacific
(For Teacher Reference)

Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. ("Day of Infamy" speech)

The United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan. ("Day of Infamy" speech)

U.S. Embargo of Japan
(For Teacher Reference)

Roosevelt, busy aiding Britain in its war against Germany, ordered a freeze on trade with Japan. (“War in the Pacific”)

Japan had little oil of its own; without oil and gasoline from the United States, its army and navy could not fight. (“War in the Pacific”)

If Japan withdrew from China, American trade would resume, but the proud Japanese army would be humiliated. If the Japanese remained in China, Japan would need a new source of oil. (“War in the Pacific”)

As the Japanese prepared for war, the Tojo government continued negotiating with the United States, hoping that Roosevelt might change his mind and resume trade with Japan. (“War in the Pacific”)

The American Government objects to settling international issues through military pressure, but it uses economic pressure instead. (“Fourteen-Part Message”)

Using economic pressure to deal with international relations should be condemned. It is, at times, more inhumane than military pressure. (“Fourteen-Part Message”)

Diplomacy and the Failure of Diplomacy
(For Teacher Reference)

In May 1940, [Roosevelt] stationed the U.S. Pacific Fleet at Pearl Harbor, Hawaii, as a further warning to Japan. (“War in the Pacific”)

In September [1940], Japan signed a treaty of cooperation with Germany and Italy, whose armies were busy overrunning Europe and North African. Roosevelt [was] busy aiding Britain in its war against Germany. (“War in the Pacific”)

The United States demanded that Japan withdraw from both Indochina and China. Roosevelt was confident that the Japanese would not risk attacking the powerful United States. (“War in the Pacific”)

As negotiations continued in the fall of 1941, the U.S. Army and Navy rushed to reinforce Hawaii and the Philippine Islands. (“War in the Pacific”)

The government of Japan genuinely wants to come to a friendly understanding with the Government of the United States so that the two countries may secure peace in the Pacific Area and contribute toward world peace. Japan has continued sincere negotiations with the Government of the United States since last April. (“Fourteen-Part Message”)

Last August, the Premier of Japan proposed to meet the President of the United States for a discussion of important problems between the two countries. However, the American Government insisted that the meeting should take place after an agreement of view had been reached on fundamental and essential questions. (“Fourteen-Part Message”)

It is impossible not to reach the conclusion that the American Government desires to maintain and strengthen its dominant position in East Asia. The Japanese Government cannot tolerate that, since it directly runs counter to Japan’s fundamental policy to enable each nation to enjoy its proper place in the world. (“Fourteen-Part Message”)

Obviously the American Government’s intention is to obstruct Japan’s effort toward the establishment of peace through the creation of a new order in East Asia, and especially to preserve American interests by keeping Japan and China at war. (“Fourteen-Part Message”)

Thus, the earnest hope of the Japanese Government to preserve the peace of the Pacific through cooperation with the American Government has finally been lost. The Japanese Government regrets

Diplomacy and the Failure of Diplomacy
(For Teacher Reference)

to have to notify the American Government that it seems it is impossible to reach an agreement through further negotiations. (“Fourteen-Part Message”)

Indeed, one hour after Japanese air squadrons had commenced bombing in the American island of Oahu, the Japanese ambassador to the United States and his colleague delivered to our Secretary of State a formal reply to a recent American message. And while this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or of armed attack. (“Day of Infamy” speech)

During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace. (“Day of Infamy” speech)

I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7th, 1941, a state of war has existed between the United States and the Japanese empire. (“Day of Infamy” speech)



Mid-Unit 1 Assessment: Fishbowl Note-catcher:
Understanding Perspectives on the Pearl Harbor Attack “Day of Infamy” Version

Name: _____

Date: _____

Part A: Speaking Notes

Directions: Reread Roosevelt’s “Day of Infamy” speech and answer the following questions to prepare for the Fishbowl discussion.

What did FDR accuse Japan of doing?	
What was FDR’s perspective on the Pearl Harbor attack? What in the text makes you think as you do?	
What are some of the ways the speech you studied might affect people? What makes you think so? Be sure to use the strongest evidence from the speech and your common sense to respond to the question. Think about how hearing the speech might have affected: <ul style="list-style-type: none">• People in the American military• People of Japanese descent living in the United States• People who lived in Hawaii	



Mid-Unit 1 Assessment: Fishbowl Note-catcher:
Understanding Perspectives on the Pearl Harbor Attack “Day of Infamy” Version

Part B: Fishbowl Listening Notes

Directions: As you listen to the information being shared in the inside circle, answer the following questions.

What information is new to you?	
What thinking is new to you?	
What questions do you have?	



Mid-Unit 1 Assessment: Fishbowl Note-catcher:
Understanding Perspectives on the Pearl Harbor Attack “Day of Infamy” Version

Part C: Follow-up Partner Discussion Notes

Directions: These two perspectives had an impact on individuals and societies. After studying both perspectives on the Pearl Harbor attack, analyze both perspectives by answering the question below and discussing your answer with your partner.

<p>What are the overall differences in perspectives? Use the best evidence to support your answer.</p>	
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Mid-Unit 1 Assessment: Fishbowl Note-catcher:
Understanding Perspectives on the Pearl Harbor Attack “Day of Infamy” Version

Part D: Post-Fishbowl Homework

Exit Ticket: Varying Perspectives

Select one of the following scenarios and write a response. Use evidence from the texts and common sense to support your answer.

If you were an American citizen listening to FDR’s speech, how might it affect you?

If you were a Japanese citizen listening to FDR’s speech, how might it affect you?

If you were a Japanese citizen reading the Japanese message, how might it affect you?

If you were an American citizen reading the Japanese message, how might it affect you?



Mid-Unit 1 Assessment: Fishbowl Note-catcher:

Understanding Perspectives on the Pearl Harbor Attack “Fourteen-Part Message” Version

Name: _____

Date: _____

Part A: Speaking Notes

Directions: Reread the “Fourteen-Part Message” and answer the following questions to prepare for the Fishbowl discussion.

What did the Japanese government accuse the United States of doing?	
What was the Japanese government’s perspective on the Pearl Harbor attack? What in the text makes you think as you do?	
What are some of the ways the message you studied might affect people? What makes you think so? Be sure to use the strongest evidence from the text and your common sense to respond to the question. Think about how reading the text might have affected: <ul style="list-style-type: none">• People in the Japanese military• People in Japan who had family living in the United States• People in Japan or the United States who had sons of draft age	



Mid-Unit 1 Assessment: Fishbowl Note-catcher:

Understanding Perspectives on the Pearl Harbor Attack “Fourteen-Part Message” Version

Part B: Fishbowl Listening Notes

Directions: As you listen to the information being shared in the inside circle, answer the following questions.

What information is new to you?	
What thinking is new to you?	
What questions do you have?	



Mid-Unit 1 Assessment: Fishbowl Note-catcher:

Understanding Perspectives on the Pearl Harbor Attack “Fourteen-Part Message” Version

Part C: Follow-up Partner Discussion Notes

Directions: These two perspectives had an impact on individuals and societies. After studying both perspectives on the Pearl Harbor attack, analyze both perspectives by answering the question below and discussing your answer with your partner.

<p>What are the overall differences in perspectives? Use the best evidence to support your answer.</p>	
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Mid-Unit 1 Assessment: Fishbowl Note-catcher:

Understanding Perspectives on the Pearl Harbor Attack “Fourteen-Part Message” Version

Part D: Post-Fishbowl Homework

Exit Ticket: Varying Perspectives Select one of the following scenarios and write a response. Use evidence from the texts and common sense to support your answer.	<p>If you were an American citizen listening to FDR’s speech, how might it affect you?</p> <p>If you were a Japanese citizen listening to FDR’s speech, how might it affect you?</p> <p>If you were a Japanese citizen reading the Japanese message, how might it affect you?</p> <p>If you were an American citizen reading the Japanese message, how might it affect you?</p>
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EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 10

Mid-Unit Assessment and Author's Craft: Narrative Techniques



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

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

I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3)

Supporting Learning Targets

- I can analyze the impact of word choice on meaning and tone in *Unbroken*.
- I can determine if sentences are in active or passive voice.

Ongoing Assessment

- Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (from homework)
- *Unbroken* structured notes, pages 51–60, and summary of pages 60–73 (from homework)
- Active and Passive Sentences handout



Agenda	Teaching Notes
<p>1. Opening</p> <p style="padding-left: 20px;">A. Collecting the Mid-unit 1 Assessment (4 minutes)</p> <p style="padding-left: 20px;">B. Engaging the Reader: Focus Question and Review Learning Targets (6 minutes)</p> <p>2. Work Time</p> <p style="padding-left: 20px;">A. Author's Craft: Things Good Writers Do (20 minutes)</p> <p style="padding-left: 20px;">B. Analyzing Voice: Active and Passive Sentences (10 minutes)</p> <p>3. Closing and Assessment</p> <p style="padding-left: 20px;">A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <p>4. Homework</p> <p style="padding-left: 20px;">A. Complete a first read of pages 73–77 and 85–89 in <i>Unbroken</i>, plus the summaries of pages 78–85 and 91–113 provided in the structured notes. Complete the structured notes.</p>	<ul style="list-style-type: none"> • In this lesson, students turn in their completed Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack as the mid-unit assessment. They will use this note-catcher during the Fishbowl discussion in either Lesson 12 or 13, depending on the text they were assigned in Lesson 9. • Much like the best independent draft of a writing piece may serve as a mid-unit assessment before the revised piece is submitted as an end of unit assessment, this note-catcher will serve as a mid-unit assessment before the use of these notes in the Fishbowl discussions, which serve as the End of Unit 1 Assessment. • This is one of two lessons in which students transition to studying <i>Unbroken</i> as a model of author's craft. Students examine author Laura Hillenbrand's craft and how it relates to meaning. They create an anchor chart to note good writing techniques that help construct or enhance meaning for the reader (see Work Time A). These techniques will be used throughout the rest of the module and will serve as a reference when students write their own narratives for the final performance task in Unit 3. • Teachers who use 6+1 Traits of Writing or other writing framework may choose to remind students of these as they brainstorm writing techniques. • In this lesson, students also learn about passive and active sentences as they study author's craft and work toward mastery of Language Standard 8.3. • A fun tip for identifying passive sentences is to insert "by zombies" after the verb. Depending on your students, this could be changed to "by kittens," "by squirrels," etc. Visit the Writing Center at American University blog for more information: http://auwritingcenter.blogspot.com/2012/10/identify-passive-voice-with-zombies.html. • In advance: Review the Think-Write-Pair-Share protocol (see Appendix). • Post: Learning targets.



Lesson Vocabulary	Materials
word choice, active, passive; onslaught (51), recessive (55), abrasive, bonhomie (57), cheek by jowl (59)	<ul style="list-style-type: none">• <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> (one per student)• Document camera• White boards and white board markers or scrap paper (one per student)• Things Good Writers Do anchor chart (new; co-created with students during Work Time A; see supporting materials)• Active and Passive Sentences (one per student)• <i>Unbroken</i> structured notes, pages 73–113 (one per student)• <i>Unbroken</i> supported structured notes, pages 73–113 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 73–113 (for teacher reference)

Opening	Meeting Students' Needs
<p>A. Collecting the Mid-Unit 1 Assessment (4 minutes)</p> <ul style="list-style-type: none">• Remind students that the Mid-Unit 1 Assessment, which they completed for homework, will be used during the Fishbowl discussion they will have in a few days.• Collect the Mid-Unit 1 Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack. Tell students that you will assess these note-catchers and return them in a few days so they can make any necessary revisions and prepare for the Fishbowl.	<ul style="list-style-type: none">• Many students will benefit from seeing questions displayed on an interactive white board or document camera, but reveal questions one at a time to keep them focused on the question at hand.



Opening (continued)	Meeting Students' Needs
<p>B. Engaging the Reader: Focus Question and Review Learning Targets (6 minutes)</p> <ul style="list-style-type: none"> • Invite students to take the text <i>Unbroken</i> and their <i>Unbroken</i> structured notes, pages 51–60, and summary of pages 60–73 and sit with their Iwo Jima Discussion Appointment partner. • Using a document camera, display the focus question from the structured notes: “Hillenbrand uses similes and metaphors to describe the B-24. Choose one and explain the comparison she makes. What makes this comparison effective?” • Ask students to share their answer with their partners. After 2 minutes, display the next question: <ul style="list-style-type: none"> * “How does this help the reader understand the story better?” • Invite pairs to discuss their responses. Circulate and monitor. Listen for replies such as: “The comparison helps me understand what the plane was like better” or “The simile gives me an idea of what flying a B-24 was like,” etc. • Cold call one or two students to share their responses. Explain that most writers use similes and metaphors—examples of figurative language—as a technique to help readers understand ideas or objects by relating something unfamiliar with something familiar or unique. • Next, direct students’ attention to the posted learning targets. Read the first target aloud to the class: <ul style="list-style-type: none"> * “I can analyze the impact of word choice on meaning and tone in <i>Unbroken</i>.” • Ask students to turn and talk to their partner about what <i>word choice</i> means. • Cold call one or two pairs to share their thinking. Listen for: “It’s the author’s use of precise or specific words.” • Read the second learning target aloud to the class: <ul style="list-style-type: none"> * “I can determine if sentences are active or passive.” • Cold call a student to provide the meaning of <i>active</i>, such as “doing something” or “energetic.” Explain that <i>passive</i> is an antonym of active that means “receiving action.” Tell the class that this learning target is about grammar and sentence construction, and why writers might choose to use various constructions. 	



Work Time	Meeting Students' Needs
<p>A. Author's Craft: Things Good Writers Do (20 minutes)</p> <ul style="list-style-type: none">• Distribute individual white boards (or scrap paper) and one white board marker to each student.• With their partner, students will use the Think-Write-Pair-Share protocol to brainstorm good writing techniques.• Display a blank Things Good Writers Do anchor chart. Add the phrase “figurative language” to this anchor chart and explain that using figurative language is an example of something good writers do. Invite students to think of other things that good writers do. These may be techniques they’ve learned while reading or during writing lessons.• Ask:<ul style="list-style-type: none">* “What are some techniques we know good writers use?”• Invite students to spend 1 minute brainstorming ideas on their white boards or scraps of paper.• When the minute is up, students should share their ideas with their partner.• Cold call several pairs to share their thinking. When applicable, add students’ ideas to the Technique column on the Things Good Writers Do anchor chart. These might include things like varying sentence structure or using word choice to affect tone or mood.• After adding a student’s idea to the chart, ask:<ul style="list-style-type: none">* “How might this technique contribute to tone or meaning?”• Invite students to turn and talk about each technique. Cold call them to share their thinking.	<ul style="list-style-type: none">• Anchor charts offer students a visual cue about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Voice: Active and Passive Sentences (10 minutes)</p> <ul style="list-style-type: none">• Distribute one copy of the Active and Passive Sentences handout to each student. Explain that active voice and passive voice are two ways authors can structure sentences, and authors can use both voices to aid understanding.• Cold call a student to read the definition of active voice. Read the examples and explain that a majority of sentences are written in the active voice, which is usually easier to read and comprehend.• Cold call a student to read the definition of passive voice. Read the examples and explain that passive voice is generally not preferred, but it can be used, sparingly, for effect.• Read the “tip” and ask students to fill in the phrase with a noun, such as zombies, kittens, or bluebirds. Students should fill in the sentences with the noun. Cold call students to read each example. Explain that “He ate (by zombies, kittens, etc.) hamburgers” makes no sense, and it is an active sentence in which the subject, “he,” is doing the action, “ate.” “Hamburgers were eaten (by zombies, kittens, etc.)” does make sense, in a humorous way, so it is a passive sentence in which the subject, “hamburgers,” is being acted upon.• Invite pairs to work together to practice identifying active and passive sentences using examples from <i>Unbroken</i>. Circulate and monitor, reminding students of the “tip” to identify active and passive sentences.• When students are done, go over the answers.<ol style="list-style-type: none">1. Passive2. Passive3. Active4. Passive5. Passive6. Active• Explain that in the next lesson, students will analyze why an author might use passive voice rather than active voice.	<ul style="list-style-type: none">• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before asking questions.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets. Read each target aloud to the class.• Ask students to self-assess using the Fist to Five protocol. Take note of any students who are not comfortable with the second learning target, as they may need more support in Lesson 11.• Distribute the <i>Unbroken</i> structured notes, pages 73–113.• Let students know that they should complete a first read of pages 73–77 and 85–89, plus the summaries for pages 78–85 and 91–113 included in the structured notes.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete a first read of pages 73–77 and 85–89 in <i>Unbroken</i>, plus the summaries of pages 78–85 and 91–113 provided in the structured notes. Complete the structured notes, including the focus question: “On pages 85–89, why do you think Hillenbrand describes what the airmen fear in such detail? What does it help the reader understand about Louie and the men he served with? Use the strongest evidence from the book to support your answer.” <p><i>Note: Be sure to have the Fishbowl Note-catchers: Understanding Perspectives on the Pearl Harbor Attack ready to return in Lesson 11.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 10

Supporting Materials



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Things Good Writers Do Anchor Chart
For Teacher Reference

Technique	How might this technique contribute to tone or meaning?
sentence fluency/structure	sentence variety aids pacing, helps ideas flow word to word, phrase to phrase, and sentence to sentence; can establish tone, formal to conversational
figurative language	helps the reader make connections between unfamiliar ideas or concepts and things they know
description	helps the reader visualize setting, objects, etc., to make meaning
transitions	establish changes in time or place; important part of sentence fluency
word choice	precise words help the reader understand actions and characters better, including helping readers visualize
sensory language	



Active and Passive Sentences

Name: _____

Date: _____

Active Voice

In most sentences with an action verb, the subject “does” or “acts upon” the verb.

Examples:

John washed dishes.

Kittens chased Rosa.

Passive Voice

Sentences can be changed so that the subject is being “acted upon.”

Examples:

The dishes were washed by John.

Rosa was chased.



Active and Passive Sentences

Tip: Insert the prepositional phrase “by _____” after the verb as a quick check for passive or active voice. If it makes no sense, the sentence is probably active. If it does make sense, it’s probably passive.

He ate (by _____) hamburgers. Doesn’t make sense=ACTIVE

Hamburgers were eaten (by _____). Makes sense (in a funny way)=PASSIVE

On the line, identify whether the sentences from *Unbroken* are active or passive voice.

_____ “As he lost his aloof, thorny manner, he was welcomed by the fashionable crowd” (17).

_____ “The British were driven from Malaya and into surrender in Singapore in seventy days” (52).

_____ “For three days, the Japanese bombed and strafed the atoll” (52).

_____ “Louie was trained in the use of two bombsights” (53).

_____ “Then they were discovered by the railroad detective, who forced them to jump from the moving train at gunpoint” (15).

_____ “Phillips had one consuming passion” (57).



Unbroken Structured Notes

Pages 73–113

Name:

Date:

What is the gist of pages 73–77?



Summary of pages 78–85

In early 1943, Louie is shaken by the deaths of several dozen men he knew. Some had crashed their planes, others had survived crashes but been eaten by sharks, and others had simply disappeared while on missions. One plane exploded when fuel leaked all over the floor and caught fire mid-flight.

These losses were not unusual:

In the air corps, 35,946 personnel died in non-battle situations, the vast majority of them in accidental crashes. Even in combat, airmen appear to have been more likely to die from accidents than combat itself. A report issued by the AAF surgeon general suggests that in the Fifteenth Air Force, between November 1, 1943, and May 25, 1945, 70 percent of men listed as killed in action died in operational aircraft accidents, not as a result of enemy action (80).

Aside from accidents, American airmen also face danger from Japanese fighters. The Japanese fly planes called Zeros, which are fast and attack with machine guns and cannon shells.

In addition to the airmen who were killed in accidents or by Japanese fighters, thousands disappeared and were never found. They may have died in the ocean, been captured by the enemy, or survived and been lost in unknown land. “Unable to find them, the military declared them missing. If they weren’t found within thirteen months, they were declared dead” (85).

What is the gist of pages 85–89?



Summary of pages 90–113

(Note: Refer to the picture on page 111 of *Superman* with the damage done by the Japanese Zeros.)

Louie and the crew of *Superman* are sent to Canton Air Base and prepare to fly two missions over the Gilbert Islands. During the first mission, the fuel gauges “had settled unusually low” and the plane barely makes it back to Canton. Later on, the crew flies a rescue mission looking for a B-25 and its crew members that go down. They find the men in a life raft encircled by hundreds of sharks. Louie and Phil realize just how lethal “ditching” a plane into the ocean would be.

Their next mission is the bombing of Nauru, where they successfully hit all their targets but the plane is gravely wounded. Phil is forced to land *Superman* on Funafuti Island with no hydraulic brakes, which he manages to do successfully. When the plane and its crew are assessed for damages, they find 594 bullet holes and several crew members wounded. Both Brooks and Superman die that day.

While the crew is recuperating on Funafuti, the island comes under Japanese attack from “The Stinking Six.” A pilot later recalled that “it sounded like the whole island was blowing up” (108). Phil and Louie take cover under a native hut and survive the bombings. Three B-24s are destroyed, and several casualties result from the attack.

Because *Superman* and several members of its crew are out of commission, Louie, Phil, and the remaining healthy crew are transferred to the 42nd squadron of the 11th Bomb Group, stationed in Oahu. Louie writes in his diary, “Every time they mix a crew, they have a crack up” (112). Shortly after they arrive in Oahu, Louie and Phil see their next plane, the Green Hornet. Neither man wants to fly in this plane.



Focus question: On pages 85–89, why do you think Hillenbrand describes what the airmen fear in such detail? What does it help the reader understand about Louie and the men he served with? Use the strongest evidence from the book to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
engulfed (74)		
garish (74)		
feted (76)		
lauded (77)		
delusory (88)		



Unbroken Supported Structured Notes

Pages 73–113

Name: _____

Date: _____

Summary of pages 73–77

Super Man took part in an attack on Wake in the middle of the night. The Japanese were taken unaware but quickly began to shoot antiaircraft guns. The bomb bay doors of *Super Man* were stuck open, and the men worried they would not make it home. As the engines began to die one by one, the plane landed safely.

The mission was a great success, and the men were lauded as heroes.

Summary of pages 78–85

In early 1943, Louie is shaken by the deaths of several dozen men he knew. Some had crashed their planes, others had survived crashes but been eaten by sharks, and others had simply disappeared while on missions. One plane exploded when fuel leaked all over the floor and caught fire mid-flight.

These losses were not unusual:

In the air corps, 35,946 personnel died in non-battle situations, the vast majority of them in accidental crashes. Even in combat, airmen appear to have been more likely to die from accidents than combat itself. A report issued by the AAF surgeon general suggests that in the Fifteenth Air Force, between November 1, 1943, and May 25, 1945, 70 percent of men listed as killed in action died in operational aircraft accidents, not as a result of enemy action (80).

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In addition to the airmen who were killed in accidents or by Japanese fighters, thousands disappeared and were never found. They may have died in the ocean, been captured by the enemy, or survived and been lost in unknown land. “Unable to find them, the military declared them missing. If they weren’t found within thirteen months, they were declared dead” (85).



Summary of pages 85–89

Escaping from downed aircraft is very important. The men have “Mae West” life vests that inflate and life rafts that are released manually. The men have to get to the rafts immediately because the water is shark-infested.

Finding survivors is extremely difficult. Rescuers often have little idea of where to even look in the vast Pacific. Because they have to fly so quickly, they generally can’t see a raft even if they fly over it. The Air Corps tries to improve the rescue system, but most men are never found. Search planes are actually more likely to crash than to find survivors.

The longer survivors exist without rescue, the worse things became. Dehydration, starvation, sores from saltwater, and the chill at night bring great suffering. After a few days lost at sea, men even suffer delusions.

Worse than sharks, starvation, or delusions is the thought of being captured by the Japanese. The Japanese went on a “six-week frenzy of killing” (88) after 500,000 Chinese civilians and 90,000 soldiers in the Chinese city of Nanking surrendered in 1937. The horrific acts—including rape, mass murder, mutilation, and worse—became known as the Rape of Nanking. The Kwajalein atoll is known as “Execution Island.” Some airmen choose to crash into the ocean rather than risk being captured and sent to any of the Japanese POW camps.



Summary of pages 90–113

(Note: Refer to the picture on page 111 of *Superman* with the damage done by the Japanese Zeros.)

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Unbroken Supported Structured Notes

Pages 73–113

Focus question: On pages 85–89, why do you think Hillenbrand describes what the airmen fear in such detail? What does it help the reader understand about Louie and the men he served with? Use the strongest evidence from the book to support your answer.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
engulfed (74)	swallowed up or overwhelmed by	
garish (74)	loud and flashy	
feted (76)	celebrated or honored	
lauded (77)	praised	
delusory (88)	deceptive	



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Focus question:

On pages 85–89, why do you think Hillenbrand describes what the airmen fear in such detail? What does it help the reader understand about Louie and the men he served with? Use the strongest evidence from the book to support your answer.

Hillenbrand provides anecdotes (or examples) of the greatest fears of airmen in the Pacific theater, including sharks, being stranded at sea, and capture, to illustrate exactly why the men were afraid. Sharks were a deadly reality, seen swarming the ocean immediately after a crash. Being stranded at sea led to starvation, dehydration, severe sunburn, sores, and even insanity. The Japanese were incredibly brutal, known to execute POWs or worse. These details show the reader just how brave the airmen were, because their odds of returning home from any mission were slim.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
engulfed (74)	swallowed up or overwhelmed by	
garish (74)	loud and flashy	
feted (76)	celebrated or honored	
lauded (77)	praised	
delusory (88)	deceptive	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 11

Author's Craft: Analyzing Narrative Techniques (Pages 73–113)



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

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

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

I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood to achieve particular effects. (L.8.3)

Supporting Learning Targets

- I can cite the strongest evidence to support my analysis of *Unbroken*.
- I can analyze the impact of word choice on meaning and tone in *Unbroken*.
- I can analyze Hillenbrand's use of active and passive voice in *Unbroken*.

Ongoing Assessment

- Unbroken structured notes, pages 73–133 (from homework)
- Vocabulary Word Sort
- Written Conversation



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Vocabulary (5 minutes)B. Review Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Written Conversation: Focus Question (10 minutes)B. Author's Craft: Analyze Active and Passive Voice (20 minutes)C. Return Mid-Unit 1 Fishbowl Note-catcher (5 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Debrief Learning Targets (3 minutes)4. Homework<ol style="list-style-type: none">A. Revise the Mid-Unit 1 Fishbowl Note-catcher based on teacher feedback.	<ul style="list-style-type: none">• In this lesson, students analyze the use of passive and active voice in <i>Unbroken</i> to determine how Hillenbrand's choices affect tone and help create meaning. Conditional and subjunctive will be analyzed in a later lesson.• Students make use of the Things Good Writers Do note-catcher as a way to keep track of techniques Hillenbrand uses in <i>Unbroken</i>. They will continue to add to this resource throughout the unit, so they should store it in a safe place.• At the end of this lesson, students review teacher feedback on their Fishbowl note-catchers in order to revise their thoughts and prepare for the Fishbowl discussion in the next lesson. Reviewing this feedback during class gives them an opportunity to clarify any misunderstandings with the teacher before the Fishbowl discussion.• In advance: Provide feedback on Mid-Unit 1 Fishbowl note-catchers; prepare one set of vocabulary strips for each pair of students; review the Written Conversation protocol, Think-Write-Pair-Share protocol, and Fist to Five in Checking for Understanding Techniques (see Appendix).• Post: Learning targets.



Lesson Vocabulary	Materials
active voice, passive voice; onslaught (51), recessive (55), abrasive, bonhomie (57), engulfed, garish (74), feted (76), lauded (77), delusory (88)	<ul style="list-style-type: none"> • <i>Unbroken: A World War II Story of Survival, Resilience, and Redemption</i> (one per student) • Vocabulary strips (one set per pair of students) • Written Conversation note-catcher (one for each student, and one for display) • Active and Passive Sentences II handout (one for each student, and one for display) • Things Good Writers Do note-catcher (one for each student, and one for display)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Vocabulary (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to take the text Unbroken and their <i>Unbroken</i> structured notes, pages 73–113 and sit with their Midway Discussion Appointment partner. • Distribute a set of vocabulary strips to each pair and ask them to sort the words based on whether they have a positive or negative connotation. Students may use their structured notes to aid them in the task. • Circulate and monitor. Give pairs 3 minutes to sort, then ask them to discuss: <ul style="list-style-type: none"> * “How does categorizing the vocabulary words help you better understand the text?” • Cold call one or two pairs to share their thinking. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
<p>B. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets. Read the third target aloud to the class: <ul style="list-style-type: none"> * “I can analyze Hillenbrand's use of active and passive voice in <i>Unbroken</i>.” • Invite students to take the text <i>Unbroken</i> and their <i>Unbroken</i> structured notes, pages 73–113 and sit with their Midway Discussion Appointment partner. 	



Work Time	Meeting Students' Needs
<p>A. Written Conversation: Focus Question (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Written Conversation note-catcher and display a copy on a document camera.• Explain that in a written conversation, students will write simultaneous notes to their partner about the reading selection, swap the notes every 2 minutes for a total of two exchanges back and forth, and keep quiet along the way.• Students should write for the whole time allotted for each note, putting down words, phrases, questions, connections, ideas, wonderings—anything that relates to the passage or responds to their partner's notes, just as they would in an out-loud conversation.• Although these notes need to be focused and text-based, spelling and grammar do not count.• Direct students' attention to the focus question on their Unbroken structured notes, pages 73–113:<ul style="list-style-type: none">* “On pages 85–89, why do you think Hillenbrand describes what the airmen fear in such detail? What does it help the reader understand about Louie and the men he served with? Use the strongest evidence from the text to support your answer.”• Give students time to complete their two exchanges. Cold call two or three pairs to share an important observation or idea from their written conversation. Encourage other students to build on those ideas in a classroom discussion.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.



Work Time (continued)	Meeting Students' Needs
<p>B. Author's Craft: Analyze Active and Passive Voice (20 minutes)</p> <ul style="list-style-type: none"> • Distribute one copy of the Active and Passive Sentences II handout to each student and display a copy on the document camera. Tell students that to analyze the “Ain’t I a Woman” text, they will focus on the same skills—this time in a “World Café.” • Explain that students will analyze sentences from <i>Unbroken</i> that they identified as active or passive voice in Lesson 10. Students are in groups of four. • Cold call students to define <i>active voice</i> and <i>passive voice</i>. Listen for definitions such as: “In most sentences with an action verb, the subject ‘does’ or ‘acts upon’ the verb” and “Sentences can be changed so that the subject is being ‘acted upon.’” • Direct the class’s attention to the first sentence on the Active and Passive Sentences II handout and read it aloud: <ul style="list-style-type: none"> * “Then they were discovered by the railroad detective, who forced them to jump from the moving train at gunpoint” (15). • Point out that it is a passive sentence. • Cold call a student to read the second column heading: <ul style="list-style-type: none"> * “How does the active or passive voice aid or construct meaning?” • Ask students to turn and talk with their partner about how the passive voice helps the reader understand or make meaning. Circulate and monitor. Listen for responses such as: “It emphasizes Louie and his friend,” “The book is about Louie, so it makes sense that he was ‘acted upon,’” and “Louie and his friend are the focus of the scene, not the railroad detective.” • If students struggle, use probing questions such as: <ul style="list-style-type: none"> * “Who is the focus of the sentence?” * “What if the sentence were rewritten with the railroad detective as the subject?” • Model completion of the second column using a student response. • Tell students they will finish the second column for the rest of the sentences using Think-Write-Pair-Share. They should read the sentence, think about how active or passive voice helps the reader comprehend the sentence or make meaning, write their answer, and then share with their partner. • Circulate and monitor, using probing questions similar to those above. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Refocus attention whole group. Cold call students to share their responses.• They should recognize that use of the passive voice changes the focus of the sentences. The person or thing being acted upon becomes the subject, almost more important than the person or thing completing the action. It makes sense in a book about Louie that he would often be the subject of sentences, even when he is receiving the action, such as being discovered by the railroad detective or welcomed by the popular crowd.• Distribute one copy of the Things Good Writers Do note-catcher to each student and display one using the document camera.• Direct students' attention to the first column, which contains two examples from <i>Unbroken</i>. Read the first example aloud to the class:<ul style="list-style-type: none">* "Then they were discovered by the railroad detective, who forced them to jump from the moving train at gunpoint" (15).• Cold call a student to identify the technique: passive voice. Write the answer on the displayed note-catcher while students complete theirs.• Invite students to turn and talk with their partner about the question in the third column:<ul style="list-style-type: none">* "How does this technique contribute to tone or meaning?"• Cold call students to provide an explanation, such as:<ul style="list-style-type: none">– "The person or thing being acted upon becomes the subject, almost more important than the person or thing completing the action."• Read the second example aloud to the class:<ul style="list-style-type: none">* "For three days, the Japanese bombed and strafed the atoll" (52).• Cold call a student to identify the technique: active voice. Write the answer on the displayed note-catcher while students complete theirs.• Invite students to turn and talk with their partner about the question in the third column:<ul style="list-style-type: none">* "How does this technique contribute to tone or meaning?"	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call a student to provide an explanation for how active voice contributes to tone or meaning, such as: "Active voice is easier to comprehend; the subject is completing the action."• Explain that students will add to this note-catcher as they read the book, so they should hold on to it for future lessons.	
<p>C. Return Mid-Unit 1 Fishbowl Note-catcher (5 minutes)</p> <ul style="list-style-type: none">• Return students' Mid-Unit 1: Fishbowl note-catchers from Lesson 10. Invite students to review your feedback and begin any necessary revisions for the Fishbowl discussion in the next lesson.• This is also an opportunity for students to ask clarifying questions. Remind them to complete revisions for homework so they will be prepared for the End of Unit 1 Assessment, the Fishbowl discussions.	

Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets. Read the first target aloud to the class:<ul style="list-style-type: none">* "I can cite the strongest evidence to support my analysis of Unbroken."• Ask students to self-assess using the Fist to Five checking for understanding technique.• Repeat this process for the second and third learning targets.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Revise your Mid-Unit 1 Fishbowl note-catcher to prepare for the Fishbowl discussion.	



EXPEDITIONARY
LEARNING

Grade 8: Module 2A: Unit 1: Lesson 11

Supporting Materials



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Vocabulary Strips

Name: _____

Date: _____



onslaught (51)



recessive (55)



abrasive (57)



bonhomie (57)



engulfed (74)



garish (74)



feted (76)



lauded (77)



delusory (88)





Written Conversation Note-catcher

Name:

Date:

Think about pages 85–89 and review the focus question from your *Unbroken* structured notes, pages 73–133: “On pages 85–89, why do you think Hillenbrand describes what the airmen fear in such detail? What does it help the reader understand about Louie and the men he served with? Use the strongest evidence from the book to support your answer.” What was the most dangerous for downed airmen? Why?

I Say	My Partner Responds	I Build	My Partner Concludes



Active and Passive Sentences II

Name: _____

Date: _____

Example from <i>Unbroken</i>	How does the active or passive voice aid or construct meaning?
5. "Then they were discovered by the railroad detective, who forced them to jump from the moving train at gunpoint" (15). (Passive)	
6. "As he lost his aloof, thorny manner, <u>he was welcomed by the fashionable crowd</u> " (17). (Passive)	
7. "The British were driven from Malaya and into surrender in Singapore in seventy days" (52). (Passive)	
8. "For three days, the Japanese bombed and strafed the atoll" (52). (Active)	
9. "Louie was trained in the use of two bombsights" (53). (Passive)	
10. "Phillips had one consuming passion" (57). (Active)	



Things Good Writers Do
Note-catcher

Name: _____

Date: _____

Example from <i>Unbroken</i>	Technique	How does this technique contribute to tone or meaning?
"Then they were discovered by the railroad detective, who forced them to jump from the moving train at gunpoint" (15).		
"For three days, the Japanese bombed and strafed the atoll" (52).		



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 12

End of Unit Assessment: Fishbowl Discussion, Part 1: Comparing Conflicting Accounts of the Pearl Harbor Attack



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

I can analyze texts for disagreement on facts or interpretation. (RI.8.9)

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

I can build on others' ideas during discussions. (SL.8.1)

Supporting Learning Targets

- I can analyze FDR's "Day of Infamy" speech and the Japanese Foreign Ministry's "Fourteen-Part Message" for disagreement on facts or the interpretation of facts.
- I can participate in a Fishbowl discussion about two different responses to the attack on Pearl Harbor.
- I can listen to others and build on their ideas during the Fishbowl discussion.

Ongoing Assessment

- Mid-Unit 1 Assessment: Fishbowl note-catcher
- End of Unit 1 Assessment: Fishbowl Discussion, Part 1: Comparing Conflicting Accounts of the Pearl Harbor Attack (specifically the goals based on the rubric)



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Goal-setting (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. End of Unit 1 Assessment: Fishbowl Discussion, Part 1 (20 minutes) B. Fishbowl Debrief, Part 1 (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Preview Homework (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete a first read of pages 114–121 and 125–130 in <i>Unbroken</i>, plus the summary of pages 131–140 provided in the structured notes. Complete the structured notes. 	<ul style="list-style-type: none"> • This lesson is the first half of a two-day Fishbowl discussion based on historical documents written to justify war between the United States and Japan during WWII (FDR’s “Day of Infamy” speech and Japan’s “Fourteen-Part Message”). • These Fishbowl discussions serve as the End of Unit 1 Assessment. They assess students’ ability to analyze conflicting historical texts and use their new understandings to contribute to a cooperative, text-based discussion. • The historical content of the Fishbowl discussions builds background knowledge about <i>Unbroken</i> by illuminating why Japan and the United States were at war with each other. • In this lesson and Lesson 13, students are divided into pairs. One student is an expert on the “Day of Infamy” speech and sits in the inside circle during this lesson, while the other is an expert on the “Fourteen-Part Message” and sits behind his/her partner in the outside circle. Each partner performs a specific role, and these roles will be reversed in the next lesson. • Students set personal discussion goals using the Fishbowl Discussion Rubric: The Pearl Harbor Attack. After the discussion, the students in the inside circle self-reflect on their progress toward their goals. • Students in the outside circle take notes on the Fishbowl note-catcher regarding what they hear and learn during the discussion. After the discussion, they share these findings with their partner. • In advance: Determine Fishbowl partners by pairing a student who read FDR’s “Infamy” speech with one who read Japan’s “Fourteen-Part Message”; review: the Fishbowl Discussion protocol (see Appendix). • Post: Learning targets



Lesson Vocabulary	Materials
relevant, compelling, drawing, advocating (from rubric)	<ul style="list-style-type: none">• Fishbowl Discussion Rubric and Goal-Setting Sheet: The Pearl Harbor Attack (one per student)• Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (either the “Day of Infamy” or the “Fourteen-Part Message” version) (from Lesson 9; one per student) “Day of Infamy” speech (from Lesson 6; one per student)• “Day of Infamy” speech (from Lesson 6; one per student)• Fishbowl sentence starters (one per student in inside circle)• End of Unit 1 Assessment: Fishbowl Discussion, Part 1: Comparing Conflicting Accounts of the Pearl Harbor Attack (one per student and one for display)• Document camera• Timer• <i>Unbroken</i> structured notes, pages 114–140 (one per student)• <i>Unbroken</i> supported structured notes, pages 114–140 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 114–140 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Goal-setting (10 minutes)</p> <ul style="list-style-type: none"> Share with students that the past few lessons were an important side trip in which they studied author Laura Hillenbrand's craft as a writer. They will continue to study this craft as they read more of <i>Unbroken</i>. Explain that today is the first day of the two-part Fishbowl discussion, which focuses on the "Day of Infamy" speech. Tell students that this Fishbowl is a way for them to assess their ability to analyze a difficult text. It is also a way to practice speaking and listening to each other. Remind them that they practiced these speaking and listening skills when they used the sentence starters during their partner discussions in Lesson 8. Distribute one copy of the Fishbowl Discussion Rubric and Goal-Setting Sheet: The Pearl Harbor Attack to each student. Give students 3 minutes to read the "4" column silently. Refocus whole group. Direct students' attention to the Preparation and Evidence row. Have them circle the words <i>relevant</i> and <i>compelling</i>. Explain that during the Fishbowl discussion, the information they share needs to be related, or relevant, to the topic and questions being discussed. Their additions should be compelling or thought provoking. Next, direct their attention to the Effective Communication row. Ask students to circle the word <i>drawing</i> in the last bullet. Explain that part of being an effective communicator means drawing or inviting others into the discussion. Ask: <ul style="list-style-type: none"> * "What are some ways you can pull others into the discussion?" Cold call two or three students for responses. Listen for them to say that they can ask a question of a specific classmate or invite a classmate to share notes. Finally, direct students' attention to the Respecting Multiple Perspectives row. Ask them to circle the word <i>advocating</i>. Explain that <i>advocating</i> means publicly saying a given position is true or a certain action should be taken. When students advocate for their opinions, they need to support them with the strongest evidence. Divide students into pairs. In each pair, one student should be an expert on the "Day of Infamy" speech, and the other should be an expert on the "Fourteen-Part Message." 	<ul style="list-style-type: none"> Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Review the Fishbowl Discussion protocol. Explain that the partner who read FDR's "Day of Infamy" speech will be in the inside circle today, and the other partner will be observing; tomorrow, they will switch roles.• Point out the goal-setting section at the bottom of the rubric. Fishbowl Discussion Goals. Invite all students to write down two or three personal goals for their time in the inside circle discussion.• Ask students to take out their Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (either the "Day of Infamy" or the "Fourteen-Part Message version"). The students in the outside circle will make notes in the Listening Notes section about what they hear during the discussion. These students will have a chance to share their notes with their partner during a debrief after the discussion.	



Work Time	Meeting Students' Needs
<p>A. End of Unit 1 Assessment: Fishbowl Discussion, Part 1 (20 minutes)</p> <ul style="list-style-type: none"> • Tell students who read FDR's "Day of Infamy" speech to bring their copy of the speech, their Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack, and the Fishbowl Discussion rubric to their seat in the inside circle. Ask the remaining students to bring their Fishbowl note-catcher and Fishbowl Discussion rubric to the seat behind their partner in the outside circle. • Distribute one copy of the Fishbowl sentence starters to each student in the inside circle. Encourage students to use this resource during the discussion. • Explain that they will have 15 minutes to discuss, and you will use a timer to keep track. Tell them that you will start the discussion by asking some questions, but they should focus on talking to each other, rather than just answering your questions. • Distribute the End of Unit 1 Assessment: Fishbowl Discussion, Part 1: Comparing Conflicting Accounts of the Pearl Harbor Attack to each student and display a copy using a document camera • Set the timer for 15 minutes and begin the discussion by asking each question one at a time: <ul style="list-style-type: none"> * "From your perspective, what was the gist of this text?" • After a few students have shared their understanding of the gist, ask: <ul style="list-style-type: none"> * "What did FDR accuse Japan of doing?" * "What was FDR's perspective on the Pearl Harbor attack?" • Encourage all students to respond to the questions using evidence from their Mid-Unit 1 Assessment: Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack ("Day of Infamy" version). • Choose from the following questions to engage students further in the discussion. If the discussion runs out of steam at any point, return to this list of questions and ask a new one to keep students thinking: <ul style="list-style-type: none"> * "What key facts did FDR use in his speech? How did he interpret each of these facts?" * "Are there any key facts that FDR omitted?" * "What questions do you have for other people in the circle about their understanding of this text?" 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.



Work Time (continued)	Meeting Students' Needs
<p>B. Fishbowl Debrief, Part 1 (10 minutes)</p> <ul style="list-style-type: none"> • Give students in the outside circle 3 minutes to complete their Listening Notes. While they are doing this, direct students sitting in the inside circle to the Self-Reflection portion of the Fishbowl Discussion rubric. Ask them to think about and record things they did well during the discussion and things they could improve upon for future discussions. • Tell students to meet with their partner. Give them 2 minutes for the person in the outside circle to share reflections on what they heard/learned during the discussion and 2 minutes for the person in the inside circle to share reflections. • Cold call two or three students who were in the inside circle to share out something they learned, either from the discussion itself or from their partner's notes. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (5 minutes)</p> <ul style="list-style-type: none"> • Distribute <i>Unbroken</i> structured notes, pages 114–140. • Let students know that they should complete a first read of pages 114–121 and 125–130 in <i>Unbroken</i> and the summary of pages 131–140 included in the structured notes. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Complete a first read of pages 114–121 and 125–130 in <i>Unbroken</i> and the summary of pages 131–140 included in the structured notes. Fill in the structured notes and answer the focus question: "From pages 119–121, the scene Hillenbrand describes is mostly underwater. What descriptive details does she use to vividly create this scene? How does this contribute to the meaning of the story? How is war affecting Louie in this mostly underwater scene?" 	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 12

Supporting Materials



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Fishbowl Discussion Rubric and Goal-Setting Sheet:
The Pearl Harbor Attack

CRITERIA	Score				
	4	3	2	1	0
PREPARATION & EVIDENCE (SL.8.1a)	Student brings thorough, relevant, well-organized notes, including evidence from informational texts, to the discussion.	Student brings relevant notes, including evidence from informational texts, to the discussion.	Student brings notes, including evidence from informational texts, to the discussion.	Student brings notes, including evidence from one informational text, to the discussion.	Student does not bring notes to the discussion.
	Student explicitly and consistently draws on relevant, compelling textual evidence during the discussion. Student uses evidence to probe and reflect on ideas under discussion.	Student explicitly and consistently draws on relevant textual evidence during the discussion. Student uses evidence to probe and reflect on ideas under discussion.	Student explicitly draws on some relevant textual evidence during the discussion. Student uses evidence to probe OR reflect on ideas under discussion.	Student draws on little relevant textual evidence during the discussion.	Student does not draw on textual evidence during the discussion.



Fishbowl Discussion Rubric and Goal-Setting Sheet:
The Pearl Harbor Attack

CRITERIA	Score				
	4	3	2	1	0
EFFECTIVE COMMUNICATION (SL.8.1b, c, e)	<p>Student actively helps lead the discussion by:</p> <ul style="list-style-type: none"> engaging in relevant conversation asking relevant questions listening actively responding to the ideas of others making eye contact maintaining a respectful tone and volume drawing peers into the discussion 	<p>Student actively participates in the discussion by:</p> <ul style="list-style-type: none"> engaging in relevant conversation asking relevant questions listening actively making eye contact maintaining a respectful tone and volume 	<p>Student participates in the discussion but:</p> <ul style="list-style-type: none"> is sometimes off-topic asks some irrelevant questions has some side conversations does not always make eye contact does not always maintain a respectful tone and volume 	<p>Student participates in the discussion but:</p> <ul style="list-style-type: none"> is often off-topic asks irrelevant questions has frequent side conversations does not usually make eye contact does not usually maintain a respectful tone and volume 	<p>Student does not participate in the discussion.</p>
RESPECTING MULTIPLE PERSPECTIVES (SL.8.1c, d, e)	<p>Student considers others' diverse perspectives during the discussion by paraphrasing and asking respectful questions. Student always maintains respect while advocating for his/her opinion.</p>	<p>Student considers others' diverse perspectives during the discussion by paraphrasing or asking respectful questions. Student usually maintains respect while advocating for his/her opinion.</p>	<p>Student attempts to consider others' diverse perspectives during the discussion but has difficulty paraphrasing or asking respectful questions. Student sometimes maintains respect while advocating for his/her opinion.</p>	<p>Student does not consider others' perspectives during the discussion. Student has difficulty maintaining respect while advocating for his/her opinion.</p>	<p>Student does not participate in the discussion.</p>



Fishbowl Discussion Rubric and Goal-Setting Sheet:
The Pearl Harbor Attack

A student who does not participate in the discussion should be given a 0.

A student whose contributions to the discussion are only personal and make no reference to textual evidence can be scored no higher than a 1.

Using this rubric, set two or three goals for yourself. What would you like to work on improving during this Fishbowl discussion? (Ex: “I want to use my notes during the discussion,” “I want to make eye contact with other people during the discussion.”)



Fishbowl Discussion Rubric and Goal-Setting Sheet:
The Pearl Harbor Attack

Goal #1:	Goal #2:	Goal #3:
What I did well:	What I did well:	What I did well:
How I can improve next time:	How I can improve next time:	How I can improve next time:



Fishbowl Sentence Starters

To paraphrase someone else's idea to make sure you understand, use:

I hear that you said ...

To ask a question or probe, use:

I'm wondering ...

I hear that you said ..., and I'm still wondering ...

Can you clarify what you meant when you said ...?

What you said about ... raised a question for me. My question is ...

It seems like what you said about ... is different from what [someone else] said. (Name conflicting ideas)

To show how something has changed your thinking, use:

Now that I know that, I need to change what I think about ...

