



EXPEDITIONARY  
LEARNING

# Grade 7: Module 1: Unit 2

## Overview



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In this second unit, students are introduced to the concept of theme in a novel. As they complete *A Long Walk to Water*, students will continue to collect textual evidence to answer the question “How do individuals survive in challenging environments?” In addition, students will be reading informational texts that provide more information about the context of the novel. Close reading of the selected informational text and novel will prepare students for the mid-unit assessment and the two-part end of unit assessment. For the mid-unit assessment,

students will analyze how the author of *A Long Walk to Water* both used and elaborated on historical facts. Part 1 of the end of unit assessment (which takes place over two lessons) is the first draft of a literary analysis essay requiring textual support to discuss the topic of survival in Southern Sudan during and after the second civil war in the 1980s. Part 2 of the end of unit assessment is the final draft of the student essay.

### 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.*

### Mid-Unit 2 Assessment

#### **Comparing “Water for Sudan” and *A Long Walk to Water***

This assessment centers on NYSP12 ELA CCLS RL.7.1, RL.7.9, and RI.7.1. For this assessment, students will analyze how the author of *A Long Walk to Water* uses and elaborates on historical facts to convey her ideas about how people survive in South Sudan.

### End of Unit 2 Assessment

#### **Literary Analysis—Writing about the Theme of Survival**

This assessment has two parts. Students respond to the following prompt: “What factors made survival possible for Salva in *A Long Walk to Water*? After reading the novel and accounts of the experiences of the people of Southern Sudan during the Second Sudanese Civil War, write an essay that addresses the theme of survival in the novel. Support your discussion with evidence from the text you have read.” Part 1 is students’ best on-demand draft, and centers on NYSP12 ELA CCLS RL.7.1, RL.7.2, W.7.2, W.7.4, W.7.9, and L.7.6. This draft will be assessed before students receive peer or teacher feedback so that their individual understanding of the texts and their writing skills can be observed. Part 2 is students’ final draft, revised after peer and teacher feedback. Part 2 ads standards L.7.1, L.7.2, and W.7.8.



### 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 key ideas 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 (p. 6–7)**

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions in the development of identity. Personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 4: Geography, Humans, and the Environment: The relationship between human populations and the physical world (people, places, and environments)

#### **Social Studies Practices, Geographic Reasoning, Grades 5–8:**

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

### Central Texts

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



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

| Lesson          | Lesson Title   | Long-Term Targets  | Supporting Targets   | Ongoing Assessment  | Anchor Charts and Protocols   |
|-----------------|--|--|--|---|---|
| <b>Lesson 1</b> | Introducing the Concept of Theme: Survival in <i>A Long Walk to Water</i> (Chapters 1–5) | <ul style="list-style-type: none"> <li>I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)</li> <li>I can analyze the development of a theme throughout a literary text. (RL.7.2)</li> </ul> | <ul style="list-style-type: none"> <li>I can effectively engage in discussions with different Discussion Appointment partners.</li> <li>I can identify a central theme in <i>A Long Walk to Water</i>.</li> </ul>  | <ul style="list-style-type: none"> <li>Observation of student participation</li> <li>Student contributions to Survival anchor chart</li> <li>Exit ticket</li> </ul> | <ul style="list-style-type: none"> <li>Survival</li> </ul>  |
| <b>Lesson 2</b> | Establishing Routines for Discussing <i>A Long Walk to Water</i> (Chapter 6)             | <ul style="list-style-type: none"> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)</li> <li>I can analyze the development of a theme throughout a literary text. (RL.7.2)</li> </ul>                       | <ul style="list-style-type: none"> <li>I can use context clues (in the sentence or on the page) to determine the meaning of words in <i>A Long Walk to Water</i>.</li> <li>I can analyze the development of a theme in a novel by identifying challenges to and factors in survival for Salva and Nya in <i>A Long Walk to Water</i>.</li> </ul> | <ul style="list-style-type: none"> <li>Reader's Notes from Chapter 6 (from homework)</li> </ul>   | <ul style="list-style-type: none"> <li>Fist to Five protocol</li> <li>Things Close Readers Do</li> <li>Survival</li> <li>Salva/Nya</li> </ul> |



