



EXPEDITIONARY  
LEARNING

# Grade 7: Module 1: Unit 3

## Overview



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This unit is the culmination of the study of Linda Sue Park's novel *A Long Walk to Water* and informational texts about Southern Sudan in Units 1 and 2. Students will be pulling textual evidence from the novel and informational texts to create a two-voice poem. The poem will feature the voices of the two main characters in the novel, Salva and Nya. The mid- and end of unit assessments will prepare students for the Final Performance Task by having them look at the author's craft using juxtaposition to illustrate the two personalities and organize their thoughts before beginning work on their poems.

In preparation for creating their poems, students will also examine models of two-voice poems. Once the poems are written, they will be shared with an audience of their classmates or others beyond their classroom. Teachers will assess the finished poems using a rubric adapted from the NYS Grade 6–8 Expository Writing Evaluation Rubric.

#### Guiding Questions And Big Ideas

- **How do individuals survive in challenging environments?**
- **How do culture, time, and place influence the development of identity?**
- **How does reading from different texts about the same topic build our understanding?**
- **How does juxtaposing multiple characters help authors develop and contrast their points of view?**
- *Individual survival in challenging environments requires both physical and emotional resources.*
- *Authors of fiction both draw on and elaborate on historical facts to convey their ideas about what it was like to be alive during that time.*



<b>Mid-Unit 3 Assessment</b>	<b>Author’s Craft: Juxtaposition in <i>A Long Walk to Water</i></b> This assessment centers on NYSP12 ELA CCLS RL.7.1, RL.7.2, and RL.7.6. Students will reread short sections of the novel and explain how the author of <i>A Long Walk to Water</i> develops and compares Salva’s and Nya’s point of view to convey her ideas about how people survive in South Sudan.
<b>End of Unit 3 Assessment</b>	<b>Using Strong Evidence</b> This assessment centers on NYSP12 ELA CCLS RI.7.1, RL.7.1, L.7.2, and W.7.9. After practicing the skill of locating evidence from informational texts to support the main ideas in their two-voice poems, students will complete the End of Unit 3 Assessment, which evaluates their ability to do this independently. Students will revisit an excerpt from <i>A Long Walk to Water</i> and encounter a new informational text about Sudan and will complete selected- and constructed-response items that ask them to select evidence from the informational text that would best support specific themes or ideas, and to justify their choice.
<b>Final Performance Task</b>	<b>Research-Based Two-Voice Poem</b> This performance task gives students a chance to demonstrate their understanding of the characters and issues of survival presented in <i>A Long Walk to Water</i> by Linda Sue Park. Students will be crafting and presenting a two-voice poem incorporating the views and experiences of the two main characters, Nya and Silva, as well as factual information about Southern Sudan and the environmental and political challenges facing the people of Sudan during and after the Second Sudanese Civil War. Students will have read the novel and various informational texts to gather a rich collection of textual details from which they can select to incorporate into their poems. This task addresses NYSP12 ELA Standards RL.7.6, RL.7.11, W.7.3a, d, W.7.4, W.7.5, W.7.8, W.7.9, L.7.1, and L.7.2.



### Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about the Second Sudanese Civil War. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

**Big Ideas and Guiding Questions are informed by the New York State Common Core K-8 Social Studies Framework:**  
<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

#### Unifying Themes (pages 6–7)

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 4: Geography, Humans, and the Environment: The relationship between human populations and the physical world (people, places, and environments).
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#### Social Studies Practices, Geographic Reasoning, Grades 5–8:

- Descriptor 2: Describe the relationships between people and environments and the connections between people and places (page 58).

### Central Texts

1. Linda Sue Park, “Author’s Note,” from *A Long Walk to Water* (Boston: Sandpiper by Houghton Mifflin Harcourt, 2010), ISBN: 978-0-547-57731-9.
2. Linda Sue Park, *A Long Walk to Water* (Boston: Sandpiper by Houghton Mifflin Harcourt, 2010), ISBN: 978-0-547-57731-9.
3. “Life and Death in Darfur: Sudan’s Refugee Crisis Continues,” *Current Events*, April 7, 2006, 2. Excerpted section: “Time Trip, Sudan’s Civil War”.
4. Karl Vick, “Sudanese Tribes Confront Modern War,” *Washington Post Foreign Service*, July 7, 1999, A1 (excerpts).
5. Stephen Buckley, “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,” *Washington Post Foreign Service*, August 24, 1997, A1 (excerpts).
6. Water for South Sudan, <http://www.waterforsouthsudan.org>.