To cite text evidence, use:

I hear that you said ..., but I still think ... because the text says ... (Cite evidence)

What you said about ... reminded me of something I read in the text. (Cite evidence)



End of Unit 1 Assessment: Fishbowl Discussion, Part 1:
Comparing Conflicting Accounts of the Pearl Harbor Attack

Name:

Date:

Questions for Discussion:

- From your perspective, what was the gist of this text?
- What did FDR accuse Japan of doing?
- What was FDR's perspective on the Pearl Harbor attack?
- What key facts did FDR use in his speech? How did he interpret each of these facts?
- Are there any key facts that FDR omitted?
- What questions do you have for other people in the circle about their understanding of this text?

Name: _____

Date: _____

What is the gist of pages 114–121 and 125–130?

Summary of pages 131–140

The military begins searching for the *Green Hornet* and its crew, knowing that the search area is enormous and the odds of finding the crew very long. Louie, Phil, and Mac see a B-25 and a B-24 from their rafts, but the planes do not see them. The men realize that they are drifting west, out of friendly territory, and hopes of being rescued are getting slim.

Mac eats all the chocolate when Louie and Phil are asleep, but Louie does not reprimand him. Their bodies are in distress, and with the fresh water gone, Mac begins to decline. Louie prays for the first time since his childhood.

At home, telegrams are sent to families of the *Green Hornet* crew.

“I regret to inform you that the commanding general Pacific area reports your son—First Lieutenant Russell A. Phillips—missing since May Twenty-seven. If further details or other information of his status are received you will be promptly notified” (138).

The entire Zamperini family remains resolute that Louie is alive.



Focus question:

From pages 119–121, the scene Hillenbrand describes is mostly underwater. What descriptive details does she use to vividly create this scene? How does this contribute to the meaning of the story? How is war affecting Louie in this mostly underwater scene?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
musher (115)		
assented (117)		
writhing (120)		
grossly (127)		
addled resolution (130)		



Name: _____

Date: _____

Summary of pages 114–121

Upon hearing the news that a plane and her crew are missing, Louie, Phil, and Cuppernell are asked to volunteer in the search effort. Although Phil and Louie hear the word “volunteer,” they both know it was an order. When they mention that they don’t have a plane to fly, they are told to use the *Green Hornet*, the plane they know is unsafe and dangerous (see photograph on page 116). The *Green Hornet*, with a crew of Phil, Louie, Cuppernell, and Mac (an enlisted man who wants to hitch a ride), and another plane, the *Daisy Mae*, and her crew take off on a search mission 200 hundred miles north of Palmyra. The two planes lose track of each other when the *Green Hornet* can’t keep up, and as Phil and Louie had worried, they encounter engine trouble. The plane begins to drop and spiral toward the ocean below.

As the plane strikes the water, Louie is catapulted forward and becomes trapped and tangled in the plane’s wires. The plane begins to plunge down into the depths of the ocean, with Louie trapped inside. Something strikes his head, and he passes out underwater. Suddenly he awakes and is free from the wire trap, floating inside the plane and in desperate need of air. As he struggles free, his USC ring catches something that helps him recognize where he is inside the plane. This helps him find a way out of the plane and make his way to the surface.

Summary of pages 125–130

As Louie rises to the surface, the ocean is covered with blood and pieces of the *Green Hornet*. Phil manages to survive, although he is badly injured. Mac is near Phil, both clinging to a fuel tank. Louie manages to spot one of the life rafts and get Phil and Mac onto it. The raft’s supplies are few and inadequate, but Louie hopes they will soon be rescued and the survival supplies will be enough.



Summary of pages 131–140

The military begins searching for the *Green Hornet* and its crew, knowing that the search area is enormous and the odds of finding the crew very long. Louie, Phil, and Mac see a B-25 and a B-24 from their rafts, but the planes do not see them. The men realize that they are drifting west, out of friendly territory, and hopes of being rescued are getting slim.

Mac eats all the chocolate when Louie and Phil are asleep, but Louie does not reprimand him. Their bodies are in distress, and with the fresh water gone, Mac begins to decline. Louie prays for the first time since his childhood.

At home, telegrams are sent to families of the *Green Hornet* crew.

“I regret to inform you that the commanding general Pacific area reports your son—First Lieutenant Russell A. Phillips—missing since May Twenty-seven. If further details or other information of his status are received you will be promptly notified” (138).

The entire Zamperini family remains resolute that Louie is alive.

Focus question:

From pages 119–121, the scene Hillenbrand describes is mostly underwater. What descriptive details does she use to vividly create this scene? How does this contribute to the meaning of the story? How is war affecting Louie in this mostly underwater scene?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
musher (115)	something that is thick, dense, and soft, like oatmeal	
assented (117)	agreed	
writhing (120)	twisting, struggling	
grossly (127)	completely, totally	
addled resolution (130)	confused or muddled determination	



Summary of pages 114–121

Upon hearing the news that a plane and her crew are missing, Louie, Phil, and Cuppernell are asked to volunteer in the search effort. Although Phil and Louie hear the word “volunteer,” they both know it was an order. When they mention that they don’t have a plane to fly, they are told to use the *Green Hornet*, the plane they know is unsafe and dangerous (see photograph on page 116). The *Green Hornet*, with a crew of Phil, Louie, Cuppernell, and Mac (an enlisted man who wants to hitch a ride), and another plane, the *Daisy Mae*, and her crew take off on a search mission 200 hundred miles north of Palmyra. The two planes lose track of each other when the *Green Hornet* can’t keep up, and as Phil and Louie had worried, they encounter engine trouble. The plane begins to drop and spiral toward the ocean below.

As the plane strikes the water, Louie is catapulted forward and becomes trapped and tangled in the plane’s wires. The plane begins to plunge down into the depths of the ocean, with Louie trapped inside. Something strikes his head, and he passes out underwater. Suddenly he awakes and is free from the wire trap, floating inside the plane and in desperate need of air. As he struggles free, his USC ring catches something that helps him recognize where he is inside the plane. This helps him find a way out of the plane and make his way to the surface.

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Summary of pages 131–140

The military begins searching for the *Green Hornet* and its crew, knowing that the search area is enormous and the odds of finding the crew very long. Louie, Phil, and Mac see a B-25 and a B-24 from their rafts, but the planes do not see them. The men realize that they are drifting west, out of friendly territory, and hopes of being rescued are getting slim.

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"I regret to inform you that the commanding general Pacific area reports your son—First Lieutenant Russell A. Phillips—missing since May Twenty-seven. If further details or other information of his status are received you will be promptly notified" (138).

The entire Zamperini family remains resolute that Louie is alive.

Focus question:

From pages 119–121, the scene Hillenbrand describes is mostly underwater. What descriptive details does she use to vividly create this scene? How does this contribute to the meaning of the story? How is war affecting Louie in this mostly underwater scene?

Hillenbrand describes in detail the underwater scene of Louie being trapped. She describes the "soundless sensations" of Louie's body being thrust forward, the plane breaking, Louie being trapped in wires, Phil fighting to get out of the plane and swimming free, Louie being pulled down into the depths of the ocean and the pressure on his body and ears, etc. All of these details contribute to the meaning of the story because they slow this rapid event down so the reader can soak in all of the details. This was the single event that led to the rest of the story, and the author takes the time to allow the reader to appreciate everything that happened with these details. In this mostly underwater scene, the war has put Louie in danger of losing his life by drowning.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
musher (115)	something that is thick, dense, and soft, like oatmeal	
assented (117)	agreed	
writhing (120)	twisting, struggling	
grossly (127)	completely, totally	
addled resolution (130)	confused or muddled determination	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 13

End of Unit 1 Assessment: Fishbowl Discussion, Part 2: Comparing Conflicting Accounts of the Pearl Harbor Attack



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

I can analyze texts for disagreement on facts or interpretation. (RI.8.9)

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

I can build on others' ideas during discussions. (SL.8.1)

Supporting Learning Targets

- I can analyze FDR's "Day of Infamy" speech and the Japanese Foreign Ministry's "Fourteen-Part Message" for disagreement on facts or the interpretation of facts.
- I can participate in a Fishbowl discussion about two different responses to the attack on Pearl Harbor.
- I can listen to others and build on their ideas during the Fishbowl discussion.

Ongoing Assessment

- Mid-Unit 1 Assessment: Fishbowl note-catcher
- End of Unit 1 Assessment: Fishbowl Discussion, Part 2: Comparing Conflicting Accounts of the Pearl Harbor Attack
- Part B. Fishbowl Discussion Goals
- Exit Ticket: Fishbowl Discussion Wrap-Up



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Review Discussion Goals (2 minutes)2. Work Time<ol style="list-style-type: none">A. End of Unit 1 Assessment: Fishbowl Discussion, Part 2 (20 minutes)B. Fishbowl Debrief, Part 2 (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket: Fishbowl Discussion Wrap-Up (12 minutes)B. Preview Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Read two sections in <i>Unbroken</i>, along with two summaries included in the structured notes. Complete the structured notes.	<ul style="list-style-type: none">• This lesson is the second half of a two-day Fishbowl discussion based on historical documents written to justify war between the United States and Japan during WWII (FDR's "Day of Infamy" speech and Japan's "Fourteen-Part Message").• These Fishbowl discussions serve as the End of Unit 1 Assessment. They assess students' ability to analyze conflicting historical texts and use their new understandings to contribute to a cooperative, text-based discussion.• The historical content of the Fishbowl discussions builds background knowledge about <i>Unbroken</i> by illuminating why Japan and the United States were at war with each other.• In this lesson, students continue to work in the same pairs from the previous lesson. The student experts on the "Fourteen-Part Message" sit in the inside circle during this lesson, and the student experts on the "Day of Infamy" speech sit behind their partner in the outside circle.• At the outset of this lesson, students review their personal discussion goals using the Fishbowl Discussion Rubric: The Japanese Attack on Pearl Harbor. After the discussion, the students in the inside circle self-reflect on their progress toward their goals.• Students in the outside circle take notes on the Mid-Unit 1 Assessment: Fishbowl Note-catcher regarding what they hear and learn during the discussion. After the discussion, they share these findings with their partner.• Students respond to two prompts on the Exit Ticket: Fishbowl Discussion Wrap-Up at the end of the lesson. Use the NYS Grade 8 2-point rubric to assess this exit ticket.• In advance: Review Fishbowl Discussion protocol (see Appendix). Post: Learning targets.



Lesson Vocabulary	Materials
Do not preview vocabulary.	<ul style="list-style-type: none">• “Fourteen-Part Message” (from Lesson 7; one per student)• Fishbowl Discussion Rubric: The Japanese Attack on Pearl Harbor (from Lesson 12; one per student)• Mid-Unit 1 Assessment: Fishbowl Note-catcher (from Lesson 10; returned in Lesson 12 with teacher feedback)• Fishbowl sentence starters (from Lesson 12; one per student in inside circle)• End of Unit 1 Assessment: Fishbowl Discussion, Part 2: Comparing Conflicting Accounts of the Pearl Harbor Attack (one per student and one for display)• Document camera• Timer• Exit Ticket: Fishbowl Discussion Wrap-Up (one per student)• <i>Unbroken</i> structured notes, pages 147–168 (one per student)• <i>Unbroken</i> supported structured notes, pages 147–168 (optional; for students needing additional support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 147–168 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Review Discussion Goals (2 minutes)</p> <ul style="list-style-type: none">• Explain that today is the second day of the two-part Fishbowl discussion. Today's discussion will focus on the "Fourteen-Part Message." In the previous lesson, students determined two or three goals to work toward during the Fishbowl discussion. In this lesson, students who focused on Japan's "Fourteen-Part Message" will have their turn to speak in the inside circle and work toward these goals.• As needed, review the Fishbowl Discussion protocol briefly	<ul style="list-style-type: none">• Some students will benefit from having more concrete examples of discussion goals to choose from. Consider providing these students with a list of sample goals for the discussion and letting them choose which ones they would like to work on, rather than having them write their own goals.



Work Time	Meeting Students' Needs
<p>A. End of Unit 1 Assessment: Fishbowl Discussion, Part 2 (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to take their copies of the “Fourteen-Part Message,” Fishbowl Discussion Rubric: The Japanese Attack on Pearl Harbor, and the Mid-Unit 1 Assessment: Fishbowl Note-catcher and move to their appropriate places inside and outside the circle. Remind them that those in the outside circle should sit directly behind their partners. • Remind the class that those in the outside circle need to take notes in the Listening Notes section of the Fishbowl note-catcher regarding what they hear and learn during the discussion. • Distribute one copy of the Fishbowl sentence starters to each student in the inside circle. Encourage them to use this resource during the discussion. • Explain that students will have 15 minutes to discuss, and you will use a timer to keep track of this. Tell them you will start the discussion by asking some questions, but they should focus on talking to each other, rather than just answering your questions. • Distribute the End of Unit 1 Assessment: Fishbowl Discussion, Part 2: Comparing Conflicting Accounts of the Pearl Harbor Attack to each student and display a copy using a document camera. • Set the timer for 15 minutes and begin the discussion by asking: <ul style="list-style-type: none"> * “From your perspective, what was the gist of this text?” • After a few students have shared their understanding of the text’s gist, ask: <ul style="list-style-type: none"> * “What did the Japanese government accuse the United States of doing?” * “What was the Japanese government’s perspective on the Pearl Harbor attack?” • Encourage all students to respond to the questions using evidence from their Fishbowl note-catcher and the text. • Choose from the following questions to engage students further in the discussion. If the discussion runs out of steam at any point, return to this list of questions and ask a new one to keep students thinking: <ul style="list-style-type: none"> * “What key facts did the Japanese use in this text? How were each of these facts interpreted?” * “Were there any facts that the Japanese government omitted?” * “What questions do you have for other people in the circle about their understanding of this text?” 	<ul style="list-style-type: none"> • Consider modifying the Fishbowl sentence starters for struggling readers or students who need more processing time. Cut the list down to three basic sentence starters and put each one underneath a heading, such as: “When You Agree,” “When You Disagree,” and “When You Have a Question.” • Consider preparing students who need more processing time or who struggle with speaking in front of others by giving them a list of the other perspectives/roles in the discussion beforehand.



Work Time (continued)	Meeting Students' Needs
<p>B. Fishbowl Debrief, Part 2 (10 minutes)</p> <ul style="list-style-type: none"> • Give students in the outside circle 3 minutes to complete their Listening Notes. While they are doing this, direct students sitting in the inside circle to the Self-Reflection portion of the Fishbowl Discussion rubric. Ask them to think about and record things they did well during the discussion and things they could improve upon for future discussions. • Tell students to meet with their partner. Give them 2 minutes for the person in the outside circle to share reflections on what they heard/learned during the discussion and 2 minutes for the person in the inside circle to share reflections. • Ask students to turn and talk to their partner: <ul style="list-style-type: none"> * “What are the overall differences in perspectives?” • Cold call two or three student pairs to share their ideas. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Fishbowl Discussion Wrap-Up (12 minutes)</p> <ul style="list-style-type: none"> • As a closing piece to the Fishbowl discussion, have students complete the Exit Ticket: Fishbowl Discussion Wrap-Up. 	
<p>B. As time permits, invite students to share out whole group. Preview Homework (1 minute)</p> <ul style="list-style-type: none"> • As time permits, invite students to share out whole group. Preview Homework (1 minute) Distribute Unbroken structured notes, pages 147–168. • Let students know they should complete their reading assignments in <i>Unbroken</i>, read the summaries provided for pages 141–147 and 156–166 in the structured notes, and complete the structured notes. 	



Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read the summary for pages 141–147 provided in the structured notes, then read pages 147–156 in <i>Unbroken</i> and record the gist. Next, read the summary provided for pages 156–166, then read 166–168 in the book and record the gist. Answer the focus question: “During Louie’s ordeal of being lost at sea, Hillenbrand writes of several occasions in which he experiences the presence of God. What are these experiences like, and how does he experience God in each of them?” Finish filling in the structured notes	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 1: Lesson 13

Supporting Materials



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End of Unit 1 Assessment: Fishbowl Discussion, Part 2:
Comparing Conflicting Accounts of the Pearl Harbor Attack

Name:

Date:

- From your perspective, what was the gist of this text?
- What did the Japanese government accuse the United States of doing?
- What was the Japanese government's perspective on the Pearl Harbor attack?
- What key facts did the Japanese government use in this text? How were each of these facts interpreted?
- Are there any key facts that Japanese government omitted?
- What questions do you have for other people in the circle about their understanding of this text?



Exit Ticket: Fishbowl Discussion
Wrap-Up

Name:

Date:

Part A.

Select one of the following scenarios and write a one-paragraph response. Use evidence from the texts and common sense to support your answer.

- * If you were an American citizen listening to FDR's speech, how would it affect you?
- * If you were a Japanese citizen listening to FDR's speech, how would it affect you?
- * If you were a Japanese citizen reading the Japanese message, how would it affect you?
- * If you were an American citizen reading the Japanese message, how would it affect you?

Part B.

Respond to the following question in a one-paragraph response. Use evidence from the texts and common sense to support your answer:

- * After having read about the crash of the Green Hornet and the situation Louie finds himself in, why is it important to understand these two perspectives on the war?



Name: _____

Date: _____

Summary of pages 141–147

The sharks continue to be a concern, but the lack of drinkable water is an even greater threat. During the first short rainfall, the men rig an ingenious way to collect and save the water. An albatross lands on Louie's head, and he is able to catch it. The men try to eat the bird, but the smell is overwhelming. Instead, they use the bird meat as bait and catch their first fish.

Louie reflects that the record for survival at sea is 34 days and hopes they will not have to break the record. He becomes concerned with the sanity of the men and turns the raft into a quiz show.

Louie and Phil remain optimistic, but Mac is not. They ward off their fears and focus on survival. Louie appears to have been wired for optimism, and Phil's deeply held religious beliefs keep him going. Mac has never been faced with a crisis or adversity in his life, and he is struggling to survive.

What is the gist of what you read on pages 147–156?



Summary of pages 156–166

After the Japanese strafe the rafts, the sharks attack the rafts and the men. Louie is able to repair one raft, but the other is lost. Because of the direction the planes are flying, Louie and Phil are able to orient themselves and calculate that they will reach land after 46 or 47 days at sea. This means they need to survive three more weeks on the raft.

The sharks become aggressive and launch an attack on the men. Louie decides that if the sharks attack him, then he will attack the sharks. He catches and kills two sharks and shares their livers with Phil and Mac. A great white shark attacks the raft, and the men struggle to stay afloat. Mac saves Louie from the jaws of death. Eventually the great white gives up.

On day 33, Mac dies and the men bury him at sea. Louie prays for himself and Phil. He vows that “if God would save them, he would serve heaven forever” (165). The next day, Louie and Phil surpass the record of days survived at sea. They enter the doldrums, where Louie thinks, “Such beauty was too perfect to have come about by mere chance” (166).

What is the gist of what you read on pages 166–168?



Focus question:

During Louie’s ordeal of being lost at sea, Hillenbrand writes of several occasions in which he experiences the presence of God. What are these experiences like, and how does he experience God in each of them?”

Word	Definition	Context clues: How did you figure out this word?
grotesque (148)		
demoralized (151)		
fickle (152)		
inept (156)		
lucid (167)		



Unbroken Supported Structured Notes,
Pages 141–168

Name: _____

Date: _____

Summary of pages 141–147

The sharks continue to be a concern, but the lack of drinkable water is an even greater threat. During the first short rainfall, the men rig an ingenious way to collect and save the water. An albatross lands on Louie's head, and he is able to catch it. The men try to eat the bird, but the smell is overwhelming. Instead, they use the bird meat as bait and catch their first fish.

Louie reflects that the record for survival at sea is 34 days and hopes they will not have to break the record. He becomes concerned with the sanity of the men and turns the raft into a quiz show.

Louie and Phil remain optimistic, but Mac is not. They ward off their fears and focus on survival. Louie appears to have been wired for optimism, and Phil's deeply held religious beliefs keep him going. Mac has never been faced with a crisis or adversity in his life, and he is struggling to survive.

Summary of pages 147–156

Louie, Phil, and Mac reach day 21 on the raft as they struggle to stay alive with limited food, water, and shelter from the sun. The men realize they will not be able to stay alive much longer, and Louie prays that if God will quench their thirst he will serve him forever. The next day it rains.

The men wish for a plane to come, and on the 27th day a plane comes. They realize it is not the rescue plane they are hoping for when it opens fire on them. Bullets pelt the raft, and Louie jumps overboard, risking his luck with the sharks to save himself from the bullets. While underwater, he looks down and can see the huge, gaping mouth of a shark racing toward him from the depths of the ocean. Louie dodges the shark, and as soon as the bullets stop, he pulls himself back into the raft. Phil and Mac lie curled up but alive and unhurt.



Summary of pages 156–166

After the Japanese strafe the rafts, the sharks attack the rafts and the men. Louie is able to repair one raft, but the other is lost. Because of the direction the planes are flying, Louie and Phil are able to orient themselves and calculate that they will reach land after 46 or 47 days at sea. This means they need to survive three more weeks on the raft.

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Summary of pages 166–168

On day 40, Louie is startled by the sound of a choir singing. He asks Phil if he hears anything, but Phil doesn’t. Louie looks up and knows what he was hearing and seeing is impossible: 21 human figures singing a beautiful song in the clouds. Louie knows he is completely lucid and that this moment belongs only to him.

They drift for several more days, and they begin to notice that the sky is different. There are more birds. One morning, the waves churn and the horizon presents an ominous sight: an island.



Focus question:

During Louie’s ordeal of being lost at sea, Hillenbrand writes of several occasions in which he experiences the presence of God. What are these experiences like, and how does he experience God in each of them?”

Word	Definition	Context clues: How did you figure out this word?
grotesque (148)	ugly and gross	
demoralized (151)	discouraged and depressed	
fickle (152)	indecisive, unpredictable	
inept (156)	clumsy, incompetent	
lucid (167)	clear and in the right mind	

Unbroken Structured Notes, Teacher Guide
Pages 141–168

Name: _____

Date: _____

Summary of pages 141–147

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Louie reflects that the record for survival at sea is 34 days and hopes they will not have to break the record. He becomes concerned with the sanity of the men and turns the raft into a quiz show.

Louie and Phil remain optimistic, but Mac is not. They ward off their fears and focus on survival. Louie appears to have been wired for optimism, and Phil's deeply held religious beliefs keep him going. Mac has never been faced with a crisis or adversity in his life, and he is struggling to survive.

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The men wish for a plane to come, and on the 27th day a plane comes. They realize it is not the rescue plane they are hoping for when it opens fire on them. Bullets pelt the raft, and Louie jumps overboard, risking his luck with the sharks to save himself from the bullets. While underwater, he looks down and can see the huge, gaping mouth of a shark racing toward him from the depths of the ocean. Louie dodges the shark, and as soon as the bullets stop, he pulls himself back into the raft. Phil and Mac lie curled up but alive and unhurt.



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The sharks become aggressive and launch an attack on the men. Louie decides that if the sharks attack him, then he will attack the sharks. He catches and kills two sharks and shares their livers with Phil and Mac. A great white shark attacks the raft, and the men struggle to stay afloat. Mac saves Louie from the jaws of death. Eventually the great white gives up.

On day 33, Mac dies and the men bury him at sea. Louie prays for himself and Phil. He vows that “if God would save them, he would serve heaven forever” (165). The next day, Louie and Phil surpass the record of days survived at sea. They enter the doldrums, where Louie thinks, “Such beauty was too perfect to have come about by mere chance” (166).

Summary of pages 166–168

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They drift for several more days, and they begin to notice that the sky is different. There are more birds. One morning, the waves churn and the horizon presents an ominous sight: an island.



Focus question:

During Louie’s ordeal of being lost at sea, Hillenbrand writes of several occasions in which he experiences the presence of God. What are these experiences like, and how does he experience God in each of them?”

On several occasions throughout his ordeal, Louie experiences peace and tranquility that is beyond human understanding. For example, on pages 166 and 167, Louie has what it seems can only be called religious experiences—the author uses words like “reverent,” “compassion,” and “beauty.” Also, Louie prays out of desperation, and he prays when circumstances are overwhelming and he can’t use his own ability to make things better. For example, he prays and tells God that if He will quench their thirst, he will dedicate his life to him (149). On another occasion, he vows that “if God would save them, he would serve heaven forever” (165).



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
grotesque (148)	ugly and gross	
demoralized (151)	discouraged and depressed	
fickle (152)	indecisive, unpredictable	
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EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Overview



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Unit 2: Being Made Invisible: Imprisoned and Interned

In this second unit, students will continue to closely examine the case study of imprisoned Louie Zamperini as they read *Unbroken*. They will expand their study as they learn about interned Japanese-American Miné Okubo in a separate biographical account. As students read both Zamperini's and Okubo's stories, they will focus on the theme of resisting forced “invisibility” while being imprisoned or interned. This theme concept will be analyzed through a dual lens: the internal struggle to maintain dignity, identity, and self-worth against dehumanizing efforts; and the external isolation of being closed off from the outside world while in captivity.

In the mid-unit assessment, students will build on the background knowledge they have gained about the Pacific Theater in World War II and the plight of Japanese-Americans as they classify various mediums used to convey information about World War II. Students will also evaluate the advantages and disadvantages of using different mediums to communicate during this mid-unit assessment. For the end of unit assessment, students will write an informational essay in which they use the strongest evidence from both texts to show how captors forced “invisibility” upon those imprisoned or interned.

Guiding Questions And Big Ideas

- **How does war (and conflict) affect individuals and societies?**
- **How does captivity make the captive invisible?**
- **What are the advantages and disadvantages of using different mediums?**
- *There are important yet divergent experiences in war and conflict.*



Mid-Unit 2 Assessment	<p>Evaluating and Classifying Primary Sources</p> <p>This assessment centers on NYSP12 ELA CCLS RI.8.7. Students will use various mediums to convey information about World War II, and further their analysis as they evaluate the advantages and disadvantages of using different media to convey information on a topic. Students will complete this analysis using a graphic organizer.</p>
End of Unit 2 Assessment	<p>Informational Essay: The Invisibility of Captives during WWII</p> <p>This assessment centers on NYSP12 ELA CCLS W.8.2, W.8.9, L.8.2c, and L.8.3. Students will write an informational essay in which they answer the prompt: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist? Use the strongest evidence from Unbroken, and selected other informational sources about Japanese-American internees.” This is a two-part assessment: Part 1 is students’ best independent draft, and Part 2 is their final revised draft.</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. Laura Hillenbrand, *Unbroken: A World War II Story of Survival, Resilience, and Redemption* (New York: Random House, 2010), ISBN: 978-1-400-06416-8.
2. Curtis B. Munson, *The Report on Japanese on the West Coast of the United States* (“the Munson Report”), Oct. 7, 1941.
3. Walter Lippmann, “The Fifth Column on the Coast,” *The Washington Post*, Feb. 12, 1942.
4. Franklin D. Roosevelt, “Executive Order No. 9066,” Feb. 19, 1942.
5. “The Life of Miné Okubo,” written by Expeditionary Learning for instructional purposes.



This unit is approximately 4 weeks or 19 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Key Incidents Reveal Aspects of Character: Survival at Sea	<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 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 analyze narrative techniques, such as pacing, when used in writing narratives about real events. I can analyze how the experience on the raft reveals aspects of Louie's character. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 147–168 (from homework) Things Good Writers Do note-catcher 	<ul style="list-style-type: none"> Understanding Louie: Character Traits Things Good Writers Do Think-Pair-Share protocol
Lesson 2	Introducing a Thematic Concept in This Unit: The “Invisibility” of Captives during WWII	<ul style="list-style-type: none"> I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) I can determine a theme or the central idea of an informational text. (RI.8.2) 	<ul style="list-style-type: none"> I can analyze nuances in word meanings and the word choice an author selects, which both contribute to the meaning and tone of the text. I can determine a thematic concept in <i>Unbroken</i>. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 169–181 (from homework) 	<ul style="list-style-type: none"> Give One, Get One, Move On protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Analyzing a Thematic Concept: The Invisibility of Captives during WW II	<ul style="list-style-type: none"> I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) I can analyze the development of a theme or a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) 	<ul style="list-style-type: none"> I can analyze word relationships used in <i>Unbroken</i>. I can analyze the development of a thematic concept in <i>Unbroken</i>. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 181–188 (from homework) Understanding Invisibility note-catcher 	
Lesson 4	Understanding Perspective: Japanese Society's Impact on Japanese Guards	<ul style="list-style-type: none"> 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 cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can analyze the connections and distinctions between individuals, ideas, or events in a text. (RI.8.3) 	<ul style="list-style-type: none"> I can analyze the development of the thematic concept "The Invisibility of Captives during WWII." I can provide the strongest evidence from <i>Unbroken</i> as I analyze why some Japanese guards treated prisoners of war brutally during WWII. I can analyze how the ideas of Japanese society contributed to how some Japanese guards treated prisoners of war during WWII. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 189–197 (from homework) Written Conversation Exit ticket 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 1	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can 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 use “The Life of Miné Okubo” to build background knowledge about the internment of Japanese-Americans during WWII. I can analyze how words, phrases, and incidents in “The Life of Miné Okubo” reveal aspects of Okubo as a character. I can cite evidence that supports my analysis of “The Life of Miné Okubo.” 	<ul style="list-style-type: none"> “The Life of Miné Okubo” structured notes, gist notes (from homework) Understanding Miné: Character Traits graphic organizer Understanding Miné: Character Traits QuickWrite 	<ul style="list-style-type: none"> Understanding Louie: Character Traits
Lesson 6	Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 2	<ul style="list-style-type: none"> I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1) I can determine an author’s point of view or purpose in informational text. (RI.8.6) 	<ul style="list-style-type: none"> I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII. I can explain how World War II affected American society. I can cite evidence to determine an author’s point of view in a primary source. 	<ul style="list-style-type: none"> “The Life of Miné Okubo” structured notes, focus question and vocabulary (from homework) Primary Sources: Japanese-American Internment during World War II packet 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 3	<ul style="list-style-type: none"> I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1) I can analyze texts for disagreement on facts or interpretation. (RI.8.9) 	<ul style="list-style-type: none"> I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII. I can explain how World War II affected American society. I can cite evidence to analyze primary sources for disagreements about Japanese-American internment during WWII. 	<ul style="list-style-type: none"> Primary Sources: Japanese-American Internment during World War II packet (text-dependent questions) (from homework) Source Comparison strips 	
Lesson 8	Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 4	<ul style="list-style-type: none"> I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1) I can evaluate the advantages and disadvantages of using different mediums to present an idea. (RI.8.7) 	<ul style="list-style-type: none"> I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII. I can explain how World War II affected American society. I can explain the advantages and disadvantages of using different mediums to present a point of view about Japanese-American internment during WWII. 	<ul style="list-style-type: none"> Primary Sources: Japanese-American Internment During World War II QuickWrite (from homework) Analyzing Mediums Exit Ticket 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Gathering Textual Evidence: “Invisibility” of Those Interned	<ul style="list-style-type: none"> 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 gather relevant information from a variety of sources. (W.8.8) 	<ul style="list-style-type: none"> I can analyze the theme of “invisibility” in primary sources about Japanese-American internment and “The Life of Miné Okubo.” I can gather relevant information from a variety of sources about the “invisibility” of captives during WWII. 	<ul style="list-style-type: none"> Venn diagram: Miné and Louie (from homework) Gathering Textual Evidence note-catcher (from Lesson 3) 	
Lesson 10	Mid-Unit Assessment: Classifying and Evaluating Primary Sources	<ul style="list-style-type: none"> I can evaluate the advantages and disadvantages of using different mediums to present an idea. (RI.8.7) 	<ul style="list-style-type: none"> I can identify different types of mediums used in a Gallery Walk. I can evaluate the advantages and disadvantages of using different mediums to present information on World War II. 	<ul style="list-style-type: none"> Gathering Textual Evidence note-catcher (from homework) Mid-Unit 2 Assessment 	
Lesson 11	Analyzing Author's Craft: Analyzing Hillenbrand's Language Techniques	<ul style="list-style-type: none"> I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) 	<ul style="list-style-type: none"> I can determine if sentences are in the conditional and subjunctive mood. I can analyze Hillenbrand's use of the conditional and subjunctive mood in her writing. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 200–229 (from homework) Written Conversation Conditional and Subjunctive Mood handout 	<ul style="list-style-type: none"> Things Good Writers Do Written Conversation protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	Character Analysis: Resilience	<ul style="list-style-type: none"> I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 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 analyze the Hillenbrand's word choice in <i>Unbroken</i> and how it contributes to the meaning of the text. I can analyze the thematic concept of invisibility in <i>Unbroken</i>. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 230–247 (from homework) Word Choice note-catcher Three Threes in a Row note-catcher Gathering Textual Evidence note-catcher 	
Lesson 13	Analyzing Theme: The Invisibility of Captives during WWII	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4) I can analyze the development of a theme or a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) 	<ul style="list-style-type: none"> I can use a Frayer model to deepen my understanding of words in <i>Unbroken</i>. I can provide the strongest textual evidence as I analyze the development of the thematic concept “The Invisibility of Captives during WWII” in <i>Unbroken</i> and “The Life of Miné Okubo.” 	<ul style="list-style-type: none"> <i>Unbroken structured</i> notes, pages 248–261 (from homework) Gathering Textual Evidence note-catcher 	<ul style="list-style-type: none"> Written Conversation protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 14	Analyzing Evidence: Writing about Theme	<ul style="list-style-type: none"> I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) I can analyze the development of a theme or a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) 	<ul style="list-style-type: none"> I can explain the end of unit assessment essay prompt. I can explain ways that people tried to make American POWs and Japanese-American internees “invisible” during WWII. I can explain ways that POWs and Japanese-American internees resisted “invisibility” during WWII. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 261–329 (from homework) Gathering Textual Evidence note-catcher 	<ul style="list-style-type: none"> Being Made Invisible
Lesson 15	Informational Essay Planning: Essay Rubric and Planner	<ul style="list-style-type: none"> I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) 	<ul style="list-style-type: none"> I can intentionally use verbs in the active and passive voice in my World War II invisibility informational essay. I can identify strategies and resources to help me spell correctly on my informational essay. I can plan an informational essay using relevant details from texts that are carefully selected and organized. 	<ul style="list-style-type: none"> Gathering Evidence note-catcher 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 16	End of Unit Assessment, Part 1: Best First Draft of an Informational Essay	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3) 	<ul style="list-style-type: none"> I can write an informational essay using relevant details from texts that are carefully selected and organized. I can intentionally use verbs in the active and passive voice in my World War II invisibility informational essay. I can use spelling strategies and resources to correctly on my informational essay. 	<ul style="list-style-type: none"> End of Unit 2 Assessment, Part 1 	<ul style="list-style-type: none"> Things Good Writers Do
Lesson 17	Introducing a Thematic Concept: Becoming Visible Again after Captivity	<ul style="list-style-type: none"> I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) I can determine a theme or the central ideas of an informational text. (RI.8.2) 	<ul style="list-style-type: none"> I can determine a thematic concept in <i>Unbroken</i>. I can analyze nuances in word meanings as synonyms and phrases for key terms are studied. 	<ul style="list-style-type: none"> End of Unit 1 Assessment, Part 1 (from homework) 	<ul style="list-style-type: none"> Becoming Visible Again
Lesson 18	Analyzing a Thematic Concept: Becoming Visible after Captivity (pages 334–344)	<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 a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) 	<ul style="list-style-type: none"> I can recognize and correct inappropriate shifts in verb voice and mood. I can analyze the development of a thematic concept in <i>Unbroken</i>. 	<ul style="list-style-type: none"> <i>Unbroken</i> structured notes, pages 334–344 (from homework) Double Arrow Visibility graphic organizer 	<ul style="list-style-type: none"> Becoming Visible Again Think-Pair-Share protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 19	End of Unit 2 Assessment, Part 2: Revising the Informative Essay	<ul style="list-style-type: none">• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5)• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2c)	<ul style="list-style-type: none">• I can use feedback from others to revise, edit, and improve my essay.• I can use correct grammar and punctuation in my essay.	<ul style="list-style-type: none">• <i>Unbroken</i> structured notes, pages 345–353 (from homework)• End of Unit 2 Assessment, Part 2	



Optional: Experts, Fieldwork, And Service

Experts:

- Consider collaborating with the Social Studies teacher during this unit, as students build background knowledge about the internment of Japanese-Americans during World War II, read and study primary source documents, and study 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 the supported structured notes. Students will need to keep these notes in a safe place; consider having them keep the notes in a sturdy folder.
- See the Reading Calendar provided in the Module overview document.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 1

Key Incidents Reveal Aspects of Character: Survival at Sea (Pages 114-168)



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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 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 analyze narrative techniques, such as pacing, when used in writing narratives about real events.
- I can analyze how the experience on the raft reveals aspects of Louie's character.

Ongoing Assessment

- *Unbroken* structured notes, pages 147–168 (from homework)
- Things Good Writers Do note-catcher

Agenda

1. Opening
 - A. Engaging the Reader: Things Good Writers Do: Narrative Technique of Pacing (8 minutes)
 - B. Reviewing Learning Targets (1 minute)
2. Work Time
 - A. Key Incidents Reveal Aspects of Character: Survival at Sea (35 minutes)
3. Closing and Assessment
 - A. Preview Homework (1 minute)
4. Homework
 - A. Read pages 169-175 and 179-181 in *Unbroken* Complete the structured notes.

Teaching Notes

- In this lesson, students analyze how being lost at sea in the middle of the Pacific Ocean on a small raft with few provisions reveals Louie's character. Louie is a real-life person in a true story, yet the basis for students' analysis of Louie's character is literature standard (RL.8.3). This literature standard best captures how Louie endures the ordeal by dealing with the challenges he and the others face and changing as a result of those challenges.
- Students study key passages and determine what each selection reveals about Louie's character. Student then engage in a Chalkboard Splash as they sort each selection under the words used to describe Louie on the Understanding Louie: Character Traits anchor chart. The class will add another descriptive word to the chart, and students will sort using sound reasoning. Note that there is more than one right answer for the Chalkboard Splash sort. The goal is for students to use logical thinking to support their reasoning about which character trait a certain quote is illustrating.
- Note that during this lesson, students discuss the focus questions from both Unit 1, Lessons 12 and Unit 1, Lesson 13 homework.
- Students dig in and work with rich text excerpts in this lesson. Considering your students' needs, this lesson could take longer than 45 minutes. If necessary, adjust the pacing accordingly and spread over two lessons.
- Review: Chalkboard Splash (Appendix).
- Post: Learning targets



Lesson Vocabulary	Materials
pacing, inference, generous	<ul style="list-style-type: none">• <i>Unbroken</i> (book; one per student)• Document camera, white board, or chalk board• Things Good Writers Do anchor chart (begun in Unit 1, Lesson 10; for teacher reference)• Things Good Writers Do note-catcher (one per student)• Survival at Sea sentence strips (one strip per student pair)• Survival at Sea sentence strips (for teacher reference)• Tape• Understanding Louie: Character Traits anchor chart (begun in Unit 1, Lesson 3)• Understanding Louie: Character Traits anchor chart (for teacher reference)• <i>Unbroken</i> structured notes, pages 169–181 (one per student)• <i>Unbroken</i> supported structured notes, pages 169–181 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 169–181 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Things Good Writers Do: Narrative Technique of Pacing (8 minutes)</p> <ul style="list-style-type: none"> Be sure students have their text <i>Unbroken</i>. Invite students to pair up with their Iwo Jima discussion partner to share their answer to the focus question from the Unit 1, Lesson 12 homework: <ul style="list-style-type: none"> “From pages 119–121, the scene Hillenbrand describes is mostly underwater. What descriptive details does Hillenbrand use to vividly create this scene? How does this contribute to the meaning of the story?” After several minutes, cold call on student pairs to share their descriptive details and record them for the class to see using a document camera, white board, or chalk board. Listen for students to provide details such as: “soundless sensations” of Louie’s body being thrust forward; the plane breaking; Louie being trapped in wires; Phil fighting to get out of the plane and swimming free; Louie being pulled down into the depths of the ocean and the pressure on his body and ears, etc. Next, invite students to review all the collected details from the class. Have students Think-Pair-Share to answer the second question again, considering the new details provided by the entire class. After several minutes, cold call student pairs to share how these details contribute to the story’s meaning. Listen for students to recognize that all these details contribute to the meaning of the story, since the author slows this rapid event down so the reader can soak in all the details and appreciate everything that is happening. If needed, support students by asking probing questions: <ul style="list-style-type: none"> “Does this scene feel like it is happening in real time, slow motion, or fast motion?” “By providing so many details in such a quickly unfolding scene, what does the author force the reader to notice?” “Why would the author slow this part of the story down?” “Why is this scene important?” Read aloud the first learning target. Explain that <i>pacing</i> is a narrative technique authors use to provide a story with rhythm. When the rhythm changes (getting either faster or slower), the reader notices. When the pacing speeds up, there is usually lots of action; when the pacing slows down, the author wants the reader to pay attention to details. Display the Things Good Writers Do anchor chart (for teacher reference) and have students pull out their Things Good Writers Do note-catcher. Add learning about pacing to the anchor chart as students write this on their note-catchers. Reviewing Learning Targets (1 minute) 	<ul style="list-style-type: none"> Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers. Use of protocols (like Think-Pair-Share) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Read aloud the second learning target. Tell students that today they are going to take a closer look at how survival at sea reveals aspects of Louie's character.	
B. Reviewing Learning Targets (1 minute) <ul style="list-style-type: none">Read aloud the second learning target. Tell students that today they are going to take a closer look at how survival at sea reveals aspects of Louie's character.	

Work Time	Meeting Students' Needs
A. Key Incidents Reveal Aspects of Character: Survival at Sea (35 minutes) <ul style="list-style-type: none">Direct students' attention to the focus question from Unit 1, Lesson 13:<ul style="list-style-type: none">* "During Louie's ordeal of being lost at sea, Hillenbrand writes of several occasions where he experiences the presence of God. What are these experiences like, and how does he experience God in each of them?"Have students turn and talk to share their answers.Cold call student pairs, and listen for students to mention that throughout his ordeal, Louie experiences several occasions where he experiences peace and tranquility that is beyond human understanding. For example, on pages 166 and 167, Louie has what it seems can only be called religious experiences—the author uses words like "reverent," "compassion," "beauty." Also, Louie prays out of desperation, and he prays when circumstances are overwhelming and he can't use his own ability to make things better. For example, he prays and tells God that if He would quench their thirst he would dedicate his life to Him (149). On another occasion, he vows that, "if God would save them, he would serve heaven forever" (165).	<ul style="list-style-type: none">Mixed-ability pairing of students for regular discussion and close reading exercises provides a collaborative and supportive structure for reading complex texts and close reading. You may consider this pairing as discussion partners are determined ahead of time.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain to students that these experiences allow the reader to learn more about what Louie experiences on the raft, and help the reader understand more about Louie's character. Explain that they will study his character more deeply through book excerpts.• Distribute one of the Survival at Sea sentence strips per student pair. Tell students they will first participate in a Think-Pair-Share as they each read a quote from the book written on the strip. Ask them to think about how this quote reveals an aspect of Louie's character by making an <i>inference</i>, and share their thinking with each other. Remind students that an <i>inference</i> is taking the evidence from the text and what they know to answer a question.• Direct students to discuss their quote and then write their inference of how this quote reveals an aspect of Louie's character in the space below the quote on the sentence strip. Circulate to listen in and clarify as needed.• Invite pairs to tape the sentence strip on the chalkboard for a Chalkboard Splash. Once all the sentence strips have been placed on the board, have students circulate and read all of the quotes and inferences.• Place the following headings above the sentence strips on the chalkboard (these are the character traits from the Understanding Louie anchor chart):<ul style="list-style-type: none">– resilient– optimistic– generous– agency• Have student volunteers define each term for review. Add a new character trait to the Understanding Louie: Character Traits anchor chart and sentence strip: "Determined to rebel."• Ask students to turn and talk with their partner:<ul style="list-style-type: none">* "What does this phrase mean?"• Cold call student pairs to share their understanding of this phrase. Listen for students to recognize this means Louie was strong-minded and committed to resisting and not conforming.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Call students up to the board, three pairs at a time, to sort the sentence strips by placing one sentence strip under one of the four headings. Explain that some of the quotes may fit under more than one heading, and when a student moves a sentence strip under a heading, they'll share with the class why they are placing it there. Continue until all the sentence strips have been placed under a heading. Invite students to step back and preview the sort; have them move any sentence strips to a different heading if necessary. They must provide a reason for the move. • Finally, using a Fist to Five, have students select the strongest example from the sort to place under the character trait on the Understanding Louie: Character Traits anchor chart. Ask students to signal a five for what they believe is the strongest example and a one for the weakest example. Scan the room and add the strongest to the anchor chart. See the Understanding Louie: Character Traits anchor chart (for teacher reference) for examples of where the quotes might be placed. 	<ul style="list-style-type: none"> • During this work time, you may want to pull a small group of students to support in finding evidence from the novel. Some students will need more guided practice before they are ready for independent work.
Closing and Assessment	Meeting Students' Needs
<p>A Preview Homework (1 minute)</p> <ul style="list-style-type: none"> • Distribute the Unbroken structured notes, pages 169–181 as well as the Unbroken supported structured notes, pages 169–181 as needed, keeping a copy of Unbroken Structured Notes Teacher Guide, pages 169–181 (for teacher reference). • Preview the focus question: <ul style="list-style-type: none"> * “In what ways are Louie and Phil treated differently by each group of Japanese they meet in the early days of their imprisonment? Why might that be? Cite the strongest evidence from the text to support your thinking.” 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read pages 169–175 and 179–181 in <i>Unbroken</i>. Complete the structured notes. 	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 1

Supporting Materials



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Things Good Writers Do Anchor Chart
(For Teacher Reference)

Technique	How might this technique contribute to tone or meaning?
pacing	pacing contributes to the tone and meaning of the text by setting the rhythm to which events unfold. The writer may adjust the pace to allow the reader to fully experience what he or she wants them to experience.
sentence fluency/structure	sentence variety aids pacing, helps a ideas flow—word to word, phrase to phrase, and sentence to sentence; can establish tone—formal to conversational
figurative language (example of possible student brainstorm)	helps the reader make connections between unfamiliar ideas or concepts and things they know
description (example of possible student brainstorm)	helps the reader visualize setting, objects, etc. to make meaning
transitions (example of possible student brainstorm)	establish changes in time or place; important part of sentence fluency
word choice (example of possible student brainstorm)	precise words help the reader understand actions and characters better, including helping readers visualize
sensory language (example of possible student brainstorm)	

Things Good Writers Do Note-catcher

Name: _____

Date: _____

Example from Unbroken	Technique	How does this technique contribute to tone or meaning?
“Then they were discovered by the railroad detective, who forced them to jump from the moving train at gunpoint” (15). (Lesson 10)	Passive voice sentence	<i>The person or thing being acted upon becomes the subject, almost more important than the person or thing completing the action.</i>
“For three days, the Japanese bombed and strafed the atoll” (52). (Lesson 10)	Active voice	<i>Easier to comprehend; the subject is completing the action.</i>
The crash of the Green Hornet happens very quickly, but the author slows the scene down by providing rich, vivid details. (117–121)	Pacing	<i>This slows the reader down to experience the details of the scene.</i>

Survival at Sea Sentence Strips

Teacher directions: Copy this page and cut into strips so each pair of students has one strip.

“Louie came up with the ground rules. Each man would eat one square of chocolate in the morning, one in the evening. Louie allotted one water tin per man, with each man allowed two or three sips a day” (128–129).



“Louie kept his hand on Phil’s head, stanching the bleeding” (129).



“Louie decided to divvy up breakfast, a single square of chocolate. He untied the raft pocket and looked in. All of the chocolate was gone... His gaze paused on Mac... The realization that Mac had eaten all of the chocolate rolled hard over Louie... Louie knew they couldn’t survive long without food, but he quelled the thought... Curbing his irritation, Louie told Mac that he was disappointed in him. Understanding that Mac had acted in a panic, he reassured him that they’d soon be rescued. Mac said nothing” (132).





Survival at Sea Sentence Strips

Louie lunged for the raft pocket, retrieved the flare gun, and loaded a flare cartridge... He squeezed the trigger, the gun bucked in his hand... Louie dug out a dye pack and shook it hurriedly into the water, and a pool of vivid greenish-yellow bloomed over the ocean” (133).

“For a moment, Louie felt furious with the airmen who had passed so close to them, yet had not seen them. But his anger soon cooled... He knew how hard it was to see a raft, especially among clouds” (134).



“The castaways’ bodies were declining” (135).

“Sometime on the fifth day, Mac snapped... He suddenly began screaming that they were going to die. Wild-eyed and raving, he couldn’t stop shouting. Louie slapped him across the face. Mac abruptly went silent and lay down ...” (136).

“That night, before he tried to sleep, Louie prayed... He pleaded for help” (136).



“They had to find a way to save the water... Louie tried a new technique... He began continuously sucking the captured water into his mouth, then spitting it in the cans. Once the cans were full, he kept harvesting the rain, giving one man a drink every thirty seconds or so” (142).