| Lesson          | Lesson Title  | Long-Term Targets  | Supporting Targets   | Ongoing Assessment  | Anchor Charts and Protocols   |
|-----------------|---|--|--|---|---|
| <b>Lesson 3</b> | Practicing Routines for Discussing A Long Walk to Water and Gathering Textual Evidence (Chapters 7 and 8) | <ul style="list-style-type: none"> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)</li> <li>I can cite several pieces of text-based evidence to support an analysis of a literary text. (RL.7.1)</li> <li>I can analyze the development of a theme throughout a literary text. (RL.7.2)</li> </ul> | <ul style="list-style-type: none"> <li>I can use context clues (in the sentence or on the page) to determine the meaning of words in <i>A Long Walk to Water</i>.</li> <li>I can break a word into parts in order to determine its meaning and figure out what words it is related to.</li> <li>I can analyze the development of a theme in a novel by identifying challenges to and factors in survival for Salva and Nya in <i>A Long Walk to Water</i>.</li> <li>I can cite several pieces of text-based evidence to support my claims about the factors that allowed Salva and Nya to survive in <i>A Long Walk to Water</i>.</li> </ul> | <ul style="list-style-type: none"> <li>Reader's Notes for Chapters 7 and 8 (from homework)</li> </ul> | <ul style="list-style-type: none"> <li>Survival</li> <li>Salva/Nya</li> </ul> |



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|-----------------|--|--|--|--|--|
| <b>Lesson 4</b> | Using Routines for Discussing <i>A Long Walk to Water</i> and Introducing Juxtaposition (Chapters 9 and 10)          | <ul style="list-style-type: none"> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)</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> </ul>  | <ul style="list-style-type: none"> <li>I can use context clues (in the sentence or on the page) to determine the meaning of words in <i>A Long Walk to Water</i>.</li> <li>I can break a word into parts in order to determine its meaning and figure out what words it is related to.</li> <li>I can explain what juxtaposition means and list several ways in which Salva and Nya are juxtaposed in <i>A Long Walk to Water</i>.</li> <li>I can explain one way in which juxtaposing these characters helps the author compare and contrast their points of view.</li> </ul> | <ul style="list-style-type: none"> <li>Reader's Notes from Chapters 9 and 10 (from homework)</li> <li>Gathering Textual Evidence graphic organizer for Chapters 6-8 (from homework)</li> <li>Exit ticket</li> </ul>  | <ul style="list-style-type: none"> <li>Take a Stand protocol</li> <li>Survival</li> <li>Salva/Nya</li> </ul> |
| <b>Lesson 5</b> | Practice Evidence-Based Constructed Response: Explaining One Factor That Helps Nya or Salva Survive (Chapters 11–13) | <ul style="list-style-type: none"> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)</li> <li>I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)</li> <li>I can analyze the development of a theme throughout a literary text. (RL.7.2)</li> <li>I can select evidence from literary or informational texts to support analysis, reflection and research. (W.7.9)</li> </ul> | <ul style="list-style-type: none"> <li>I can define words from <i>A Long Walk to Water</i> in my Reader's Dictionary.</li> <li>I can continue to select evidence to explain what happens to Salva and Nya in <i>A Long Walk to Water</i>.</li> <li>I can select a quote from <i>A Long Walk to Water</i> and explain how it illustrates a factor in how Nya and/or Salva survive.</li> </ul>   | <ul style="list-style-type: none"> <li>Reader's Notes from Chapters 11-13 (from homework)</li> <li>Gathering Textual Evidence graphic organizer for Chapters 9 and 10 (from homework)</li> <li>Student contributions to Salva/Nya anchor chart and Survival anchor chart</li> <li>Evidence-based constructed response</li> </ul> | <ul style="list-style-type: none"> <li>Survival</li> <li>Salva/Nya</li> </ul>                                |