**This unit is approximately 1 week or 6 sessions of instruction.**

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
<b>Lesson 1</b>	Analyzing Point of View in <i>A Long Walk to Water</i>	<ul style="list-style-type: none"> <li>I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6)</li> </ul>	<ul style="list-style-type: none"> <li>I can explain how Park compares and contrasts Nya and Salva to convey ideas about how people survive in Sudan.</li> </ul>	<ul style="list-style-type: none"> <li>Students' final drafts of their End of Unit 2 Assessment (<i>A Long Walk to Water</i> essay)</li> <li>Exit ticket</li> </ul>	<ul style="list-style-type: none"> <li>World Café protocol</li> <li>Salva/Nya</li> </ul>
<b>Lesson 2</b>	Mid-Unit 3 Assessment and Planning the Two-Voice Poem	<ul style="list-style-type: none"> <li>I can determine the central ideas of informational text. (RL.7.2)</li> <li>I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RL.7.2)</li> <li>I can objectively summarize informational text. (RL.7.2)</li> <li>I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6)</li> <li>I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9)</li> <li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)</li> </ul>	<ul style="list-style-type: none"> <li>I can explain how Park compares and contrasts Salva and Nya to convey ideas about how people survive in Sudan.</li> <li>I can plan and write a two-voice poem that compares and contrasts Salva and Nya to convey my own ideas about how people survived in the challenging environment of South Sudan.</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 3 Assessment</li> </ul>	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
<b>Lesson 3</b>	Examining a Model Two-Voice Poem and Planning a Two-Voice Poem	<ul style="list-style-type: none"> <li>I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6)</li> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)</li> </ul>	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support the comparison and contrasting of Salva and Nya in my two-voice poem.</li> <li>I can analyze a model two-voice poem using a rubric.</li> <li>I can plan my two-voice poem.</li> </ul>	<ul style="list-style-type: none"> <li>Exit Ticket</li> </ul>	<ul style="list-style-type: none"> <li>Survival</li> <li>Salva/Nya</li> </ul>
<b>Lesson 4</b>	Peer Critique: Use of Evidence in the Two-Voice Poem	<ul style="list-style-type: none"> <li>With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can critique my partner's two-voice poem using the rubric.</li> <li>I can revise my work by incorporating feedback from my partner.</li> </ul>	<ul style="list-style-type: none"> <li>Two-voice poem drafts</li> </ul>	<ul style="list-style-type: none"> <li>Peer Critique protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
<b>Lesson 5</b>	End of Unit 3 Assessment: Using Strong Evidence	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RL.7.1)</li> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)</li> <li>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)</li> </ul>	<ul style="list-style-type: none"> <li>I can cite evidence to support my analysis of an informational text in the end of unit assessment.</li> <li>I can use correct capitalization, punctuation, and spelling in my two-voice poem.</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 3 Assessment</li> </ul>	
<b>Lesson 6</b>	Performance Task: Two-Voice Poem Readings	<ul style="list-style-type: none"> <li>I can use effective speaking techniques (appropriate eye contact, adequate volume, and clear pronunciation). (SL.7.4)</li> <li>I can use correct grammar and usage when writing or speaking. (L.7.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can present my two-voice poem, using appropriate eye contact, volume, and pronunciation.</li> <li>I can demonstrate correct grammar and usage when presenting my two-voice poem.</li> </ul>	<ul style="list-style-type: none"> <li>Two-voice poems</li> </ul>	



### Optional: Experts, Fieldwork, And Service

**Experts:**

- Arrange for a local writer to visit the class and discuss the process of writing a poem or give students advice on their own work.

**Fieldwork:**

- Arrange for students to attend a poetry reading.

**Service:**

- Arrange for students to present their poems to an outside group such as a writer's club, a library's writer showcase meeting, other classes within the school, the district's School Board, a school PTO meeting, etc.

### Optional: Extensions

- With Social Studies teachers, look for connections to studies of Africa, refugee issues, and immigration acclimation to a new country.
- With art, drama, or music teachers, look for ways to connect African cultural arts to the understanding of these two characters' voices in the poems as well as possible uses of music and art in the presentation of the two-voice poems.

### Preparation and Materials

If you choose to have students present their poems to an outside audience, arrange logistics in advance, including time, location, invitations, and rehearsals.