Survival at Sea Sentence Strips

“The men were ravenous. It was not clear that Mac’s binge on the chocolate ... was a catastrophe. Louie resented Mac, and Mac seemed to know it. Though Mac never spoke of it, Louie sensed that he was consumed with guilt over what he had done” (142).



“Louie had demonstrated that if they were persistent and resourceful, they could catch food, and both he and Phil felt inspired. Only Mac remained unchanged” (143).



“Louie was determined that no matter what happened to their bodies, their minds would stay under their control. Within a few days of the crash, Louie began peppering the other two with questions on every conceivable subject” (145).



“From earliest childhood, Louie had regarded every limitation placed on him as a challenge to his wits, his resourcefulness, and his determination to rebel... Now, as he was cast into extremity, despair and death became the focus of his defiance. The same attributes that had made him the boy terror of Torrance were keeping him alive in the greatest struggle of his life” (148).





Survival at Sea Sentence Strips

“Looking at the dead raft, Louie thought of a use for it. Using the pliers, he pulled apart the layers of canvas on the ruined raft, creating a large, light sheet. At last, they had a canopy to block the sun in daytime and the cold at night” (159).



“Louie was furious at the sharks. He had thought they had an understanding: The men would stay out of the sharks’ turf—the water—and the sharks would stay off of theirs—the raft... He stewed all night, scowled hatefully at the sharks all day, and eventually made a decision. If the sharks were going to try to eat him, he was going to try to eat them” (161).



“For days, Louie lay over the side of the raft, fishhooks tied to his fingers, trying to catch another pilot fish. He caught none” (151).



“That evening, Phil heard a small voice. It was Mac, asking Louie if he was going to die. Louie looked over at Mac, who was watching him. Louie thought it would be disrespectful to lie to Mac, who might have something that he needed to say or do before life left him. Louie told him that he thought he’d die that night. Mac had no reaction. Phil and Louie lay down, put their arms around Mac, and went to sleep. Sometime that night, Louie was lifted from sleep by a breathy sound, a deep outrushing of air, slow and final” (164).



Survival at Sea Sentence Strips
(For Teacher Reference)

“Louie came up with the ground rules. Each man would eat one square of chocolate in the morning, one in the evening. Louie allotted one water tin per man, with each man allowed two or three sips a day” (128–129).

Louie was thinking clearly about survival and made thoughtful steps to help stretch the supplies. Perhaps he thought they would be rescued in a few days.

“Louie kept his hand on Phil’s head, stanching the bleeding” (129).

Louie was a good leader and a good friend to Phil when he took great care of Phil’s injury.

“Louie decided to divvy up breakfast, a single square of chocolate. He untied the raft pocket and looked in. All of the chocolate was gone... His gaze paused on Mac... The realization that Mac had eaten all of the chocolate rolled hard over Louie... Louie knew they couldn’t survive long without food, but he quelled the thought... Curbing his irritation, Louie told Mac that he was disappointed in him. Understanding that Mac had acted in a panic, he reassured him that they’d soon be rescued. Mac said nothing” (132).

Louie shows self-control when he decides not to react emotionally with Mac. He seems to be controlling his emotions in such a dangerous situation.

Louie lunged for the raft pocket, retrieved the flare gun, and loaded a flare cartridge... He squeezed the trigger, the gun bucked in his hand... Louie dug out a dye pack and shook it hurriedly into the water, and a pool of vivid greenish-yellow bloomed over the ocean” (133).

“For a moment, Louie felt furious with the airmen who had passed so close to them, yet had not seen them. But his anger soon cooled... He knew how hard it was to see a raft, especially among clouds” (134).

Louie is quick to react when a rescue might happen. Although he is angry that their hopes of being rescued were lost, he is quick to recover and forgive.





Survival at Sea Sentence Strips
(For Teacher Reference)

“The castaways’ bodies were declining” (135).

“Sometime on the fifth day, Mac snapped... He suddenly began screaming that they were going to die. Wild-eyed and raving, he couldn’t stop shouting. Louie slapped him across the face. Mac abruptly went silent and lay down ...” (136).

“That night, before he tried to sleep, Louie prayed... He pleaded for help” (136).

Louie strongly reacts by slapping Mac. Maybe he knew Mac was out of control and there was no other way to make him stop. Mac does stop when Louie does this, so maybe Louie knew what type of reaction was needed for such wild behavior. Louie knows that time is running out for the men when Mac loses it. He knows there is only so much he can do now, so he prays.

“They had to find a way to save the water... Louie tried a new technique... He began continuously sucking the captured water into his mouth, then spitting it in the cans. Once the cans were full, he kept harvesting the rain, giving one man a drink every thirty seconds or so” (142).

Louie seems to have this sense of agency to be a problem-solver. He recognizes a need that they have and tries to fix it. He is determined to survive and to help Mac and Phil survive.

“The men were ravenous. It was not clear that Mac’s binge on the chocolate ... was a catastrophe. Louie resented Mac, and Mac seemed to know it. Though Mac never spoke of it, Louie sensed that he was consumed with guilt over what he had done” (142).

Louie lets Mac’s guilt consume him and he doesn’t add to it or try to make him feel better. Louie seems to understand that there is nothing he can do about the situation, and lets Mac punish himself with guilt.

“Louie had demonstrated that if they were persistent and resourceful, they could catch food, and both he and Phil felt inspired. Only Mac remained unchanged” (143).

This passage clearly shows two words that describe Louie’s character in this crisis: persistent and resourceful.





Survival at Sea Sentence Strips
(For Teacher Reference)

“Louie was determined that no matter what happened to their bodies, their minds would stay under their control. Within a few days of the crash, Louie began peppering the other two with questions on every conceivable subject” (145).

Louie is determined to keep his mind from deteriorating like his body. He, once again, shows defiance about the dire situation he is in and manages to find a way to maintain control over something when so many things are out of his control.

“From earliest childhood, Louie had regarded every limitation placed on him as a challenge to his wits, his resourcefulness, and his determination to rebel... Now, as he was cast into extremity, despair and death became the focus of his defiance. The same attributes that had made him the boy terror of Torrance were keeping him alive in the greatest struggle of his life” (148).

Louie’s defiance is brought to a whole new level with this catastrophe and crisis of being lost at sea.

“Looking at the dead raft, Louie thought of a use for it. Using the pliers, he pulled apart the layers of canvas on the ruined raft, creating a large, light sheet. At last, they had a canopy to block the sun in daytime and the cold at night” (159).

Louie shows his resourcefulness and optimism when he takes the bad situation with the loss of the second raft and turns it into something useful.

“Louie was furious at the sharks. He had thought they had an understanding: The men would stay out of the sharks’ turf—the water—and the sharks would stay off of theirs—the raft... He stewed all night, scowled hatefully at the sharks all day, and eventually made a decision. If the sharks were going to try to eat him, he was going to try to eat them” (161).

Louie shows his defiant nature when he shows his hate for the sharks. It is almost comical in how this trait comes out in him when he is near death. He doesn’t take a challenge lying down ... from anyone or anything!





Survival at Sea Sentence Strips
(For Teacher Reference)

“For days, Louie lay over the side of the raft, fishhooks tied to his fingers, trying to catch another pilot fish. He caught none” (151).

Louie is determined to save himself, Phil, and Mac. He is resourceful in his use of the fishing line and fishhook.

“That evening, Phil heard a small voice. It was Mac, asking Louie if he was going to die. Louie looked over at Mac, who was watching him. Louie thought it would be disrespectful to lie to Mac, who might have something that he needed to say or do before life left him. Louie told him that he thought he’d die that night. Mac had no reaction. Phil and Louie lay down, put their arms around Mac, and went to sleep. Sometime that night, Louie was lifted from sleep by a breathy sound, a deep outrushing of air, slow and final” (164).

This sad scene shows Louie’s compassion and leadership. He shows great compassion for Mac and is respectful of his state of being near death. Louie shows such compassion as he comforts Mac on his deathbed.



Understanding Louie: Character Traits Anchor Chart
(For Teacher Reference)

Trait	Details from <i>Unbroken</i>
resilient	<ul style="list-style-type: none"> continuing to try to survive on the raft by jumping back in the ocean when his crewmates could not even try (xviii) surviving and continuing all his escapes (5) getting hurt over and over and recovering to get into more trouble (6) being beaten up again and again (9) “They had to find a way to save the water.... Louie tried a new technique.... He began continuously sucking the captured water into his mouth, then spitting it in the cans. Once the cans were full, he kept harvesting the rain, giving one man a drink every thirty seconds or so” (142). “Louie had demonstrated that if they were persistent and resourceful, they could catch food, and both he and Phil felt inspired. Only Mac remained unchanged” (143).
optimistic	<ul style="list-style-type: none"> “I knew you’d come back” when he jumped from the train (5) “For days, Louie lay over the side of the raft, fishhooks tied to his fingers, trying to catch another pilot fish. He caught none” (151).

Understanding Louie: Character Traits Anchor Chart
(For Teacher Reference)

Trait	Details from <i>Unbroken</i>
generous	<ul style="list-style-type: none"> • Giving away everything he stole (12) • “Louie kept his hand on Phil’s head, stanching the bleeding” (129). • “Louie decided to divvy up breakfast, a single square of chocolate. He untied the raft pocket and looked in. All of the chocolate was gone.... His gaze paused on Mac.... The realization that Mac had eaten all of the chocolate rolled hard over Louie.... Louie knew that they couldn’t survive long without food, but he quelled the thought.... Curbing his irritation, Louie told Mac that he was disappointed in him. Understanding that Mac had acted in a panic, he reassured him that they’d soon be rescued. Mac said nothing” (132). • “The men were ravenous. It was not clear that Mac’s binge on the chocolate ... was a catastrophe. Louie resented Mac, and Mac seemed to know it. Though Mac never spoke of it, Louie sensed that he was consumed with guilt over what he had done” (142). • “That evening, Phil heard a small voice. It was Mac, asking Louie if he was going to die. Louie looked at Mac, who was watching him. Louie thought it would be disrespectful to lie to Mac, who might have something that he needed to say or do before life left him. Louie told him that he thought he’d die that night. Mac had no reaction. Phil and Louie lay down, put their arms around Mac, and went to sleep. Sometime that night, Louie was lifted from sleep by a breathy sound, a deep outrushing of air, slow and final” (164).

Understanding Louie: Character Traits Anchor Chart
(For Teacher Reference)

Trait	Details from <i>Unbroken</i>
agency	<ul style="list-style-type: none"> • He “makes a study” of defending himself and becomes undefeatable by bullies (9) • “Louie came up with the ground rules. Each man would eat one square of chocolate in the morning, one in the evening. Louie allotted one water tin per man, with each man allowed two or three sips a day” (128–129). • Louie lunged for the raft pocket, retrieved the flare gun, and loaded a flare cartridge.... He squeezed the trigger, the gun bucked in his hand.... Louie dug out a dye pack and shook it hurriedly into the water, and a pool of vivid greenish-yellow bloomed over the ocean” (133). • “For a moment, Louie felt furious with the airmen who had passed so close to them, yet had not seen them. But his anger soon cooled.... He knew how hard it was to see a raft, especially among clouds” (134). • “The castaways’ bodies were declining” (135). • “Sometime on the fifth day, Mac snapped ... He suddenly began screaming that they were going to die. Wild-eyed and raving, he couldn’t stop shouting. Louie slapped him across the face. Mac abruptly went silent and lay down ...”(136). • “That night, before he tried to sleep Louie prayed.... He pleaded for help” (136). • “Louie was determined that no matter what happened to their bodies, their minds would stay under their control. Within a few days of the crash, Louie began peppering the other two with questions on every conceivable subject” (145). • “Looking at the dead raft, Louie thought of a use for it. Using the pliers, he pulled apart the layers of canvas on the ruined raft, creating a large, light sheet. At last, they had a canopy to block the sun in daytime and the cold at night” (159).
determined to rebel	<ul style="list-style-type: none"> • “From earliest childhood, Louie had regarded every limitation placed on him as a challenge to his wits, his resourcefulness, and his determination to rebel.... Now, as he was cast into extremity, despair and death became the focus of his defiance. The same attributes that had made him the boy terror of Torrance were keeping him alive in the greatest struggle of his life” (148).



Unbroken Structured Notes,
Pages 169–181

Name: _____

Date: _____

What is the gist of pages 169–175 and 179–181?

Focus Question: In what ways are Louie and Phil treated differently by each group of Japanese they meet in the early days of their imprisonment? Why might that be? Cite the strongest evidence from the text to support your thinking.



Unbroken Structured Notes,
Pages 169–181

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
embrace (170)		
chastised (172)		
gaped (173)		
heaved (174)		
yanked (174)		
stench (174)		



Unbroken Supported Structured Notes,
Pages 169–181

Name: _____

Date: _____

Summary of pages 169–175 and 179–181

Louie and Phil find themselves caught in Japanese waters, near Japanese-held islands, and are taken prisoner. They are given food, water, and care on board a Japanese ship, but are soon transported to Execution Island, where they are separated and forced into tiny, wretched cells.

Focus Question: In what ways are Louie and Phil treated differently by each group of Japanese they meet in the early days of their imprisonment? Why might that be? Cite the strongest evidence from the text to support your thinking.



Unbroken Supported Structured Notes,
Pages 169–181

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
embrace (170)	hold; hug	
chastised (172)	corrected	
gaped (173)	gawked	
heaved (174)	threw, pitched	
yanked (174)	jerked, wrenched	
stench (174)	stink, an awful smell	



Summary of pages 169–175 and 179–181

Louie and Phil find themselves caught in Japanese waters, near Japanese-held islands, and are taken prisoner. They are given food, water, and care on board a Japanese ship, but are soon transported to Execution Island, where they are separated and forced into tiny, wretched cells.

Focus Question: In what ways are Louie and Phil treated differently by each group of Japanese they meet in the early days of their imprisonment? Why might that be? Cite the strongest evidence from the text to support your thinking.

Louie and Phil are treated with respect by the Japanese men on the ship. For example, they are given medical care, food, and the opportunity to rest. The commander even made the sailor untie them when they were brought on board and gave them beef, chocolate, and coconuts before he had to transport them off the ship. In the prison camp on Execution Island, Louie and Phil are treated brutally and harshly. For example, they are forced to lie down in tiny cells where they are refused adequate food and water and receive no medical care. When the Japanese navy commander brought Louie and Phil the special food, he warned them that he could not guarantee their safety off of the ship. Maybe Louie and Phil were treated differently because the Japanese navy commander insisted on treating them with dignity and like human beings.



Unbroken Structured Notes Teacher Guide,
Pages 169–181

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
embrace (170)	hold; hug	
chastised (172)	corrected	
gaped (173)	gawked	
heaved (174)	threw, pitched	
yanked (174)	jerked, wrenched	
stench (174)	stink, an awful smell	



EXPEDITIONARY
LEARNING

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

**Introducing a Thematic Concept in This Unit: The
“Invisibility” of Captives during WWII (pages 170-181)**



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

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

I can determine a theme or the central idea of an informational text. (RI.8.2)

Supporting Learning Targets

- I can analyze nuances in word meanings and the word choice an author selects, which both contribute to the meaning and tone of the text.
- I can determine a thematic concept in *Unbroken*

Ongoing Assessment

- *Unbroken* structured notes, pages 169–181 (from homework)



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Structured Notes Vocabulary (7 minutes)</p> <p>B. Reviewing Learning Targets (1 minute)</p> <p>2. Work Time</p> <p>A. Introducing a “Thematic Concept in This Unit: The “Invisibility of Captives during WWII (35 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Preview Homework (2 minute)</p> <p>4. Homework</p> <p>A. Read pages 181-183 (halfway), skip second half of page 183 and 184, and read pages 184-188 in <i>Unbroken</i>. Complete the structured notes.</p>	<ul style="list-style-type: none">• This lesson introduces a thematic concept students will study throughout Unit 2: the “invisibility” of captives during WWII. Invisibility will be defined in two ways: isolation from the outside world and dehumanization or loss of dignity. In this lesson, students study one aspect of invisibility: isolation from the outside world. This understanding will link back to one of the module’s guiding questions: “How does war affect individuals and societies?”• A theme is the central topic of a text. Themes can be divided into two categories:<ol style="list-style-type: none">1. A thematic concept, which is what readers often think the text is about, and2. A thematic statement, which is what the text says about a subject or topic.(Source: http://en.wikipedia.org/wiki/Theme_(narrative))• In Unit 2, students examine a thematic concept from <i>Unbroken</i> and the text “The Life of Miné Okubo.”• Students also examine Hillenbrand’s word choice and nuances of word meaning by sorting pairs of words with positive and negative connotations. You will provide an explanation about word choice, which supports students as they analyze Hillenbrand’s word choice more independently and transfer this thinking to their word choices in their own writing. Building on their work in Module 1, students are encouraged to provide sound reasoning to explain their thinking as they analyze the connotations of words.• Review: Give One, Get One protocol (see Appendix).• Post: Learning targets.



Lesson Vocabulary	Materials
connotation, thematic concept, invisibility, captive (n); embrace (170), chastised (172), gaped (173), heaved (174), yanked (174), stench (174)	<ul style="list-style-type: none">• Word Connotation T-chart (one per student)• <i>Unbroken</i> (book; one per student)• Understanding Invisibility note-catcher (one per student; one to display)• Document camera• <i>Unbroken</i> structured notes, pages 181–188 (one per student)• <i>Unbroken</i> supported structured notes, pages 181–188 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 181–188 (for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Structured Notes Vocabulary (7 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up with their Okinawa discussion partner. List the following pairs of words on the board:<ul style="list-style-type: none">– embrace—grip– chastised—disciplined– gaped—stared– heaved—lifted– yanked—removed– stench—odor• Invite students to sort the words by copying them down on the Word Connotation T-chart, placing each word under either the “positive” or “negative” column. Explain that <i>connotation</i> means a feeling or association one has with a word. Say: “For example, in the word pair, ‘embrace—grip,’ which word might you place under positive? negative? Why?” Invite students to respond with their reasoning.• Give students several minutes to sort the words and then share their answers with the class.• Draw students’ attention to the first learning target and read aloud:<ul style="list-style-type: none">* “I can analyze nuances in word meanings and the word choice an author selects, which both contribute to the meaning and tone of the text.”• Explain that Hillenbrand chose to use specific words in her writing to create an experience for the reader through vivid details. As an example, explain that the word <i>stench</i> captures the horrible filth and smell of the cell best.	<ul style="list-style-type: none">• Additional modeling may be required. Modeling provides a clear vision of the expectation for students.



Opening (continued)	Meeting Students’ Needs
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Read aloud the second learning target:<ul style="list-style-type: none">* “I can determine a thematic concept in <i>Unbroken</i>.”• Have students turn and talk about what they understand the word <i>theme</i> to mean.• Cold call student pairs to share out. Be sure they understand that a theme in literature is an aspect of the human experience that the author expresses through writing. Explain that a thematic concept is what readers think the text is about, and that a piece of writing can have more than one theme. Sometimes a theme is open to interpretation by the reader. Share with students that this lesson introduces one thematic concept in <i>Unbroken</i> that will help them understand and answer one of the guiding questions for the module: “How does war and conflict impact individuals and societies?” War and conflict have profound and varied effects on different individuals.	



Work Time	Meeting Students’ Needs
<p>A. Introducing a Thematic Concept in This Unit: The Invisibility of Captives during WWII (35 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their text, <i>Unbroken</i>. Invite them to share with their partner the gist of what they read for homework. • Cold call student pairs to share the gist and be sure they mention that Louie and Phil find themselves caught in Japanese waters, near Japanese-held islands, and are taken prisoner. They are given food, water, and care on board a Japanese ship but are soon transported to Execution Island, where they are separated and forced into tiny, wretched cells. • Ask: <ul style="list-style-type: none"> * “What precaution did the Japanese take when transporting Louie and Phil onto the ship and then later on when transporting them onto the truck on Execution Island? Why was such a precaution taken?” • Have students turn and talk about these questions. • Cold call student pairs to respond. Be sure they identify that Louie and Phil were blindfolded when being transported both times. The Japanese may have done this to prevent Louie and Phil from knowing where they were, to protect Japanese war secrets, or to disorient and confuse the captives. • Distribute the Understanding Invisibility note-catcher to students and display a copy using a document camera. Reorient students to each of the four boxes and explain that they will learn about the <i>invisibility of captives</i> during WWII and will use this organizer to help them. • Cold call on several students to define the word <i>captive</i>. Be sure students understand a captive may be a prisoner or someone held against his or her will. Connect this word to the verb “to capture.” • Next, have students turn and talk to answer the question: <ul style="list-style-type: none"> * “What is the literal definition of the word invisibility?” 	<ul style="list-style-type: none"> • Visuals or graphics on handouts can aid students in processing or understanding key ideas. • Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions. • Some students may benefit from being privately prompted before they are called upon in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone to ensure a positive experience for all



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Allow students several minutes to turn and talk. Have them search pages 170–181 to find two strong examples of how Louie’s captors tried to make him invisible, and record the example and page number on the organizer. Encourage students to notice that being captured isolated Louie from the outside world, thus making him “invisible” in one sense.• After several minutes, have students stand up. In a brief Give One, Get One protocol, circulate around the room to share the examples they found and add two more examples to their Understanding Invisibility note-catcher.• Ask students to return to their seats. Ask them to Think-Pair-Share to compare Louie’s invisibility as a captive to his visibility as a free man. Listen for them to notice that as a free man, Louie was a very visible presence in Torrance, known for wild ways as a child; then he was very visible as world-famous athlete.• Ask students to turn and talk:<ul style="list-style-type: none">* “What is an ironic moment where invisibility and visibility happen at the same time for Louie?”• If necessary, remind students that <i>ironic</i> means surprising.• Cold call student pairs to respond; listen for them to recognize that while alone in the small cell, deep in invisibility, a Japanese guard recognizes him as the famous runner.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Preview Homework (2 minutes)</p> <ul style="list-style-type: none">• Distribute the <i>Unbroken</i> structured notes, pages 181–188, as well as the <i>Unbroken</i> supported structured notes, pages 181–188 as needed, keeping a copy of the <i>Unbroken</i> Structured Notes Teacher Guide, pages 181–188 (for teacher reference).• Preview the homework; point out that students should skip certain sections of the text. Read the focus question aloud:<ul style="list-style-type: none">* “Reread the last paragraph on page 182 through to the page break on page 183. According to Hillenbrand, dignity was the one thing that kept Louie and Phil going and it was also the one thing the guards sought to destroy. According to the text, what makes dignity so powerful?”	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Read pages 181–183 (halfway), skip second half of page 183 and 184, and read pages 184–188 in <i>Unbroken</i>. Complete the structured notes.	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Word Connotations T-chart

Name: _____

Date: _____

Directions: Sort the following word pairs by writing them in either the positive or negative column.

- **embrace—grip**
- **chastised—disciplined**
- **gaped—stared**
- **heaved—lifted**
- **yanked—removed**
- **stench—odor**

Positive	Negative

Understanding Invisibility Note-catcher

Name:

Date:

Definition	Examples
Literal—	
Figurative—	



Unbroken Structured Notes,
Pages 181–188

Name: _____

Date: _____

What is the gist of pages 181–183 and 184–188?

Focus Question: Reread the last paragraph on page 182 through to the page break on page 183. According to Hillenbrand, dignity was the one thing that kept Louie and Phil going and it was also the one thing the guards sought to destroy. What is dignity? According to the text, what makes dignity so powerful?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
degradation (182)		
dignity (182)		
dehumanized (182)		
wretchedness (182)		
debased (183)		



Summary of pages 181–183 and 184–188

The guards treat Phil and Louie cruelly by poking them, flicking cigarettes at them, making them dance and sing while they throw gravel at them, all in an attempt to destroy their dignity. After some time, a guard finally befriends both men, offering kindness and candy. Louie and Phil are given an injection that makes them very ill. Then they contract dengue fever. Louie is interrogated and gives locations of bases on Hawaii—the fake airfields he had seen during his time there. For unknown reasons, Louie and Phil are transported off Execution Island to a POW camp.

Focus Question: Reread the last paragraph on page 182 through to the page break on page 183. According to Hillenbrand, dignity was the one thing that kept Louie and Phil going and it was also the one thing the guards sought to destroy. What is dignity? According to the text, what makes dignity so powerful?

Dignity is self-respect and a sense of self-worth. According to Hillenbrand, dignity is the one thing that Louie and Phil held onto as they struggled to survive on the raft. It is this sense of self-worth and identity that keeps a person human. When dignity is stripped away, as one prisoner has said, he “literally became a lesser human being.”

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
degradation (182)	disgrace, poverty, filth	
dignity (182)	self-respect, self-worth	
dehumanized (182)	degraded and made to feel less than human	
wretchedness (182)	misery and dejection	
debased (183)	corrupted, spoiled, stained	



Summary of pages 181–183 and 184–188

The guards treat Phil and Louie cruelly by poking them, flicking cigarettes at them, making them dance and sing while they throw gravel at them, all in an attempt to destroy their dignity. After some time, a guard finally befriends both men, offering kindness and candy. Louie and Phil are given an injection that makes them very ill. Then they contract dengue fever. Louie is interrogated and gives locations of bases on Hawaii—the fake airfields he had seen during his time there. For unknown reasons, Louie and Phil are transported off Execution Island to a POW camp.

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Vocabulary

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dehumanized (182)	degraded and made to feel less than human	
wretchedness (182)	misery and dejection	
debased (183)	corrupted, spoiled, stained	



EXPEDITIONARY
LEARNING

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

Analyzing a Thematic Concept: The Invisibility of Captives during WWII (Pages 182-188)



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

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

I can analyze the development of a theme or a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)

Supporting Learning Targets

- I can analyze word relationships used in *Unbroken*.
- I can analyze the development of a thematic concept in *Unbroken*.

Ongoing Assessment

- *Unbroken* structured notes, pages 181–188 (from homework)
- Understanding Invisibility note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader :Dignity (8 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Analyzing a Thematic Concept: Invisibility (25 minutes)A. Collecting Evidence: Introduction to the Gathering Textual Evidence Note-Catcher (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Preview Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Read pages 189-190, the summary of pages190-192, and read pages 192-197 in <i>Unbroken</i>. Complete the structured notes.	<ul style="list-style-type: none">• In this lesson, students further analyze the thematic concept of the invisibility of captives during World War II, introduced in Lesson 2. They study the invisibility of captives from defining invisibility literally as isolation to defining the word figuratively as the loss of dignity or dehumanization.• Students are introduced to the Gathering Textual Evidence note-catcher, on which they collect strong textual evidence that exemplifies the invisibility (both isolation and dehumanization) of captives during WWII. Students will use this note-catcher as their primary source of evidence for the informational essay at the end of the unit. Be sure students keep the note-catcher in a safe place so they can access the information for the essay. A sample completed note-catcher may be found in the supporting materials of Lesson 14, for teacher reference. In this lesson, students just begin to fill in page 1 of the note-catcher about Zamperini.• Post: Learning targets.



Lesson Vocabulary	Materials
figurative; dignity (182)	<ul style="list-style-type: none">• Document camera• Dignity word web (one to display)• <i>Unbroken</i> (book; one per student)• Understanding Invisibility note-catcher (from Lesson 2)• Gathering Textual Evidence note-catcher (one per student)• <i>Unbroken</i> structured notes, pages 189–197 (one per student)• <i>Unbroken</i> supported structured notes, pages 189–197 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 189–197 (one for teacher)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Dignity (8 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit with their Pearl Harbor discussion partner. Using a document camera, display the Dignity word web for the entire class to see. • Have students reread (independently or with their partner) the last paragraph on page 182 to the page break on page 183. • Emphasize that this paragraph is important for understanding how war affects captives during WWII. Hillenbrand pauses from the story to write about dignity. • Have students share the definition of <i>dignity</i> that they wrote for homework. • Cold call student pairs to share the definition of dignity. Be sure they understand that it means self-respect and to be treated like a human being who matters, whose life is important, who has a sense of self-determination. • Point out that Hillenbrand provides some context clues as to what she means by dignity. Have students reread the paragraph, selecting other key words and phrases that help capture the definition of dignity as Hillenbrand uses it. • Cold call students to share their answers and record on the left side of the Dignity word web. Listen for them to share: self-respect, sense of self-worth, innermost armament of the soul, the heart of humanness. • Next, have students find words or phrases in the text that convey the loss of dignity. Have them share with the class while these are recorded on the right-hand side of the word web. Listen for: dehumanized; cleaved from, cast below mankind; profound wretchedness; loneliness; hope is almost impossible to retain; identity is erased; defined by their captors; defined by their circumstances, humiliation, degradation. • Draw students' attention to the first learning target: <ul style="list-style-type: none"> * "I can analyze word relationships used in <i>Unbroken</i>." • Share with students that the word <i>dignity</i> is important in understanding how captives are affected by war. Hillenbrand provides vivid words and phrases that help convey both the ideas of dignity and the loss of dignity. 	<ul style="list-style-type: none"> • To further support ELL students, consider providing definitions of challenging vocabulary in students' home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none"> Read aloud the second learning target: <ul style="list-style-type: none"> * "I can analyze the development of a theme in <i>Unbroken</i>." Share with students that today they will learn more about the theme they are studying: the invisibility of captives during WWII 	

Work Time	Meeting Students' Needs
<p>A. Analyzing a Thematic Concept: Invisibility (25 minutes)</p> <ul style="list-style-type: none"> Be sure students have their book, <i>Unbroken</i>. Focus students on the Dignity word web. Draw their attention to the phrase "identity is erased." Ask: <ul style="list-style-type: none"> * "How does this phrase relate to the theme of invisibility?" Have students Think-Pair-Share. After several minutes, cold call student pairs to share their answers. Listen for them to recognize that this phrase is related to invisibility in that when an identity is erased, the person becomes, in a sense, invisible to himself so that he can no longer see himself or act himself. Clarify to students that this is different from what they talked about in the previous lesson. Have students take out their Understanding Invisibility note-catcher. Remind them that they defined and provided examples of invisibility in a literal sense. The examples from yesterday had to do with external invisibility and being isolated from the outside world. In today's example, however, the loss of dignity or the phrase "identity is erased" is a <i>figurative</i> sense of invisibility (review the term "figurative" if needed). Here, invisibility is what may happen inside a captive when his or her dignity, identity, and self-worth is stripped away. Invite students to work with their partner to provide a figurative definition of invisibility on the Understanding Invisibility note-catcher. After a few minutes, cold call student pairs to share the definition they came up with. Listen for them to understand this to mean that identity, self-determination, agency, self-worth, humanness is erased. 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. Additional modeling may be required. Modeling provides a clear vision of the expectation for students.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Next, have students work in pairs to find four strong examples of how captors tried to make Louie figuratively invisible. After several minutes, cold call student pairs to share their examples. Listen for examples of dehumanization and isolation. 	
<p>B. Collecting Evidence: Introduction to the Gathering Textual Evidence Note-catcher (10 minutes)</p> <ul style="list-style-type: none"> Using the document camera, display the Gathering Textual Evidence note-catcher and distribute one to each student. Explain that as they read <i>Unbroken</i> and other texts, they will collect the strongest examples of the thematic concept of how captors try to make the captive invisible, and in this case, how the Japanese guards try to make the American POWs invisible. They will use the evidence they collect for the essay at the end of the unit, so be sure to keep it in a safe place. Orient students to page 1 of the note-catcher (they will complete page 2 later in the unit) by reviewing each of the columns. Clarify as needed. Explain that they will use the last column later in the unit, when they plan to write the essay. Have students work independently to select the strongest evidence from their Understanding Invisibility note-catcher add it to the first four columns of the Gathering Textual Evidence note-catcher. Circulate to observe students' work and support as needed. 	

Closing and Assessment	Meeting Students' Needs
<p>A Preview Homework (1 minute)</p> <ul style="list-style-type: none"> Distribute the <i>Unbroken</i> structured notes, pages 189–197, as well as the <i>Unbroken</i> supported structured notes, pages 189–197 as needed, keeping a copy of the <i>Unbroken</i> Structured Notes Teacher Guide, pages 189–197 (for teacher reference). Preview the homework. Read the focus question aloud: <ul style="list-style-type: none"> * “On page 196, Hillenbrand uses an example from Frederick Douglass’s autobiography. How does this allusion to an American slave help the reader understand Louie’s experiences? Cite the strongest evidence from the text to support your thinking.” 	



Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read pages 189–190, the summary of pages 190–193, and read pages 193–197 in <i>Unbroken</i>. Complete the structured notes. <p><i>Note: Be sure to save the Dignity word web to use in Unit 3, Lesson 1.</i></p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials

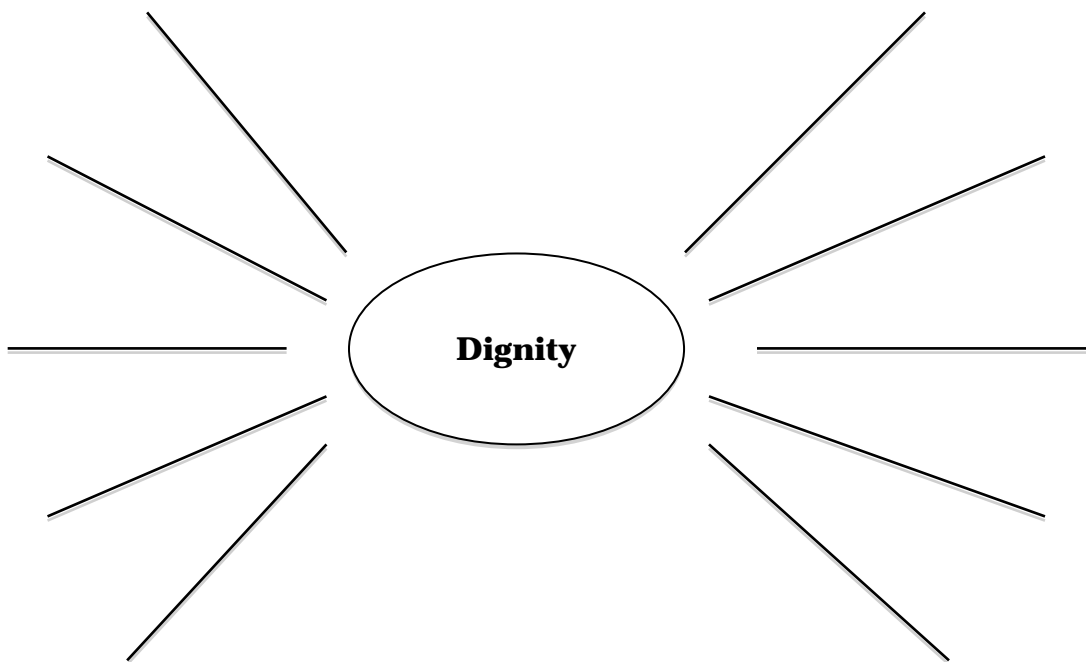


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Dignity Word Web





Gathering Textual Evidence Note-catcher
Informational Essay: The Invisibility of Captives during WWII

Name: _____

Date: _____

Louie Zamperini (note-catcher, page 1)

Prompt: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist?

Evidence: Quotes from <i>Unbroken</i> , which show the strongest evidence of how the Japanese guards try to make Louie and the other POWs invisible.	Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?



Gathering Textual Evidence Note-catcher
Informational Essay: The Invisibility of Captives during WWII

Evidence: Quotes from <i>Unbroken</i> , which show the strongest evidence of how the Japanese guards try to make Louie and the other POWs invisible.	Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?



Gathering Textual Evidence Note-catcher
Informational Essay: The Invisibility of Captives during WWII

Louie Zamperini (section 1)

Evidence: Quotes from <i>Unbroken</i> , which show the strongest evidence of how Louie and the other POWs resist being made invisible.	Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of resisting invisibility. Is this an example of resisting dehumanization or isolation ? Explain.	Used in your writing?



Gathering Textual Evidence Note-catcher
Informational Essay: The Invisibility of Captives during WWII

Miné Okubo (section 2)

Evidence: Quotes from <i>The Life of Miné Okubo</i> , or primary source documents, which show the strongest evidence of how Miné and other internees resist being made invisible.	Resource & Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?



Unbroken Structured Notes,
Pages 189–197

Name:

Date:

What is the gist of pages 189-190?

What is the gist of pages 190-193?



What is the gist of pages 193-197?

Focus Question: On page 196, Hillenbrand uses an example from Frederick Douglass's autobiography. How does this allusion to an American slave help the reader understand Louie's experiences? Cite the strongest evidence from the text to support your thinking.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
haggard (193)		
sadism (194)		
fomented (195)		
taboo (196)		
reticence (197)		



Summary of Pages 189–190

On the Japanese navy ship, Phil and Louie refuse to admit that America might lose the war and are beaten up by Japanese sailors. Louie is locked in an officer's cabin and drinks a whole bottle of sake during the journey.

Summary of Pages 190–193

Three weeks into the journey on the Japanese “rescue” ship, they dock at Yokohama and Louie is bathed, shaved, and brought into an interrogation room, where he is met by Jimmie Sasaki. They reminisce about their USC days together, and Jimmie tells Louie that he is a civilian employee of the Japanese navy and the head interrogator. Louie is not in a POW camp but a secret interrogation center called Ofuna.

Summary of Pages 193–197

The conditions at Ofuna are awful. The men are beaten and punished for many offenses, both real and imagined by the guards. The guards come from among the worst of Japan's army and are known for the stupidity and cruelty. Among the Japanese, surrender is considered shameful, so the guards are particularly harsh to POWs. Guards who show mercy or even sympathy are often beaten themselves.



Focus Question: On page 196, Hillenbrand uses an example from Frederick Douglass’s autobiography. How does this allusion to an American slave help the reader understand Louie’s experiences? Cite the strongest evidence from the text to support your thinking.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
haggard (193)	worn and exhausted	
sadism (194)	taking pleasure in being cruel; getting satisfaction from being cruel	
fomented (195)	to provoke or grow trouble	
taboo (196)	something that is off-limits or forbidden	
reticence (197)	silent, restrained emotion or communication	



Summary of Pages 189–190

On the Japanese navy ship, Phil and Louie refuse to admit that America might lose the war and are beaten up by Japanese sailors. Louie is locked in an officer's cabin and drinks a whole bottle of sake during the journey.

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Three weeks into the journey on the Japanese “rescue” ship, they dock at Yokohama and Louie is bathed, shaved, and brought into an interrogation room, where he is met by Jimmie Sasaki. They reminisce about their USC days together, and Jimmie tells Louie that he is a civilian employee of the Japanese navy and the head interrogator. Louie is not in a POW camp but a secret interrogation center called Ofuna.

Summary of Pages 193–197

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Focus Question: On page 196, Hillenbrand uses an example from Frederick Douglass's autobiography. How does this allusion to an American slave help the reader understand Louie's experiences? Cite the strongest evidence from the text to support your thinking.

When Hillenbrand uses the example from Frederick Douglass's autobiography, it helps the reader understand Louie's experiences better by showing the treatment of captives in another time and era. Hillenbrand specifically mentions that the slave owner's wife was kind until someone told her that's not how slaves should be treated. After being told this, she became as cruel as ever. Hillenbrand is drawing a connection between the woman and the Japanese guards. They are expected to be brutal to the prisoners, and they exercise this brutality to the extreme.

Unbroken Structured Notes Teacher Guide,
Pages 189–197

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
haggard (193)	worn and exhausted	
sadism (194)	taking pleasure in being cruel; getting satisfaction from being cruel	
fomented (195)	to provoke or grow trouble	
taboo (196)	something that is off-limits or forbidden	
reticence (197)	silent, restrained emotion or communication	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 4

Understanding Perspective: Japanese Society's Impact on Japanese Guards (Pages 189-197)



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

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

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

Supporting Learning Targets

- I can analyze the development of the thematic concept “The Invisibility of Captives during WWII.”
- I can provide the strongest evidence from *Unbroken* as I analyze why some Japanese guards treated prisoners of war brutally during WWII.
- I can analyze how the ideas of Japanese society contributed to how some Japanese guards treated prisoners of war during WWII

Ongoing Assessment

- *Unbroken* structured notes, pages 189–197 (from homework)
- Written Conversation
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader :Dignity (10 minutes)Reviewing Learning Targets (5 minute)Work Time<ol style="list-style-type: none">Written Conversation: Understanding How Society Affects the individual (20 minutes)Exit Tickets: Analyzing Theme (5 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework (5 minute)Homework<ol style="list-style-type: none">Read “The Life of Miné Okubo” and write the gist of what the text was about on the structured notes. (You will complete the rest of the structured notes after Lesson 5)	<ul style="list-style-type: none">Students continue to address the question of how war affects individuals and societies. Primarily, they have studied how WWII affected Louie Zamperini. In this lesson, students study how the Japanese culture and society of that era affected Japanese guards who were in charge of prisoners of war. Since Louie’s story hinges on the events described during his imprisonment in Japanese POW camps, this lesson seeks to provide students with background knowledge as to why prisoners were treated in such a manner. It is important to note that even Hillenbrand acknowledges Japanese guards who refused the status quo and treated prisoners with dignity, even at the risk of their own peril. The learning in this lesson is designed to provide some clarity to questions students may have about why some Japanese guards behaved with such brutality.Note that students are only asked to complete the first part of “The Life of Miné Okubo” structured notes for homework. They complete the rest of their notes after Lesson 5.Review: Written conversation (see Appendix).Post: Learning targets.



Lesson Vocabulary	Materials
resist	<ul style="list-style-type: none">• Gathering Textual Evidence note-catcher (from Lesson 3)• <i>Unbroken</i> (book; one per student)• Written Conversation note-catcher (one per student)• Document camera• Exit ticket (one per student)• “The Life of Miné Okubo” (one per student)• “The Life of Miné Okubo” structured notes (one per student)• “The Life of Miné Okubo” supported structured notes (optional; only for students who need more support)• “The Life of Miné Okubo” Structured Notes Teacher Guide (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Resisting Invisibility (10 minutes)</p> <ul style="list-style-type: none">• Have students sit with their Midway partners and take out their Gathering Textual Evidence note-catcher. Draw students' attention to the second half of page 1. Explain that many times Louie and the other POWs resist the efforts of the Japanese guards to make them invisible.• Be sure students have their text, <i>Unbroken</i>. Remind them to open their texts to find evidence during their discussion. Have student pairs turn, talk, and write on the Gathering Textual Evidence note-catcher:<ul style="list-style-type: none">* "What instances did you see in the text when the POWs resisted efforts to make them invisible?"• Give students about 6 minutes to work in pairs. Circulate and provide support. If necessary, provide the example on page 182: "Once, driven to his breaking point by a guard jabbing him, Louie yanked the stick from the guard's hands. He knew he might get killed for it, but under this unceasing degradation, something was happening to him. His will to live, resilient through all of the trials on the raft, was beginning to fray." Explain that Louie's grabbing the stick from the guard was an extreme act of resisting being dehumanized.• Cold call students to share several examples of resisting invisibility.	



Opening	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Draw students' attention to the posted learning targets. Cold call a student to read aloud the first target:<ul style="list-style-type: none">* "I can analyze the development of the thematic concept, "The Invisibility of Captives during WWII.""• Explain that the work they just did—identifying where Louie and the other POWs resisted efforts to make them invisible—was part of analyzing this thematic concept in the book.• Cold call a different student to read aloud the next two learning targets:<ul style="list-style-type: none">– "I can provide the strongest evidence from <i>Unbroken</i> as I analyze why some Japanese guards brutally treated prisoners of war during WWII."– "I can analyze how the ideas of Japanese society contributed to how some Japanese guards treated prisoners of war during WWII."• Share with students that not all Japanese guards treated prisoners of war brutally. Many of the guards described in the book did treat Louie harshly. Explain that historians have studied why some guards were so harsh to prisoners of war. They discovered that the values of the Japanese society during that time affected the way some Japanese guards treated prisoners.• Explain that since they are studying the question of how war affects individuals and societies by specifically studying Louie's experiences in the book <i>Unbroken</i>, this aspect of the story is important to understand. Emphasize to students that that the mentality that it's okay to be awful to someone "lower" than you is not limited to the Japanese—this is a universal human failing, and one thing war does is accentuate universal human behaviors	



Work Time	Meeting Students' Needs
<p>A. Written Conversation: Understanding How Society Affects the Individual (20 minutes)</p> <ul style="list-style-type: none"> Distribute the Written Conversation note-catcher and display a copy on the document camera. Remind students that in a written conversation, they will write simultaneous notes to their partner as they respond to questions about the text; they will swap note-catchers every 2 minutes for a total of two exchanges back and forth, keeping quiet along the way. They are to write for the whole time allotted for each note, putting down words, phrases, questions, connections, ideas, wonderings—anything related to the passage or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes. However, these notes do need to be focused and text-based. Students may use their <i>Unbroken</i> texts as a reference. Using a document camera, display Written Conversation prompt #1: <ul style="list-style-type: none"> * “In the last paragraph on page 194, going on to the top of page 195, Hillenbrand describes one reason some Japanese guards may have been so brutal to POWs. What was this reason and why do you think it contributed to such brutality by some?” Once the exchanges are done, cold call pairs to share an important observation or idea from their written conversation. Encourage other students to build off of those ideas in a classroom discussion. Display the Written Conversation prompt #2: <ul style="list-style-type: none"> * “In the first full paragraph on page 195, Hillenbrand describes the second reason some Japanese guards may have been brutal to POWs. What was this second reason, and how may have this reason contributed to such brutality by some?” Once the exchanges are done, cold call pairs to share an important observation or idea from their written conversation. Encourage other students to build off those ideas in a classroom discussion. 	<ul style="list-style-type: none"> Reassure students who struggle with writing that the Written Conversation is meant to collect their ideas, questions, etc. and provide practice for putting these things down in writing.
<p>B. Exit Ticket: Analyzing Theme (5 minutes)</p> <ul style="list-style-type: none"> Distribute the exit ticket prompt and have students answer independently in class. Collect students' exit tickets as a formative assessment of their understanding of thematic concepts in <i>Unbroken</i>. 	<ul style="list-style-type: none"> Using exit tickets allows you to get a quick check for understanding of the learning target so instruction can be tailored to students' needs.



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (5 minutes)</p> <ul style="list-style-type: none">• Explain that meanwhile, on the home front, Japanese-Americans were facing captivity of a different sort. It was called “relocation” or “internment.” Students will read the story of one Japanese-American who unexpectedly found herself facing “invisibility.”• Distribute “The Life of Miné Okubo” and the “The Life of Miné Okubo” structured notes, as well as “The Life of Miné Okubo supported structured notes” as needed, keeping a copy of “The Life of Miné Okubo Structured Notes Teacher Guide (for teacher reference).”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read the “The Life of Miné Okubo” and write the gist of what the text was about on the structured notes. <p><i>Note: Read over the exit tickets collected at the end of class and be prepared to address any misconceptions during the next lesson.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 4

Supporting Materials



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Written Conversation Note-catcher

Name:

Date:

Prompt 1: In the last paragraph on page 194, going on to the top of page 195, Hillenbrand describes one reason some Japanese guards may have been so brutal to prisoners of war. What was this reason and why do you think it contributed to such brutality by some?

Prompt 2: In the first full paragraph on page 195, Hillenbrand describes the second reason some Japanese guards may have been brutal to prisoners of war. What was this second reason, and how may have this reason contributed to such brutality by some?

I Say	My Partner Responds	I Build	My Partner Concludes

**Date:**

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



The Life of Miné Okubo

Written by Expeditionary Learning for Instructional Purposes

Miné Okubo was born in Riverside, California, on June 27, 1912, the fourth of seven children. Both of her parents were Japanese immigrants, also known as “Issei”

(see box). Her father, who had studied Japanese history, named her after a Japanese creation goddess, Mine (pronounced “mee-neh”). Unfortunately, many people called her “Minnie” because they didn’t know the sacred origin of her name.

As a Nisei child, Miné identified as an American citizen. Her parents, born in Japan, asked her if she wanted to go to a special school to learn how to speak Japanese. She responded, “I don’t need to learn Japanese! I’m an American!” (Curtin).

Living up to her name, Miné was a creative, curious child. Her mother, a calligrapher, helped her develop her skills by giving Miné an art assignment: paint a different cat every day. Later, a teacher at Miné’s high school encouraged her to illustrate for the school newspaper and become art editor of the yearbook.

While studying art at Riverside Community College, Miné thought about applying to the University of California at Berkeley, but she worried that her family would not be able to afford it. She applied anyway, and was awarded a scholarship to attend.

In 1938, after earning bachelor’s and master’s degrees from Berkeley, Miné received a fellowship to travel to Europe to study art. She bought a used bicycle in France and rode to and from the Louvre, a famous art museum in Paris. (She picked up an important “souvenir” in France, too—the accent mark over the letter “e” in her name, which she added to her signature.) She brought her bike with her across Europe and spent many days happily pedaling around with lunch and art supplies inside the bike’s basket.

Meanwhile, in Germany, a new leader named Adolf Hitler and his National Socialist (Nazi) Party had risen to power. In 1934, Hitler had crowned himself Führer (“supreme leader”) and was spreading his message about the superiority of the “pure,” white German race (which he called “Aryan”). He wanted to spread the Aryan race by conquering other countries—and by “eliminating,” or killing, Jewish people. Hitler called this the “Final Solution” to the Jewish “problem,” but it is now known as the Holocaust. Hitler began secretly building up Germany’s military and signing pacts with other

Issei (*EE-say*): Japanese people who had immigrated to the United States but were not U.S. citizens

Nisei (*NEE-say*): First-generation Japanese-Americans born in the United States (the children of Issei)

Sansei (*SAN-say*): Second-generation Japanese-Americans born in the United States (the children of Nisei)



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countries (including Japan and Italy) to prepare for war. In 1938, as Miné traveled around Europe studying art, Hitler was preparing for war by secretly building up Germany's army.

Miné's European odyssey was cut short when she received a telegram from Riverside in 1939. Her mother was sick, and she had to go home. Miné was lucky to find a spot on an American-bound ship; Hitler's army had recently invaded Austria and Czechoslovakia, and people were fleeing Europe in preparation for war. Miné boarded the last ship leaving France for America. On September 1, 1939, while Miné was at sea heading home, Hitler's army invaded Poland, Britain and France declared war on Germany, and World War II had officially begun.

Back in California, Miné was hired by the U.S. Army to create mosaic and fresco murals in San Francisco and Oakland. She worked with a famous Mexican artist named Diego Rivera.

In 1940, Miné's mother died. Miné remembered her in a painting, "Mother and Cat/Miyo and Cat," which she painted in 1941.

As war raged in Europe, Miné moved into an apartment with her younger brother, Toku. The United States had not officially entered World War II, although tensions between the U.S., Germany, and Japan were rising. Miné and Toku had no idea how drastically their lives were about to change.

On December 7, 1941, Japanese troops bombed an American naval base at Pearl Harbor, in Hawaii. One day after the Pearl Harbor attack, President Franklin Delano Roosevelt (FDR) declared war on Japan, launching the United States into World War II.

Suddenly, although Miné and Toku were American citizens, they were considered the enemy because of their Japanese heritage. Suspicion and fear about Japanese-American spies reached a fever pitch, despite a report published in the fall of 1941 to the contrary. The Report on Japanese on the West Coast of the United States, also known as the "Munson Report," assured America that "There is no Japanese 'problem' on the Coast. There will be no armed uprising of Japanese.... [The Nisei] are universally estimated from 90 to 98 percent loyal to the United States ..." (Niiya).



"Mother and Cat/Miyo and Cat," 1941



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In spite of the Munson Report's claims, the U.S. government decided to take action against Japanese-Americans to "protect" America. Years later, Miné explained some of the "precautions" taken against Japanese-Americans: "Contraband such as cameras, binoculars, short-wave radios, and firearms had to be turned over to the local police.... It was Jap this and Jap that. Restricted areas were prescribed and many arrests and detentions of enemy aliens took place" (Okubo, 10).

On February 19, 1942, FDR signed Executive Order 9066, which stated, "the successful prosecution of the war requires every possible protection against espionage and against sabotage" (Exec. Order No. 9066). To this end, the order gave the government power to "relocate" Japanese-Americans (now considered "enemy aliens") to specially designated areas. This policy became known as internment. Within three months of this order, 110,000 people of Japanese heritage were moved into internment camps scattered throughout the western states.

On April 23, 1942, Miné and Toku were notified that they had three days to pack their belongings and report to an "assembly center" for relocation. The preparation orders said: "Evacuees must carry with them on departure for the Assembly Center, the following property:

Bedding and linens (no mattress) for each member of the family;

- Toilet articles for each member of the family;
- Extra clothing for each member of the family;
- Sufficient knives, forks, spoons, plates, bowls, and cups for each member of the family;
- Essential personal effects for each member of the family.

All items carried will be securely packaged, tied, and plainly marked...The size and number of packages is limited to that which can be carried by the individual or family group" (Thomas). Anything that internees couldn't carry with them when they reported to the assembly centers had to be left behind: precious family mementos, beloved pets, jobs, and friends. They left home unsure whether they would ever be allowed to return.

When Miné and Toku arrived at the assembly center (actually a church in downtown Berkeley) on April 26, they saw guards at every entrance and surrounding the building. "A woman seated near the entrance gave me a card with No. 7 printed on it and told me to go inside and wait," Miné wrote later. Then she was called into a room for a detailed interview. "As a result of the interview," she wrote, "my



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family name was reduced to No. 13660. I was given several tags bearing the family number, and was then dismissed” (Okubo, 19). For the rest of their time in the internment camps, Miné and Toku were referred to by this number, not by their names. Guarded by soldiers with weapons, Miné and Toku boarded a bus and were driven to Tanforan, another assembly center. When they arrived at Tanforan, they were told to strip and then given a medical examination: “A nurse looked into my mouth with a flashlight and checked my arms to see if I had been vaccinated for smallpox,” Miné wrote (Okubo, 31).

At Tanforan, a former horseracing track, Miné, Toku, and the other internees were housed in horse stables. Miné described the first time she saw her new home: “The place was in semidarkness; light barely came through the dirty window on either side of the entrance. A swinging half-door divided the 20-by-9-ft. stall into two rooms... Both rooms showed signs of a hurried whitewashing. Spider webs, horse hair, and hay had been whitewashed with the walls. Huge spikes and nails stuck out all over the walls. A two-inch layer of dust covered the floor ...” (Okubo, 35).

Inadequate and dangerous conditions were common in the camps. Some internees reported being housed in cafeterias and bathrooms because the camps were overcrowded. The camps were designed to keep Japanese-Americans isolated from the rest of the country in remote areas. This often meant that they were located in the middle of the desert, exposing internees to searing heat during the day, freezing cold at night, and rattlesnakes at any hour. In addition, many of the camps had been built quickly, like Tanforan, and were not finished by the time the first internees arrived. Due to unfinished bathrooms, some internees had to use outhouses, which were unsanitary and afforded little to no privacy. Finally, the presence of armed guards in the camps led to tragedy in a few cases when internees were killed for not obeying orders.

Miné and Toku lived under strict rules at Tanforan. Anyone leaving or entering the camp was subject to a mandatory search, and internees could only see visitors in a special room at the top of the grandstand. Miné wrote, “We were close to freedom and yet far from it... Streams of cars passed by all day. Guard towers and barbed wire surrounded the entire center. Guards were on duty day and night” (Okubo, 81). Internees were not allowed to have cameras, but Miné wanted to document what was happening inside the camps. She put her artistic talent to use making sketches of daily life inside the fences.

After six months, Miné and Toku were transferred to Topaz, an internment camp in the Utah desert. As at Tanforan, Miné experienced isolation from the outside world, a near-complete lack of privacy,



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and the feeling of being reduced to a number. She continued chronicling the internee experience, as well as writing letters to friends back home. She also taught an art class to children in the camp and illustrated the front cover of *Trek*, a magazine created by the internees. She took a chance by entering a Berkeley art contest through the mail, and she won.

As a result, across the country, the editors of New York's *Fortune* magazine saw some of Miné's artwork. They decided to hire her as an illustrator for a special April 1944 issue of their magazine featuring information on Japanese culture. But she had to act fast; *Fortune* had asked her to arrive within three days. She had to submit to extensive background and loyalty checks to get permission to leave Topaz. After being cleared to leave, she set off for New York, wondering how she would be able to readjust to life as a free person again.



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(Most useful sources for students to use to learn about the end of Okubo’s story are in **bold**.)



The Life of Miné Okubo Structured Notes

Name: _____

Date: _____

What is the gist of this text?

Focus Question: How did war affect Okubo? Cite two specific examples from the text to support your answer.



The Life of Miné Okubo Structured Notes

Vocabulary

Word	Definition	Context clues: How did you figure out this word?



The Life of Miné Okubo Supported Structured Notes

Summary

Miné Okubo was a Japanese-American citizen who grew up in California. She was a “creative, curious child” who eventually earned a scholarship to study art in college. She studied in Europe until World War II started and then returned home to work as a mural painter. After the Pearl Harbor attack, Okubo and other Japanese-Americans were forced to leave their homes and move to internment camps because the U.S. government considered them “enemy aliens.” Okubo and her brother, Toku, lived in dangerous, unsanitary internment camps for two years. Okubo continued making art about her experiences in the internment camp. In 1944, a magazine in New York saw some of her artwork and arranged for her to leave the internment camp to work as an illustrator.

Focus Question: How did war affect Okubo? Cite two specific examples from the text to support your answer.

The Life of Miné Okubo Supported Structured Notes

Vocabulary

Word	Definition	Context clues: How did you figure out this word?



The Life of Miné Okubo Structured Notes Teacher Guide
(For Teacher Reference)

Summary

Miné Okubo was a Japanese-American citizen who grew up in California. She was a “creative, curious child” who eventually earned a scholarship to study art in college. She studied in Europe until World War II started and then returned home to work as a mural painter. After the Pearl Harbor attack, Okubo and other Japanese-Americans were forced to leave their homes and move to internment camps because the U.S. government considered them “enemy aliens.” Okubo and her brother, Toku, lived in dangerous, unsanitary internment camps for two years. Okubo continued making art about her experiences in the internment camp. In 1944, a magazine in New York saw some of her artwork and arranged for her to leave the internment camp to work as an illustrator.

Focus Question: How did war affect Okubo? Cite two specific examples from the text to support your answer.

Because of America’s war with Japan, Okubo lost her freedom as an American citizen. Before America entered the war, Okubo studied art and was even hired by the U.S. Army to paint murals. However, after the Pearl Harbor attack, she was treated like the enemy because of her Japanese heritage: “Contraband such as cameras, binoculars, short-wave radios, and firearms had to be turned over to the local police... It was Jap this and Jap that.” Okubo was no longer seen as an American citizen; she was viewed as a “Jap” and forced to surrender her belongings. Then she was moved into an internment camp against her will, where she was treated like a prisoner: “Guard towers and barbed wire surrounded the entire center. Guards were on duty day and night.” Because of America’s war with Japan, Okubo and other Japanese-Americans were no longer treated like free American citizens.



The Life of Miné Okubo Structured Notes Teacher Guide
(For Teacher Reference)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 5

Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 1



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

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

I can 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 use “The Life of Miné Okubo” to build background knowledge about the internment of Japanese-Americans during WWII.
- I can analyze how words, phrases, and incidents in “The Life of Miné Okubo” reveal aspects of Okubo as a character.
- I can cite evidence that supports my analysis of “The Life of Miné Okubo.”

Ongoing Assessment

- “The Life of Miné Okubo” structured notes, gist notes (from homework)
- Understanding Miné: Character Traits graphic organizer
- Understanding Miné: Character Traits QuickWrite



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader :Discussing the Gist (5 minutes) B. Reviewing Learning Targets (5 minute) 2. Work Time <ol style="list-style-type: none"> A. Character Study: Miné Okubo (25 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Quick Write and Preview Homework (10 minute) 4. Homework <ol style="list-style-type: none"> A. Read “The Life of Miné Okubo” and complete the “The Life of Mine Okudo” structured notes (from Lesson 4) Answer the focus question: “How did war affect Okubo? Cite two specific examples from the text to support your answer” 	<ul style="list-style-type: none"> • This is the first in a series of lessons in which students enrich their understanding of <i>Unbroken</i>’s historical context by building background knowledge about Japanese-American internment and the effects of war on individuals and society during WWII. • “The Life of Miné Okubo” is the central text for these lessons. It frames Okubo’s internment through the lens of “invisibility” (both the internal struggle to maintain dignity, identity, and self-worth while captive, and the external isolation of being closed off from the outside world while in captivity), which parallels similar themes about Zamperini’s imprisonment in <i>Unbroken</i>. Reading “The Life of Miné Okubo” helps students build background knowledge about internment, provide source material for the End of Unit 2 Assessment, and serve as a model for the Module 3A final performance task (“Narrative Writing: Becoming Visible after Internment”). • “The Life of Miné Okubo” is narrative nonfiction. However, as with Louie Zamperini in <i>Unbroken</i>, Okubo is developed as a character in the text. So the Reading Literature standards are a useful lens for analyzing this text. • Review: QuickWrite (in preparation for the Closing). • Post: Learning targets; Understanding Louie: Character Traits anchor chart.



Lesson Vocabulary	Materials
internment, character traits; dedicated, infer; student-selected vocabulary words from “The Life of Miné Okubo”	<ul style="list-style-type: none">• “The Life of Miné Okubo” (from Lesson 4)• Understanding Louie: Character Traits anchor chart (begun in Unit 1, Lesson 3)• Understanding Miné: Character Traits graphic organizer (one per student and one to display)• Document camera• Understanding Miné: Character Traits QuickWrite (one per student)• “The Life of Mine Okubo” structured notes (from Lesson 4)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Discussing the Gist (5 minutes)</p> <ul style="list-style-type: none">• Invite students to take out last night’s homework (“The Life of Miné Okubo” structured notes) and sit with their Marshall Islands discussion partner. Then, ask them to discuss the gist of “The Life of Miné Okubo.”• After 2 minutes, cold call several pairs to share the gist.	<ul style="list-style-type: none">• Giving students time to talk through ideas supports comprehension and builds class culture• This short break from reading <i>Unbroken</i> can give students who are behind on their reading some time to catch up.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Have students read along while you read the first learning target aloud: <ul style="list-style-type: none"> * “I can use “The Life of Miné Okubo” to build background knowledge about the internment of Japanese-Americans during WWII.” • Invite students to turn and talk with their partner: <ul style="list-style-type: none"> * “Based on what you read in ‘The Life of Miné Okubo,’ what does <i>internment</i> mean?” • After a moment, ask for a volunteer to define the term. Listen for a response such as: “Internment was when Japanese-Americans were forced to move out of their houses and live in camps during World War II.” Clarify as needed. • Ask for another volunteer to explain: <ul style="list-style-type: none"> * “How does internment connect to the attack on Pearl Harbor?” • Listen for him or her to say that internment was the U.S. government’s response to the attack on Pearl Harbor. Clarify as needed. • Tell students they’ll take a break from reading <i>Unbroken</i> for the next three days to learn more about Japanese-American internment from Miné Okubo’s story. • Ask students to read along while you read the next two learning targets aloud: <ul style="list-style-type: none"> * “I can analyze how words, phrases, and incidents in ‘The Life of Miné Okubo’ reveal aspects of Okubo as a character.” * “I can cite evidence that supports my analysis of ‘The Life of Miné Okubo.’” • Refer students to the Understanding Louie: Character Traits anchor chart. Invite them to turn and talk about how the class came up with the character traits listed on the left-hand side of the anchor chart. • After a moment, ask for a volunteer to explain her thinking. Listen for an inference about Louie based on evidence from the text. Explain that today, students will use these same skills to analyze Miné Okubo as a character. Remind them that even though “The Life of Miné Okubo” is a nonfiction text (just like <i>Unbroken</i>), the author uses some narrative techniques, like transition words and description, to make the text more engaging, so they will sometimes analyze her as if she were a fictional character. 	



Work Time	Meeting Students' Needs
<p>A. Character Study: Miné Okubo (25 minutes)</p> <ul style="list-style-type: none"> • Tell students that you will reread “The Life of Miné Okubo” aloud, and they will specifically look for details that reveal Okubo’s character. • In a fluent manner, read “The Life of Miné Okubo” aloud as students follow along silently in their heads. Do not stop to discuss. • Tell students that they will work with their partners to analyze the text. Distribute and display the Understanding Miné: Character Traits graphic organizer using a document camera. Refer students to the Understanding Louie: Character Traits anchor chart and remind them that character traits are adjectives that describe a character’s personality, like “resilient” or “optimistic.” • Say something like: “Based on what I read in this text, I can infer that one of Miné Okubo’s character traits is that she is dedicated, because she is devoted to her artwork and puts a lot of time and energy into it.” Invite students to write “dedicated” in the Trait column of their graphic organizer as you do the same on the displayed copy. • Focus students on the “Details from “The Life of Miné Okubo”” column. Say something like: “One detail from the text that tells me Miné is dedicated is that she painted a different picture of a cat every day when she was a child.” Write this into the Details column and invite students to do the same on their own handout. • Ask: <ul style="list-style-type: none"> * “What is another detail from the text that tells us Miné is dedicated to her art?” • Call on a volunteer and listen for him to say that Miné earned two degrees in art, studied art in Europe, painted murals for the U.S. Army, or continued creating art even when she was interned. Add this detail to the displayed handout and invite students to do the same. • Give students time to work together to finish filling in the character traits chart on the handout. As they work with their partners, circulate and monitor to ensure that students are writing down adjectives in the Trait column and supporting their inferences with textual evidence. • After 15–20 minutes, refocus students whole group. Cold call students to share character traits and details from the text. 	<ul style="list-style-type: none"> • Reassure students who struggle with writing that the Written Conversation is meant to collect their ideas, questions, etc. and provide practice for putting these things down in writing.



Closing and Assessment	Meeting Students' Needs
<p>A. QuickWrite and Preview Homework (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Understanding Miné: Character Traits QuickWrite. Tell students this QuickWrite asks them to <i>infer</i>, which means to make an educated guess based on the evidence in the text. Remind students that when they complete a QuickWrite, they need to answer the prompt completely, use the strongest evidence, explain the evidence, and include a focus statement and conclusion.• Invite students to complete the QuickWrite.• Collect the QuickWrite and preview the homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Explain to students that for homework in the previous lesson they read “The Life of Mine Okubo” and wrote the gist of what they read on the Structured Notes. For homework in this lesson, they are going to reread “The Life of Miné Okubo” and complete the focus question, “How did war affect Okubo? Cite two specific examples from the text to support your answer.” on the same Structured Notes from the previous lesson.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 5

Supporting Materials



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Understanding Miné:
Character Traits Graphic Organizer

Name: _____

Date: _____

Based on the information in this text, what are Miné Okubo's character traits?

Trait	Details from <i>The Life of Miné Okubo</i>



Date:

In *The Life of Miné Okubo*, Okubo describes being interviewed at the assembly center when she reported for internment: “As a result of the interview ... my family name was reduced to No. 13660. I was given several tags bearing the family number, and was then dismissed.” What can you infer about Okubo based on the way she describes these events?

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



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 6

Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 2



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

I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1)
I can determine an author's point of view or purpose in informational text. (RI.8.6)

Supporting Learning Targets

- I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII.
- I can explain how World War II affected American society.
- I can cite evidence to determine an author's point of view in a primary source.

Ongoing Assessment

- "The Life of Miné Okubo" structured notes, focus question and vocabulary (from homework)
- Primary Sources: Japanese-American Internment during World War II packet



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engage the Reader: Discussing the Focus Question and Vocabulary (8 minutes)Reviewing Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Understanding Primary Sources (34 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework (1 minute)Homework<ol style="list-style-type: none">Finish reading the Primary Sources: Japanese-American Internment during World War II packet. Answer the text-dependent questions for each source.	<ul style="list-style-type: none">This is the second of four lessons in which students enrich their understanding of Unbroken's historical context by building background knowledge about Japanese-American internment and the effects of war on individuals and society during WWII. Today's lesson focuses on analyzing the points of view in several conflicting primary sources about internment. In Lesson 7, students will analyze these sources for disagreements among them. These primary source documents are rich in language and content. Students will have the opportunity to reread and analyze these texts over the course of several lessons.Consider collaborating with a social studies teacher to provide deeper study of the primary source documents used in this lesson.Post: Learning targets

Lesson Vocabulary	Materials
primary source; sabotage, espionage (Primary Sources: Japanese-American Internment during World War II packet)	<ul style="list-style-type: none">"The Life of Miné Okubo" Structured Notes Teacher Guide (for teacher reference; from Lesson 4)Dictionaries (one per pair of students)Primary Sources: Japanese-American Internment during World War II packet (one per student)Primary Sources: Japanese-American Internment during World War II packet, Teacher Guide (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Discussing the Focus Question and Vocabulary (8 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Iwo Jima discussion partner. Have them discuss the focus question from Lesson 5 homework (“The Life of Miné Okubo” structured notes).• After 3 minutes, cold call several pairs to share their best ideas and evidence for the focus question. (See “The Life of Miné Okubo” Structured Notes Teacher Guide, from Lesson 4, for more details.)• Next, give students the following directions for sharing their self-selected vocabulary words from “The Life of Miné Okubo” with their partners. (Tell students that the partner whose birthday comes first in the year will share first.)<ol style="list-style-type: none">1. Share one of the vocabulary words you selected from “The Life of Miné Okubo,” and show your partner where the word appears in the text.2. Tell your partner what you think the word means, based on context clues.3. Your partner then looks up the word in the dictionary and reads the definition to you.4. Together, revise your definition if necessary.5. Repeat with the other partner sharing a word. Continue sharing words until the time is up.• As students share words and revise definitions, circulate and monitor. Encourage students to create their own definitions using both context clues and the dictionary definitions.• After a few minutes, refocus students whole group. Cold call several students to share out new vocabulary words and definitions from the text.	<ul style="list-style-type: none">• Giving students time to talk through ideas supports comprehension and builds a strong and positive class culture.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets. Read the learning targets aloud:<ul style="list-style-type: none">* "I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII."* "I can explain how World War II affected American society."* "I can cite evidence to determine an author's point of view in a primary source."• Ask for a volunteer to explain what a <i>primary source</i> is. Listen for: "A primary source is an original text or artifact that was created during the time period you are studying." (If students struggle to remember this definition, remind them that they have already read some primary sources during this module, including the Day of Infamy speech and the Fourteen-Part Message. Prompt them to explain why these two documents are primary sources, while <i>Unbroken</i> is not.)• Tell students they will examine several primary sources created during World War II to learn more about Japanese-American internment and the way that war affected American society. These sources have different points of view on internment, and students should pay close attention to the ways that the authors of the sources disagree. Remind students that they practiced this skill when they prepared for the Fishbowl discussion about the Day of Infamy speech and the Fourteen-Part Message in Unit 1.• Cold call a student to remind the class:<ul style="list-style-type: none">* "How did these two documents' perspectives differ?"• Listen for the student to explain that both documents were about the escalation of Japanese-American conflict before and during World War II, but they disagreed on which country was primarily responsible for this escalation.• Ask for a volunteer to explain:<ul style="list-style-type: none">* "How might using these primary sources help us meet the second learning target ('I can explain how World War II affected American society') in a way that <i>Unbroken</i> might not be able to?"• Listen for: "These sources give the perspective of what was happening at home in America while Louie was away at war."	



Work Time	Meeting Students' Needs
<p>A. Understanding Primary Sources (34 minutes)</p> <ul style="list-style-type: none">• Distribute the Primary Sources: Japanese-American Internment during World War II packet, keeping one Primary Sources: Japanese-American Internment during World War II packet, Teacher Guide (for teacher reference). Briefly review the content of the packet with students; point out each source's title, embedded vocabulary words, and the text-dependent questions that follow. Tell students that, even though some of the sources aren't traditional texts, they can still analyze them by looking carefully at their words and images and making inferences about what they see. Tell students that they will spend the rest of today's class, as well as tonight for homework, completing this packet.• Direct students to begin by completing a first read of the packet with their partners, then writing the gist of each source in the margin. Let them know that, when they have finished reading for the gist, they should reread the sources and begin answering the text-dependent questions. Remind students that these are challenging texts, so they will probably need to reread and discuss sections with their partner, and it is okay if they do not finish today.• As students work, circulate and check to be sure they are rereading and citing evidence to support their answers.	<ul style="list-style-type: none">• Consider making a shortened version of this packet for struggling readers or students who need more time to process. This version might include Sources 1, 2, 4, and 6. Pair students using this version of the packet with one another.



Closing and Assessment	Meeting Students' Needs
A. Preview Homework (1 minute) <ul style="list-style-type: none">Explain that the next lesson focuses on comparing the sources to each other, so it's important that students understand the gist and point of view of each source. Tell students to finish the packet for tonight's homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Finish reading the Primary Sources: Japanese-American Internment during World War II packet. Answer the text-dependent questions for each source.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 6

Supporting Materials



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Primary Sources:

Japanese-American Internment during World War II

Name:

Date:

Historical Context: After the Japanese attack on Pearl Harbor on December 7, 1941, United States President Franklin D. Roosevelt signed an order forcing Japanese-American citizens to relocate to “internment camps.” This internment was designed to prevent Japanese-Americans, considered “enemy aliens” at that time, from attacking the United States from within its own borders. Over 110,000 Japanese-Americans, mostly from the West Coast, were forced to live in internment camps until January 1945, when the order was rescinded and they were allowed to return home.

Source 1

Note: The term “fifth column” refers to people who are spies within their own country.

*The enemy alien problem on the Pacific Coast, or much more accurately the Fifth Column problem, is very serious and it is very special. What makes it so serious and so special is that the Pacific Coast is in imminent danger of a combined attack from within and from without... It is a fact that since the outbreak of the Japanese war there has been no important **sabotage** on the Pacific Coast...[T]his is not, as some have liked to think, a sign that there is nothing to be feared. It is a sign that the blow is well organized and that it is held back until it can be struck with maximum effect.*

sabotage: deliberate destruction; an attack

Lippmann, Walter. "Today and Tomorrow: The Fifth Column on the Coast." Washington Post. February 12, 1942. <http://encyclopedia.densho.org/sources/en-denshopd-i67-00001-1/>.



Primary Sources:

Japanese-American Internment during World War II

1a. What is Lippman's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

1b. Would Lippman have supported the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.



Primary Sources:

Japanese-American Internment during World War II

Source 2

Note: In 1941, Curtis B. Munson investigated the loyalty of Japanese-Americans. The following are excerpts from the report he submitted to President Roosevelt.

There are still Japanese in the United States who will tie dynamite around their waist and make a human bomb out of themselves. We grant this, but today they are few. The Nisei, who are the children of Japanese immigrants, are universally estimated from 90 to 98 percent loyal to the United States... The Nisei are pathetically eager to show this loyalty. They are not Japanese in culture. They are foreigners to Japan. Though American citizens they are not accepted by Americans, largely because they look differently and can be easily recognized... They are not oriental or mysterious, they are very American and are of a proud, self-respecting race suffering from a little inferiority complex and a lack of contact with the white boys they went to school with. They are eager for this contact and to work alongside them... There is no Japanese “problem” on the Coast. There will be no armed uprising of Japanese.

Munson, Curtis B. “Report and Suggestions Regarding Handling the Japanese Question on the Coast.” December 20, 1941. Commission on Wartime Relocation and Internment of Civilians. http://encyclopedia.densho.org/Munson_Report/.



Primary Sources:

Japanese-American Internment during World War II

2a. What is Munson's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

2b. Would Munson have supported the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.



Primary Sources:

Japanese-American Internment during World War II

Source 3

Note: The following are excerpts from President Roosevelt's order authorizing Japanese-American internment in 1942.

*[T]he successful prosecution of the war requires every possible protection against **espionage** and against sabotage... Now, therefore, I hereby authorize and direct the Secretary of War to prescribe military areas from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War may impose.*

Franklin D. Roosevelt
The White House,
February 19, 1942

espionage: spying

President Franklin D. Roosevelt. "Executive Order 9066: Authorizing the Secretary of War to Prescribe Military Areas." February 19, 1942. Public Domain.



Primary Sources:

Japanese-American Internment during World War II

3a. What is Roosevelt's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

3b. Based on this source, why did Roosevelt support the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.



Primary Sources:

Japanese-American Internment during World War II

Source 4

Map of Japanese-American Internment Camps



National Park Service. "Map 2: War Relocation Centers in the United States." <http://www.nps.gov/nr/twhp/wwwlps/lessons/89manzanar/89locate2.htm>. Public Domain.



Primary Sources:

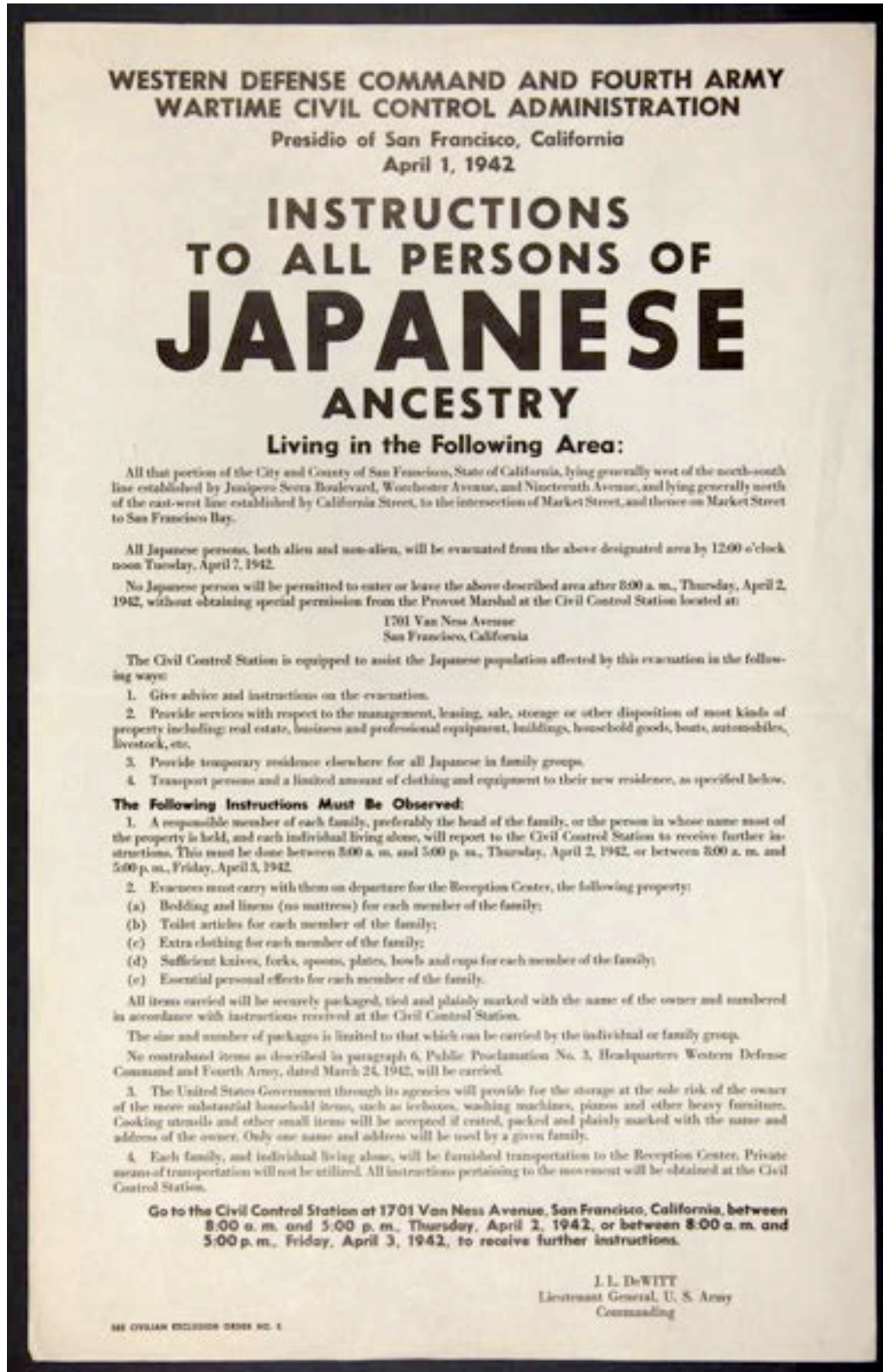
Japanese-American Internment during World War II

4a. What do you notice about the location of the relocation centers and internment camps?

4b. Why might the location of these camps be important?



Source 5



"Exclusion Order posted at First and Front Streets in San Francisco directing removal of persons of Japanese ancestry from the first section of the city to be affected by evacuation. Evacuees will be housed in War Relocation Authority centers for the duration." FDR Library. April 1, 1942. Public Domain.



Primary Sources:

Japanese-American Internment during World War II

5a. Based on this source, what is the author's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.



Primary Sources:

Japanese-American Internment during World War II

Source 6

Note: Japanese-American internees were assigned identification numbers. These numbers were printed on tags and attached to each internee's clothing and belongings.

The Mochida Family Awaiting Relocation



Series : Central Photographic File of the War Relocation Authority, compiled 1942 – 1945. Record Group 210: Records of the War Relocation Authority, 1941 – 1989. Department of the Interior. War Relocation Authority. <http://research.archives.gov/description/537505>. Public Domain.



Primary Sources:

Japanese-American Internment during World War II

6a. Given what you know about Japanese-American internment from the previous sources, why do you think internees were required to wear identification tags during their relocation?

6b. Why do you think the photographer chose to include the family's last name (Mochida) in the picture and in the title?

6c. What do you think is the photographer's point of view on Japanese-American internment? Cite one piece of evidence to support your answer.



Primary Sources:

Japanese-American Internment during World War II

Source 7

Note: This cartoon was published in response to Document 1. "TNT" is an explosive.



Dr. Seuss Collection, UC San Diego Library



Primary Sources:

Japanese-American Internment during World War II

7a. What is Dr. Seuss's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

7b. Would Dr. Seuss have supported the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.

Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

Historical Context: After the Japanese attack on Pearl Harbor on December 7, 1941, United States President Franklin D. Roosevelt signed an order forcing Japanese-American citizens to relocate to “internment camps.” This internment was designed to prevent Japanese-Americans, considered “enemy aliens” at that time, from attacking the United States from within its own borders. Over 110,000 Japanese-Americans, mostly from the West Coast, were forced to live in internment camps until January 1945, when the order was rescinded and they were allowed to return home.

Source 1

Note: The term “fifth column” refers to people who are spies within their own country.

The enemy alien problem on the Pacific Coast, or much more accurately the Fifth Column problem, is very serious and it is very special. What makes it so serious and so special is that the Pacific Coast is in imminent danger of a combined attack from within and from without.... It is a fact that since the outbreak of the Japanese war there has been no important **sabotage** on the Pacific Coast. From what we know about Hawaii and about the Fifth Column in Europe this is not, as some have liked to think, a sign that there is nothing to be feared. It is a sign that the blow is well organized and that it is held back until it can be struck with maximum effect.

sabotage: deliberate destruction; an attack

Lippmann, Walter. "Today and Tomorrow: The Fifth Column on the Coast." Washington Post. February 12, 1942. <http://encyclopedia.densho.org/sources/en-denshopd-i67-00001-1/>.

Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

- 1a. What is Lippman's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

Lippman believes that Japanese-Americans are a threat to the United States. He writes, “the Pacific Coast is in danger of a combined attack from within and from without.” He thinks that Japanese-Americans are acting as spies and plan to sabotage the United States.

- 1b. Would Lippman have supported the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.

Yes, Lippman would have supported internment camps, because he believed that Japanese-Americans were planning to attack the U.S. He called Japanese-Americans “enemy aliens” and warned that this was a “very serious and ... very special” problem.

Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

Source 2

Note: In 1941, Curtis B. Munson investigated the loyalty of Japanese-Americans. The following are excerpts from the report he submitted to President Roosevelt.

There are still Japanese in the United States who will tie dynamite around their waist and make a human bomb out of themselves. We grant this, but today they are few. The Nisei, who are the children of Japanese immigrants, are universally estimated from 90 to 98 percent loyal to the United States.... The Nisei are pathetically eager to show this loyalty. They are not Japanese in culture. They are foreigners to Japan. Though American citizens they are not accepted by Americans, largely because they look differently and can be easily recognized.... They are not oriental or mysterious, they are very American and are of a proud, self-respecting race suffering from a little inferiority complex and a lack of contact with the white boys they went to school with. They are eager for this contact and to work alongside them.... There is no Japanese “problem” on the Coast. There will be no armed uprising of Japanese.

Munson, Curtis B. “Report and Suggestions Regarding Handling the Japanese Question on the Coast.” December 20, 1941. Commission on Wartime Relocation and Internment of Civilians. http://encyclopedia.densho.org/Munson_Report/.



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

2a. What is Munson's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

Munson believes that Japanese-Americans considered themselves to be American citizens and were not a threat to the United States. He writes, "They are not Japanese in culture. They are foreigners to Japan." This means that Japanese-Americans were not likely to side with Japan in the war against America.

2b. Would Munson have supported the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.

No, Munson would not have supported internment camps, because he did not think Japanese-Americans were a threat to the U.S. He declares, "There is no Japanese 'problem' on the Coast.

There will be no armed uprising of Japanese," meaning that there was no reason to lock Japanese-Americans away in internment camps to prevent them from attacking the United States.



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

Source 3

Note: The following are excerpts from President Roosevelt's order authorizing Japanese-American internment in 1942.

[T]he successful prosecution of the war requires every possible protection against espionage and against sabotage.... Now, therefore, I hereby authorize and direct the Secretary of War to prescribe military areas from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War may impose.

Franklin D. Roosevelt
The White House,
February 19, 1942

President Franklin D. Roosevelt. "Executive Order 9066: Authorizing the Secretary of War to Prescribe Military Areas." February 19, 1942. Public Domain.

Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

- 3a. What is Roosevelt's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

Roosevelt believes that Japanese-Americans might be a threat to the United States, because he writes that the country has to protect itself “against espionage and against sabotage.” Even though he doesn’t specifically mention Japanese-Americans, it is clear that he is referring to them, since this is the official document he signed to make internment legal.

- 3b. Based on this source, why did Roosevelt support the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.

Roosevelt supported the establishment of internment camps because he thought this was a logical part of protecting the United States against Japan during WWII: “the successful prosecution of the war requires every possible protection against espionage and against sabotage.” He thought that putting Japanese-Americans in internment camps was one of these “protections.”



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

Source 4

Map of Japanese-American Internment Camps



National Park Service. "Map 2: War Relocation Centers in the United States." <http://www.nps.gov/nr/twhp/wwwlps/lessons/89manzanar/89locate2.htm>. Public Domain.

Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

4a. What do you notice about the location of the relocation centers and internment camps?

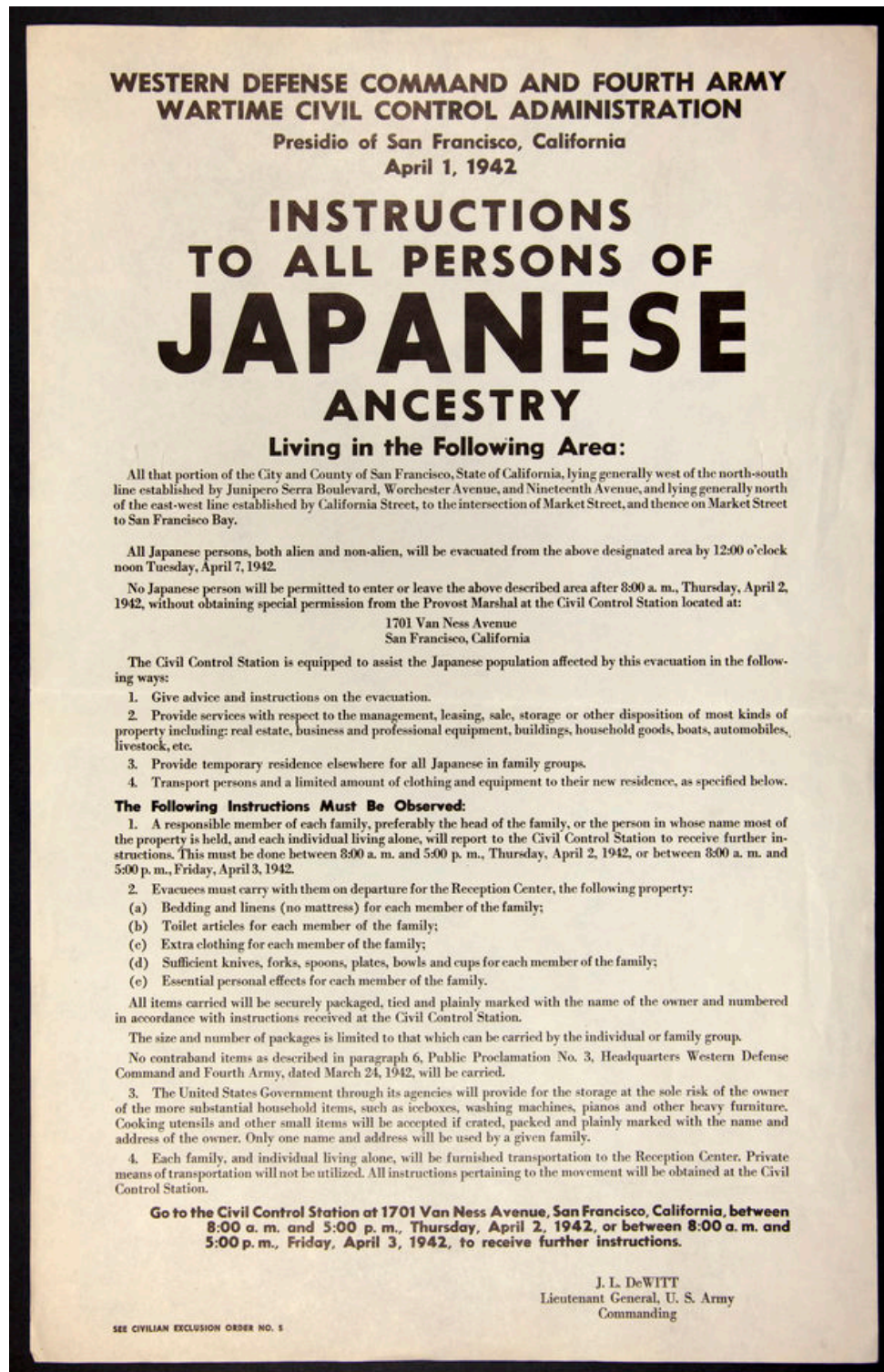
The camps are all on the West Coast. They are spread far apart from each other. Most of them are located in towns I've never heard of before.

4b. Why might the location of these camps be important?

The U.S. government might have wanted to keep the Japanese-Americans as far away from each other and as far away from big, important cities as possible. They might have kept them on the West Coast because there were more of them living in that part of the country at that time, or because they were scared that was where an attack might come from (since the West Coast is the part of the country closest to Japan).



Source 5



"Exclusion Order posted at First and Front Streets in San Francisco directing removal of persons of Japanese ancestry from the first section of the city to be affected by evacuation. Evacuees will be housed in War Relocation Authority centers for the duration." FDR Library. April 1, 1942. Public Domain.



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

- 5a. Based on this source, what is the author's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

The author of this poster thinks that Japanese-Americans are not really American citizens, because he or she put the word “JAPANESE” in big letters at the top of the poster and refers to Japanese-Americans as just “Japanese” or “persons” throughout the text.



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

Source 6

Note: Japanese-American internees were assigned identification numbers. These numbers were printed on tags and attached to each internee's clothing and belongings.

The Mochida Family Awaiting Relocation



Series : Central Photographic File of the War Relocation Authority, compiled 1942 – 1945. Record Group 210: Records of the War Relocation Authority, 1941 – 1989. Department of the Interior. War Relocation Authority. <http://research.archives.gov/description/537505>. Public Domain.



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

- 6a. Given what you know about Japanese-American internment from the previous sources, why do you think internees were required to wear identification tags during their relocation?

People who supported internment thought that Japanese-Americans were a threat to the country, so they wanted an easy way to keep track of them at all times. Another reason could be because there were so many people being forced to move all at once; giving them tags could help prevent people and belongings from being mixed up. Finally, people who supported internment wanted Japanese-Americans to be separated from the rest of the country. Taking away their names and making them go by identification numbers could have been one way to send the message that they were no longer considered full citizens.

Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

6b. Why do you think the photographer chose to include the family's last name (Mochida) in the picture and in the title?

The photographer wanted people who saw this picture to know that the family in the picture had a name and an identity, even though the government made them wear a number, instead.

6c. What do you think is the photographer's point of view on Japanese-American internment? Cite one piece of evidence to support your answer.

The photographer included the family's name (Mochida) in the photograph and in the title of the picture. This could mean that he or she did not support internment and wanted Japanese-Americans to be seen as individuals, rather than as numbers or people who didn't deserve to have rights.



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

Source 7

Note: This cartoon was published in response to Document 1. "TNT" is an explosive.



Dr. Seuss Collection, UC San Diego Library



Primary Sources:

Japanese-American Internment during World War II
Teacher Guide

7a. What is Dr. Seuss's point of view on Japanese-Americans? Cite one piece of evidence to support your answer.

Dr. Seuss believes that all Japanese-Americans are the same, because every person in his cartoon looks exactly the same except for a few differences in their clothing. He doesn't see them as having individual identities. He also thinks that Japanese-Americans are a threat to the United States, because he shows them picking up TNT from their leaders, which means they are going to go attack the United States.

7b. Would Dr. Seuss have supported the establishment of Japanese-American internment camps during WWII? Cite one piece of evidence to support your answer.

Yes, he would have supported internment because he believed Japanese-Americans were planning to work together to attack the United States. He uses the term "Fifth Column" in his cartoon, which was a phrase that implied the Japanese-Americans were working against America and planning to sabotage it from within. He would have thought that putting Japanese-Americans into internment camps would help keep America safe.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 7

Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 3



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

I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1)
I can analyze texts for disagreement on facts or interpretation. (RI.8.9)

Supporting Learning Targets

- I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII.
- I can explain how World War II affected American society.
- I can cite evidence to analyze primary sources for disagreements about Japanese-American internment during WWII.

Ongoing Assessment

- Primary Sources: Japanese-American Internment during World War II packet (text-dependent questions) (from homework)
- Source Comparison strips



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Discussing the Gist (6 minutes)Reviewing Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Analyzing Primary Sources: Text-Dependent Questions Review (10 minutes)Analyzing Primary Sources: Conflicting Accounts (25 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework (2 minute)Homework<ol style="list-style-type: none">Reread the primary source documents from today's lesson and complete the QuickWrite.	<ul style="list-style-type: none">This is the third of four lessons in which students will enrich their understanding of <i>Unbroken</i>'s historical context by building background knowledge about Japanese-American internment and the effects of war on individuals and society during WWII. Today's lesson continues the focus from Lesson 6 on analyzing several conflicting primary sources about internment. Consider collaborating with a social studies teacher for a deeper study of these primary source documents.In advance: Cut Source Comparison strips apart, so each pair of students has six strips.Review: Fist to Five in Checking for Understanding Techniques (see Appendix).Post: Learning targets; large versions of primary sources.



Lesson Vocabulary	Materials
student-selected vocabulary words from Primary Sources: Japanese-American Internment during World War II packet	<ul style="list-style-type: none">• Primary Sources: Japanese-American Internment during World War II packet (from Lesson 6)• Primary Sources: Japanese-American Internment During World War II packet, Teacher Guide (from Lesson 6; for teacher reference)• Large versions of primary sources (one of each; to display)• Source Comparison strips (one to two for think-aloud; six per student pair)• Document camera• Tape• Primary Sources: Japanese-American Internment during World War II QuickWrite (one per student)• Primary Sources: Japanese-American Internment during World War II QuickWrite Teacher Guide (answers; for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Discussing the Gist (6 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Okinawa discussion partner. Then, have them discuss the gist of the sources in the Primary Sources: Japanese-American Internment during World War II packet. Encourage students to refer to the packet as they share with each other.• After 4 minutes, cold call several pairs to share the gist of each source. Make a note of sources that students struggle with; plan to focus on these sources during the Text-Dependent Questions Review during Work Time A.	<ul style="list-style-type: none">• Giving students time to talk through ideas supports comprehension and builds class culture.
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Explain that students will continue working with the Primary Sources: Japanese-American Internment during World War II packet today.• Read the learning targets aloud as students read along silently:<ul style="list-style-type: none">* "I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII."* "I can explain how World War II affected American society."* "I can cite evidence to analyze primary sources for disagreements about Japanese-American internment during WWII."• Tell students to turn and talk with their partner about what they think they will be doing during today's lesson.• After a moment, ask for a volunteer to share his or her idea. Listen for: "Comparing the primary sources to decide how they disagree about Japanese-American internment."	



Work Time	Meeting Students' Needs
<p>A. Analyzing Primary Sources: Text-Dependent Questions Review (10 minutes)</p> <ul style="list-style-type: none"> Tell students it's important to make sure they understand the primary sources from yesterday's lesson before jumping into the next step of analysis: comparing the sources to each other to find disagreements between them. Cold call students to share responses to the text-dependent questions in the packet. Listen for them to accurately share the point of view as well as back up their answers with textual evidence. Use this time to clarify misunderstandings and help students understand the more complex sources in the packet. (See the Primary Sources: Japanese-American Internment During World War II packet, Teacher Guide for ideas on how students might answer these questions.) Before moving on to the next step, ask students to use the Fist to Five protocol to rate their understanding of the sources in the packet. Make a note of students who rate themselves low and plan to follow up with them during the partner work time later in this lesson. 	<ul style="list-style-type: none"> Consider giving students who struggle to participate advance notice about which question(s) you want them to answer during this review.
<p>B. Analyzing Primary Sources: Conflicting Accounts (25 minutes)</p> <ul style="list-style-type: none"> Show students the large versions of primary sources posted around the room. Point out that Source 8 (Miné Okubo Quotes) was not in yesterday's packet; all of the quotes on that page are from "The Life of Miné Okubo." Explain that students will work with their partners to find places where these sources disagree about Japanese-American internment, but you will do a think-aloud to model the steps you'd like them to take. Explain that your first step is to identify two sources that disagree about Japanese-American internment. Since you have already read the sources and answered the text-dependent questions about point of view, you know that Source 1 and Source 2 disagree. Ask for a volunteer to remind the class of the gist of Source 1. Listen for: "Source 1 argues that Japanese-Americans are secretly planning to attack the United States." Ask for another volunteer to give the gist of Source 2. Listen for: "Source 2 argues that Japanese-Americans are not planning to attack the United States." Reiterate that Source 1 and Source 2 disagree because they communicate opposing ideas about Japanese-Americans. Display the Source Comparison strips on the document camera. Tell students you will write your ideas on it, then post it on the wall. Explain that both partners will fill in identical Source Comparison strips. One strip will be posted under each source compared on the strip. (Consider asking for a volunteer "partner" to fill in a second strip while you do the think-aloud.) On the top box of the strip, write: "Source 1 disagrees with Source 2 about Japanese-Americans being a threat." 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain that next you will find evidence to prove that these two sources disagree. Choose a piece of evidence from Source 1 and write it into the left-hand "Source ____ says" box of the Source Comparison strip. (Consider using "The enemy alien problem on the Pacific coast, or much more accurately the Fifth Column problem, is very serious and it is very special.")• Say something like: "Now I need to find evidence that shows how Source 2 disagrees with Source 1." Choose a piece of evidence from Source 2 and write it into the right-hand "Source ____ says" box on the Source Comparison strip. (Consider using "There will be no armed uprising of Japanese.")• Tape your completed Source Comparison strip to the wall beneath Source 1. (If a student volunteer filled in a second strip for you, tape that beneath Source 2. If not, remind students that their partner's strip would go beneath Source 2.)• Briefly review the steps you followed to complete the Source Comparison strip:<ol style="list-style-type: none">1. Use the notes in your Primary Sources: Japanese-American Internment during World War II packet to identify two primary sources that disagree.2. Fill in these two sources' numbers, and the topic they disagree about, at the top of the Source Comparison strip.3. Find one piece of evidence from each source that proves they disagree.4. Post your strip on the wall beneath the two sources you compared.• Tell students that each pair will receive six blank Source Comparison strips and should come up with new disagreements among the sources.• Distribute six Source Comparison strips to each pair. Circulate while they work. Check in with pairs to ensure that they understand the steps and are finding strong evidence.• With 3 minutes remaining, refocus students whole group. Cold call several pairs to share out disagreements that they found among the texts.• Ask:<ul style="list-style-type: none">* "Based on everything we have learned about World War II so far, why do you think these different sources disagree about Japanese-American internment?"• Listen for connections to this module's guiding questions and big ideas: "How do historians/readers reconcile multiple accounts of the same event?", "How does war (and conflict) affect individuals and societies?", and/or "There are important yet divergent experiences in war and conflict."	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Tell students they will continue comparing these sources during the next lesson, focusing on the different methods (text, pictures, etc.) people choose to communicate their ideas.	
Closing and Assessment	Meeting Students' Needs
A. Preview Homework (2 minutes) <ul style="list-style-type: none">Distribute the Primary Sources: Japanese-American Internment During World War II QuickWrite, keeping a copy of Primary Sources: Japanese-American Internment during World War II QuickWrite Teacher Guide.Preview the homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Reread the primary source documents from today's lesson and complete the QuickWrite.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 7

Supporting Materials



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Source 1

The enemy alien problem on the Pacific Coast, or much more accurately the Fifth Column problem, is very serious and it is very special. What makes it so serious and so special is that the Pacific Coast is in imminent danger of a combined attack from within and from without.... It is a fact that since the outbreak of the Japanese war there has been no important sabotage on the Pacific Coast. From what we know about Hawaii and about the Fifth Column in Europe this is not, as some have liked to think, a sign that there is nothing to be feared. It is a sign that the blow is well organized and that it is held back until it can be struck with maximum effect.

Lippmann, Walter. "Today and Tomorrow: The Fifth Column on the Coast." Washington Post. February 12, 1942. <http://encyclopedia.densho.org/sources/en-denshopd-i67-00001-1/>.



Source 2

There are still Japanese in the United States who will tie dynamite around their waist and make a human bomb out of themselves. We grant this, but today they are few. The Nisei, who are the children of Japanese immigrants, are universally estimated from 90 to 98 percent loyal to the United States... The Nisei are pathetically eager to show this loyalty. They are not Japanese in culture. They are foreigners to Japan. Though American citizens they are not accepted by Americans, largely because they look differently and can be easily recognized... They are not oriental or mysterious, they are very American and are of a proud, self-respecting race suffering from a little inferiority complex and a lack of contact with the white boys they went to school with. They are eager for this contact and to work alongside them... There is no Japanese “problem” on the Coast. There will be no armed uprising of Japanese.

Munson, Curtis B. “Report and Suggestions Regarding Handling the Japanese Question on the Coast.” December 20, 1941. Commission on Wartime Relocation and Internment of Civilians. http://encyclopedia.densho.org/Munson_Report/.



Source 3

[T]he successful prosecution of the war requires every possible protection against espionage and against sabotage.... Now, therefore, I hereby authorize and direct the Secretary of War to prescribe military areas from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War may impose.

Franklin D. Roosevelt
The White House,
February 19, 1942

President Franklin D. Roosevelt. "Executive Order 9066: Authorizing the Secretary of War to Prescribe Military Areas." February 19, 1942. Public Domain.



Source 4

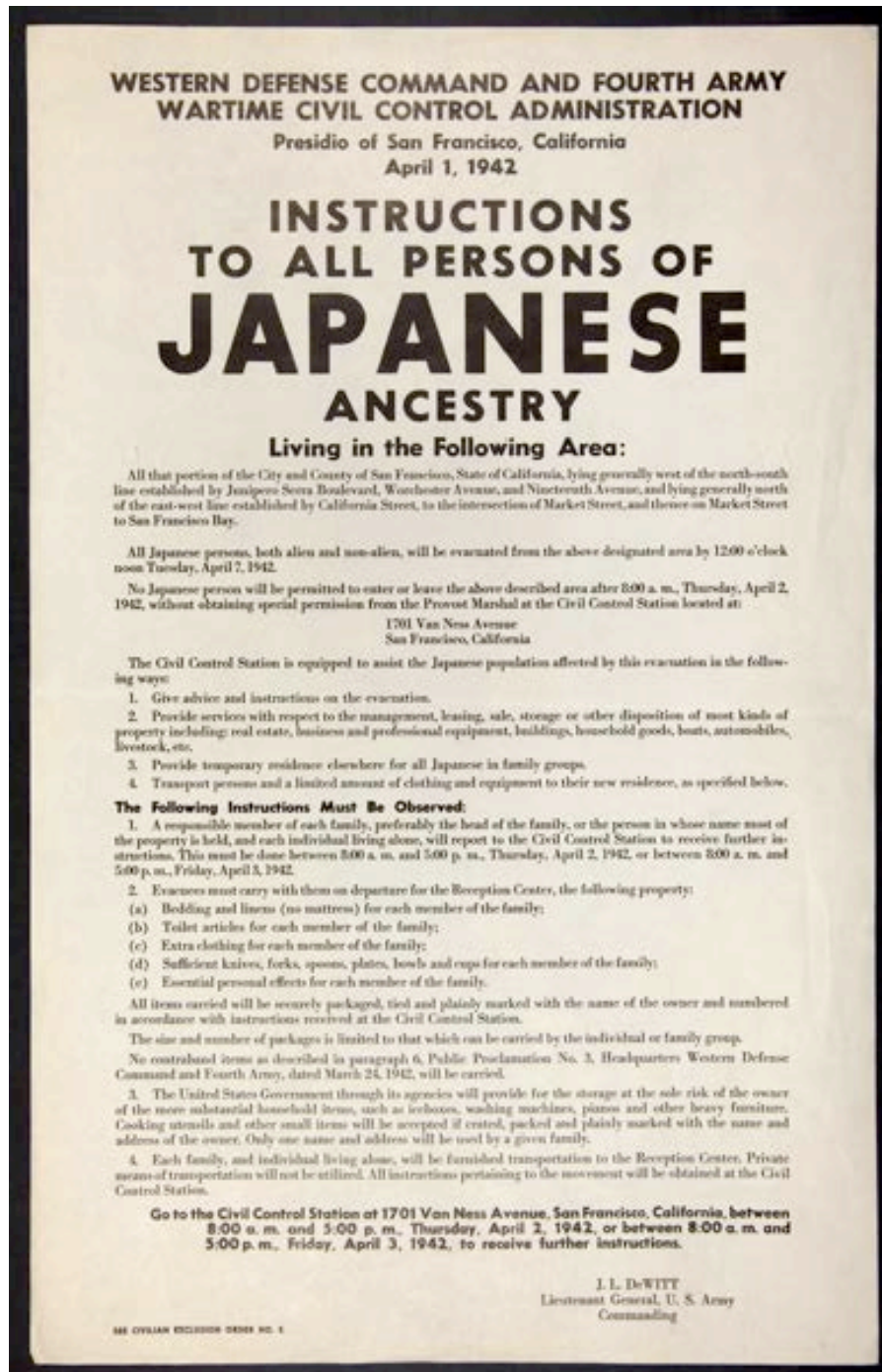
Map of Japanese-American Internment Camps



National Park Service. "Map 2: War Relocation Centers in the United States." <http://www.nps.gov/nr/twhp/wwwlps/lessons/89manzanar/89locate2.htm>. Public Domain.



Source 5



"Exclusion Order posted at First and Front Streets in San Francisco directing removal of persons of Japanese ancestry from the first section of the city to be affected by evacuation. Evacuees will be housed in War Relocation Authority centers for the duration." FDR Library. April 1, 1942. Public Domain.



Source 6

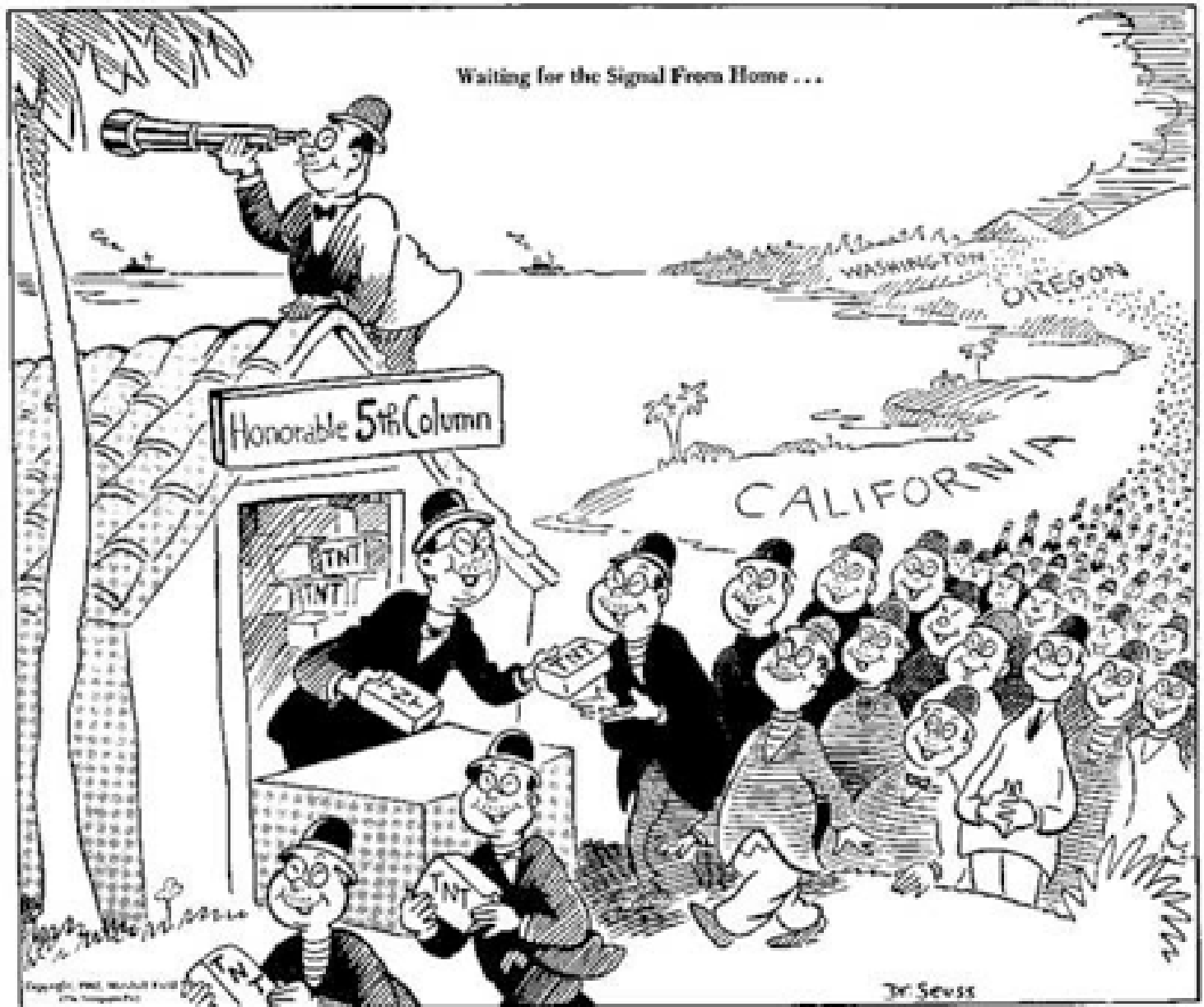
The Mochida Family Awaiting Relocation



Series : Central Photographic File of the War Relocation Authority, compiled 1942 – 1945. Record Group 210: Records of the War Relocation Authority, 1941 – 1989. Department of the Interior. War Relocation Authority. <http://research.archives.gov/description/537505>. Public Domain.



Source 7



Dr. Seuss Collection, UC San Diego Library

Source 8

Miné Okubo Quotes (from *Citizen 13660*)

“Contraband such as cameras, binoculars, short-wave radios, and firearms had to be turned over to the local police... It was Jap this and Jap that. Restricted areas were prescribed and many arrests and detentions of enemy aliens took place.”

“A woman seated near the entrance gave me a card with No. 7 printed on it and told me to go inside and wait... As a result of the interview, my family name was reduced to No. 13660. I was given several tags bearing the family number, and was then dismissed.”

“The place was in semidarkness; light barely came through the dirty window on either side of the entrance. A swinging half-door divided the 20-by-9 ft. stall into two rooms... Both rooms showed signs of a hurried whitewashing. Spider webs, horse hair, and hay had been whitewashed with the walls. Huge spikes and nails stuck out all over the walls. A two-inch layer of dust covered the floor...”

“We were close to freedom and yet far from it... Streams of cars passed by all day. Guard towers and barbed wire surrounded the entire center. Guards were on duty day and night.”

Okubo, Miné. "Quotes." *Citizen 13660*. Seattle: University of Washington, 1983. N. pag. Print.

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Source Comparison Strips

Teacher directions: Make enough copies of this to cut up and be able to distribute six strips per pair of students.

Source ____ disagrees with Source ____ about _____ because:	
Source ____ says:	Source ____ says:



Source ____ disagrees with Source ____ about _____ because:	
Source ____ says:	Source ____ says:



Source ____ disagrees with Source ____ about _____ because:	
Source ____ says:	Source ____ says:



Primary Sources:

Japanese-American Internment during World War II QuickWrite

Name:

Date:

QuickWrite: How can we understand Miné Okubo's story better based on the new information in these primary sources? Cite two specific details to support your answer.

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



Primary Sources:

Japanese-American Internment during World War II QuickWrite
(For Teacher Reference)

QuickWrite: How can we understand Miné Okubo's story better based on the new information in these primary sources? Cite two specific details to support your answer.

These sources help us understand Okubo's story better because they provide illustrations of some of the facts in her story. For example, Source 6 shows a Japanese-American family wearing identification tags and waiting to be relocated, and in "The Life of Miné Okubo," she describes the same thing happening to her: "my family name was reduced to No. 13660. I was given several tags bearing the family number, and was then dismissed." Also, Okubo's story says that she was relocated to Topaz, which is shown on the map in Source 4. Finally, these sources help us see why Okubo was forced to relocate in the first place. People like Lippman (Source 1), Roosevelt (Source 3), and even Dr. Seuss (Source 7) thought that Japanese-Americans like Okubo and her brother were a threat to the United States because of their ethnicity, so they lumped them all into one category ("It was Jap this and Jap that," Okubo writes) and took away their freedom out of fear.



EXPEDITIONARY
LEARNING

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

Building Background Knowledge: The Internment of Japanese-Americans during WWII, Part 4



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

I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1)
I can evaluate the advantages and disadvantages of using different mediums to present an idea. (RI.8.7)

Supporting Learning Targets

- I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII.
- I can explain how World War II affected American society.
- I can explain the advantages and disadvantages of using different mediums to present a point of view about Japanese-American internment during WWII.

Ongoing Assessment

- Primary Sources: Japanese-American Internment During World War II QuickWrite (from homework)
- Analyzing Mediums Exit Ticket



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 (4 minutes)B. Reviewing Learning Targets (1 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing Primary Sources: Different Mediums(30 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket and Preview Homework (10 minute)4. Homework<ol style="list-style-type: none">A. Fill in a Venn diagram to compare and contrast Louie Zamperini's and Mine Okudo's experience during WWII. Use specific details and evidence from <i>Unbroken</i> and "The Life of Mine Okudo."	<ul style="list-style-type: none">• This is the last of four lessons in which students enrich their understanding of <i>Unbroken's</i> historical context by building background knowledge about Japanese-American internment and the effects of war on individuals and society during WWII. Today's lesson continues from Lessons 6 and 7 in analyzing several conflicting primary sources about internment, focusing on evaluating the advantages and disadvantages of using different mediums to present ideas.• For homework, students will make a reentry into their study of Louie by comparing the experiences of Louie and Miné during WWII.• Post: Learning targets; large versions of primary sources.



Lesson Vocabulary	Materials
medium, advantages, disadvantages	<ul style="list-style-type: none">• Primary Sources: Japanese-American Internment during World War II Structured Notes Teacher Guide (from Lesson 6; for teacher reference)• Primary Sources: Japanese-American Internment during World War II packet (from Lesson 6)• Large versions of primary sources (from Lesson 7; one of each to display)• Analyzing Mediums handout (one per student and one to display)• Document camera• Venn diagram: Miné and Louie (one per student)• Analyzing Mediums Teacher's Guide (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Discussing the QuickWrite from homework (4 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Pearl Harbor discussion partner. Have them discuss the QuickWrite from the Primary Sources: Japanese-American Internment during World War II packet.• After two minutes, cold call a student pair to share their best ideas and evidence for the QuickWrite. (Refer to the Primary Sources: Japanese-American Internment during World War II Structured Notes Teacher Guide for more details on what to listen for.)	<ul style="list-style-type: none">• Giving students time to talk through ideas supports comprehension and builds class culture.
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Tell students that today they will continue working with the Primary Sources: Japanese-American Internment during World War II packet.• Read the learning targets aloud as students read along silently:<ul style="list-style-type: none">* "I can use primary source documents to build background knowledge about the internment of Japanese-Americans during WWII."* "I can explain how World War II affected American society."* "I can explain the advantages and disadvantages of using different mediums to present a point of view about Japanese-American internment during WWII."• Ask students to briefly turn and talk with a partner to paraphrase what they're working on today.	



Work Time	Meeting Students' Needs
<p>A. Analyzing Primary Sources: Different Mediums (30 minutes)</p> <ul style="list-style-type: none"> • Tell students that they now will focus on the different ways people communicated their ideas about Japanese-American internment. Explain that one way of communicating ideas is called a <i>medium</i>. Say something like: “One example of a medium is using words to communicate your ideas,” then ask: <ul style="list-style-type: none"> * “What is another example of a medium?” • Listen for: artwork, photographs, political cartoons, etc. • Point out there are several different mediums on display in the large versions of primary sources posted around the room. Explain that, even though these sources are about the same topic (Japanese-American internment), the creators of these sources chose different mediums to express their point of view about that topic. Students will now analyze those choices. • Distribute and display the Analyzing Mediums handout on a document camera. Remind students that every medium has <i>advantages</i> (benefits) and <i>disadvantages</i> (drawbacks or downsides). Remind students that the prefix “dis-” means “not” or “opposite from.” • Ask students to brainstorm: <ul style="list-style-type: none"> * “What are some of the advantages of choosing text as a medium to communicate your point of view?” • Listen for: “You can fully and clearly explain your ideas,” “You can use strong words to express your point of view,” “Text might be taken more seriously than other mediums,” etc. As students share ideas, write them on the displayed Analyzing Mediums handout. Invite students to do the same on their own copies of the handout. • Ask students to brainstorm: <ul style="list-style-type: none"> * “What are some disadvantages of choosing text as a medium to communicate your point of view?” • Listen for: “People who can’t read won’t hear your message,” “Words might not catch people’s attention as much as a picture would,” etc. Write these ideas down as students do the same. • Focus students on the handout. Prompt them to work with their partner to brainstorm ideas for the “Medium: Photograph” and “Medium: Cartoon” sections. • After a few minutes, focus students’ attention and cold call several students to share ideas. Fill in the rest of the displayed Analyzing Mediums handout as students add others’ ideas to their own. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Read Question 1 on the Analyzing Mediums handout aloud: <ul style="list-style-type: none"> * “Source 1 and Source 7 share a point of view on Japanese-Americans. What is that point of view?” • Ask for a volunteer to explain the shared point of view. Listen for: “These sources both say that Japanese-Americans are a threat to the United States.” Students should write this answer down as you fill in the displayed handout. (Refer to the Analyzing Mediums Teacher Guide for more ideas.) • Read Question 2 aloud: <ul style="list-style-type: none"> * “What are the two different mediums the creators of these sources chose to use?” • Cold call a student to answer. Listen for: “Source 1 is text, and Source 7 is a cartoon.” Have students fill in this answer as you fill in the displayed handout. • Read Question 3 aloud: <ul style="list-style-type: none"> * “Why might Walter Lippman, the author of Source 1, have chosen to use text as his medium? What are the advantages of using text to communicate his point of view about Japanese-Americans?” • Cold call a student and listen for: “He can show how serious his message is,” “He can explain all of his ideas fully,” etc. Fill in these answers on the displayed handout as students fill in their own. • Read Question 4 aloud: <ul style="list-style-type: none"> * “Why might Dr. Seuss, the author of Source 7, have chosen to use a cartoon as his medium? What are the advantages of using a cartoon to communicate his point of view about Japanese-Americans?” • Cold call a student and listen for: “It is easier to understand his point of view right away without reading a lot of words,” “He can use humor to lighten a serious situation so people will be more willing to listen to him,” etc. Fill these answers in on the displayed handout as students fill in their own. • Next, have students work with their partners to complete the questions about Source 4 and Source 8 on the back of the Analyzing Mediums handout. While students work, circulate to check their comprehension. • With 3 minutes remaining, focus students' attention and review Questions 7 and 8 on the back of the Analyzing Mediums handout. Ask, <ul style="list-style-type: none"> * “If you had to teach someone about the Japanese-American internment camps, which medium would you choose to use, and why?” Call on several volunteers to answer, and listen for them to name clear advantages of their chosen medium. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket and Preview Homework (10 minutes)</p> <ul style="list-style-type: none">Distribute the Analyzing Mediums Exit Ticket. Read the prompt aloud:<ul style="list-style-type: none">* “The two sources below both communicate ideas about Japanese-American internment, but their creators have chosen to use different mediums to express these ideas. Beneath each source, explain at least one advantage and one disadvantage of using this medium to present these specific ideas.”Address any clarifying questions and invite students to begin.Once all students have completed the exit ticket, preview the homework. Point out to students that they are transitioning back to a deeper focus on <i>Unbroken</i>.	<ul style="list-style-type: none">For students who struggle, consider providing a sentence starter for this exit ticket.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Fill in a Venn diagram to compare and contrast Louie Zamperini’s and Miné Okubo’s experiences during WWII. Use specific details and evidence from <i>Unbroken</i> and “The Life of Miné Okubo.”	



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

Supporting Materials



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Analyzing Mediums

Name:

Date:

Medium: Text

Advantages:

Disadvantages:

Medium: Photograph

Advantages:

Disadvantages:

Medium: Cartoon

Advantages:

Disadvantages:

Analyzing Mediums

Name: _____

Date: _____

Comparing Source 1 & Source 7

1. Source 1 and Source 7 share a point of view on Japanese-Americans. What is that point of view?

2. What are the two different mediums the creators of these sources chose to use?

3. Why might Walter Lippman, the author of Source 1, have chosen to use text as his medium? What are the advantages of using text to communicate his point of view about Japanese-Americans?



Analyzing Mediums

4. Why might Dr. Seuss, the author of Source 7, have chosen to use a cartoon as his medium? What are the advantages of using a cartoon to communicate his point of view about Japanese-Americans?

Analyzing Mediums

Name: _____

Date: _____

Comparing Source 4 and Source 8

5. Source 4 and the last two quotes of Source 8 are about the same topic. What is that topic?

6. What are the two different mediums the creators of these sources chose to use?

7. What can we learn about the internment camps from Source 4 that we cannot learn from Source 8?



Analyzing Mediums

8. What can we learn about the internment camps from Source 8 that we cannot learn from Source 4?



Analyzing Mediums Teacher Guide
(For Teacher Reference)

Medium: Text

Advantages:

- can include many descriptive details
- can be creative with language
- text might be taken more seriously than other mediums
- doesn't require special equipment

Disadvantages:

- some people can't read and won't "hear" your message as a result
- not as engaging as pictures
- takes longer to get your idea across than an image does

Medium: Photograph

Advantages:

- immediately engaging
- more objective than text or cartoons; "what you see is what you get"
- photographs might be taken more seriously than other kinds of artwork (because they seem more "factual" or objective)

Disadvantages:

- harder to get a clear message across than it is with words
- if someone doesn't understand the photograph they might interpret it differently than you intended
- requires special equipment; not accessible for all people

Medium: Cartoon

Advantages:

- immediately engaging
- can make a serious topic easier for people to connect to by using humor
- can send a clearer message if you use both images and text

Disadvantages:

- might not be taken seriously
- if someone doesn't understand the cartoon they might interpret it differently than you intended
- could take longer for your audience to understand if they have to make inferences to understand your message

Analyzing Mediums
(For Teacher Reference)

Comparing Source 1 & Source 7

1. Source 1 and Source 7 share a point of view on Japanese-Americans. What is that point of view?

They both think Japanese-Americans are a “fifth column” that plans to attack the United States.

2. What are the two different mediums the creators of these sources chose to use?

Source 1 is text and Source 7 is a cartoon.

3. Why might Walter Lippman, the author of Source 1, have chosen to use text as his medium? What are the advantages of using text to communicate his point of view about Japanese-Americans?

He wanted his message to be clear and straightforward, so he wrote it as text. The advantages of using text are that his message would be taken seriously, and he could explain his thoughts and ideas fully.

4. Why might Dr. Seuss, the author of Source 7, have chosen to use a cartoon as his medium? What are the advantages of using a cartoon to communicate his point of view about Japanese-Americans?

He wanted to get his message across to a wider audience, so he drew a picture to grab people’s attention, and then added words to make the message clearer. The advantages of using a cartoon are that people could understand his point of view in a few seconds, rather than having to read an entire article, which would take longer. Drawing a cartoon also often uses humor to catch people’s attention and make them remember the message.

Comparing Source 4 and Source 8

5. Source 4 and the last two quotes of Source 8 are about the same topic. What is that topic?

They are both about the internment camps. Source 4 is where the camps were located, and Source 8 is describing what they were like inside.

6. What are the two different mediums the creators of these sources chose to use?

Source 4 is a map, and Source 8 is text.



Analyzing Mediums
(For Teacher Reference)

7. What can we learn about the internment camps from Source 4 that we cannot learn from Source 8?

Source 4 shows the locations of the internment camps. It also shows how many there were and where they were located in relation to each other and in relation to big cities.

8. What can we learn about the internment camps from Source 8 that we cannot learn from Source 4?

Source 8 describes what conditions were like inside the camps from the point of view of someone who lived there.



Analyzing Mediums Exit Ticket

Name: _____

Date: _____

The two sources below both communicate ideas about Japanese-American internment, but their creators have chosen to use different mediums to express these ideas. Beneath each source, explain at least one advantage and one disadvantage of using this medium to present these **specific** ideas.

The Mochida Family Awaiting Relocation



Series : Central Photographic File of the War Relocation Authority, compiled 1942 – 1945. Record Group 210: Records of the War Relocation Authority, 1941 – 1989. Department of the Interior. War Relocation Authority. <http://research.archives.gov/description/537505>. Public Domain.

Medium:

Advantages:

Disadvantages:



Analyzing Mediums Exit Ticket

“A woman seated near the entrance gave me a card with No. 7 printed on it and told me to go inside and wait.... As a result of the interview, my family name was reduced to No. 13660. I was given several tags bearing the family number, and was then dismissed.” —Miné Okubo, *Citizen 13660*

Medium:	
Advantages:	Disadvantages:

Venn Diagram: Miné and Louie

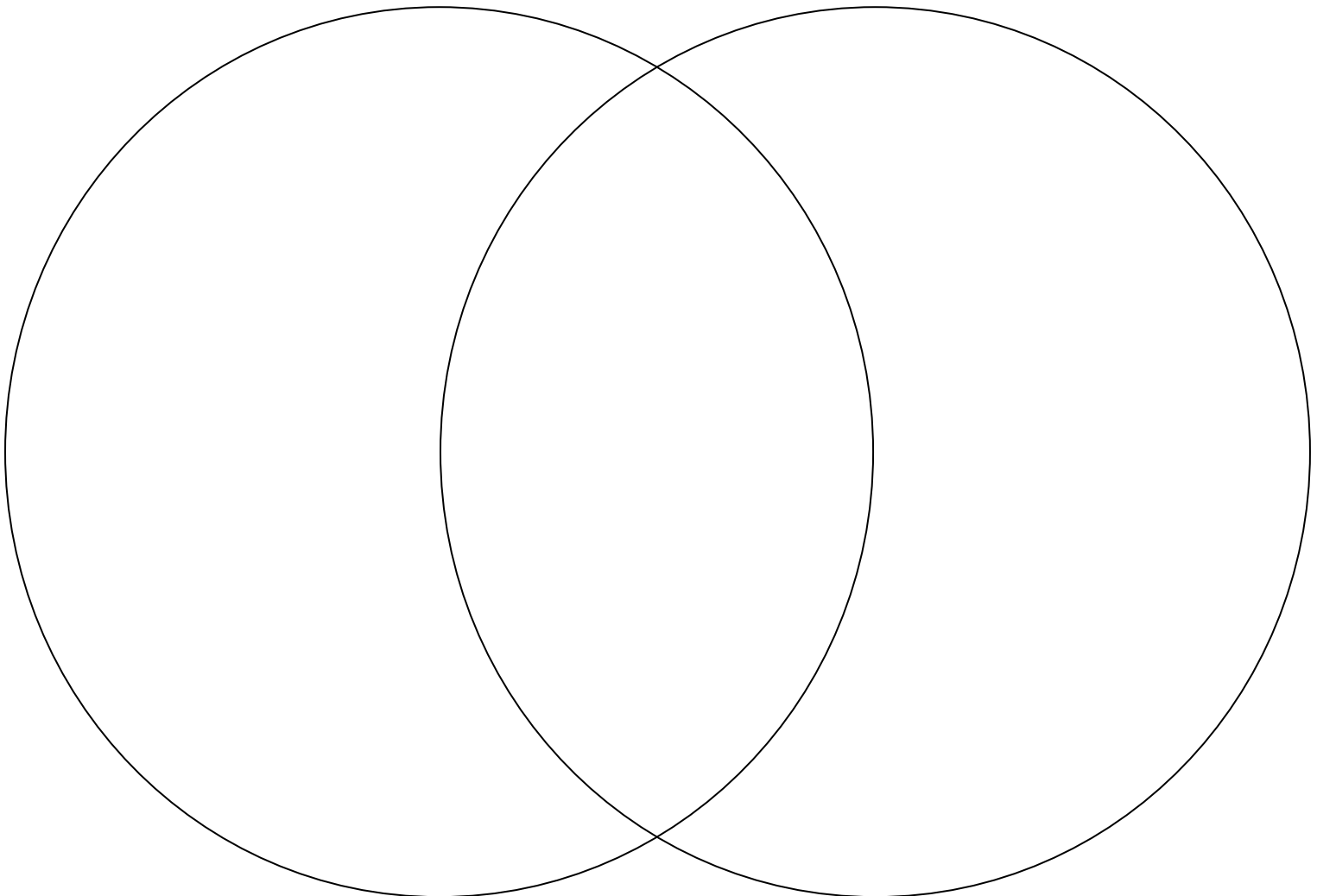
Name:

Date:

Louie Zamperini and Miné Okubo both experienced a form of captivity during World War II. Louie was a prisoner of war in Japan, and Miné was forced to move to an internment camp in the United States. Compare and contrast their experiences. Use specific details and evidence from *Unbroken* and “The Life of Miné Okubo” to fill in the Venn diagram:

Louie Zamperini

Miné Okubo





Grade 8: Module 3A: Unit 2: Lesson 9

Gathering Textual Evidence: “Invisibility” of Those Interned



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

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 gather relevant information from a variety of sources. (W.8.8)

Supporting Learning Targets

- I can analyze the theme of “invisibility” in primary sources about Japanese-American internment and “The Life of Miné Okubo.”
- I can gather relevant information from a variety of sources about the “invisibility” of captives during WWII.

Ongoing Assessment

- Venn diagram: Miné and Louie (from homework)
- Gathering Textual Evidence note-catcher (from Lesson 3)



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Discussing the Homework (5 minutes)Reviewing Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">The “Invisibility” of Japanese-American Internees (23 minutes)Gathering Evidence of “Invisibility” (10 minutes)Closing and Assessment<ol style="list-style-type: none">Reviewing Learning Targets (1 minute)Preview Homework (1 minute)Homework<ol style="list-style-type: none">Finish adding evidence from primary sources and “The Life of Mine Okudo” to your Gathering Textual Evidence Note-Catcher.	<ul style="list-style-type: none">Students begin to synthesize what they’ve learned about Japanese-American internment in the previous four lessons with their ongoing work with the “invisibility” theme of <i>Unbroken</i>. Students find strong evidence of “invisibility” in the primary sources packet and “The Life of Miné Okubo,” which scaffolds their progress toward the End of Unit 2 Assessment (Informational Essay and Commentary: The Invisibility of Captives during WWII).If you have not done so already, preview this assessment to have a clearer sense of where students are heading. Consider writing the assessment essay yourself to understand the skills students need to apply in their own writing.In advance: Preview Work Time A to envision your modeling with Source 6.Review: Fist to Five in Checking for Understanding Techniques (see Appendix).Post: Learning targets; large versions of primary sources.



Lesson Vocabulary	Materials
invisibility, dehumanized	<ul style="list-style-type: none">• Large copies of primary sources (from Lesson 7)• Primary Sources: Japanese-American Internment during World War II packet (from Lesson 6)• Sentence strips (large blank pieces of paper; five per student and two for modeling)• Tape (one roll per three to four students)• “The Life of Miné Okubo” (from Lesson 4)• Gathering Textual Evidence note-catcher (from Lesson 3)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Discussing the Homework (5 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Midway discussion partner. Have them share their homework (Venn diagram: Miné and Louie) with each other.• After 3 minutes, cold call several students to share:<ul style="list-style-type: none">* “What connections and similarities did you identify between Miné and Louie’s experiences?”	
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Remind students that the theme of this unit is the idea of <i>invisibility</i>. Ask for a volunteer to remind the class of the two different definitions of “invisibility” used for this unit. Listen for students to explain that invisibility could mean being cut off from the outside world or being <i>dehumanized</i>. Remind them that this means having one’s dignity taken away or being treated like less than a human. Point out that prefixes “in-” and “de-” both have to do with “not” or “the opposite of.”• Read the learning targets aloud as students read along:<ul style="list-style-type: none">* “I can analyze the theme of ‘invisibility’ in primary sources about Japanese-American internment and ‘The Life of Miné Okubo.’”* “I can gather relevant information from a variety of sources about the ‘invisibility’ of captives during WWII.”• Tell students that the End of Unit 2 Assessment is an informational essay explaining how captives like Louie Zamperini and Miné Okubo were made “invisible” (in both senses of the term) during WWII. Today, they will gather evidence about how Japanese-American internment made internees “invisible” so they can use this evidence in their essay.	



Work Time	Meeting Students’ Needs
<p>A. The “Invisibility” of Japanese-American Internees (23 minutes)</p> <ul style="list-style-type: none">Refer students to the large copies of primary sources posted on the wall. Remind them that they have determined the texts’ points of view, analyzed the ways in which they disagree, and evaluated the effectiveness of their different mediums. Give students specific positive praise for the thinking they have already done with these difficult texts (e.g., comments you heard students make over the past few days).Tell students that today they will add another layer to their understanding of these texts by analyzing them for evidence of the “invisibility” theme they’ve been tracking in <i>Unbroken</i>.Have students take out their Primary Sources: Japanese-American Internment during World War II packet.Post the following instructions and read them aloud as students silently follow along:<ol style="list-style-type: none">Reread the primary sources in the packet.Find evidence of ways people tried to make Japanese-Americans “invisible” during WWII.Write your evidence on one of the sentence strips and tape it beneath the primary source on the wall.Tell students that you will model this process for them.Instruct students to open their Primary Sources: Japanese-American Internment during World War II packet to Source 6.Explain that this is a good example of “invisibility” because the people in the picture have been dehumanized. Their individual identities have been taken away and replaced with identification numbers. The tags attached to them make them seem more like objects than people.On a sentence strip, write something like: “Dehumanization: identities replaced with numbers.” Tape this sentence strip to the wall beneath Source 6.Tell students to look at the last quote of Source 8. Ask:<ul style="list-style-type: none">* “What is an example of ‘invisibility’ in this quotation?”Listen for a student to notice that Okubo mentions being “close to freedom and yet far from it.”	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Probe, asking a volunteer to explain:<ul style="list-style-type: none">* “Which kind of ‘invisibility’ does this connect to: dehumanization or isolation?”• Listen for: “This is an example of isolation.”• On a sentence strip, write something like: “Isolation: fenced in and guarded.” Tape this sentence strip to the wall beneath Source 8.• Tell students it is now their turn to “have a go.” Ask them to work independently to find their own evidence of invisibility in these sources. As students work, circulate to clarify the definitions of “invisibility” and help students find the strongest evidence. After several minutes, invite students to post their sentence strips and invite students to review their peers’ thinking.• With 3 minutes remaining, call for the class’s attention. Cold call students to share back some of the evidence that they found.	<ul style="list-style-type: none">• Graphic organizers engage students more actively and provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning. For students needing additional support, you may want to provide a partially filled-in graphic organizer.
<p>B. Gathering Evidence of “Invisibility” (10 minutes)</p> <ul style="list-style-type: none">• Have students take out “The Life of Miné Okubo” and their Gathering Textual Evidence note-catcher. Briefly review each column of the note-catcher to ensure students understand what information belongs in each.• Invite students to add strong textual evidence from the primary sources and “The Life of Miné Okubo” to their note-catcher. They may work on their own or with their partner. (Encourage students to use the strongest ideas from the previous activity on their note-catchers too.)• As students work, circulate to clarify the definitions of “invisibility” and help students find the strongest evidence.	



Closing and Assessment	Meeting Students’ Needs
A. Reviewing Learning Targets (1 minute) <ul style="list-style-type: none">• With 1 minute remaining, call for the class’s attention. Read the learning targets aloud as students read along:<ul style="list-style-type: none">* “I can analyze the theme of ‘invisibility’ in primary sources about Japanese-American internment and ‘The Life of Miné Okubo.’”* “I can gather relevant information from a variety of sources about the ‘invisibility’ of captives during WWII.”• Ask students to use the Fist to Five Checking for Understanding Technique to rate their progress toward today’s learning targets. Make a note of students who rate themselves low and plan to follow up with them about their note-catcher before they write a first draft of their informational essay.	<ul style="list-style-type: none">• For students who struggle, consider providing a sentence starter for this exit ticket.
B. Preview Homework (1 minute) <ul style="list-style-type: none">• Tell students to continue working on the Gathering Textual Evidence note-catcher for tonight’s homework.• Also be sure students know that tomorrow they will take an assessment to demonstrate mastery of some of the skills they have been working on. Build up this assessment as an opportunity for them to “show what you know.”	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Finish adding evidence from primary sources and “The Life of Miné Okubo” to your Gathering Textual Evidence note-catcher.	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 10

Mid-Unit Assessment: Classifying and Evaluating Primary Sources



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can evaluate the advantages and disadvantages of using different mediums to present an idea. (RI.8.7)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can identify different types of mediums used in a Gallery Walk.• I can evaluate the advantages and disadvantages of using different mediums to present information on World War II.	<ul style="list-style-type: none">• Gathering Textual Evidence note-catcher (from homework)• Mid-Unit 2 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (4 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit Assessment: Gallery Walk (40 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Preview Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Read the summary of pages 200-203, pages 203-210 from the book, and the summary of pages 212-229. Complete the structured notes.	<ul style="list-style-type: none">• In this lesson, students revisit previously viewed mediums from the Gallery Walk (in Unit 1, Lesson 1) and primary sources (from Unit 2, Lesson 6). Since these lessons, students have built background knowledge by reading <i>Unbroken</i>, “The Life of Miné Okubo,” and various primary sources. Students now classify different mediums and evaluate the advantages and disadvantages of using different mediums to present information on the Pacific Theater in World War II and the internment of Japanese-Americans on the home front.• Since this is an assessment, students will silently circulate through the Gallery Walk while completing a graphic organizer, which will be collected at the end of the class.• Consider posting the directions in Work Time A to guide students through this work.• In advance: Number and display materials for the Gallery Walk (from Unit 1, Lesson 1 and Unit 2, Lesson 6).• Post: Learning targets.

Lesson Vocabulary	Materials
Do not preview vocabulary.	<ul style="list-style-type: none">• Mid-Unit 2 Assessment: Classifying and Evaluating Primary Sources (one per student)• Gallery Walk Materials (from Unit 1, Lesson 1 and Unit 2, Lesson 6)• <i>Unbroken</i> structured notes, pages 200–229 (one per student)• <i>Unbroken</i> supported structured notes, pages 200–229 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 200–229 (for teacher reference)• NYS Short Response (2-Point) Holistic Rubric (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (4 minutes)</p> <ul style="list-style-type: none">• Tell students that today they will be looking at various mediums used to present information on World War II for the Mid-Unit 2 Assessment. Share with them that they will do two things in the assessment, which are reflected in the two learning targets.• Read aloud the first target:<ul style="list-style-type: none">* “I can identify different types of mediums used in a Gallery Walk.”• Ask:<ul style="list-style-type: none">* “What are some types of mediums we have talked about?”• Cold call students and listen for them to mention artwork, photographs, political cartoons, etc.• Read aloud the second target:<ul style="list-style-type: none">* “I can evaluate the advantages and disadvantages of using different mediums to present information on World War II.” Share with students that for the past few lessons, they have been thinking about what they can and cannot learn from different mediums. Now is their chance to show what they know.	



Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment: Gallery Walk (40 minutes)</p> <ul style="list-style-type: none">• Distribute the Mid-Unit 2 Assessment: Classifying and Evaluating Primary Sources.• Direct students' attention to the numbered Gallery Walk Materials displayed around the room. Give directions:<ol style="list-style-type: none">1. You will have 10 minutes to do a silent Gallery Walk: independently circulate the room to view the various mediums used to convey information on World War II.2. Then you will return to your seats.3. Use the organizer in Part A of the Mid-Unit 2 Assessment to select and identify the types of three different mediums from the Gallery Walk.4. Respond to the short answer question in Part B.• Address any clarifying questions, and invite students to begin the Gallery Walk. Circulate to monitor and encourage silent focus.• After 10 minutes, signal the transition to the written assessment.• With a few minutes remaining in class, refocus students whole group. Congratulate students on closely examining mediums used in the Gallery Walk for this assessment.• Collect students' assessments.	<ul style="list-style-type: none">• If students receive accommodations for the 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. Preview Homework (1 minute)</p> <ul style="list-style-type: none">Distribute the <i>Unbroken</i> structured notes, pages 200–229, as well as the <i>Unbroken</i> supported structured notes, pages 200–229 if needed, keeping a copy of the <i>Unbroken</i> Structured Notes Teacher Guide, pages 200–229 (for teacher reference).Read the focus question aloud:<ul style="list-style-type: none">* “The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel, and what is the effect of these acts on the prisoners?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read the summary of pages 200–203, 203–210 from the book, and the summary of pages 212–229. Answer the focus question: “The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel, and what is the effect of these acts on the prisoners?” <p><i>Note: Student answers to the Mid-Unit 2 Assessment will vary depending on the mediums they chose to focus on. Please use the NYS 2-Point Rubric to score this assessment. Be prepared to return the Mid-Unit 2 Assessment by Lesson 12.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 10

Supporting Materials



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Mid-Unit 2 Assessment:
Evaluating and Classifying Primary Sources

Name: _____

Date: _____

Learning Target: I can evaluate the advantages and disadvantages of using different mediums to present an idea. (RI.8.7)

Part A.

Directions: Take 10 minutes to silently browse and view the mediums used in the Gallery Walk. Then select three different mediums to analyze for this assessment.

1. Write the number of each medium you have selected
2. Identify the type of each medium (remember, you must choose three different types).
3. Evaluate the advantages and disadvantages of using each type of medium.

Medium: # _____ Type: _____	
<i>Advantages:</i>	<i>Disadvantages:</i>

Medium: # _____ Type: _____	
<i>Advantages:</i>	<i>Disadvantages:</i>



Mid-Unit 2 Assessment:
Evaluating and Classifying Primary Sources

Medium: # _____ Type: _____	
<i>Advantages:</i>	<i>Disadvantages:</i>

Part B.

Directions: Now that you have identified three different types of mediums and have evaluated the advantages and disadvantages of using each, respond to the question:

“From the perspective of the viewer, what can you learn from these different mediums? What is an advantage of using one medium over another to convey an idea?” Be sure to use the strongest examples from your work above to support your answer.



Name: _____

Date: _____

Summary of pages 200–203

Louie meets Bill Harris in Ofuna and admires his intellect and courage as they all continue to struggle under inhumane treatment and malnutrition. Gaga the duck becomes the POWs' mascot. Jimmie Sasaki calls Louie into his office often, but no effort to interrogate him was ever made. Louie suspects that Sasaki is protecting him.

What is the gist of pages 203–210?

Summary of pages 212–229

Both Louie's and Phil's families refuse to believe that their sons are dead. Even after an official letter from Hale's office tells them that Louie is dead and his trunk is shipped home, they hold their belief in Louie's survival. Thirteen months after their disappearance, messages were sent to the families of The Green Hornet crew. The letters officially declared all the men dead.

A Japanese document is found. When the document is translated, it shows that Louie and Phil were picked up, beaten, and then sent to Japan by boat. The families are not made aware of this.



Focus Question: The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel, and what is the effect of these acts on the prisoners?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
querying (203)		
clandestine (203)		
subversion (204)		
purloined (205)		
loitering (208)		



Unbroken Supported Structured Notes,
Pages 200–229

Name: _____

Date: _____

Summary of pages 200–203

Louie meets Bill Harris in Ofuna and admires his intellect and courage as they all continue to struggle under inhumane treatment and malnutrition. Gaga the duck becomes the POWs' mascot. Jimmie Sasaki calls Louie into his office often, but no effort to interrogate him was ever made. Louie suspects that Sasaki is protecting him.

Summary of pages 203–210

Winter and snow comes to Ofuna and Louie is starving, ill, and freezing. Camp rations have been cut in two because Japanese officials are stealing supplies to sell to local merchants. A Norwegian captive recognizes Louie's condition and gives him his coat. This probably saves Louie's life.

When Japanese guards learn who Louie is they set up three races. The first race Louie loses because he is still ill. In the second race, he crosses the finish line victorious and is promptly beaten; the third race he loses on purpose for the bribe of a rice ball from the other runner.

Fred Garret, a B-24 pilot, searches out Louie in the camp and shares with him how Louie's name etched into a wooden plank in another POW camp saved his life. Garret believed if Zamperini had survived, so could he.

Summary of pages 212–229

Both Louie's and Phil's families refuse to believe that their sons are dead. Even after an official letter from Hale's office tells them that Louie is dead and his trunk is shipped home, they hold their belief in Louie's survival. Thirteen months after their disappearance, messages were sent to the families of The Green Hornet crew. The letters officially declared all the men dead.

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Vocabulary

Word	Definition	Context clues: How did you figure out this word?
querying (203)	questioning or asking about something	
clandestine (203)	something that is secret or undercover	
subversion (204)	a rebellion or an act that seeks to overthrow something or someone	
purloined (205)	stolen	
loitering (208)	waiting around aimlessly	

Summary of pages 200–203

Louie meets Bill Harris in Ofuna and admires his intellect and courage as they all continue to struggle under inhumane treatment and malnutrition. Gaga the duck becomes the POWs' mascot. Jimmie Sasaki calls Louie into his office often, but no effort to interrogate him was ever made. Louie suspects that Sasaki is protecting him.

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Summary of pages 212–229

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Focus Question: The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel, and what is the effect of these acts on the prisoners?

Page 241, The officers who worked in the camp “deliberately stitched leather improperly.”

Page 242, “To deprive the Bird of the pleasure of seeing them miserable, the men made a point of being jolly.”

“At the worksites, Omori’s POWs were waging guerrilla war. At the railyards and docks, they switched mailing labels, rewrote delivery addresses, and changed the labeling on boxcars, sending tons of goods to the wrong destinations. They threw fistfuls of dirt into gas tanks and broke anything mechanical that passed

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
querying (203)	questioning or asking about something	
clandestine (203)	something that is secret or undercover	
subversion (204)	a rebellion or an act that seeks to overthrow something or someone	
purloined (205)	stolen	
loitering (208)	waiting around aimlessly	



NYS Short Response (2-Point) Holistic Rubric

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

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



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 11

Analyzing Author's Craft: Analyzing Hillenbrand's Language Techniques



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine if sentences are in the conditional and subjunctive mood.• I can analyze Hillenbrand's use of the conditional and subjunctive mood in her writing.	<ul style="list-style-type: none">• <i>Unbroken</i> structured notes, pages 200–229 (from homework)• Written Conversation• Conditional and Subjunctive Mood handout



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Written Conversation (12 minutes) B. Reviewing Learning Targets (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. Analyzing Voice: Conditional and Subjunctive Mood (15 minutes) A. Author's Craft Things Good Writers Do (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Learning Targets and Preview Homework (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read 230–234, skip 235–237 (top), avoid 236, read pages 237–238, 239–242, and the summary of pages 242–244, read 244–247. Complete the structured notes. 	<ul style="list-style-type: none"> • In this lesson, students learn about conditional and subjunctive mood to analyze how authors use a variety of sentence types to enhance meaning and add to the Things Good Writers Do note-catcher. This will be assessed in Unit 3; students will be expected to apply the conditional and subjunctive moods when writing their narratives. • See Work Time A for a distinction between mood and verb tense. The Common Core State Standards refer to conditional and subjunctive as moods. Moods can be indicated using various verb tenses, and are not limited to present or past tense, for example. (For more information, see http://owl.english.purdue.edu/owl/resource/539/07/). • Throughout <i>Unbroken</i>, there are many examples of both the conditional and subjunctive mood. While the subjunctive is a rarely used mood in American English, Hillenbrand sometimes uses it to show the wishes or hopes, however unlikely, of Louie, other imprisoned men, and families on the home front. She sometimes uses the conditional when to making logical inferences in order to embellish and enrich the story. For example, she uses her imagination to show how people might react or what they might think in certain situations. • These examples can serve as additional support for students who are struggling with this concept. • Review: Written Conversation protocol (see Appendix). • Post: Learning targets.



Lesson Vocabulary	Materials
conditional mood, subjunctive mood	<ul style="list-style-type: none">• Written Conversation note-catcher (one per student)• Document camera• Conditional and Subjunctive Mood handout (one per student)• <i>Unbroken</i> (book; one per student)• Things Good Writers Do anchor chart (from Unit 1)• Things Good Writers Do note-catcher (from Unit 1)• <i>Unbroken</i> structured notes, pages 230–247 (one per student)• <i>Unbroken</i> supported structured notes, pages 230–247 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 230–247 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Written Conversation (12 minutes)</p> <ul style="list-style-type: none">• Ask students to sit with their Pearl Harbor partners. Distribute the Written Conversation note-catcher and display a copy on the document camera.• Review the Written Conversation protocol. Remind students that in a written conversation, they write simultaneous notes to their partner about the reading selection, swapping them every 2 minutes for a total of two silent exchanges back and forth. They are to write for the whole time allotted for each note, putting down words, phrases, questions, connections, ideas, wonderings—anything related to the passage or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes. However, these notes do need to be focused and text-based.• Display the Written Conversation prompt:<ul style="list-style-type: none">* “The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel? What is the effect of these acts on the prisoners?”• Ask students to begin. Signal transitions about every 2 minutes.• Once the exchanges are done, cold call pairs to share an important observation or idea from their written conversation. Encourage other students to build off those ideas in a classroom discussion.	
<p>B. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to posted learning targets. Read the learning targets out loud:<ul style="list-style-type: none">* “I can determine if sentences are in the <i>conditional</i> and <i>subjunctive</i> mood.”* “I can analyze Hillenbrand's use of the conditional and subjunctive mood in her writing.”• Tell students that they will be introduced to two more types of sentences to build upon their understanding of sentence types and structures and how those sentences help the reader make meaning	



Work Time	Meeting Students' Needs
<p>A. Analyzing Voice: Conditional and Subjunctive Mood (15 minutes)</p> <ul style="list-style-type: none">• Students should remain with their partner. Distribute the Conditional and Subjunctive Mood handout. Explain that conditional and subjunctive mood are two ways authors can structure sentences, and authors can use both moods to aid understanding.• Explain that conditional and subjunctive are not tenses; they are moods. A mood can take on a variety of tenses, and does not just have to be in the present or the past tense.• Cold call a student to read the definition of conditional mood.• Read the examples and explain that conditional mood is about things that are likely to happen, might happen, or could happen.• Cold call a student to read the definition of Subjunctive Mood. Read the examples and explain that the subjunctive is rarely used in English. We use the subjunctive to communicate things that are unlikely to happen or even imaginary. The key word “if” is used in the subjunctive.• Read the “TIP 1”: Explain that wishful sentences call for the subjunctive mood of the verb “to be,” which is “were” when using I, he, or she.• Read “TIP 2”: Explain that sentences can be both conditional and subjunctive.• Invite students to work with their partner to practice identifying conditional and subjunctive sentences, using examples from Unbroken. Circulate and monitor.	<ul style="list-style-type: none">• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> When students are done, go over the answers. <ol style="list-style-type: none"> conditional subjunctive and conditional subjunctive and conditional subjunctive subjunctive conditional** Focus on #6, which may confuse many students. Point out that even though #6 contains the word “if,” those types of sentences are only the subjunctive mood if they represent wishful thinking or something unlikely. In this case, Phil actually could make a mistake, thus creating a situation in which the other men could actually die. 	<ul style="list-style-type: none"> Additional modeling may be required. Modeling provides a clear vision of the expectation for students. The teacher may model by saying: “When I read the sentence on page 90, I see that Hillenbrand is showing the reader the dangerous reality of being a pilot during WWII. Phil’s actions—any mistake or error—has the possibility of killing everyone on the plane.”
<p>B. Author's Craft: Things Good Writers Do (10 minutes)</p> <ul style="list-style-type: none"> Display the Things Good Writers Do anchor chart and ask students to take out their Things Good Writers Do note-catcher. Invite students to choose examples from the Conditional and Subjunctive Mood handout to write as examples on their note-catcher, label the technique, and think: <ul style="list-style-type: none"> * “Why might Hillenbrand have used that particular mood?” Encourage students to find the sentences in the book and reread to determine the context and aid their thinking. Tell students that if they could easily search this book (for example, using an e-reader) they would find many examples of the conditional and subjunctive. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Continue to probe:<ul style="list-style-type: none">* "Why might Hillenbrand have specifically chosen to use the subjunctive and conditional to tell Louie's story—and the story of many WWII airmen?"• Invite students to share their thinking with a partner. Circulate and monitor discussions. Consider probing questions like:<ul style="list-style-type: none">* "How does Hillenbrand use the conditional mood to help the reader understand the situations facing the men?"* "How does Hillenbrand use the subjunctive to help the reader understand Louie and his fellow airmen?"• Cold call students to share with the class. Listen for responses such as: "the conditional shows what might have happened in a lot of different scenarios," "the subjunctive is for 'wishful thinking' or hopes, which Louie and his fellow prisoners had a lot of," "Hillenbrand tells stories other than Louie's and uses the conditional to show how things might have been different," etc.• Have students add to their note-catcher.• Add conditional and subjunctive mood to the Things Good Writers Do anchor chart. Record students' thinking in the second column. Continue to emphasize that <i>Unbroken</i> not only teaches us a lot about a topic, but also serves as a great example of powerful writing. They are studying Hillenbrand's techniques both to appreciate how they impact the meaning of the text, and also to think about what techniques they might use in their own writing (in Unit 3).	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <ul style="list-style-type: none">• Read each learning target aloud and invite students to self-assess using the Fist to Five Checking for Understanding Technique. Take note of any students who are not comfortable with the second learning target, as they may need more support in this area.• Distribute the <i>Unbroken</i> structured notes, pages 230–247, as well as the <i>Unbroken</i> supported structured notes, pages 230–247, keeping a copy of <i>Unbroken</i> Structured Notes Teacher Guide, pages 230–247 (for teacher reference).• Read the focus question aloud:<ul style="list-style-type: none">* “What does Hillenbrand see as reasons the Bird is the way he is?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read 230–234, skip 235–237 (top), avoid 236, read pages 237–238, 239–242, and the summary of pages 242–244, read 244–247 and complete the structured notes.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 11

Supporting Materials



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Written Conversation Note-catcher

Name:

Date:

The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel? What is the effect of these acts on the prisoners?

I Say	My Partner Responds	I Build	My Partner Concludes



Conditional and Subjunctive Mood

Conditional Mood

Sentences written in the conditional mood indicate a state that will cause something to happen. Key words are *might*, *could*, and *would*.

Examples:	The soda might explode if you shake it up.	The soda could explode if you keep shaking it.
------------------	--	--

Subjunctive Mood

Sentences written in the subjunctive mood indicate a state that is a wish, a desire, or an imaginary situation. Key words or phrases include *if*, *I wish*, *I hope that*, or *I desire that*.

Examples:	If he were to shake the soda, it would explode.	I wish I were a butterfly.
------------------	---	----------------------------

TIP 1: The subjunctive mood requires use of “were” instead of “was” as in the examples above.

TIP 2: Sometimes sentences are conditional AND subjunctive.

On the line, identify whether the sentences from *Unbroken* are conditional or subjunctive mood.

- _____ “Residents looking out their back windows might catch a glimpse of a long-legged boy dashing down the alley, a whole cake balanced on his hands” (6).
- _____ “If asked what he wanted to be, his answer would have been ‘cowboy’” (11).
- _____ “If Louie were recognized for doing something right, Pete argued, he’d turn his life around” (13).
- _____ “It had been Mitchell’s job to strap them to his body, but if he had done so, the instruments had gone to the bottom with him” (128).
- _____ “Phil felt as if he were on fire” (141).
- _____ “As a pilot, he was keenly conscious that if he made a mistake, eight other men could die” (90).



Unbroken Structured Notes,
Pages 230–247

Name: _____

Date: _____

What's the gist of pages 230–234, 237–238, 239–242, and 244–247?

Summary of pages 242–244

Louie and the enlisted men fight back in the only ways they can: sabotage and stealing. They risk their lives to sink barges, pee on rice and derail trains, but they are no longer passive captives. They steal rice, sugar and anything they can. “Stealing from the enemy won back their dignity” (244).



Focus Question: What does Hillenbrand see as reasons the Bird is the way he is?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
imperious (232)		
nihilism (233)		
volatility (234)		
haughtiness (238)		
impunity (245)		



Unbroken Supported Structured Notes,
Pages 230–247

Name: _____

Date: _____

Summary of 230–234, 237–238, 239–242, and 244–247

Louie and others are transferred to Omori POW camp, where they meet a Japanese corporal with a twisted, violent temper named Mutsuhiro Watanabe. They nickname him the Bird. He proceeds to make their lives horrible through physical and emotional torture. He is unpredictable—beating the prisoners and abusing them and then acting ashamed, only to beat them again. Watanabe tried to make the prisoners his buddies because he was disliked by his fellow guards because of his haughtiness. The Bird quickly chooses Louie to especially torture. Louie is beaten regularly and harshly. Eventually, Louie begins to imagine fighting back, strangling the Bird. Watanabe finds Louie’s defiance to be intolerable. In 1944, a Japanese propaganda radio program called Postman Calls airs an announcement that Louis Zamperini is alive.

Summary of pages 242–244

Louie and the enlisted men fight back in the only ways they can: sabotage and stealing. They risk their lives to sink barges, pee on rice and derail trains, but they are no longer passive captives. They steal rice, sugar and anything they can. “Stealing from the enemy won back their dignity” (244).



Focus Question: What does Hillenbrand see as reasons the Bird is the way he is?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
imperious (232)	arrogant	
nihilism (233)	the philosophical belief founded in skepticism or lack of belief in values, laws, or truth	
volatility (234)	explosiveness	
haughtiness (238)	condescending pride; arrogance	
impunity (245)	exemption from punishment	



Summary of 230–234, 237–238, 239–242, and 244–247

Louie and others are transferred to Omori POW camp, where they meet a Japanese corporal with a twisted, violent temper named Mutsuhiro Watanabe. They nickname him the Bird. He proceeds to make their lives horrible through physical and emotional torture. He is unpredictable—beating the prisoners and abusing them and then acting ashamed, only to beat them again. Watanabe tried to make the prisoners his buddies because he was disliked by his fellow guards because of his haughtiness. The Bird quickly chooses Louie to especially torture. Louie is beaten regularly and harshly. Eventually, Louie begins to imagine fighting back, strangling the Bird. Watanabe finds Louie’s defiance to be intolerable. In 1944, a Japanese propaganda radio program called Postman Calls airs an announcement that Louis Zamperini is alive.

Summary of pages 242–244

Louie and the enlisted men fight back in the only ways they can: sabotage and stealing. They risk their lives to sink barges, pee on rice and derail trains, but they are no longer passive captives. They steal rice, sugar and anything they can. “Stealing from the enemy won back their dignity” (244).

Focus Question: What does Hillenbrand see as reasons the Bird is the way he is?

Hillenbrand provides a number of reasons why the Bird is violent and unpredictable. She writes that Watanabe grew up wealthy and waited upon. He discovers nihilism at college, which is a philosophy based on a lack of belief in values or morals or anything. According to Hillenbrand, he probably thought he would be an officer based on his education and background. His rejection left him angry and jealous of officers. He was also humiliated, so the Bird took it upon himself to humiliate others when he was assigned to Omori as a disciplinary officer.



Unbroken Structured Notes Teacher Guide,
Pages 230–247

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
imperious (232)	arrogant	
nihilism (233)	the philosophical belief founded in skepticism or lack of belief in values, laws, or truth	
volatility (234)	explosiveness	
haughtiness (238)	condescending pride; arrogance	
impunity (245)	exemption from punishment	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 12

Character Analysis: Resilience



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

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

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 analyze the Hillenbrand's word choice in *Unbroken* and how it contributes to the meaning of the text.
- I can analyze the thematic concept of invisibility in *Unbroken*.

Ongoing Assessment

- *Unbroken* structured notes, pages 230–247
- (from homework)
- Word Choice note-catcher
- Three Threes in a Row note-catcher
- Gathering Textual Evidence note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Things Good Writers Do: Author's Word Choice (8 minutes)Reviewing Learning Targets (1 minute)Work Time<ol style="list-style-type: none">Studying Theme: Three Threes in a Row (20 minutes)Gathering Evidence Note-Catcher (10 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework (1 minute)Return Mid-Unit 2 Assessment (5 minutes)Homework<ol style="list-style-type: none">Read pages 248–253, summary of pages 253–258, “Louie’s letter” on pages 256–257, pages 259–261, in <i>Unbroken</i>. Complete the structured notes.	<ul style="list-style-type: none">In this lesson, students continue to analyze author’s word choice as they study a passage in <i>Unbroken</i>. Students will apply this study of word choice when they choose their own concrete, specific, and nuanced words as they write their essay in their End of Unit 2 Assessment.Students also continue to study the thematic concept of resisting invisibility. They add the information gained in this lesson to the Gathering Textual Evidence note-catcher, which they are completing as they prepare to use the strongest evidence they collect in the end of unit essay.Review: Three Threes in a Row (see Appendix).Post: Learning targets.



Lesson Vocabulary	Materials
vivid	<ul style="list-style-type: none">• <i>Unbroken</i> (book; one per student)• Word Choice note-catcher (one per student)• Document camera• Word Choice note-catcher (one for display)• Three Threes in a Row note-catcher (one per student and one for display)• Gathering Textual Evidence note-catcher (from Lesson 3)• <i>Unbroken</i> structured notes, pages 248–261 (one per student)• <i>Unbroken</i> supported structured notes, pages 248–261 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 248–261 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Things Good Writers Do: Author's Word Choice (8 minutes)</p> <ul style="list-style-type: none">• Have students sit with their Midway discussion partner. Ask them to take out their Unbroken books, and turn to page 230, the third paragraph starting with: "He was a beautifully crafted man ..."• Tell students that Hillenbrand provides details about Watanabe or the Bird by using carefully chosen and vivid or rich words. In this case, these words help the reader understand more about this man. Have students independently reread this paragraph and then turn and talk with their partner to share the gist of the paragraph.• Next, distribute the Word Choice note-catcher. Orient them to the document and explain that in pairs, students will select words and phrases that are vivid, descriptive, and interesting from this paragraph. Next, they will explain how the words they have chosen help them understand Watanabe better. Invite them to begin.• After several minutes, use a document camera to display the Word Choice note-catcher (one for display). Cold call several student pairs to add words to the note-catcher.• Then cold call several student pairs to describe how the author's word choice helps them understand Watanabe better.	
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Cold call a student to read aloud the first learning target:<ul style="list-style-type: none">* "I can analyze the Hillenbrand's word choice in <i>Unbroken</i> and how it contributes to the meaning of the text." Congratulate students for closely reading the text to notice Hillenbrand's word choice and how these words and phrases help them understand Watanabe better.• Cold call another student to read aloud the second learning target:<ul style="list-style-type: none">* "I can analyze the theme concept of resisting invisibility in <i>Unbroken</i>."• Ask students to give a thumbs-up to indicate whether these targets seem familiar; students should see that these targets build naturally on their work from the past few days.• Explain to students that today they continue to look at ways the Japanese guards tried to make American POWs invisible through dehumanization and isolation, as well as ways the POWs resisted these efforts.	



Work Time	Meeting Students' Needs
<p>A. Studying Theme: Three Threes in a Row (20 minutes)</p> <ul style="list-style-type: none">• Distribute the Three Threes in a Row note-catcher. Assign each pair of students one row (three questions) of the note-catcher. (More than one group will have the same set of three questions.)• Note: This is not a pass-the-paper activity. Each student should write on his or her own note-catcher. They must listen, process, and summarize.• Give directions:• Part 1:<ol style="list-style-type: none">1. You and your partner answer just the three questions on your row.2. Take 10 minutes as a pair to read your three questions, reread the text, and jot your answers.• Part 2:<ol style="list-style-type: none">1. Walk around the room to talk with students from other pairs. Bring your notes and text with you.2. Ask each person to explain one and only one answer.3. Listen to the explanation and then summarize that answer in your own box.4. Record the name of the student who shared the information on the line in the question box.5. Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six students total.)• Have students begin Part 1 with their partner. Circulate to listen in and support as needed. Probe, pushing students to dig back into the text to find answers to each question.• After 10 minutes, focus students whole group. Begin Part 2; give them about 7 minutes to circulate.• Then ask students to return to their seats and refocus whole group.• Using a document camera, display the Three Threes in a Row note-catcher (for teacher reference and display) so students can check their answers.• Students will be able to use the Three Threes in a Row note-catcher for the Gathering Evidence note-catcher in Part B.	



Work Time (continued)	Meeting Students' Needs
<p>B. Gathering Evidence Note-catcher (10 minutes)</p> <ul style="list-style-type: none">Ask students to work independently to select the strongest evidence from their Three Threes in a Row note-catcher and add it to the first four columns of the Gathering Textual Evidence Note-catcher. Remind students that they will be using this information for their informational essay. They are gathering a lot of evidence that will help them write about this text effectively!	<ul style="list-style-type: none">Consider having students who struggle with on-demand writing to talk with a partner before they respond to the question in writing.
Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (1 minute)</p> <ul style="list-style-type: none">Distribute the <i>Unbroken</i> structured notes, pages 248–261, as well as the <i>Unbroken</i> supported structured notes, pages 248–261, keeping a copy of the <i>Unbroken</i> Structured Notes Teacher Guide, pages 248–261 (for teacher reference).Preview the homework. Point out that has been the case with other assignments, they will read only some pages of the longer assigned section. Read the focus question aloud: * “How is Louie resisting invisibility or is he?”	
<p>B. Return Mid-Unit 2 Assessment (5 minutes)</p> <ul style="list-style-type: none">Return students' Mid-Unit 2 Assessments with your feedback. Congratulate them on closely looking at the way different mediums convey ideas and for recognizing that some mediums are stronger than others for conveying certain ideas.Give students a moment to look over their assessments. Address clarifying questions as time permits.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read pages 248–253, summary of pages 253–258, “Louie’s letter” on pages 256–257, pages 259–261, in <i>Unbroken</i>. Complete the structured notes and answer the focus question, “In what ways does Louie continue to resist invisibility?”	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 12

Supporting Materials



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Word Choice Note-catcher

Name: _____

Date: _____

Words and Phrases from <i>Unbroken</i>	How do these words help me understand Watanabe better?



Three Threes in a Row Note-catcher

Name: _____

Date: _____

In what ways did Watanabe's actions reveal his belief in nihilism?	Why did Watanabe target Louie specifically?	What are some acts of dehumanization Watanabe used to make Louie invisible?
What was the defining event that led to Watanabe's brutal behavior? How did it affect him?	What were the small acts of resistance the POWs waged at Omori?	How did Louie resist the Bird's attempts to dehumanize him to try to make him invisible (in both senses of the word)?
What two attributes separated Watanabe from other prison guards?	Why were acts of sabotage and resistance important to the POWs?	In what ways was Louie isolated from the outside world and made invisible?



Three Threes in a Row Note-catcher
(For Teacher Reference)

In what ways did Watanabe's actions reveal his belief in nihilism?	Why did Watanabe target Louie specifically?	What are some acts of dehumanization Watanabe used to make Louie invisible?
Since Watanabe did not believe in morals, the physical, emotional, and mental brutality he showed the POWs along with the strange acts of friendliness revealed his lack of moral compass and sense of right and wrong.	Page 238, "From the moment that Watanabe locked eyes with Louie Zamperini, an officer, a famous Olympian, and a man for whom defiance was second nature, no man obsessed him more."	Page 244, "As the weeks passed, the Bird didn't relent in his attacks on Louie. The corporal sprang upon him randomly, every day, pounding his face and head. Any resistance from Louie, even shielding his face, would inspire the Bird to more violence. Louie could do nothing but stand there, staggering, as the Bird struck him."



Three Threes in a Row Note-catcher
(For Teacher Reference)

What was the defining event that led to Watanabe's brutal behavior? How did it affect him?	What were the small acts of resistance the POWs waged at Omori?	How did Louie resist the Bird's attempts to dehumanize him to try to make him invisible (in both senses of the word)?
Pages 233–234, “Watanabe had lofty expectations for himself as a soldier.... Attaining an officer’s rank was of supreme importance to Watanabe, and when he applied to become an officer he probably thought acceptance was his due.... But he was rejected; he would be only a corporal. By all accounts, this was the moment that derailed him, leaving him feeling disgraced, infuriated, and bitterly jealous of officers. Those who knew him would say that every part of his mind gathered around this blazing humiliation, and every subsequent action was informed by it. This defining event would have tragic consequences for hundreds of men.”	Some sample acts of resistance include: Page 241, The officers who worked in the camp “deliberately stitched leather improperly.” Page 242, “To deprive the Bird of the pleasure of seeing them miserable, the men made a point of being jolly.” “At the worksites, Omori’s POWs were waging a guerrilla war. At the railyards and docks, they switched mailing labels, rewrote delivery addresses, and changed the labeling on boxcars, sending tons of goods to the wrong destinations. They threw fistfuls of dirt into gas tanks and broke anything mechanical that passed through their hands.”	Page 246, “Each time the Bird lunged for him, Louie found his hands drawing into fists. As each punch struck him, he imagined himself strangling the Bird. The Bird demanded that Louie look him in the face; Louie wouldn’t do it. The Bird tried to knock Louie down; Louie wobbled but wouldn’t fall.... Other prisoners warned Louie that he had to show deference or the Bird would never stop. Louie couldn’t do it.”



Three Threes in a Row Note-catcher
(For Teacher Reference)

What two attributes separated Watanabe from other prison guards?	Why were acts of sabotage and resistance important to the POWs?	In what ways was Louie isolated from the outside world and made invisible?
Pages 237–238, “Two things separated Watanabe from other notorious war criminals. One was the emphasis that he placed on emotional torture.... Watanabe combined beatings with acts meant to batter men’s psyches.... The other attribute that separated Watanabe from fellow guards was his inconsistency. Most of the time, he was the wrathful god of Omori. But after beatings, he sometimes returned to apologize, often in tears. These fits of contrition usually lasted only moments before the shrieking and punching began again.... When Watanabe wasn’t thrashing POWs, he was forcing them to be his buddies.”	Page 243, “As dangerous as these acts were, for the POWs, they were transformative. In risking their necks to sabotage their enemy, the men were no longer passive captives. They were soldiers again.”	Page 246, “More and more now, the POWs could hear air-raid sirens echoing across the bay, from Tokyo. They were all false alarms, but they raised prisoners’ hope. Louie searched the empty sky and hoped that the bombers would come before the Bird put an end to him.” Louie’s family was also unaware of the false radio broadcast put out as propaganda for his family to hear.



Unbroken Structured Notes,
Pages 248–261

Name: _____

Date: _____

What is the gist of pages 248–253?

Summary of pages 253–258

In 1944 an Office of War Information employee hears a Japanese propaganda show Postman Calls informing listeners that Louie is alive and in a Japanese POW camp. At the same time, the family is sent his Purple Heart and \$10,000 in insurance money for his death. They choose to save the medal and the money for Louie's arrival home.

A second broadcast of Postman Calls is Louie himself speaking. He drops hints that would help his family identify him as the speaker. People from all over the country call the Zamperinis about the broadcast—many confirm it was Louie's voice.



What’s the gist of “Louie’s letter” on pages 256–257?

What is the gist of pages 259–261?



Focus Question: In what ways does Louie continue to resist invisibility?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
clamor (250)		
distorting (250)		
portended (251)		
vitriol (251)		
propaganda (260)		

Unbroken Supported Structured Notes,
Pages 248–261

Name: _____

Date: _____

Summary of pages 248–253

A B-29 bomber, a gigantic plane that will destroy Japan, flies over Tokyo. The prisoners begin to have hope. But the B-29 flying overhead angers the Bird and causes him to beat Louie with his belt, causing him to be deaf in one ear for weeks. Louie is asked to appear live on *Postman Calls*.

Summary of pages 253–258

In 1944 an Office of War Information employee hears a Japanese propaganda show *Postman Calls* informing listeners that Louie is alive and in a Japanese POW camp. At the same time, the family is sent his Purple Heart and \$10,000 in insurance money for his death. They choose to save the medal and the money for Louie's arrival home.

A second broadcast of *Postman Calls* is Louie himself speaking. He drops hints that would help his family identify him as the speaker. People from all over the country call the Zamperinis about the broadcast—many confirm it was Louie's voice.

Summary of “Louie’s letter” on Pages 256–257

Louie's letter is upbeat but also full of lies. He says that he is treated well at the prisoners' camp. He asks for snapshots to be sent to him. He also includes information about some of his fellow soldiers so their families will know they are safe too.



Summary of Pages 259–261

The radio men try to get Louie to read a message that they wrote intended to make the Americans look bad. Louie refuses to read it and begins to think he has been kept unregistered from the Red Cross, hidden, and tortured at Ofuna and Omori so that he would be willing to be used by the Japanese to aid their efforts in exchange for better treatment. The radio men become angry and tell Louie he will be sent to a punishment camp.

Focus Question: In what ways does Louie continue to resist invisibility?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
clamor (250)	loud noise	
distorting (250)	twisting out of shape	
portended (251)	served as an omen	
vitriol (251)	bitterly abusive feeling	
propaganda (260)	information or ideas spread to help or harm a person or nation	



Summary of Pages 259–261

A B-29 bomber, a gigantic plane that will destroy Japan, flies over Tokyo. The prisoners begin to have hope. But the B-29 flying overhead angers the Bird and causes him to beat Louie with his belt, causing him to be deaf in one ear for weeks. Louie is asked to appear live on *Postman Calls*.

Summary of pages 253–258

In 1944 an Office of War Information employee hears a Japanese propaganda show *Postman Calls* informing listeners that Louie is alive and in a Japanese POW camp. At the same time, the family is sent his Purple Heart and \$10,000 in insurance money for his death. They choose to save the medal and the money for Louie's arrival home.

A second broadcast of *Postman Calls* is Louie himself speaking. He drops hints that would help his family identify him as the speaker. People from all over the country call the Zamperinis about the broadcast—many confirm it was Louie's voice.

Summary of “Louie’s letter” on Pages 256–257

Louie’s letter is upbeat but also full of lies. He says that he is treated well at the prisoners’ camp. He asks for snapshots to be sent to him. He also includes information about some of his fellow soldiers so their families will know they are safe too.

Summary of Pages 259–261

The radio men try to get Louie to read a message that they wrote intended to make the Americans look bad. Louie refuses to read it and begins to think he has been kept unregistered from the Red Cross, hidden, and tortured at Ofuna and Omori so that he would be willing to be used by the Japanese to aid their efforts in exchange for better treatment. The radio men become angry and tell Louie he will be sent to a punishment camp.



Focus Question: In what ways does Louie continue to resist invisibility?

By continuing to stand up and take the Bird’s abuse, Louie is resisting invisibility. He clenches his fists and allows the Bird to see the hate in his eyes rather than submit and debase himself. He also agrees to write the letter and record an announcement for Postman Calls in order to let the world know he is still alive.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
clamor (250)	loud noise	
distorting (250)	twisting out of shape	
portended (251)	served as an omen	
vitriol (251)	bitterly abusive feeling	
propaganda (260)	information or ideas spread to help or harm a person or nation	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 13

Analyzing Theme: The Invisibility of Captives during WWII



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

I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). (RI.8.4)
I can analyze the development of a theme or a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)
I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)

Supporting Learning Targets

- I can use a Frayer model to deepen my understanding of words in *Unbroken*.
- I can provide the strongest textual evidence as I analyze the development of the thematic concept “The Invisibility of Captives during WWII” in *Unbroken* and “The Life of Miné Okubo.”.

Ongoing Assessment

- *Unbroken* structured notes, pages 248–261 (from homework)
- Gathering Textual Evidence note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Frayer Model (13 minutes)Reviewing Learning Targets (3 minutes)Work Time<ol style="list-style-type: none">Discussing the Focus Question (15 minutes)Written Conversation: Comparing Louie and Miné (13 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework (1 minute)Homework<ol style="list-style-type: none">Read the summaries provided on the structured notes and pages 291–293 and 301–308 in <i>Unbroken</i>. Complete the structured notes.	<ul style="list-style-type: none">In this lesson, students continue to address the question of how war affects individuals and societies by analyzing the theme concept of “invisibility” in a complex scene in <i>Unbroken</i>.The work in this lesson builds toward Lesson 14, during which students will receive the prompt for the End of Unit 2 Assessment (Informational Essay and Commentary: The Invisibility of Captives during WWII) and begin to select the strongest evidence from <i>Unbroken</i> and “The Life of Miné Okubo” to include in their essays. Since students have not worked with “The Life of Miné Okubo” in several lessons, today’s Written Conversation will refamiliarize them with that text.Review: Written Conversation protocol (see Appendix).Post: Learning targets.



Lesson Vocabulary	Materials
propaganda (from Lesson 12 homework), emaciated (291), liquidated (292), stricken (301), innocuous (303), inuring (305)	<ul style="list-style-type: none">• <i>Unbroken</i> (book; one per student)• Propaganda: Frayer Model (one per student; one to display)• Document camera• Gathering Textual Evidence note-catcher (from Lesson 3)• “The Life of Miné Okubo” (from Lesson 5)• Written Conversation note-catcher (one per student; one to display)• <i>Unbroken</i> structured notes, pages 261–329 (one per student)• <i>Unbroken</i> supported structured notes, pages 261–329 (optional; for students needing extra reading support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 261–329 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Frayer Model (13 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit with their Marshall Islands discussion partner. Then, have them turn to page 259 in <i>Unbroken</i> and quickly review the gist of the message the Japanese radio producers wanted Louie to record. • After a minute, cold call a student to share the gist of the radio message. Listen for him or her to explain that the message was about Louie being alive, even though he had been declared dead by the American government. • Explain to students that this radio message was an example of <i>propaganda</i>, and that students will use the Frayer model to better understand what this word means. • Distribute the Propaganda: Frayer Model and display using a document camera. • Draw students' attention to the Examples box in the lower left corner of the Frayer model. Explain that, since they already know that this radio message was an example of propaganda, this can be the first entry in this box. Write something like: "Louie's second radio address (pages 259–260)" and have students do the same on their own copy. • Next, draw students' attention to the Definition box in the upper left corner. Remind them that propaganda was a vocabulary word on last night's structured notes. Invite them to turn and talk with their partners about the definitions of propaganda that they wrote on their structured notes. • Cold call several pairs to share out a definition and write something like: "Propaganda is misleading information or media messages that are used to help or harm an individual, group, or country; usually used to gain power or control." Encourage students to write your definition in the Definition box on their Frayer model. • Ask students to turn and talk about this definition in the context of the radio message: <ul style="list-style-type: none"> * "If propaganda is 'misleading information,' what was misleading about the radio message the Japanese wanted Louie to record?" • Call on a volunteer to answer. Listen for: "The message was misleading because it made it seem like Louie was declared dead because of American error, but it was actually because the Japanese had purposefully withheld information about his whereabouts." 	<ul style="list-style-type: none"> • Students who received supported structured notes for the homework already had a definition provided for them. They should focus on sharing context clues that supported that definition with their partner.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain that the second half of the definition of propaganda (“used to harm an individual, group, or country”) is a difficult concept, but Hillenbrand gives us some context clues to help us understand propaganda’s purpose. Invite students to work with their partners to look back at their structured notes and at pages 260–261 to find some of these clues.• As students talk, circulate and listen for them to find context clues like: “A famous American Olympian ... would be especially valuable,” “betray his country,” or “hoped to embarrass America and undermine American soldiers’ faith in their government.” (If students are having trouble finding these clues, consider asking a probing question, like: “Why did the Japanese think Louie would be a good person to deliver this radio address?”) Probe as needed.• After a few minutes, refocus students whole group. Ask for volunteers to share the context clues that helped them understand the purpose of propaganda.• Next, ask:<ul style="list-style-type: none">* “If propaganda is ‘used to harm an individual, group, or country,’ who was this radio message intended to harm?”• Cold call a student, and listen for: “The message was intended to harm America.”• Ask:<ul style="list-style-type: none">* “How was this message intended to harm America? What effect did the Japanese hope this message would have?”• Call on a volunteer to answer, and listen for: “The message was supposed to make Americans feel embarrassed about what had happened to Louie and lose faith in the government.”• Next, draw students’ attention to the box labeled Characteristics/Explanation in the upper right corner of the Frayer model. Ask:<ul style="list-style-type: none">* “Given what you know about this radio address, what characteristics, or qualities, does propaganda have?”• Invite students to turn and talk with their partner. Listen for them to say characteristics like: misleading or not fully truthful information, embarrassing, hurtful, public, etc.• Cold call several pairs to share and record on the displayed model.	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Finally, draw students' attention to the box labeled Non-Examples in the lower right corner. Ask:<ul style="list-style-type: none">* "What are other ways that people communicated during World War II that are non-examples of propaganda?"Encourage students to think about the definition and the characteristics listed on the handout and remind them that they are thinking about the opposite of this or what messages that are not propaganda might look like. Listen for them to talk about non-examples like: private letters from one person to another, phone calls, truthful newspaper articles from a free press, etc.Cold call pairs and record the non-examples on the displayed model.Explain that propaganda can be a confusing term, but understanding what it is can help students understand why Louie refused to record the second radio message.	
<p>B. Reviewing Learning Targets (3 minutes)</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 a Frayer model to deepen my understanding of words in <i>Unbroken</i>."* "I can provide the strongest textual evidence as I analyze the development of the thematic concept 'The Invisibility of Captives during WWII' in <i>Unbroken</i> and 'The Life of Miné Okubo.'"Point out that they have already been working toward the first target. Tell students that they will continue tracing the "invisibility" thematic concept in <i>Unbroken</i>, as well as acquaint themselves with "The Life of Miné Okubo," so they are ready to work on their essays in tomorrow's class.Ask students to turn and talk to paraphrase the second target in their own words.Invite a volunteer to share out a paraphrase. Clarify as needed. Help students see how all their careful work analyzing the text is building their background knowledge so they will write their essay well. Reading, thinking, and talking about the text all support their writing with evidence from the text.	



Work Time	Meeting Students' Needs
<p>A. Discussing the Focus Question (15 minutes)</p> <ul style="list-style-type: none">• Explain that now that students have a basic understanding of why the message the Japanese radio producers wanted Louie to record was propaganda, they can connect that to the “invisibility” thematic concept the class has been tracking throughout the book.• Ask a volunteer to remind the class of the two different definitions of “invisibility” they will use for this unit. Listen for students to explain that invisibility could be literal (being cut off from the outside world) or figurative (being dehumanized).• Invite students to turn and talk with their partner about their answer to the focus question on last night’s structured notes.• After a few minutes, cold call students to share their ideas about the focus question.• Next, ask students to think, turn, and talk with their partner:<ul style="list-style-type: none">* “When Louie refused to record this propaganda message, did he become more or less ‘invisible’?”• Tell students that they may disagree with their partners about the answer to this question, and they should find the strongest evidence from pages 259–261 to support their answers.• As students talk, circulate and listen for some to say that Louie became more invisible, because his family wouldn’t know that he was alive unless he recorded the message, and others to argue that he became less invisible by refusing to do something that would make him feel ashamed or dehumanized (like the “propaganda prisoners” on page 261). Note which students found strong evidence and plan to call on them to share back in the next step.• After a few minutes, cold call the students you made note of while circulating. Invite them to explain to the class whether they think Louie became more or less “invisible” in this example.• Request that students take out their Gathering Textual Evidence note-catcher and add this example.• Remind students that one of the great things about reading a complex text like <i>Unbroken</i> is that there can be different ways to understand events, depending on how one interprets the evidence, and this is a good example of one of those cases. Interpreting evidence from the text will be important for writing their essay at the end of this unit, which they will formally begin in the next lesson. In order to tackle that writing, they must be comfortable working with both <i>Unbroken</i> and “The Life of Miné Okubo.”	



Work Time (continued)	Meeting Students' Needs
<p>B. Written Conversation: Comparing Louie and Miné (13 minutes)</p> <ul style="list-style-type: none">• Have students take out their copy of “The Life of Miné Okubo.” Ask for volunteers to remind the class of the gist of Okubo’s story.• Distribute the Written Conversation note-catcher and display a copy on the document camera. Remind students that in a written conversation, they write simultaneous notes to their partner about the prompts, swapping them every 2 minutes for a total of two silent exchanges back and forth. They must write for the whole time allotted for each note, putting down words, phrases, questions, connections, ideas—anything related to the passage or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes. However, these notes do need to be focused and text-based.• Draw students’ attention to the first Written Conversation prompt: * “During World War II, what did Louie Zamperini and Miné Okubo have in common?”• Give students 2 minutes for each box on the note-catcher.• Once the exchanges are done, cold call pairs to share an important observation or idea from their written conversation.• Encourage other students to build off of those ideas in a classroom discussion. Listen for students to recognize that both Louie and Miné were captives because of the war, both faced people trying to make them “invisible,” both were American citizens, both resisted and succumbed to attempts to make them “invisible,” etc.• With 2 minutes remaining, ask:<ul style="list-style-type: none">* “Do you think Louie or Miné became ‘invisible’ (through isolation or dehumanization) during the war?”• Call on volunteers to share their opinions. Encourage students to support their answers with evidence from the texts.	



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (1 minute)</p> <ul style="list-style-type: none">• Distribute the <i>Unbroken</i> structured notes, pages 261–329 as well as the <i>Unbroken</i> supported structured notes, pages 261–329, keeping a copy of the <i>Unbroken</i> Structured Notes Teacher Guide, pages 261–329 (for teacher reference).• Preview which parts of the text they will read versus which parts they will read summaries of. Read the focus question aloud:<ul style="list-style-type: none">* “Why do the men doubt that the war is over?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read the summaries provided on the structured notes and pages 291–293 and 301–308 in <i>Unbroken</i>. Complete the focus question and vocabulary on the structured notes.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 13

Supporting Materials



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Propaganda:
Frayer Model

Name: _____

Date: _____

Understanding Propaganda

Definition	Characteristics/Explanation	
Examples	Propaganda	Non-Examples



Written Conversation Note-catcher

Name:

Date:

During World War II, what did Louie Zamperini and Miné Okubo have in common?

I Say	My Partner Responds	I Build	My Partner Concludes



Name: _____

Date: _____

Summary of pages 261–290:

Still in the Omori POW camp, Louie and the other prisoners see U.S. B-29s flying overhead on their way to Tokyo. The bombers increase the Bird's mania, and he stalks Louie. Louie, starving, starts to unravel under the Bird's incessant attacks. Eventually, the Bird is ordered to leave Omori because of his cruelty toward the POWs. Bill Harris is transferred to Omori, where he and Louie are reunited. Bill is in rough shape, so Louie gives him his Red Cross box to help him gain his strength. The Tokyo bombings continue. The POWs hear about the "kill all" order and fear for their lives. Louie is transferred to Naoetsu, where the Bird is in command. The Bird withholds Red Cross packages and forces the POWs into slave labor. Louie fights back by stealing rice. He hurts himself working and is forced to work in the camp all day with the Bird, who makes him clean out a pig pen with his bare hands. Louie and the rest of the POWs conspire to kill the Bird by contaminating his rice with infected feces. Four hundred new POWs are marched into Naoetsu from POW camps in larger cities that have been destroyed by U.S. B-29 bombers. They inform Louie that Germany has fallen and Japan remains in the war alone. Fish is stolen from a worksite, and the men get caught. Rather than punish the culprits, the Bird orders each man to punch POW officers in the face. Up to 200 punches land on Louie's face, and his nose is broken.



What's the gist of pages 291-293?

Summary of pages 294–300:

Louie becomes the caretaker of a goat on the brink of death. The goat dies, and the Bird beats Louie. On August 1, a huge U.S. air raid is launched. After the bombing, the bombers drop leaflets warning Japanese civilians of further bombings in Hiroshima and Nagasaki. The Bird tells Louie, “Tomorrow I’m going to drown you” (297), but instead he beats him senseless and leaves him with the threat of drowning him the next day. Again, Louie plots to kill the Bird. On August 6, 1945, the U.S. drops an atomic bomb on the city of Hiroshima.



What's the gist of pages 301-308?

Summary of pages 309–329:

Five days after the atomic bomb is dropped, the commander of the camp tells Louie and the POWs that “The emperor has brought peace to the world” (309). Days later, American fighter planes drop food supplies to starving POWs. Louie and his fellow POWs celebrate. The Bird escapes. The U.S. sends planes to transport POWs out of Japan. Louie is flown to Okinawa to recuperate. His family waits anxiously for his return home. Months later, Louie and Pete reunite in San Francisco. The entire family celebrates Louie’s return on a runway in Long Beach, California. *(See a picture of this reunion on page 330.)* Phil reunites with his family, marries Cecy immediately, and the two run away to a place where no one can find them. On September 2, 1945, Japan formally surrenders and World War II ends.



Focus Question: Why do the men doubt that the war is over?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
emaciated (291)		
liquidated (292)		
stricken (301)		
innocuous (303)		
inuring (305)		



Unbroken Supported Structured Notes,
Pages 261–329

Name: _____

Date: _____

Summary of pages 261–290:

Still in the Omori POW camp, Louie and the other prisoners see U.S. B-29s flying overhead on their way to Tokyo. The bombers increase the Bird's mania, and he stalks Louie. Louie, starving, starts to unravel under the Bird's incessant attacks. Eventually, the Bird is ordered to leave Omori because of his cruelty toward the POWs. Bill Harris is transferred to Omori, where he and Louie are reunited. Bill is in rough shape, so Louie gives him his Red Cross box to help him gain his strength. The Tokyo bombings continue. The POWs hear about the "kill all" order and fear for their lives. Louie is transferred to Naoetsu, where the Bird is in command. The Bird withholds Red Cross packages and forces the POWs into slave labor. Louie fights back by stealing rice. He hurts himself working and is forced to work in the camp all day with the Bird, who makes him clean out a pig pen with his bare hands. Louie and the rest of the POWs conspire to kill the Bird by contaminating his rice with infected feces. Four hundred new POWs are marched into Naoetsu from POW camps in larger cities that have been destroyed by U.S. B-29 bombers. They inform Louie that Germany has fallen and Japan remains in the war alone. Fish is stolen from a worksite, and the men get caught. Rather than punish the culprits, the Bird orders each man to punch POW officers in the face. Up to 200 punches land on Louie's face, and his nose is broken.

Summary of pages 291–293:

Louie's condition worsens throughout the summer. Although there are more men in the POW camp, there is less food, and the men suffer from malnutrition and illness. It is clear that Japan is losing the war, but the Japanese seem unwilling to surrender. The POWs fear that they will be killed. They see troubling signs that the Japanese are planning something; their identification is taken away, they are separated from one another, and new weapons show up at the camp. Finally, the POWs learn of the Japanese guards' plan to kill them all at the end of the summer.



Summary of pages 294–300:

Louie becomes the caretaker of a goat on the brink of death. The goat dies, and the Bird beats Louie. On August 1, a huge U.S. air raid is launched. After the bombing, the bombers drop leaflets warning Japanese civilians of further bombings in Hiroshima and Nagasaki. The Bird tells Louie, “Tomorrow I’m going to drown you” (297), but instead he beats him senseless and leaves him with the threat of drowning him the next day. Again, Louie plots to kill the Bird. On August 6, 1945, the U.S. drops an atomic bomb on the city of Hiroshima.

Summary of pages 301–308:

Although it seems that the bombing of Hiroshima marked a defeat for Japan, the POWs are still forced to work and wonder what will happen to them next. The Bird disappears to prepare a new camp in the mountains one week before the “kill all” date. Louie becomes sick with beriberi and is attacked by Ogawa, a Japanese guard who had never been violent toward him previously. One of the guards tells the POWs that the war is over, but the POWs are uneasy and unsure whether they should believe this news. Louie receives several letters from home after not having heard from his family in over two years. A few days later, the POWs are assembled again and told that the war is over, then invited to bathe in the river. In the water, the POWs see an American plane flying overhead; it blinks out a message that the war is over, and the POWs finally believe it and begin celebrating. Pilots drop some supplies (chocolate and cigarettes) to the POWs, who share the treats while they wait to be rescued. During these celebrations, the Bird quietly disappears into the countryside.



Summary of pages 309–329:

Five days after the atomic bomb is dropped, the commander of the camp tells Louie and the POWs that “The emperor has brought peace to the world” (309). Days later, American fighter planes drop food supplies to starving POWs. Louie and his fellow POWs celebrate. The Bird escapes. The U.S. sends planes to transport POWs out of Japan. Louie is flown to Okinawa to recuperate. His family waits anxiously for his return home. Months later, Louie and Pete reunite in San Francisco. The entire family celebrates Louie’s return on a runway in Long Beach, California. *(See a picture of this reunion on page 330.)* Phil reunites with his family, marries Cecy immediately, and the two run away to a place where no one can find them. On September 2, 1945, Japan formally surrenders and World War II ends.

Focus Question: Why do the men doubt that the war is over?



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emaciated (291)	very thin	
liquidated (292)	killed; destroyed	
stricken (301)	troubled; tormented	
innocuous (303)	innocent; harmless	
inuring (305)	hardening a person to something	



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Summary of pages 291–293:

Louie’s condition worsens throughout the summer. Although there are more men in the POW camp, there is less food, and the men suffer from malnutrition and illness. It is clear that Japan is losing the war, but the Japanese seem unwilling to surrender. The POWs fear that they will be killed. They see troubling signs that the Japanese are planning something; their identification is taken away, they are separated from one another, and new weapons show up at the camp. Finally, the POWs learn of the Japanese guards’ plan to kill them all at the end of the summer.



Summary of pages 294–300:

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Summary of pages 309–329:

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Focus Question: Why do the men doubt that the war is over?

The men doubt that the war is over because they do not trust the Japanese guards in the POW camp. They have been beaten, lied to, and mistreated for months, so they fear that the announcement of the end of the war could be a trick: “Everyone had heard this rumor before, and each time, it had turned out to be false.... A few men celebrated the peace rumor, but Louie and many others were anticipating something very different. Someone had heard that Naoetsu was slated to be bombed that night” (304). The men live in fear for their lives, and they think that the announcement of the end of the war is just a “rumor,” possibly even covering up a plan to bomb and kill them.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
emaciated (291)	very thin	
liquidated (292)	killed; destroyed	
stricken (301)	troubled; tormented	
innocuous (303)	innocent; harmless	
inuring (305)	hardening a person to something	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 14

Analyzing Evidence: Writing about Theme



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

I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)

I can analyze the development of a theme or a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)

Supporting Learning Targets

- I can explain the end of unit assessment essay prompt.
- I can explain ways that people tried to make American POWs and Japanese-American internees “invisible” during WWII.
- I can explain ways that POWs and Japanese-American internees resisted “invisibility” during WWII.

Ongoing Assessment

- *Unbroken* structured notes, pages 261–329 (from homework)
- Gathering Textual Evidence note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Writer: Discussing the Focus Question (5 minutes)B. Reviewing Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Understanding Invisibility (20 minutes)B. Understanding Resistance (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Preview Homework (2 minutes)4. Homework<ol style="list-style-type: none">A. Look back at your Gathering Textual Evidence note-catcher. Choose the six strongest pieces of evidence to use in your essay (three about the POWs and three about the Japanese-American internees). Place a star in the “Used in your writing?” column next to these six pieces of evidence.	<ul style="list-style-type: none">• In this lesson, students will continue to address the question of how war affects individuals and societies by analyzing the theme concept of “invisibility” in <i>Unbroken</i> and “The Life of Miné Okubo.”• This work builds toward the End of Unit 2 Assessment by helping students fully understand the essay prompt before they begin writing.• In advance:<ul style="list-style-type: none">– Create a blank Being Made Invisible anchor chart (see supporting materials; create chart with all boxes and headings but no words filled in yet).– Cut Invisibility Synonyms strips apart (or rewrite on sticky notes).• Post: Learning targets; blank Being Made Invisible anchor chart.



Lesson Vocabulary	Materials
thematic concept, invisibility, resistance	<ul style="list-style-type: none">• Gathering Textual Evidence note-catcher (from Lesson 3)• Being Made Invisible anchor chart (new; co-created with students during Work Time A; one for display)• Being Made Invisible anchor chart sample (one for teacher reference)• Sticky notes (one per student; for anchor chart)• Invisibility Synonyms strips (one set per class; cut apart)• Tape• Gathering Textual Evidence note-catcher (for teacher reference)

Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Discussing the Focus Question (5 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Iwo Jima discussion partners. Give students 3 minutes to discuss the focus question from last night's structured notes:<ul style="list-style-type: none">* "Why did the men doubt that the war was over?"• After 3 minutes, cold call several pairs to share their thinking about the focus question. Listen for students to understand that Louie and the other POWs did not trust the Japanese guards because they previously had been tricked and lied to, their life in the camp did not change right away, or they did not believe the news until they saw an American plane blinking the message to them in code.• Have students return to their own seats.	



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Read today's learning targets aloud as students read along silently:<ul style="list-style-type: none">* "I can explain the end of unit assessment essay prompt."* "I can explain ways that people tried to make American POWs and Japanese-American internees 'invisible' during WWII."* "I can explain ways that POWs and Japanese-American internees resisted 'invisibility' during WWII."• Ask students to turn and talk about when they have worked with these sorts of targets before. Listen for students to recognize that in each module, they have spent time understanding the essay prompt before they begin writing. Emphasize how useful it is, as a writer, to be very clear on your purpose before you begin writing in earnest.• Explain that students will sort through all of the textual evidence they've gathered in the past several weeks in order to write their informational essays. Before they can do that, however, they must have a complete understanding of the essay prompt.• Ask students to take out their Gathering Textual Evidence note-catcher, and have a volunteer read the prompt at the top of the page aloud:<ul style="list-style-type: none">* "During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan 'invisible,' and how did each group resist?"• Tell students this question can be divided into two smaller questions. Ask for another volunteer to name those two smaller questions. Listen for: "What were the efforts to make both Japanese-American internees and American POWs in Japan 'invisible'?" and "How did each group resist?"• Tell students that they will use the first half of class exploring the thematic concept of "invisibility" and the second half exploring resistance.	



Work Time	Meeting Students' Needs
<p>A. Understanding Invisibility (20 minutes)</p> <ul style="list-style-type: none"> • Cold call a student to name two kinds of invisibility discussed in recent classes. Listen for: “Isolation and dehumanization.” • Draw students’ attention to the Being Made Invisible anchor chart. Explain that the class will fill in this chart together to prepare to write the essay. • Draw attention to “Dehumanization” and “Isolation” as headings in the top two boxes. Remind students that one of the best ways to understand a word is by naming examples of it (as they did when they used the Frayer model to define “propaganda” yesterday). Point to “Examples” in the right-hand box underneath each heading. Ask students to just think about the following question: <ul style="list-style-type: none"> * “What are some examples of ways that people tried to make the POWs and Japanese-American internees invisible during World War II?” • Distribute one of the sticky notes to each student. Ask students to write down one example of a way people tried to make captives invisible on their sticky note. • Then ask students to place their sticky note in the correct column on the anchor chart (under “isolation” or “dehumanization”). • Once students have stuck their examples to the anchor chart, ask for a few volunteers to read them aloud. After each example, poll the class; ask for a thumbs-up if students agree that this is an example of a way to make someone invisible. Then, ask for a thumbs-up if students agree that this example is listed in the correct column (under either Isolation or Dehumanization). If students seem divided or confused, ask for a volunteer to explain why this is an example of a way to make someone invisible, and/or explain where this example should go on the anchor chart. • Ask students why using the same words, like “dehumanization” or “isolation,” over and over in their essays might not be a good idea. Listen for students to say that the essay will be repetitive or boring. • Explain that good writers, like Laura Hillenbrand, use synonyms to avoid repetition and help their readers understand complicated topics. In the left-hand box underneath each heading, point to “Synonyms and Related Phrases.” • Distribute Invisibility Synonyms strips to students. Ask them to choose which column each strip belongs in and attach it to the anchor chart with tape. • After students have attached their synonyms to the anchor chart, use the same thumbs-up polling method to check for understanding. 	<ul style="list-style-type: none"> • Depending on the makeup of your class, consider providing students with pre-written examples instead. Give each student one or two examples on sentence strips or sticky notes and ask them to categorize these examples into either the Isolation or Dehumanization column. In this case, change the class review. After each thumbs-up poll, have a student explain why this example connects to either “dehumanization” or “isolation.”



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ask students to turn and talk with someone sitting next to them: <ul style="list-style-type: none"> * “How might this anchor chart be useful as you begin to write your essays?” After a moment, cold call several pairs to share out. Listen for students to say that the examples will be helpful to use as evidence in their essays, and the synonyms will help them avoid repetition. 	
<p>B. Understanding Resistance (15 minutes)</p> <ul style="list-style-type: none"> Tell students that now that they have reviewed the first half of the essay prompt, they will dig deeper into the second half: “How did each group resist?” As a reminder, call on a volunteer to explain what “resistance” is. Listen for him or her to say that resistance means fighting back, refusing to do something, or pushing in the opposite direction. Review by asking students to turn and talk: <ul style="list-style-type: none"> * “What might ‘resisting invisibility’ look like?” After a moment, cold call several pairs to share out. Listen for students to say that resisting invisibility might mean refusing to lose one’s dignity/identity or staying connected with other people. Ask: <ul style="list-style-type: none"> * “How does Louie resist efforts to make him invisible?” Tell students to turn and talk about this question. After a few moments, call on volunteers to name ways that Louie resists invisibility. Listen for them to say that Louie refuses to record the propaganda radio message (dehumanization/isolation), fights back against the Bird’s violence (dehumanization), and helps other POWs (isolation/dehumanization). Focus students on the Gathering Textual Evidence note-catcher, specifically the box at the bottom of the front page. Remind them that it contains the same question they just answered. Give students the remaining time to jot down notes inside this box. Remind them to be as specific as possible, since the question asks for evidence from the text. If there is time, students should also work on this box on the back of the paper (“How does Miné resist efforts to make her invisible?”). 	<ul style="list-style-type: none"> Consider providing more structure for students who may struggle to complete this task independently; give these students a list of Louie’s actions to choose from as they think about ways that he resisted.



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (2 minutes)</p> <ul style="list-style-type: none">• Tell students they will begin planning their essays tomorrow, so it will be important that they have chosen the strongest evidence to include.• Preview tonight's homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Look back at your Gathering Textual Evidence note-catcher. Choose the six strongest pieces of evidence to use in your essay (three about the POWs and three about the Japanese-American internees). Place a star in the "Used in your writing?" column next to these six pieces of evidence.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 14

Supporting Materials



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Being Made Invisible Anchor Chart

Dehumanization		Isolation	
<i>Synonyms & Related Phrases</i>	<i>Examples</i>	<i>Synonyms & Related Phrases</i>	<i>Examples</i>



Being Made Invisible Anchor Chart Sample
(For Teacher Reference)

Dehumanization		Isolation	
<i>Synonyms & Related Phrases</i>	<i>Examples</i>	<i>Synonyms & Related Phrases</i>	<i>Examples</i>
<ul style="list-style-type: none">• loss of dignity• loss of identity• objectification	<ul style="list-style-type: none">• torture• abuse• stereotyping• racism• humiliation• intimidation	<ul style="list-style-type: none">• loss of dignity• loss of identity• objectification	<ul style="list-style-type: none">• torture• abuse• stereotyping• racism• humiliation• intimidation



Invisibility Synonyms strips

loss of dignity



loss of identity



objectification



exclusion



solitude



separation



loss of community



being “cut off” from others



disconnection



absence





Gathering Textual Evidence Note-catcher
(For Teacher Reference)

Teacher Note: This document represents a small sampling of the various types of student responses appropriate for this note-catcher. It is not meant to be an answer key; rather, it should serve as a reference for the teacher only.

Prompt: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist?

Louie Zamperini (section 1)

Evidence: Quotes from <i>Unbroken</i> , which show the strongest evidence of how the Japanese guards try to make Louie and the other POWs invisible.	Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?
“It was the place known as Execution Island. ‘After you leave here,’ Louie would remember the officer saying, ‘we cannot guarantee your life.’”	173	Shortly after Zamperini and Phil were rescued from the raft, the Japanese began to put the fear of execution in their minds.	Dehumanization—Louie was afraid and intimidated.	
“All I see, he thought, is a dead body breathing.”	175	Zamperini is describing his reaction to the first time he saw himself on Execution Island after being tortured.	Dehumanization—Louie was tortured and beaten.	
“When the guards weren’t venting their fury at the captives, they entertained themselves by humiliating them. Louie was forced to stand up and dance ... while his guards roared with laughter.”	182	Zamperini is describing his daily routine in Kwajalein Prison.	Dehumanization—Louie was being humiliated by the guards when they forced him to dance.	



Gathering Textual Evidence Note-catcher
(For Teacher Reference)

Evidence: Quotes from Unbroken, which show the strongest evidence of how Louie and the other POWs resist being made invisible.	Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of resisting invisibility. Is this an example of resisting dehumanization or isolation ?	Used in your writing?
The officers who worked in the camp “deliberately stitched leather improperly.” “To deprive the Bird of the pleasure of seeing them miserable, the men made a point of being jolly.”	241, 242	The Bird forces officers to work, even though it’s against the rules of war. So, the officers find their own way to resist by ruining the leather and depriving the Bird of seeing them miserable.	The Japanese guards are trying to dehumanize the officers by disrespecting their rank, which is an important part of their identity in the camp.	
“At the worksites, Omori’s POWs were waging guerrilla war. At the railyards and docks, they switched mailing labels, rewrote delivery addresses, and changed the labeling on boxcars, sending tons of goods to the wrong destinations. They threw fistfuls of dirt into gas tanks and broke anything mechanical that passed through their hands.”	242	The POWs are sent out to work outside of the camp, but they resist by sabotaging everything they can get their hands on.	This is evidence of resisting invisibility since the POWs are sent out to do work that would support the Japanese war effort ... an act that would be considered that of a traitor. The POWs find a way to stay true to their identity and resist this dehumanization by sabotaging the Japanese goods.	



Gathering Textual Evidence Note-catcher
(For Teacher Reference)

Evidence: Quotes from <i>Unbroken</i> , which show the strongest evidence of how Louie and the other POWs resist being made invisible.	Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of resisting invisibility. Is this an example of resisting dehumanization or isolation ?	Used in your writing?
"Each time the Bird lunged for him, Louie found his hands drawing into fists. As each punch struck him, he imagined himself strangling the Bird. The Bird demanded that Louie look him in the face; Louie wouldn't do it. The Bird tried to knock Louie down; Louie wobbled but wouldn't fall.... Other prisoners warned Louie that he had to show deference or the Bird would never stop. Louie couldn't do it."	246	The Bird has targeted Louie as the focus of his brutality, but Louie's determination to rebel stays strong, to the point of proving dangerous for Louie.	Louie resists the dehumanizing acts of violence the Bird throws at him. He defies the Bird's commands and refuses to show weakness.	



Gathering Textual Evidence Note-catcher
(For Teacher Reference)

Miné Okubo (section 2)

Evidence: Quotes from “The Life of Miné Okubo,” or primary source documents, which show the strongest evidence of how Miné and other internees resist being made invisible.	Resource & Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?
“I hereby authorize and direct the Secretary of War to prescribe military areas from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War may impose.”	Executive Order No. 9066	FDR signed this order making it legal to put Japanese-Americans into internment camps.	Isolation—Japanese-Americans were placed in internment camps in remote areas and cut off from the rest of the country.	
“All Japanese persons ... will be evacuated ...”	Poster: “Instructions to all Persons of Japanese Ancestry”	After FDR signed Executive Order 9066, posters like this went up telling Japanese-Americans that they had to go to internment camps.	Isolation—same as above.	



Gathering Textual Evidence Note-catcher
(For Teacher Reference)

Evidence: Quotes from “The Life of Miné Okubo,” or primary source documents, which show the strongest evidence of how Miné and other internees resist being made invisible.	Resource & Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?
The family is wearing tags with their number.	Photo: “The Mochida Family Awaiting Relocation”	When families were moved into internment camps, they were assigned an identification number and had to mark all their belongings with it.	Dehumanization—Japanese-Americans lost their own names and identities and were just known by numbers instead.	
“It was Jap this and Jap that.”	“The Life of Miné Okubo”	Okubo is describing how people talked about Japanese-Americans during internment.	Dehumanization—“Jap” is a racist word people used to put all Japanese-Americans into one category instead of seeing them as individuals.	
“Miné, Toku, and the other internees were housed in horse stables ...”	“The Life of Miné Okubo”	Okubo was relocated to an internment camp located on a former horse-racing track.	Dehumanization—they had to live in a building meant for animals.	
“As at Tanforan, Miné experienced isolation from the outside world, a near-complete lack of privacy, and the feeling of being reduced to a number.”	“The Life of Miné Okubo”	Okubo was moved to a different internment camp but experienced similar challenges.	Both—she was isolated and also didn’t have privacy or her own identity (dehumanization).	



Gathering Textual Evidence Note-catcher
(For Teacher Reference)

Evidence: Quotes from “The Life of Miné Okubo,” or primary source documents, which show the strongest evidence of how Miné and other internees resist being made invisible.	Resource & Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?
The family has its last name (Mochida) written in large letters on their bags.	Photo: “The Mochida Family Awaiting Relocation”	When families were moved into internment camps, they were assigned an identification number and had to mark all their belongings with it.	The family is resisting efforts to dehumanize them by taking their name (identity) away. Even though they are wearing the identification tags, they are still showing the photographer that they have a name and an identity—they are the Mochidas.	
“Internees were not allowed to have cameras, but Miné wanted to document what was happening inside the camps. She put her artistic talent to use making sketches of daily life inside the fences.”	“The Life of Miné Okubo”	Okubo was moved into an internment camp against her will and wasn’t allowed to bring many of her belongings, but she brought her sketchpad.	Okubo resisted being invisible by not letting what was happening to her go unnoticed and undocumented. She made drawings about what happened in the camps so she could show the world.	



Gathering Textual Evidence Note-catcher
(For Teacher Reference)

Evidence: Quotes from “The Life of Miné Okubo,” or primary source documents, which show the strongest evidence of how Miné and other internees resist being made invisible.	Resource & Page #	Context: A quick reminder of where and when this quote appears in the text. You may want to include an event, person, or group to which the quote connects.	Explanation: Explain how this quote is evidence of being made invisible. Is this an example of dehumanization or isolation ? Explain.	Used in your writing?
She continued chronicling the internee experience, as well as writing letters to friends back home. She also taught an art class to children in the camp and illustrated the front cover of <i>Trek</i> , a magazine created by the internees. She took a chance by entering a Berkeley art contest through the mail, and she won.	“The Life of Miné Okubo”	Okubo tried to keep up with her normal life as much as she could while she was in the internment camps.	Okubo and other internees were supposed to be isolated from the outside world (because the government said they were a threat to America), but Okubo resisted that by writing to her friends and entering an art contest. She wanted people outside the camps to know that she and other internees still existed. She also resisted dehumanization and isolation by staying connected to the other internees. She taught art classes and helped with the camp magazine.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 15

Informational Essay Planning: Essay Rubric and Planner



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

I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3)

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

Supporting Learning Targets

- I can intentionally use verbs in the active and passive voice in my World War II invisibility informational essay.
- I can identify strategies and resources to help me spell correctly on my informational essay.
- I can plan an informational essay using relevant details from texts that are carefully selected and organized.

Ongoing Assessment

- Gathering Evidence note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Writer and Reviewing Learning Targets (7 minutes)Work Time<ol style="list-style-type: none">Reviewing Essay Rubric (20 minutes)Language Mini Lesson (5 minutes)Planning the Essay (10 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework (3 minutes)Homework<ol style="list-style-type: none">Finish your Informational Essay Planner	<ul style="list-style-type: none">In this lesson, students prepare to write their essay on the treatment of American POWs in Japanese camps and Japanese-Americans in American internment camps. Students are building on writing skills that they have developed in the first two modules; therefore, they are expected to do more of this work with less scaffolding. However, a sample Informational Essay Planner with an annotated body paragraph is provided in the supporting materials of this lesson.Correct spelling is an expectation at the 8th grade level and has been expected throughout the preceding modules. In this module, students are given time to address spelling using strategies and resources as they write their informational essay.This is the first essay in which students are asked not only to think about their writing, but also how they use language, specifically using active and passive voice and choosing words intentionally.Students review the NYS Expository Writing Evaluation Rubric to understand the expectations of the essay. However, since students analyzed this rubric in more depth in Module 1, the review focuses only on the “3” column, which reflects the expectations that students should meet in their writing. The “4” column is left in to encourage students to set higher goals for themselves.In advance: Decide which discussion appointments students will use today; cut out Rubric Criteria strips.Post: Learning targets



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Informational Essay Prompt and New York State Grades 6–8 Expository Writing Evaluation Rubric (one per student)• Rubric Criteria strips (one strip per pair; one for modeling)• Document camera• Sample Rubric Criteria strips (for teacher reference)• Quote Sandwich guide (for informational essay) (one per student; one to display)• Informational Essay Planner (one per student)• Sample Informational Essay Planner (for teacher reference)• “The Life of Mine Okubo” (from Lesson 4)• Primary Sources (from Lesson 6)• Gathering Textual Evidence Note-catcher (from Lesson 3)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer and Reviewing Learning Targets (7 minutes)</p> <ul style="list-style-type: none">• As students enter, distribute the Informational Essay Prompt and New York State Grades 6–8 Expository Writing Evaluation Rubric. Invite students to sit with their discussion appointment partner. Be sure that they have their Gathering Evidence note-catcher from their homework and ask students to reread the essay prompt. Invite students to share which piece of evidence they starred on their Gathering Evidence note-catchers and explain why they starred it.• Cold call one to two pairs to share their responses. Responses will vary; listen for students to say something like: “I starred this quote from <i>Unbroken</i>: ‘When the guards weren’t venting their fury at the captives, they entertained themselves by humiliating them. Louie was forced to stand up and dance ... while his guards roared with laughter.’ I think it’s the best evidence because it is Louie describing himself and he doesn’t think of himself as a live person anymore. He has been dehumanized.”• Direct students’ attention to the posted learning targets. Read the learning targets aloud:<ul style="list-style-type: none">* “I can intentionally use verbs in the active and passive voice in my essay.”* “I can spell correctly in my essay.”* “I can plan an informational essay using relevant details from texts that are carefully selected and organized.”• Ask students to turn and talk to a partner about which learning target they feel most comfortable with right now: the first one, the second one, or the third one.• Ask students to show you which they are most comfortable with by putting that many fingers in the air; for instance, if they are most comfortable with the first one, put one finger in the air.• Then, ask students to do the same thing for the learning target they are least comfortable with. Remind students to keep that learning target in mind during class today and encourage their comfort level with that learning target before they leave class today. To do that, they need to do their best thinking and ask questions.	



Work Time	Meeting Students' Needs
<p>A. Reviewing Essay Rubric (20 minutes)</p> <ul style="list-style-type: none"> Remind students that in Module 1, their essays were assessed using the New York State Expository Writing Evaluation Rubric and that same rubric will be used this time. Emphasize the importance of students knowing what criteria will be used to assess their work, so it's important to review that rubric. Direct students' attention to the full rubric included on the Informational Essay Prompt and Rubric. Show them the headings of the rows on the left side and read them aloud: <ul style="list-style-type: none"> Content and Analysis Command of Evidence Coherence, Organization, and Style Control of Conventions Remind students that these are the different aspects of writing that they are assessed on. Now, point to the "3" column. Explain that this column is what is generally expected of them in their writing. Distribute one of the Rubric Criteria strips to each pair of students. Point out that at the top of the strip is one heading of one row on the rubric and that the criterion on that strip is from the "3" column on the rubric. Then, point out that there is a prompt for students to finish: "This means, in my informational essay, I need to ..." Explain that students need to write, in their own words, what the criterion will look like in their writing. Model this by displaying the Rubric Criteria strips for modeling using the document camera. Do a think-aloud. First read the criterion: <ul style="list-style-type: none"> * "demonstrate grade-appropriate analysis of the text(s)" Explain that to know what this will look like in the essay, it's important to consider the writing prompt. Model how to finish the prompt: "This means, in my informational essay, I need to ... accurately explain how American POWs and Japanese-Americans were made invisible based on the texts we read." Point out that on their copies of the Informational Essay Prompt and Rubric Criteria, students can take notes about writing their essays. Have students take notes based on your modeling in the Content and Analysis row. Invite students to turn their attention to their own Rubric Criteria strip and to work with their partner to describe what that looks like in their essay. Then, ask pairs who had Strip 1 to raise their hands. Cold call one pair to share what they wrote and encourage students to write it down on their copy of the Informational Essay Prompt and Rubric in the space provided. Continue this until all six strips have been shared and students have taken notes. Refer to the Sample Rubric Criteria strips for possible answers. 	<ul style="list-style-type: none"> Consider pulling a small group of students who struggle with writing during this time and reading through the model body paragraph in the Sample Informational Essay Planner (for teacher reference) (see supporting materials).



Work Time (continued)	Meeting Students' Needs
<p>B. Language Mini Lesson (5 minutes)</p> <ul style="list-style-type: none">• Let students know that they need to use both the active and passive voice in their essays.• Write these two sentences on the board:<ul style="list-style-type: none">– Louie was physically hurt by the guards.– The guards physically hurt Louie.• Read each sentence aloud, asking students to follow along.• Ask students to look at the first sentence and think about who is emphasized more in it: Louie or the guards. Invite students to give a thumbs-up when they have an answer. Call on one to share thoughts. Listen for: “In the first sentence, Louie is emphasized more because he is mentioned first.”• Reread the second sentence: “The guards physically hurt Louie.”• Once again, ask students to think about who is emphasized in that sentence and give a thumbs-up when they know. Call on a student to share. Listen for: “In the second sentence, the guards are emphasized more because they are mentioned first.”• Now ask students to turn and talk to their partner to identify which sentence is written in active voice and which is written in passive voice. After about 1 minute, cold call a pair. Listen for: “The first sentence is in the passive voice and the second sentence is in the active voice.”• Remind students to keep the active and passive voice in mind; they will need to use those intentionally when they draft their essay in the next lesson. While most of their essay will be in the active voice, at times they may use the passive when the “acted upon” (Louie or Miné, for example) is the more important in that particular sentence.	



Work Time (continued)	Meeting Students' Needs
<p>C. Planning the Essay (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Informational Essay Planner. Point out its similarity to the essay planner they used in Module 2 to write their argument essays.• Point out that a major difference between the essay planner in Module 2 and the Informational Essay Planner is that authors don't need to take a position or address a counterclaim in informational writing, but they still need to have a focus statement or topic.• Distribute the Quote Sandwich guide (for informational essay) and display on the document camera. Read it aloud and invite students to follow along silently. Point out that this should look familiar since they used it in Module 2.• Explain that all three parts of the quote sandwich are very important for the reader to understand the information they include in their essays and how it develops their ideas. Explain that they may use this Quote Sandwich guide as a reference.• Ask students to look at their Gathering Evidence note-catchers. Instruct the students to use them to fill out their essay planners.• Students may decide to use details they did not put on their Gathering Evidence note-catcher, which is fine as long as it's still relevant to the essay prompt. Remind them of the resources they have for evidence and quotes, such as their structured notes that they have been completing throughout Units 1 and 2, <i>Unbroken</i>, "The Life of Miné Okubo" (from Lesson 4), as well as the primary sources they read (from Lessons 6).• Let students know that correct spelling will be an important part of this essay. Ask students to think about strategies they can use to make sure they are spelling words correctly. Cold call several students and listen for them to say: "You can use a dictionary," "You can read the word out loud to yourself," "You can make sure it's the right form of the word, like 'there,' 'their,' and 'they're.'"• Remind students that it is important that they are careful about spelling as they plan their essays, especially words that may not be as familiar to them, such as names, places, and domain-specific words.• Invite students to work on their essay planner independently. As students work, circulate to listen in and support as needed. Push students to be clear and explicit in their plan. Invite students to use a dictionary or spell check as they begin to plan their essay.	



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (3 minutes)</p> <ul style="list-style-type: none">• Tell students that their homework is to finish their Informational Essay Planner. In the next lesson, they will draft their essays, so it's important they do their very best on the planner. Remind students to take home the resources they may need to finish the planner, especially their Gathering Evidence note-catchers.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish your Informational Essay Planner	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 15

Supporting Materials



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Informational Essay Prompt and New York State
Grades 6–8 Expository Writing Evaluation Rubric

Name: _____

Date: _____

During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible” and how did each group resist? Use the strongest evidence from *Unbroken*, and selected other informational sources about Japanese-American internees.

New York State Grade 6–8 Expository Writing Evaluation Rubric			
Criteria	SCORE		
	4 Essays at this level:	3 Essays at this level:	This means, in my informational essay, I need to ...
CONTENT AND ANALYSIS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of topics or texts	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose —demonstrate insightful analysis of the text(s)	— clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate analysis of the text(s)	
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustain the use of varied, relevant evidence	—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustain the use of relevant evidence, with some lack of variety	



Informational Essay Prompt and New York State
Grades 6–8 Expository Writing Evaluation Rubric

New York State Grade 6–8 Expository Writing Evaluation Rubric			
Criteria	SCORE		
	4 Essays at this level:	3 Essays at this level:	This means, in my informational essay, I need to ...
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning —establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice —provide a concluding statement or section that is compelling and follows clearly from the topic and information presented	—exhibit clear organization, with the use of appropriate transitions to create a unified whole —establish and maintain a formal style using precise language and domain-specific vocabulary —provide a concluding statement or section that follows from the topic and information presented	
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	—demonstrate grade-appropriate command of conventions, with few errors	—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	



Rubric Criteria Strips

(from “3” Column of the NYS Expository Writing Evaluation Rubric)

1) Content and Analysis:

“clearly introduce a topic in a manner that follows from the task and purpose”

This means, in my informational essay, I need to ...



2) Command of Evidence:

“develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s)”

This means, in my informational essay, I need to ...



3) Coherence, Organization and Style:

“exhibit clear organization, with the use of appropriate transitions to create a unified whole”

This means, in my informational essay, I need to ...





Rubric Criteria Strips

(From “3” Column of the NYS Expository Writing Evaluation Rubric)

4) Coherence, Organization and Style:

“establish and maintain a formal style using precise language and domain-specific vocabulary”

This means, in my informational essay, I need to ...



5) Coherence, Organization, and Style:

“provide a concluding statement or section that follows from the topic and information presented”

This means, in my informational essay, I need to ...



6) Control of Conventions:

“demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension”

This means, in my informational essay, I need to ...



Rubric Criteria Strips

(from “3” Column of the NYS Expository Writing Evaluation Rubric)

7) Rubric Criteria Strip for Modeling
“demonstrate grade-appropriate analysis of the text(s)”

This means, in my informational essay, I need to ...





Rubric Criteria Strips
from “3” Column of the NYS Expository Writing Evaluation Rubric
(For Teacher Reference)

1) Content and Analysis:

“clearly introduce a topic in a manner that follows from the task and purpose”

This means, in my informational essay, I need to ...*include an introduction that gives background knowledge about Americans in Japanese POW camps and Japanese-Americans in American internment camps. I might also need to write about what “invisibility” and “resistance” mean. I also need a focus statement to state the topic of my essay.*



2) Command of Evidence:

“develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s)”

This means, in my informational essay, I need to ...*use details and quotes from Unbroken, “The Life of Miné Okubo,” and the primary sources we read to show how Americans and Japanese-Americans were made invisible and resisted invisibility.*



3) Coherence, Organization and Style:

“exhibit clear organization, with the use of appropriate transitions to create a unified whole”

This means, in my informational essay, I need to ...*use transitions to connect my ideas together and make sure that the organization of the essay overall is logical.*



Rubric Criteria Strips

(from “3” Column of the NYS Expository Writing Evaluation Rubric)
(For Teacher Reference)

4) Coherence, Organization and Style:

“establish and maintain a formal style using precise language and domain-specific vocabulary”

This means, in my informational essay, I need to ... *use words that are domain-specific (like “internment camp”) and write in a way that sounds like an essay, not a story.*



5) Coherence, Organization, and Style:

“provide a concluding statement or section that follows from the topic and information presented”

This means, in my informational essay, I need to ... *write a conclusion that summarizes the main ideas in my essay.*



6) Control of Conventions:

“demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension”

This means, in my informational essay, I need to ... *make sure that I use correct spelling and grammar so that my reader can understand my essay.*



Quote Sandwich Guide
(For Informational Essay)

A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A “quote sandwich” is similar; it is how you incorporate quotes from texts into an essay. First, you introduce a quote by telling your reader where it came from. Then, you include the quote. Lastly, you explain how the quote supports your idea.

Introduce the quote.

This includes the “who” and “when” of the quote.

Sample sentence starters for introducing a quote:

In Chapter _____, _____.

When Louie is _____, he _____.

After _____, Miné _____.

Include the quote.

Make sure to punctuate the quotes correctly using quotation marks. Remember to cite the page number in parentheses after the quote.

Analyze the quote.

This is where you explain how the quote supports your idea.

Sample sentence starters for quote analysis:

This means that _____.

This shows that _____.

This demonstrates that _____.



Informational Essay Planner

Name:

Date:

Focusing Question: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist?

Reminders:

- * As you plan your essay, be intentional about writing sentences in the active or passive voice.
- * Make sure that your spelling is correct, especially of names, places, and other domain-specific vocabulary.

I. Introduction	
A. Hook to capture the reader’s interest and attention	
B. Give brief background information to the reader about the texts (historical context, and who Louie and Miné were, etc.)	
C. Topic or focus statement	



Informational Essay Planner

II. Body Paragraph 1	
Context to the first reason that supports your focus statement	
A. Topic sentence	
B. Evidence 1	
C. Evidence 2	
D. Evidence 3	
E. Concluding sentence	



Informational Essay Planner

III. Body Paragraph 2	
Context to the second reason that supports your focus statement	
A. Topic sentence	
B. Evidence 1	
C. Evidence 2	
D. Evidence 3	
E. Concluding sentence	



Informational Essay Planner

V. Conclusion	
A. Restate focus statement	
B. Summarize reasons	
C. What do the experiences of these two people show about the ability of humans to recover, even from deeply difficult experiences?	



Sample Informational Essay Planner
(For Teacher Reference)

Focusing Question: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist?

Reminders:

- * As you plan your essay, be intentional about writing sentences in the active or passive voice.
- * Make sure that your spelling is correct, especially of names, places, and other domain-specific vocabulary.

I. Introduction	
A. Hook to capture the reader’s interest and attention	War can be loud and visible or quiet and remote. It affects the individual and entire societies, the soldier, and the civilian.
B. Give brief background information to the reader about the texts (historical context, and who Louie and Miné were, etc.)	Both U.S. prisoners of war in Japan and Japanese-American citizens in the United States during WWII undergo efforts to make them “invisible.” Laura Hillenbrand’s <i>Unbroken</i> hero, Louie Zamperini, like so many other POWs, is imprisoned, beaten, and denied basic human rights in POW camps throughout Japan. Miné Okubo, a U.S. citizen by birth, is removed from society and interned in a “protective custody” camp for Japanese-American citizens. She is one of the many Japanese-Americans who were interned for the duration of the war.
C. Topic or focus statement	Louie, as a POW in Japan, and Miné, as a Japanese-American internee, both experience efforts to make them “invisible” through dehumanization and isolation in the camps of WWII, and both resist these efforts.



Sample Informational Essay Planner
(For Teacher Reference)

II. Body Paragraph 1		
Context to the first reason that supports your focus statement	From a very early age, Louie Zamperini is a visible young man. His charismatic, rebellious ways and his athletic accomplishments continually put him in the spotlight, but years in Japanese POW camps slowly erode that visibility.	
A. Topic sentence	He, like so many others in captivity, experiences efforts to make him “invisible.”	
B. Evidence 1	During World War II, POW’s are systematically stripped of their dignity in the camps of Japan, and as Hillenbrand writes, “without dignity, identity is erased” (183). The constant threats to their lives, starvation, and beatings strip them of their identity to the point that when Louie looks at himself in the mirror, he only sees “a dead body breathing” (179).	<i>Passive</i> <i>Active</i>
C. Evidence 2	Dehumanizing tactics by Japanese guards deny prisoners their dignity and humanity. On Execution Island prisoners are repeatedly told they “will be killed,” suffer torture, and are humiliated by prison guards. Louie is made to dance at gunpoint while the guards “roared with laughter” (182) and pelt him with fists full of gravel.	<i>Passive</i> <i>Passive</i> <i>Active</i>



Sample Informational Essay Planner
(For Teacher Reference)

II. Body Paragraph 1		
D. Evidence 3	<p>In Ofuna, prisoners are forced into solitary confinement for long stretches of time, starved, and tortured.</p> <p>“The Bird” becomes their worst nightmare to the point that Louie actually tries to become invisible by “concealing himself in groups of men” (241) to avoid this Japanese officer’s inconsistent and cruel behavior.</p> <p>“Virtually nothing about Japan’s use of POW’s was in keeping with Geneva Conventions” (234).</p> <p>Prisoners are declared unarmed combatants and not registered with the Red Cross.</p> <p>This makes communication with the outside world impossible. To the world, including Louie’s family, he has vanished.</p> <p>Initially declared missing at sea, thirteen months into his imprisonment Louie is declared dead by the U.S. military, and he, like many of the other POW’s within the camps, becomes invisible to the outside world.</p>	<p>Passive</p> <p>Active</p> <p>Active</p> <p>Passive</p> <p>Active</p> <p>Passive</p>
E. Concluding sentence	<p>Louie, however, does what he can to resist these efforts to make him “invisible.” For example, Louie repeatedly defies the Bird every chance he gets. “Each time the Bird lunged for him, Louie found his hands drawing into fists. As each punch struck him, he imagined himself strangling the Bird. The Bird demanded that Louie look him in the face; Louie wouldn’t do it. The Bird tried to knock Louie down; Louie wobbled but wouldn’t fall ... Other prisoners warned Louie that he had to show deference or the Bird would never stop. Louie couldn’t do it” (246). He defies the Bird’s commands and refuses to show weakness.</p>	



Sample Informational Essay Planner
(For Teacher Reference)

III. Body Paragraph 2	
Context to the second reason that supports your focus statement	Miné Okubo was not a soldier, but she was greatly affected by the events of WWII. As a Japanese-American citizen living in California, she, like all other Japanese-Americans, was visible because of her easily recognizable physical features. The ideas put forward in Walter Lippmann's "Fifth Column" article for the Los Angeles Times (Feb. 1942) condemn thousands of Japanese immigrants, and U.S. citizens of Japanese descent are forced into internment camps when President Roosevelt signs Executive Order 9066 into law. Like many people, Lippmann believes that "The enemy alien problem on the Pacific Coast ... (was) very serious" and he calls for "mass evacuation and internment of all those who are technically enemy aliens" ("The Fifth Column").
A. Topic sentence	Miné is one of the thousands of Japanese-Americans who is sent to internment camps for the duration of WWII.
B. Evidence 1	During this time, although they are U.S. citizens, Japanese-Americans are denied all the rights and freedoms that are afforded to citizens of the United States. Miné becomes "Citizen 13660," the number given to her family and her family's possessions as she enters the Japanese Internment camps in Tanforan and then Topaz. Being given a number to replace their family name becomes the first step in erasing their identities and making the Japanese-American invisible to the rest of the country.
C. Evidence 2	At that time, the internment camps are located in fairly remote locations, making them physically invisible and further removing them from U.S. society. Many internees left behind jobs, businesses, and farms, some to sit unoccupied for the duration of the war. These invisible land, business, and farm owners were taken away from their own communities.
D. Evidence 3	Unable to bring anything with them that could be identified as Japanese, the Japanese-American's cultural identity was being left behind. In the camps, their Japanese culture is invisible. These U.S. citizens believe they have suffered severe humiliation: the loss of their culture and their dignity through the mistrust of their own government.



Sample Informational Essay Planner
(For Teacher Reference)

III. Body Paragraph 2	
E. Concluding sentence	Certain other items, like cameras, are also forbidden in the camps, but Miné finds a way to resist these efforts to make her experiences “invisible.” Instead of taking pictures, she makes sketches of the daily life that takes place within the camp. Miné resists being invisible by not letting what is happening to her go unnoticed and undocumented. She makes drawings about what happens in the camps so she could show the world.



Sample Informational Essay Planner
(For Teacher Reference)

V. Conclusion	
A. Restate focus statement	During WWII, both U.S. prisoners of war in Japan and Japanese-American citizens in the United States during WWII undergo efforts to make them “invisible” through dehumanization and isolation.
B. Summarize reasons	Every one of these people becomes invisible in some way to their families, their country, or their communities. Many lose friends, family connections, and homes during their time of incarceration, but perhaps the greatest loss that these people suffer is the loss of their dignity, because “dignity is as essential to human life as water, food and oxygen” (Hillenbrand, 183).
C. What do the experiences of these two people show about the ability of humans to recover, even from deeply difficult experiences?	The experiences of Louie and Miné show that in spite of deeply difficult experiences, the human spirit is able to resist and rise above relentlessly dire and unforgiving circumstances. Louie and Miné both show the resilience, determination, and agency to push through.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 16

End of Unit Assessment, Part 1: Best First Draft of an Informational Essay



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2)</p> <p>I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)</p> <p>I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can write an informational essay using relevant details from texts that are carefully selected and organized.• I can intentionally use verbs in the active and passive voice in my World War II invisibility informational essay.• I can use spelling strategies and resources to correctly on my informational essay.	<ul style="list-style-type: none">• End of Unit 2 Assessment, Part 1 (students may complete in class or finish for homework)



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. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Essay Writing (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish your Informational Essay Drafts 	<ul style="list-style-type: none"> • In this lesson, students write the draft of their essay about how the effort to make captives during WWII invisible and their efforts to resist invisibility. Students should have completed essay planners and now need time to craft their essay. • Consider posting a list of the resources to help students write their essays. The list includes: <ul style="list-style-type: none"> – Things Good Writers Do anchor chart and note-catchers – Gathering Evidence note-catchers – Informational Essay Planners – Structured notes – <i>Unbroken</i> – “The Life of Miné Okubo” – Other primary sources • This lesson is written assuming students will use computers to draft the essays, making later revisions easier. • Consider the setup of your classroom if you are using laptops; since students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson. • If your students are not familiar with expectations about computer use in the classroom, explain them in Work Time A. • If students finish by the end of class, be sure to think about how students will submit their drafts: printing, saving to a server, emailing, etc. • If students do not finish by the end of class be sure to think about having students save their work to finish at typing at home or handwriting the remainder of the essay at home. • If computers are not an option, consider giving students more time to handwrite their essays. • Because students will produce this essay draft independently, it is used as an assessment for Content and Analysis and Command of Evidence on the NYS Expository Writing Evaluation Rubric. Return the essay drafts with feedback in Lesson 19. Be sure to give feedback on the Coherence, Style, and Organization row and the Command of Conventions row of the rubric so that students can make those revisions in Lesson 19. • A sample student essay is included for teacher reference in the supporting materials. Though it is not needed during the lesson, it may help to have a sample student response for assessment purposes. • Post: Learning targets.



Lesson Vocabulary	Materials
(Encourage students to integrate vocabulary from previous lessons in their essay.)	<ul style="list-style-type: none">• Informational Essay Planner (from Lesson 15)• <i>Unbroken</i> (book; one per student)• Students' planning materials (see Teaching Note, above)• End of Unit 2 Assessment: Best First Draft of an Informational Essay (one per student)• End of Unit 2 Assessment: Informational Essay: The Invisibility of Captives during WWII (sample response, for teacher reference)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Assign computers and invite students to get out their Informational Essay Planners and their text <i>Unbroken</i>.• Read the learning targets:<ul style="list-style-type: none">* "I can write an informational essay using relevant details from texts that are carefully selected and organized."* "I can intentionally use verbs in the active and passive voice in my World War II invisibility informational essay."* "I can spell correctly in my informational essay."• Remind students that these learning targets build on the work they have been doing in the past four lessons, as well as work they did in Modules 1 and 2.	



Work Time	Meeting Students' Needs
<p>A. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes)</p> <ul style="list-style-type: none">• Distribute the End of Unit 2 Assessment: Best First Draft of an Informational Essay.• Remind students of the following:<ol style="list-style-type: none">1. Use the ideas and evidence in your planners to write your essay drafts.2. You will have this lesson to write your drafts, and you may finish at home if you need to.3. You will have a chance to revise for conventions and style after you get your first draft back.• Emphasize the importance of saving their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will turn in their draft at the end of the class.• As students work, circulate around the room, supporting students when needed or when their hands are raised. Since this is an assessment, students should work independently.• When a few minutes remain, remind students to save their work. Tell them they will finish their drafts for homework, and the essays will be collected at the beginning of the next lesson. Remind them to use available resources to be sure they spell correctly.	<ul style="list-style-type: none">• One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED and ELL students. As much as possible, this draft should be done independently. However, if it is appropriate for some students to receive more support, there is space during Work Time A.• In order to give more support, consider the following:<ul style="list-style-type: none">– Prompt them to look at their essay planner for their topic or focus statement and/or the evidence they gathered.– Ask questions like: “How does that evidence support your focus statement?” or “How are those ideas connected?”– Remind them of the resources available to them.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Essay Writing (2 minutes)</p> <ul style="list-style-type: none">• Give students specific positive praise for behaviors you noticed during class. Emphasize ways in which they show stamina as writers and point out students demonstrating strong strategies, such as actively using their resources.	<ul style="list-style-type: none">• Consider allowing SPED and ELL students more time to complete their draft.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish the informational essay drafts.• Lessons 17 and 18 begin the work of Unit 3 and build toward the narrative writing performance task (this also allows time for you to review essays and give feedback by Lesson 19.) If you need additional time before the revision lesson, consider using a day or two between Lesson 16 and Lesson 19 where you have students attend to the independent reading routine. This routine is explained more fully in a supporting document Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org). However, make sure students return to their essays relatively soon; a gap of more than a few days will make it harder for them to revise successfully.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 16

Supporting Materials



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End of Unit 2 Assessment:
Best First Draft of an Informational Essay

Name:

Date:

For the End of Unit 2 Assessment, write your best first draft of your informational essay that addresses the prompt:

During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist? Use the strongest evidence from *Unbroken*, and selected other informational sources about Japanese-American internees.

Remember to keep today’s learning targets in mind as you write and use the resources you have available, especially your Informational Essay Planner.

End of Unit 2 Assessment:

Informational Essay: The Invisibility of Captives during WWII
(For Teacher Reference)

Prompt: Write an informational essay to answer this question: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist? Use the strongest evidence from *Unbroken*, and selected other informational sources about Japanese-American internees.

The Invisibility of Captives during WWII

*War can be loud and visible or quiet and remote. It impacts the individual and entire societies, the soldier and the civilian. Both U.S. prisoners of war in Japan and Japanese-American citizens in the United States during WWII undergo efforts to make them “invisible.” Laura Hillenbrand’s *Unbroken* hero, Louie Zamperini, like so many other POW’s, is imprisoned, beaten, and denied basic human rights in POW camps throughout Japan. Miné Okubo, a U.S. citizen by birth, is removed from society and interned in a “protective custody” camp for Japanese-American citizens. She is one of the many Japanese-Americans who were interned for the duration of the war. Louie, as a POW in Japan, and Miné, as a Japanese-American internee, both experience efforts to make them “invisible” through dehumanization and isolation in the camps of WWII, and both resist these efforts.*

From a very early age, Louie Zamperini is a visible young man. His charismatic, rebellious ways and his athletic accomplishments continually put him in the spotlight, but years in Japanese POW camps slowly erode that visibility. He, like so many others in captivity, experiences efforts to make him “invisible.” During World War II, POW’s are systematically stripped of their dignity in the camps of Japan, and as Hillenbrand writes, “without dignity, identity is erased” (183). The constant threats to their lives, starvation, and beatings strip them of their identity to the point that when Louie looks at himself in the mirror, he only sees “a dead body breathing” (179). Dehumanizing tactics by Japanese guards deny prisoners their dignity and humanity. On Execution Island, prisoners are repeatedly told they “will be killed,” suffer torture, and are humiliated by prison guards. Louie is made to dance at gunpoint while the guards “roared with laughter” (182) and pelt him with fists full of gravel. In Ofuna, prisoners are forced into solitary confinement for long stretches of time, starved, and tortured. “The Bird” becomes their worst nightmare to the point that Louie actually tries to become invisible by “concealing himself in groups of men”(241) to avoid this Japanese officer’s inconsistent and cruel behavior. “Virtually nothing about Japan’s use of POW’s was in keeping with Geneva Conventions” (234). Prisoners are declared unarmed combatants and not registered with

End of Unit 2 Assessment:

Informational Essay: The Invisibility of Captives during WWII
(For Teacher Reference)

the Red Cross. This makes communication with the outside world impossible. To the world, including Louie's family, he has vanished. Initially declared missing at sea, thirteen months into his imprisonment Louie is declared dead by the U.S. military, and he, like many of the other POW's within the camps, becomes invisible to the outside world. Louie, however, does what he can to resist these efforts to make him "invisible." For example, Louie repeatedly defies the Bird every chance he gets. "Each time the Bird lunged for him, Louie found his hands drawing into fists. As each punch struck him, he imagined himself strangling the Bird. The Bird demanded that Louie look him in the face; Louie wouldn't do it. The Bird tried to knock Louie down; Louie wobbled but wouldn't fall.... Other prisoners warned Louie that he had to show deference or the Bird would never stop. Louie couldn't do it" (246). He defies the Bird's commands and refuses to show weakness.

Miné Okubo was not a soldier, but she was greatly affected by the events of WWII. As a Japanese-American citizen living in California she, like all other Japanese-Americans, was visible because of her easily recognizable physical features. The ideas put forward in Walter Lippmann's "Fifth Column" article for the Los Angeles Times (Feb. 1942) condemn thousands of Japanese immigrants, and U.S. citizens of Japanese descent are forced into internment camps when President Roosevelt signs Executive Order 9066 into law. Like many people, Lippmann believes that "The enemy alien problem on the Pacific Coast ... (was) very serious" and he calls for "mass evacuation and internment of all those who are technically enemy aliens" ("The Fifth Column"). Miné is one of the thousands of Japanese-Americans who is sent to internment camps for the duration of WWII. During this time, although they are U.S. citizens, Japanese-Americans are denied all the rights and freedoms that are afforded to citizens of the United States. Miné becomes "Citizen 13660," the number given to her family and her family's possessions as she enters the Japanese Internment camps in Tanforan and then Topaz. Being given a number to replace their family name becomes the first step in erasing their identities and making the Japanese-American invisible to the rest of the country. At that time, the internment camps are located in fairly remote locations, making them physically invisible and further removing them from U.S. society. Many internees left behind jobs, businesses and farms, some to sit unoccupied for the duration of the war. These invisible land, business, and farm owners were taken away from their own communities. Unable to bring anything with them that could be identified as Japanese, the Japanese-Americans' cultural identity was being left behind. In the camps their Japanese culture is invisible. These U.S. citizens believe they have suffered severe humiliation: the loss of their culture and their dignity through the mistrust of their



End of Unit 2 Assessment:

Informational Essay: The Invisibility of Captives during WWII
(For Teacher Reference)

own government. Certain other items, like cameras, are also forbidden in the camps, but Miné finds a way to resist these efforts to make her experiences “invisible.” Instead of taking pictures, she makes sketches of the daily life that takes place within the camp. Miné resists being invisible by not letting what is happening to her go unnoticed and undocumented. She makes drawings about what happens in the camps so she could show the world.

During WWII, both U.S. prisoners of war in Japan and Japanese-American citizens in the United States undergo efforts to make them “invisible” through dehumanization and isolation. Every one of these people becomes invisible in some way to their families, their country, or their communities. Many lose friends, family connections, and homes during their time of incarceration, but perhaps the greatest loss that these people suffer is the loss of their dignity, because “dignity is as essential to human life as water, food and oxygen” (Hillenbrand, 183). The experiences of Louie and Miné show that in spite of deeply difficult experiences, the human spirit is able to resist and rise above relentlessly dire and unforgiving circumstances. Louie and Miné both show the resilience, determination, and agency to push through.



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 17

Introducing a Thematic Concept: Becoming Visible Again after Captivity



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) I can determine a theme or the central ideas of an informational text. (RI.8.2)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can determine a thematic concept in <i>Unbroken</i>.I can analyze nuances in word meanings as synonyms and phrases for key terms are studied.	<ul style="list-style-type: none">End of Unit 2 Assessment, Part 1 (from homework)



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Writer: Turn in Informational Essay (2 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Read-aloud: Louie Returns Home (11 minutes)B. Introducing a Thematic Concept: Becoming Visible after Captivity (30 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Preview Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Read pages 334–338 and the summary of pages 339–344 in <i>Unbroken</i>. Complete the structured notes.	<ul style="list-style-type: none">• This lesson introduces a second thematic concept students will study in Units 2 and 3 of this module: becoming visible again after captivity. Visibility will be defined in two ways: dignity and reconnecting. In this lesson, students will come to understand both aspects. This understanding will link back to one of the module’s guiding questions: “How does war affect individuals and societies?”• Students have spent some time away from the book as they prepared to write the informational essay. This lesson also serves as a reentry to the book as students review the last focus question and the teacher does a brief read-aloud.• In this lesson and in Lesson 18, students may bring up the phrase “PTSD,” or Post-Traumatic Stress Disorder. If necessary, define the term for students: “Post-traumatic stress disorder (PTSD) is a mental health condition triggered by a terrifying event. Symptoms may include flashbacks, nightmares and severe anxiety, as well as uncontrollable thoughts about the event.” (http://www.mayoclinic.com/health/post-traumatic-stress-disorder/DS00246)• Post: Learning targets.



Lesson Vocabulary	Materials
demeanor, nuances	<ul style="list-style-type: none">• <i>Unbroken</i> (book; one per student)• <i>Becoming Visible Again</i> (one per student and one to display)• <i>Becoming Visible Again</i> anchor chart (for teacher reference)• Document camera• Sticky notes (one per student)• Visibility Synonyms strips (for teacher use; one strip per student)• Tape• <i>Unbroken</i> structured notes, pages 334–344 (one per student)• <i>Unbroken</i> supported structured notes, pages 334–344 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 334–344 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Turn in Informational Essay (2 minutes)</p> <ul style="list-style-type: none">• Congratulate students on completing their first draft of their informational essay, and have them turn in this end of unit assessment.• Reviewing Learning Targets (1 minute)• Read aloud the first learning target:<ul style="list-style-type: none">* “I can determine a thematic concept in <i>Unbroken</i>.”• Have students turn and talk to summarize the thematic concept they have been studying in Unit 2. Listen for them to say something about the invisibility through isolation or dehumanization of those who were imprisoned or interred during WWII.• Explain now that the war is over, they are going to study a different, but related, thematic concept. Share with students that this thematic concept will continue to help them understand the guiding question for this module: “How does war and conflict impact individuals and societies?”• Cold call a student to read aloud the second learning target:<ul style="list-style-type: none">* “I can analyze nuances in word meanings as synonyms and phrases for key terms are studied.”• Explain that they’ll list synonyms and word phrases that help them better communicate the key ideas of the thematic concept. Remind students they did this when they studied synonyms for dehumanization and isolation during their learning of resisting invisibility.	



Work Time	Meeting Students' Needs
<p>A. Read-aloud: Louie Returns Home (11 minutes)</p> <ul style="list-style-type: none"> • Invite students to join their Okinawa discussion partner and share their answer to the focus question from the last reading homework (Lesson 13): <ul style="list-style-type: none"> * “Why do the men doubt that the war is over?” • Cold call student pairs to respond and listen for students to notice that the men doubt that the war is over because they mistrust the Japanese guards in the POW camp. They have been beaten, lied to, and mistreated for months, so they fear the announcement of the war’s end could be a trick: “Everyone had heard this rumor before, and each time, it had turned out to be false.... A few men celebrated the peace rumor, but Louie and many others were anticipating something very different. Someone had heard that Naoetsu was slated to be bombed that night” (304). The men live in fear for their lives, and they think that the announcement of the war’s end is just a “rumor,” possibly even covering up a plan to bomb and kill them. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “Now that the war is over, how do you predict the thematic concept of invisibility will be affected?” • Cold call students to share their thinking. Don’t say too much at this point in the lesson, since students will be studying this later. • Draw students’ attention to the photograph of Louie’s homecoming on page 330 in their Unbroken books. Ask students: “Based on this photo, what is your impression of Louie’s health and <i>demeanor</i> or attitude and appearance?” Students may say Louie appears well dressed, relieved, happy, a healthy weight, and he looks strong. • Have students turn to page 333 to read along silently in their heads as you read aloud from page 333 to the break on page 334. This should be a pure read-aloud with no interruptions. • When finished, invite students to turn to their partner and share the gist of what was read. 	<ul style="list-style-type: none"> • Some students may benefit from being given sentence starters for Think-Pair-Share. • Graphic organizers engage students more actively and provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning. For students needing additional support, you may want to provide a partially filled-in graphic organizer.



Work Time (continued)	Meeting Students' Needs
<p>B. Introducing a Thematic Concept: Becoming Visible Again after Captivity (30 minutes)</p> <ul style="list-style-type: none">• Lead a discussion with students about this passage to introduce the new thematic concept of becoming visible again. Have students engage in a Think-Pair-Share after each question.• Ask students:<ul style="list-style-type: none">* “Now that Louie is home, in what ways has he left invisibility behind him?”• Listen for students to realize that Louie is no longer isolated from the outside world now that he is home with his family.• Probe deeper by having students look again at the photo on page 330, and ask:<ul style="list-style-type: none">* “Based on this photo, how has Louie left invisibility behind him?” Listen for students to note again that he is with his family and appears healthy and happy.• Summarize that Louie has left invisibility behind him in some ways. He is visible to his family and is reconnecting with the outside world, his family, community, and friends.• Ask:<ul style="list-style-type: none">* “In ways is Louie still invisible?”• Listen for students to notice that Louie is still not his old self. He snaps when he hears the recording of the radio broadcast. He reacts with uncontrolled shaking and screaming, and he doesn’t seem to make sense. At first his family thought Louie would be fine since he talked about the prison camp so calmly, but after his violent reaction, they stare at him horrified. They realize he is not fine. When Louie tries to sleep, his dreams are haunted by the Bird.• Summarize for students by explaining that deep inside, Louie is still facing the effects of the dehumanization and loss of dignity he experienced in the prison camp.• Explain to students that after captivity, Louie is becoming visible again in some ways, but they will learn that the journey back to visibility will not be easy for Louie.• Distribute the Becoming Visible Again anchor chart and display using a document camera. Explain that you will fill it in together to better understand this new thematic concept. Write “Dignity” and “Reconnecting” as headings in the top two boxes.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Remind students that one of the best ways to understand a word is by naming examples of it (as they did when they used the Frayer model to define <i>resilient</i> and <i>propaganda</i>). Write “Examples” in the right-hand box underneath each heading. Ask: <ul style="list-style-type: none"> * “What are some examples of ways Louie is becoming visible again?” Distribute one of the sticky notes to each student. Ask students to write down one example of a way Louie is becoming visible from the passage they just read on their sticky note, then stick it to the anchor chart in the correct column (under either Dignity or Reconnecting). Then ask for a few volunteers to read the sticky notes aloud. After each example, poll the class, asking for a thumbs-up if students agree that this is an example of a way to become visible again. Then, ask for a thumbs-up if students agree that this example is listed in the correct column (under either Dignity or Reconnecting). If students seem divided or confused, ask a volunteer to explain why this is an example of a way to make someone visible, and/or explain where this example should go on the anchor chart. Ask students: <ul style="list-style-type: none"> “What do you notice about the examples listed on the chart?” Listen for students to notice that most of the examples are related to “reconnecting.” Remind them that this journey will be complicated for Louie. He won’t become visible again, in both senses of the word, all at once. Emphasize that good writers like Laura Hillenbrand use synonyms to avoid repetition and help their readers understand complicated topics. Write “Synonyms and Related Phrases” in the left-hand box underneath each heading. Remind students that these are words and phrases that the students may use to talk or write about the concept of visibility. Distribute Visibility Synonyms strips to students. Ask them to choose which column each strip belongs in and attach it to the anchor chart with tape. After students have attached their synonyms/related phrases to the anchor chart, use the same thumbs-up polling method to check for understanding and make sure everything is in the right spot. Have students explore the <i>nuances</i> or differences or shades of meaning among the synonyms and phrases they have collected. Reiterate that these synonyms will be helpful for students’ final performance task. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (1 minute)</p> <ul style="list-style-type: none"> Distribute <i>Unbroken</i> structured notes, pages 334–344, as well as the <i>Unbroken</i> supported structured notes, pages 334–344 as needed, keeping a copy of <i>Unbroken</i> Structured Notes Teacher Guide, pages 334–344 (for teacher reference). Preview the homework. Read the focus question aloud: <ul style="list-style-type: none"> * “On page 338, Hillenbrand writes, ‘When the harsh push of memory ran through Louie, reaching for his flask became as easy as slapping a swatter on a fly.’ What is happening to Louie? Why?” 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Read pages 334–338 and the summary of pages 339–344 in <i>Unbroken</i>. Complete the structured notes. <p><i>Note: After collecting students' draft informational essays at the beginning of the lesson, assess the drafts for “Content and Analysis” and “Command of Evidence” on the NYS Expository Writing Evaluation Rubric. By Lesson 19, be prepared to return students' drafts with feedback and the scored rubric.</i></p> <p><i>For assessment purposes on students' first draft, focus on just the top two rows of the rubric. But also give feedback on the “Coherence, Organization, and Style” and “Control of Conventions” for students to revise in Lesson 19. Specifically, keep an eye out for mistakes that relate to the following learning targets:</i></p> <ul style="list-style-type: none"> – “I can use correct capitalization, punctuation, and spelling to send a clear message to my reader.” (L.8.2) (This essay is meant to assess L.8.2c: Spell correctly. Give students feedback on their spelling.)” – “I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood.” (L.8.3) (Focus your feedback on active and passive voice; subjunctive and conditional moods will be assessed in Unit 3.) 	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 17

Supporting Materials



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Becoming Visible Again

Name:

Date:

Dignity		Reconnecting	
<i>Synonyms & Related Phrases</i>	<i>Examples</i>	<i>Synonyms & Related Phrases</i>	<i>Examples</i>



Becoming Visible Again
(For Teacher Reference)

Name: _____

Date: _____

Dignity		Reconnecting	
<i>Synonyms & Related Phrases</i>	<i>Examples</i>	<i>Synonyms & Related Phrases</i>	<i>Examples</i>
<ul style="list-style-type: none">• individuality• pride• identity• self-respect• self-esteem• self-worth• self-control• agency	<ul style="list-style-type: none">• being recognized as your own person• believing in yourself• standing up for yourself• feeling safe and in control• having a voice• being in control of yourself	<ul style="list-style-type: none">• belonging• presence• involvement• inclusion	<ul style="list-style-type: none">• being a member of a community• communicating with others• interacting with others



Visibility Synonyms Strips

Teacher directions: Make enough copies of this to cut up and be able to distribute one strip per student.

individuality



pride



identity



self-respect



self-esteem



self-worth



self-control



agency





Visibility Synonyms Strips

involvement



presence



belonging



inclusion





Unbroken Structured Notes,
Pages 334-344

Name: _____

Date: _____

What's the gist of pages 334-344?

Summary of pages 339–344

Louie goes to Miami Beach for two weeks of rest and relaxation. It is there that he meets beautiful, wealthy, pedigreed Cynthia Applewhite. It is love at first sight for Louie. After two weeks of dating, he asks her to marry him. He finishes his speaking tour, and Cynthia flies out to California to meet the family and see him. They marry by the end of May, but not with the full blessing of Cynthia's parents. Louie's drinking is starting to become a problem.



Focus Question: On page 338, Hillenbrand writes, “When the harsh push of memory ran through Louie, reaching for his flask became as easy as slapping a swatter on a fly.” What is happening to Louie? Why?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
corroborated (334)		
intercepted (336)		
whereabouts (336)		
Odyssean (337)		
bewilderment (338)		



Unbroken Supported Structured Notes,
Pages 334-344

Name: _____

Date: _____

Summary of pages 334-344

After the war ends, the Bird learns that he is listed among the worst war criminals in Japan and is being sought to face justice. He decides to flee and vows to disappear forever. Police question his family and pursue any possible lead, but the Bird has made himself “invisible.”

Louie’s amazing story has caught the attention of the War Department, and Louie is sent to deliver inspiring speeches to audiences around the country. He is, however, gripped with anxiety and fear as memories of his imprisonment flash before him. He becomes more and more dependent on drinking to numb his problems.

Summary of pages 339–344

Louie goes to Miami Beach for two weeks of rest and relaxation. It is there that he meets beautiful, wealthy, pedigreed Cynthia Applewhite. It is love at first sight for Louie. After two weeks of dating, he asks her to marry him. He finishes his speaking tour, and Cynthia flies out to California to meet the family and see him. They marry by the end of May, but not with the full blessing of Cynthia’s parents. Louie’s drinking is starting to become a problem.



Focus Question: On page 338, Hillenbrand writes, “When the harsh push of memory ran through Louie, reaching for his flask became as easy as slapping a swatter on a fly.” What is happening to Louie? Why?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
corroborated (334)	confirmed; verified	
intercepted (336)	interrupted; stopped	
whereabouts (336)	location	
Odyssean (337)	A reference to Odysseus in The Odyssey, an epic poem describing Odysseus' 10-year journey to return home after war.	
bewilderment (338)	confusion; disorientation	



Summary of pages 334–338

After the war ends, the Bird learns that he is listed among the worst war criminals in Japan and is being sought to face justice. He decides to flee and vows to disappear forever. Police question his family and pursue any possible lead, but the Bird has made himself “invisible.”

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Summary of pages 339–344

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Focus Question: On page 338, Hillenbrand writes, “When the harsh push of memory ran through Louie, reaching for his flask became as easy as slapping a swatter on a fly.” What is happening to Louie? Why?

Louie is having trouble dealing with his life. He doesn’t have a way to cope with his life now that he is free. He has been relying more and more on soothing his pain, anxiety, and fears with alcohol. Drinking has become an easy solution for Louie because it helps him escape his reality.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
corroborated (334)	confirmed; verified	
intercepted (336)	interrupted; stopped	
whereabouts (336)	location	
Odyssean (337)	A reference to Odysseus in The Odyssey, an epic poem describing Odysseus' 10-year journey to return home after war.	
bewilderment (338)	confusion; disorientation	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 18

Analyzing a Thematic Concept: Becoming Visible after Captivity (pages 334–344)



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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 a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can recognize and correct inappropriate shifts in verb voice and mood.• I can analyze the development of a thematic concept in <i>Unbroken</i>.	<ul style="list-style-type: none">• <i>Unbroken</i> structured notes, pages 334–344 (from homework)• Double Arrow Visibility graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Language Techniques (15 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Analyzing the Thematic Concept: Becoming Visible after Captivity (28 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Preview Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Read pages 345–353 in <i>Unbroken</i> and complete the structured notes.	<ul style="list-style-type: none">• Students work with active and passive voice and the conditional and subjunctive moods in this lesson to determine the correct voice or mood to use. This language standard is highlighted on the NYS standards as one that must be revisited throughout eighth grade and high school as students become more sophisticated writers.• In this lesson, students further analyze the thematic concept of becoming visible after captivity, which was introduced in Lesson 17.• Post: Learning targets



Lesson Vocabulary	Materials
dignity	<ul style="list-style-type: none">• Sentence Voice and Mood handout (one per student)• Document camera• Dignity word web (from Lesson 3; one to display)• Becoming Visible Again anchor chart (from Lesson 17; students' copies)• Visibility Double Arrow graphic organizer (one per student and one to display)• <i>Unbroken</i> (book; one per student)• <i>Unbroken</i> structured notes, pages 345–353 (one per student)• <i>Unbroken</i> supported structured notes, pages 345–353 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 345–353 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Language Techniques (15 minutes)</p> <ul style="list-style-type: none"> Students should sit with their Pearl Harbor discussion partners. Distribute and display the Sentence Voice and Mood handout. Remind students that they have learned about some different types of sentences—active, passive, conditional, and subjunctive. Explain that they have learned how to identify the different voices and moods of sentences, and how authors use them to help the reader make meaning, but today they are going to work on determining which type of sentence would be correct or appropriate to use. Direct students' attention to the first section on the handout. Invite them to think about what the active and passive voice indicate, then jot down their answers and share with their partner. Circulate and monitor. When students finish, cold call pairs to share their thinking. Listen for answers like: "Active voice indicates that the subject is 'doing' the action; passive voice indicates that the subject is being acted upon." Remind students that sentences in the active voice are generally easier to comprehend. Most sentences are written this way, but we studied some sentences in <i>Unbroken</i> that were written in the passive voice. Invite students to think about why Hillenbrand sometimes uses passive voice, then turn and talk with their partner. Cold call pairs to share their thinking. Listen for responses that indicate that Hillenbrand uses the passive voice to show Louie or the other POWs being acted upon by their captors or outside forces. Direct students' attention to the first set of numbered examples. Explain that each pair of sentences includes passive and active voice. Students will use the Think-Pair-Share protocol to decide which sentence is easier to understand and conveys meaning in the clearest way. They will then explain their thinking on the line provided. Circulate and monitor while students complete the four examples. Cold call pairs to share their answers. Students should identify the active voice as the preferable choice for the majority of the sentences because they are easier to comprehend. However, for Pairs 1 and 2, the passive could also be appropriate if the author is trying to emphasize The Green Hornet and/or the raft. Explain that this sort of judgment about when to use active and passive voice is part of the learning target. 	<ul style="list-style-type: none"> Consider a partially completed graphic organizer for students who struggle.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to think about the last question about active and passive voice, write their answer, and share with a partner. Cold call pairs to share their thinking. Listen for answers such as: “It is important to think about what you want to emphasize—the one doing the action, or the one being acted upon.”• Next, direct students’ attention to the second section of the handout. Invite them to think about what the conditional and subjunctive mood indicate, then jot down their answers and share with their partner. Circulate and monitor.• When students finish, cold call pairs to share their thinking. Listen for answers such as the following: The conditional indicates a state in which something is likely to happen. The subjunctive indicates “wishful thinking” or things that will never be true.• Remind students that the subjunctive is not often used in English and key words for the conditional are might, could, and would. Explain that being able to choose the correct verb tense or conditional word is also part of today’s learning target. Direct their attention to the four examples. Invite students to think about the correct verb tense or conditional verb needed to complete each sentence, jot down their answers, and share with their partner. Circulate and monitor.• When students finish, cold call pairs to share their thinking.• Responses:<ol style="list-style-type: none">1. “could” or “might”—a pilot making a mistake could make a plane crash. “Would” is incorrect because planes do not always crash if pilots make mistakes.2. “were”—this is the subjunctive, as it was uncertain that Louie would survive3. “would”—in this case, the conditions in the POW camps are so awful that some men would die. Could and might indicate some doubt.4. “could,” “would,” or “might”—any of these would be correct based on students’ explanations.• Ask students to think about the last questions on conditional and subjunctive mood, write their answer, and share with a partner.• Cold call students to share their thinking. Listen for responses such as: Subjunctive mood is really for things that are wished. Conditional mood is used to indicate likely outcomes or effects.	<ul style="list-style-type: none">• Consider a partially completed graphic organizer for students who struggle.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Read aloud the first learning target:<ul style="list-style-type: none">* “I can recognize and correct inappropriate shifts in verb voice and mood.”• Give students specific positive feedback on this learning target.• Read aloud the second learning target:<ul style="list-style-type: none">* “I can analyze the development of a thematic concept in <i>Unbroken</i>.”• Tell students they will now learn more about the theme of becoming visible after captivity.	



Work Time	Meeting Students' Needs
<p>A. Analyzing the Thematic Concept: Becoming Visible after Captivity (28 minutes)</p> <ul style="list-style-type: none"> Have students share with their partner the answer to the focus question from homework: <ul style="list-style-type: none"> * “When the harsh push of memory ran through Louie, reaching for his flask became as easy as slapping a swatter on a fly.’ What is happening to Louie? Why?” Cold call student pairs to share their answers and listen for students to say something like: Louie has trouble dealing with his life. He doesn’t have a way to cope with his life now that he is free. He has been relying more and more on soothing his pain, anxiety, and fears with alcohol. Drinking is an easy solution for Louie because it helps him escape his reality. Using a document camera, display the Dignity word web, and ask students to read over the language Hillenbrand uses to describe <i>dignity</i> and the lack of dignity earlier in the book. (Dignity is described as: self-respect, sense of self-worth, innermost armament of the soul, the heart of humanness; the lack of dignity is described as: dehumanized; cleaved from, cast below mankind; profound wretchedness; loneliness; hope is almost impossible to retain; identity is erased; defined by their captors; defined by their circumstances, humiliation, degradation.) Have students take out their copy of the Becoming Visible Again anchor chart. Have the student pairs read over both documents. Ask students: <ul style="list-style-type: none"> * “Based on the question you answered for homework, what language or related language from this web and anchor chart would you use to describe Louie at this point?” Invite students to Think-Pair-Share. Listen for them to say that Louie seems lonely, hopeless, defined by his circumstances, etc. Distribute the Visibility Double Arrow graphic organizer to students and display using a document camera. Remind students that there are two aspects to becoming visible again: dignity and reconnecting. Ask: <ul style="list-style-type: none"> * “On Louie’s journey to becoming visible, is he making stronger progress on the dignity aspect or the reconnecting aspect?” Listen for students to note that Louie is making progress reconnecting with the outside world, and he seems to be losing ground with the dignity aspect of visibility. Do not probe deeper for evidence; students will search for evidence from the text next. 	<ul style="list-style-type: none"> Graphic organizers engage students more actively and provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning. For students needing additional support, consider providing a partially filled-in graphic organizer.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Write “Reconnecting” on the arrow pointing to the top of the page and “Dignity” on the arrow point toward the bottom of the page, and have students do the same on their copies. Explain to students that they will find evidence from the text (pages 334–344) showing how Louie is becoming visible or not by finding examples related to reconnecting and dignity. They should write these examples on the lines provided. (For example, based on the answer to the focus question from homework, this would be evidence of Louie losing ground on his journey back to dignity.)• Provide time for students to work on this with their partner, and bring the whole class together to add the evidence to the graphic organizer.• Ask students:<ul style="list-style-type: none">* “Do you notice any sort of pattern to Louie’s journey?”• If necessary, probe deeper by asking: “What’s happening to Louie as he makes progress reconnecting—what happens to the dignity side?” Listen for students to notice that he is a very public person, since he travels delivering inspirational speeches. On the other hand, the more he increases his visibility by reconnecting with family and friends, the more he spins out of control. The dignity side loses ground as his reconnecting increases.• Remind students that this was not going to be an easy journey for Louie. Explain that Louie has been through so many terrible things. Ask students to predict:<ul style="list-style-type: none">* “What do you predict will be the outcome of his life? Will he ever complete the journey back to complete visibility?”• A clue to this may be the title of the book.	



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (1 minute)</p> <ul style="list-style-type: none">Distribute the <i>Unbroken</i> structured notes, pages 345–353, as well as the <i>Unbroken</i> supported structured notes, pages 345–353 as needed, keeping a copy of the <i>Unbroken</i> Structured Notes Teacher Guide, pages 345–353. Read the focus question aloud:<ul style="list-style-type: none">* “Holocaust survivor Jean Amery described “a seething, purifying thirst for revenge” that some men experienced after being imprisoned in Nazi concentration camps. How is Louie an example of what Amery describes?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read pages 345–353 in <i>Unbroken</i> and complete the structured notes.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 18

Supporting Materials



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Sentence Voice and Mood

Name:

Date:

Active and Passive	
What does active voice indicate?	
What does passive voice indicate?	

Choose the sentence that helps the reader make meaning best. Explain your choice.

1. a. *The Green Hornet* was crashed by a combination of mechanical failure and human error.
b. A combination of mechanical failure and human error crashed *The Green Hornet*.

Explain:

2. a. Sharks attacked the raft when it began to deflate.
b. The raft was attacked by sharks when it began to deflate.

Explain:



Sentence Voice and Mood

3. a. Phil and Louie expected the worst on Kwajalein.
b. The worst was expected by Phil and Louie on Kwajalein.

Explain:

4. a. Dignity was brought to the POWs at Ofuna through small acts of defiance.
b. Small acts of defiance brought dignity to the POWs at Ofuna.

Explain:

Active and Passive

What is important to remember when using active or passive voice?

Conditional and Subjunctive

What does the conditional mood indicate?

What does the subjunctive mood indicate?



Sentence Voice and Mood

1. If a pilot made a mistake, the plane _____ crash.

Explain:

2. If Louie _____ going to survive, he would need to tap into his “resilient optimism.”

Explain:

3. In the POW camps, the conditions were so terrible men _____ die of many preventable diseases.

Explain:

4. The Bird was so unpredictable and violent, he _____ do anything.

Explain:

Conditional and Subjunctive

What is important to remember when using the conditional or subjunctive mood?

--



VISIBILITY

A large, hollow upward-pointing arrow with a black outline, centered on the page.This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.A large, hollow downward-pointing arrow, outlined in black, centered on the page.[illegible]



Unbroken Structured Notes,
Pages 345-353

Name: _____

Date: _____

What's the gist of pages 345–353?

Focus Question: Holocaust survivor Jean Amery described “a seething, purifying thirst for revenge” that some men experienced after being imprisoned in Nazi concentration camps. How is Louie an example of what Amery describes?



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
garrulous (345)		
ravaged (346)		
debilitating (346)		
insidious (346)		
flashbacks (347)		
cogently (348)		



Unbroken Supported Structured Notes,
Pages 345–353

Name: _____

Date: _____

Summary of pages 345–353

Hillenbrand describes the physical and emotional toll the war has had on many men. The physical consequences of imprisonment were apparent by the thin, scarred, sick men. The emotional consequences were harder to see but just as severe. Men experienced screaming, flashbacks, the urge to dig in garbage cans, and other behaviors they were forced to do to survive while imprisoned. Many of these men were diagnosed as alcoholics. For these men, the search for peace became something they all had to find for themselves. As for Louie, he began his search for this peace. He began to train for the Olympics, but his war-torn body would never run at that level again. Devastated, Louie turned his passion to the person he blamed for his demise: the Bird. Louie had replaced his passion for the Olympics with a determination to kill the Bird.

Focus Question: Holocaust survivor Jean Amery described “a seething, purifying thirst for revenge” that some men experienced after being imprisoned in Nazi concentration camps. How is Louie an example of what Amery describes?



Unbroken Structured Notes, Pages 345-353
(For Teacher Reference)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
garrulous (345)	talkative; longwinded	
ravaged (346)	destroyed; emaciated	
debilitating (346)	devastating; limiting	
insidious (346)	deceptive and subtle	
flashbacks (347)	hallucinations of past events	
cogently (348)	clearly and coherently	



Summary of pages 345–353

Hillenbrand describes the physical and emotional toll the war has had on many men. The physical consequences of imprisonment were apparent by the thin, scarred, sick men. The emotional consequences were harder to see but just as severe. Men experienced screaming, flashbacks, the urge to dig in garbage cans, and other behaviors they were forced to do to survive while imprisoned. Many of these men were diagnosed as alcoholics. For these men, the search for peace became something they all had to find for themselves. As for Louie, he began his search for this peace. He began to train for the Olympics, but his war-torn body would never run at that level again. Devastated, Louie turned his passion to the person he blamed for his demise: the Bird. Louie had replaced his passion for the Olympics with a determination to kill the Bird.

Focus Question: Holocaust survivor Jean Amery described “a seething, purifying thirst for revenge” that some men experienced after being imprisoned in Nazi concentration camps. How is Louie an example of what Amery describes?

On page 353, Hillenbrand writes, “Louie had found a quest to replace his lost Olympics. He was going to kill the Bird.” Louie has replaced the passion, focus, and determination he once had for running in the Olympics with this new quest to kill the Bird. It becomes all-consuming.



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
garrulous (345)	talkative; longwinded	
ravaged (346)	destroyed; emaciated	
debilitating (346)	devastating; limiting	
insidious (346)	deceptive and subtle	
flashbacks (347)	hallucinations of past events	
cogently (348)	clearly and coherently	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 19

End of Unit 2 Assessment, Part 2: Revising the Informative Essay



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

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5)
I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2c)

Supporting Learning Targets

- I can use feedback from others to revise, edit, and improve my essay.
- I can use correct grammar and punctuation in my essay.

Ongoing Assessment

- *Unbroken* structured notes, pages 345–353 (from homework)
- End of Unit 2 Assessment, Part 2
- End of Unit 2 Assessment, Part 1 (students may complete in class or finish for homework)



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Writer: Review Feedback on Essay (9 minutes)2. Work Time<ol style="list-style-type: none">A. End of Unit Assessment, Part 2: Complete Final Draft of Essay (35 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Preview Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Read pages 354–356 (top), the summary of pages 356–361, and pages 363–376 and 377–380 in <i>Unbroken</i>. Complete the structured notes.	<ul style="list-style-type: none">• In this lesson, students revise and edit their End of Unit 2 Assessment based on your feedback.• In advance: Grade students' first essay drafts using the rubric.• Post: Learning targets.



Lesson Vocabulary	Materials
edit, revise; incognito (356), imperatives (355), lucidity (363), paradox (366), cleave (367)	<ul style="list-style-type: none">• Students' draft Informational Essays (from Lesson 16, returned in this lesson with teacher feedback; see Teaching Notes at the end of Lessons 16–18)• Sticky notes (three per student; ideally three different colors)• <i>Unbroken</i> (book; one per student)• Document camera• End of Unit 2 Assessment, Part 2: Informational Essay Prompt (from Lesson 16; one to display)• Computers• <i>Unbroken</i> structured notes, pages 354–380 (one per student)• <i>Unbroken</i> supported structured notes, pages 354–380 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 354–380 (for teacher reference)• Informational Essay Prompt and New York State Grade 6–8 Expository Writing Evaluation Rubric (from Lesson 15; use this to score students' essays)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Review Feedback on Essay (9 minutes)</p> <ul style="list-style-type: none">• Write “edit” and “revise” on the board. Ask:<ul style="list-style-type: none">* “What is the difference between revising and editing?”• Listen for students to say that revising is making changes to the essay’s ideas, organization, evidence, etc., while editing is making changes to spelling, grammar, punctuation, etc. As students offer these ideas, list them on the board underneath the words “revise” and “edit.”• Explain that students will work on both of these skills to improve their essays today. Distribute students’ draft Informative Essays with teacher feedback and three sticky notes to each student.• Ask students to silently review the feedback on their first draft.• Post the following directions:<ol style="list-style-type: none">1. On one sticky note, make a list of the top three things you must revise in your essay.2. On another sticky note, make a list of the top three things you must edit in your essay.3. On the last sticky note, write down any questions you have for me about your essay.4. Stick the sticky notes to your desk so I can see them when I come around to help you.	<ul style="list-style-type: none">• Some SPED or ELL students may need more scaffolding to revise and edit. Consider giving their feedback as a set of step-by-step instructions. For instance:• REVISE: Your essay is missing transitions. Add a transition sentence at the end of each paragraph that leads into the next paragraph.<ol style="list-style-type: none">1. EDIT: The circled words are misspelled. Get a dictionary and use it to correct the circled words.2. EDIT: The underlined sentences are run-ons. Find them and correct them by adding a full stop and capitalizing the first letter of the new sentence.



Work Time	Meeting Students' Needs
<p>A. End of Unit Assessment, Part 2: Complete Final Draft of Essay (35 minutes)</p> <ul style="list-style-type: none">• Be sure students have their text, <i>Unbroken</i>. Using a document camera, display the End of Unit 2 Assessment: Informational Essay Prompt (from Lesson 16).• Tell students that they have the rest of the class period to work on revising and editing their essays. Explain that you will come around to check in with them as they work. Create a “Help List” on the whiteboard and invite students to add their names to it if they need more help. Remind students that their revision is due at the end of class today.• Revisit expectations for using computers.• Assign computers, and then prompt students to open the word processing program and make revisions and edits.• While circulating, converse with students based on what they wrote on their sticky notes.• When a few minutes are left, ask students to print or email their work to you.	<ul style="list-style-type: none">• Consider checking in first with students needing extra support to ensure they use their time well.• For students who need more time, consider focusing their revisions and edits on just one paragraph or just one section of the rubric.• Have independent activities ready for students who finish working early.• Consider extending the deadline for students who need extra processing or writing time; give them an opportunity to finish at home or come in after school to complete their revision.



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (1 minute)</p> <ul style="list-style-type: none">• Congratulate students on their hard work, and remind them that this final draft marks the end of Unit 2. In Unit 3, students will continue to explore the idea of “becoming visible again,” which they began thinking about in Lessons 17 and 18.• Distribute the <i>Unbroken</i> structured notes, pages 354–380, as well as the <i>Unbroken</i> supported structured notes, pages 354–380, keeping a copy of the <i>Unbroken</i> Structured Notes Teacher Guide, pages 354–380 (for teacher reference). Clarify that students will read only certain sections of a longer part of the text (not all 35 pages).• Preview the reading homework. Read the focus question aloud:<ul style="list-style-type: none">* “On page 365, Hillenbrand writes, ‘No one could reach Louie because he had never really come home.’ What finally brings Louie home?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read pages 354–356 (top), the summary of pages 356–361, and pages 363–376 and 377–380 in <i>Unbroken</i>. Complete the focus question and vocabulary on the structured notes.	



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 19

Supporting Materials



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Unbroken Structured Notes,
Pages 354-380

Name: _____

Date: _____

What's the gist of pages 354–top of 356?

Summary of pages 356–361:

At the end of the war, more than 5,400 Japanese were tried as war criminals; of those numbers, 4,400 were convicted, 984 were sentenced to death and 475 to life in prison. In Sasaki's trial, it was revealed that he was in truth a low-ranking interpreter, not the high-ranking official he had claimed to be. The Bird had vanished into the mountains, where he became a farmer's assistant and then a waiter. Later he herded cows. In 1946, two bodies were found in the Okuchichibu Mountains. One was identified as the Bird.



What is the gist of what you read on pages 363–376?

What is the gist of what you read on pages 377–380?



Focus Question: On page 365, Hillenbrand writes, “No one could reach Louie because he had never really come home.” What finally brings Louie home?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
incognito (356)		
imperatives (355)		
lucidity (363)		
paradox (366)		
cleave (367)		

Summary of pages 354–top of 356:

After the war, Japanese police search for Watanabe (the Bird), who had fled into the mountains and was living on a farm and using a fake name to avoid being caught and punished for his war crimes. The Bird struggles with what he has done, feeling that he is unfairly judged by Americans.

Summary of pages 356–361:

At the end of the war, more than 5,400 Japanese were tried as war criminals; of those numbers, 4,400 were convicted, 984 were sentenced to death and 475 to life in prison. In Sasaki's trial, it was revealed that he was in truth a low-ranking interpreter, not the high-ranking official he had claimed to be. The Bird had vanished into the mountains, where he became a farmer's assistant and then a waiter. Later he herded cows. In 1946, two bodies were found in the Okuchichibu Mountains. One was identified as the Bird.

Summary of pages 363–376:

Louie struggles with alcoholism and money problems, and his marriage to Cynthia suffers as he becomes increasingly violent. He decides to find and murder the Bird. Cynthia convinces him to attend two religious meetings led by the preacher Billy Graham. Graham's sermons stir up Louie's painful memories of war, but Louie responds to Graham's challenge to change his ways. He decides to stop drinking, start reading the Bible, and start a new, more peaceful life. Once he makes this decision, he is no longer tormented by thoughts and nightmares about the Bird. Meanwhile, in Japan, the Bird continues to elude capture by the police.

Summary of pages 377–380:

Louie visits one of the POW camps where he was held during the war. After seeing his former guards and learning that they believe the Bird to be dead, he is surprised to feel a sense of compassion and forgiveness for the guards, including the Bird.



Focus Question: On page 365, Hillenbrand writes, “No one could reach Louie because he had never really come home.” What finally brings Louie home?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
incognito (356)	in disguise	
imperatives (355)	rules	
lucidity (363)	clarity (clearness)	
paradox (366)	something that contradicts itself	
cleave (367)	split; separate	



Summary of pages 354–top of 356

After the war, Japanese police search for Watanabe (the Bird), who had fled into the mountains and was living on a farm and using a fake name to avoid being caught and punished for his war crimes. The Bird struggles with what he has done, feeling that he is unfairly judged by Americans.

Summary of pages 356–361:

At the end of the war, more than 5,400 Japanese were tried as war criminals; of those numbers, 4,400 were convicted, 984 were sentenced to death and 475 to life in prison. In Sasaki's trial, it was revealed that he was in truth a low-ranking interpreter, not the high-ranking official he had claimed to be. The Bird had vanished into the mountains, where he became a farmer's assistant and then a waiter. Later he herded cows. In 1946, two bodies were found in the Okuchichibu Mountains. One was identified as the Bird.

Summary of pages 363–376:

Louie struggles with alcoholism and money problems, and his marriage to Cynthia suffers as he becomes increasingly violent. He decides to find and murder the Bird. Cynthia convinces him to attend two religious meetings led by the preacher Billy Graham. Graham's sermons stir up Louie's painful memories of war, but Louie responds to Graham's challenge to change his ways. He decides to stop drinking, start reading the Bible, and start a new, more peaceful life. Once he makes this decision, he is no longer tormented by thoughts and nightmares about the Bird. Meanwhile, in Japan, the Bird continues to elude capture by the police.

Summary of pages 377–380:

Louie visits one of the POW camps where he was held during the war. After seeing his former guards and learning that they believe the Bird to be dead, he is surprised to feel a sense of compassion and forgiveness for the guards, including the Bird.

Focus Question: On page 365, Hillenbrand writes, “No one could reach Louie because he had never really come home.” What finally brings Louie home?

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.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
incognito (356)	in disguise	
imperatives (355)	rules	
lucidity (363)	clarity (clearness)	
paradox (366)	something that contradicts itself	
cleave (367)	split; separate	



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.



EXPEDITIONARY
LEARNING

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—participles2. To restore—infinitive3. Running—gerund4. Training—gerund5. To derail—infinitive6. 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.	



EXPEDITIONARY
LEARNING

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.
-----------	---	--

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.
-----------	--	--

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 <i>singing</i> .	<i>Swimming</i> is a great sport.
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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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-----------	--	--

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	
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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

- 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."

Ongoing Assessment

- *Unbroken* 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."

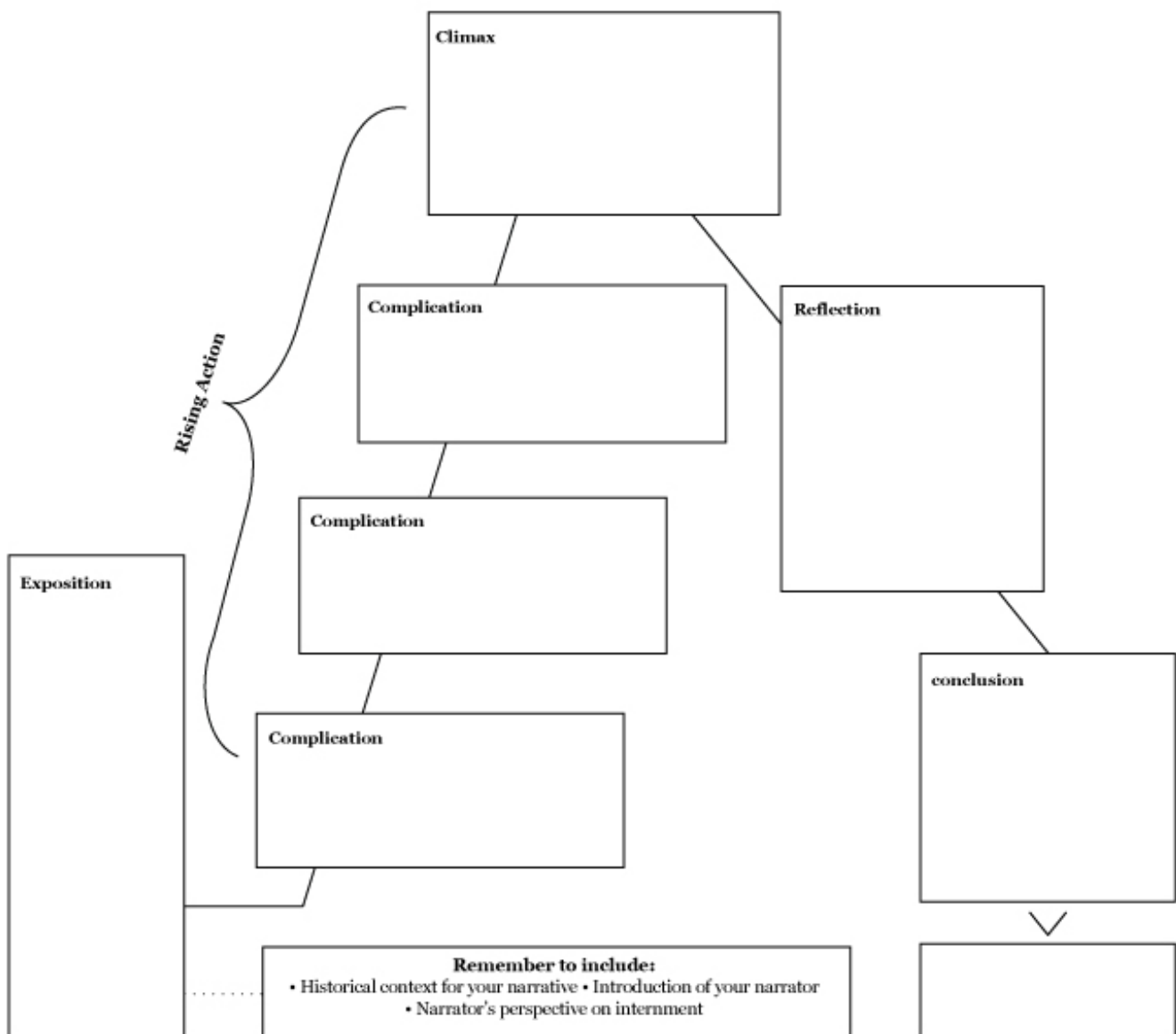
The imaginary guards who have stalked me through New York melt away. Relief washes over me. Despite the headlines, despite the stares, despite everything, I am an American citizen. I am no longer just Citizen 13660. I am Miné. I am visible again.



Narrative Writing: Becoming Visible Again after Internment
Story Map

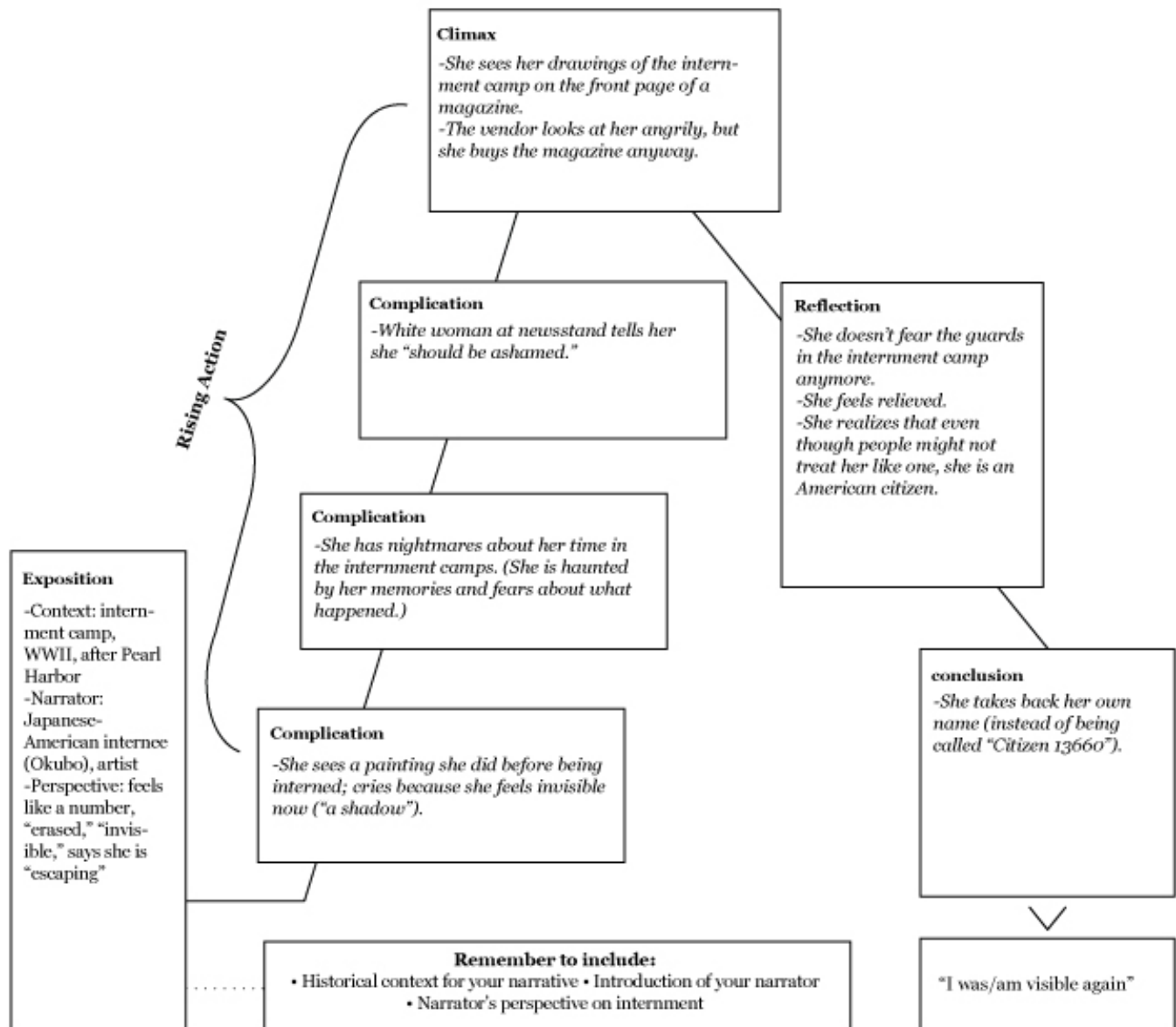
Name: _____

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">Opening<ol style="list-style-type: none">Reviewing Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">End of Unit 3 Assessment: Analysis of Language Techniques (25 minutes)Independent Reading Book Review (15 minutes)Closing and Assessment<ol style="list-style-type: none">Previewing Homework (3 minutes)Homework<ol style="list-style-type: none">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
LEARNING

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.