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|-----------------|---|--|---|--|---|
| <b>Lesson 6</b> | Comparing Historical and Fictional Accounts: Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip”)   | <ul style="list-style-type: none"> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L. 7.4)</li> <li>I can analyze the development of a theme throughout a literary text. (RL.7.2)</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 cite several pieces of evidence to support an analysis of informational text. (RI 7.1)</li> </ul>   | <ul style="list-style-type: none"> <li>I can use context clues to determine word meanings.</li> <li>I can compare the accounts of survival in “Time Trip: Sudan’s Civil War” and <i>A Long Walk to Water</i>.</li> <li>I can cite several pieces of text-based evidence to support my comparison of “Time Trip: Sudan’s Civil War” and the novel <i>A Long Walk to Water</i>.</li> </ul>  | <ul style="list-style-type: none"> <li>Reader’s Notes from Chapters 14-15 (from homework)</li> <li>Gathering Textual Evidence graphic organizer for Chapters 11-13 (from homework)</li> <li>Exit Ticket</li> </ul> | <ul style="list-style-type: none"> <li>Survival</li> <li>Salva/Nya</li> </ul> |
| <b>Lesson 7</b> | Considering Author’s Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip,” Continued) | <ul style="list-style-type: none"> <li>I can cite several pieces of evidence to support an analysis of informational text. (RI 7.1)</li> <li>I can analyze the development of a theme throughout a literary text. (RL.7.2)</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 analyze how authors of fiction use or alter history based on my comparison of a fictional and historical account of the same time, place, or character. (RL.7.9)</li> </ul> | <ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence from “Time Trip: Sudan’s Civil War” to support my analysis of the experience of people in South Sudan.</li> <li>I can compare and contrast the accounts of survival in “Time Trip: Sudan’s Civil War” and <i>A Long Walk to Water</i>.</li> <li>I can analyze how Linda Sue Park used or altered history in <i>A Long Walk to Water</i>.</li> </ul> | <ul style="list-style-type: none"> <li>Two-column chart from Work Time</li> <li>Exit ticket</li> </ul>   | <ul style="list-style-type: none"> <li>Chalk Talk protocol</li> </ul>         |



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|------------------|---|---|---|--|--|
| <b>Lesson 8</b>  | World Café to Analyze Theme and Character in <i>A Long Walk to Water</i> (Chapters 16–18) | <ul style="list-style-type: none"> <li>I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)</li> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)</li> <li>I can analyze the development of a theme throughout a literary 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> </ul> | <ul style="list-style-type: none"> <li>I can effectively engage in discussions with my classmates about our reading.</li> <li>I can explain how comparing and contrasting Salva’s and Nya’s points of view in the second part of the novel helps Park convey ideas about how people in Sudan survive.</li> <li>I can explain the physical and emotional factors that helped Nya and Salva to survive in <i>A Long Walk to Water</i>.</li> </ul> | <ul style="list-style-type: none"> <li>Reader’s Notes from Chapters 16-18 (from Lesson 6 homework)</li> <li>Gathering Textual Evidence graphic organizer for Chapters 14-18 (from Lesson 6 homework)</li> <li>World Café charts</li> </ul> | <ul style="list-style-type: none"> <li>World Café protocol</li> <li>Survival</li> <li>Salva/Nya</li> </ul> |
| <b>Lesson 9</b>  | Mid-Unit 2 Assessment: Comparing Fictional and Historical Texts                           | <ul style="list-style-type: none"> <li>I can cite several pieces of evidence to support an analysis of informational text. (RI.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 analyze how authors of fiction use or alter history based on my comparison of a fictional and historical account of the same time, place, or character. (RL.7.9)</li> </ul>   | <ul style="list-style-type: none"> <li>I can explain how Water for South Sudan involves Sudanese villagers in the process of drilling wells, and the effects that drilling a well can have on a village.</li> <li>I can explain how the author of <i>A Long Walk to Water</i> both used and altered history (based on my comparison of the novel and Water for South Sudan’s website).</li> </ul>   | <ul style="list-style-type: none"> <li>Water for South Sudan Homework Assignment (text-dependent questions)</li> <li>Mid-Unit 2 Assessment: Comparing “Water for Sudan” and <i>A Long Walk to Water</i></li> </ul>                         | <ul style="list-style-type: none"> <li>Discussion Appointment protocol</li> </ul>                          |
| <b>Lesson 10</b> | Introducing Essay Prompt: Factors for Survival in <i>A Long Walk to Water</i>             | <ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of literary text. (RI.7.1)</li> <li>I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)</li> </ul>   | <ul style="list-style-type: none"> <li>I can select pieces of textual evidence that show the factors that help Salva survive.</li> </ul>  | <ul style="list-style-type: none"> <li>Exit Ticket</li> </ul>  |  |



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|------------------|---|---|---|---|---|
| <b>Lesson 11</b> | Analyzing a Model Essay: “Challenges Facing a Lost Boy of Sudan”  | <ul style="list-style-type: none"> <li>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)</li> <li>I can quote or paraphrase others’ work while avoiding plagiarism. (W.7.8)</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 analyze a model literary analysis essay to determine its strengths.</li> <li>I can use quotes effectively in my writing.</li> <li>I can punctuate quotes correctly in my writing.</li> </ul>   | <ul style="list-style-type: none"> <li>Student contributions to What Makes a Literary Analysis Essay Effective? anchor chart</li> <li>Student responses to observations of how quotes are used in text</li> </ul> | <ul style="list-style-type: none"> <li>What Makes a Literary Analysis Essay Effective?</li> <li>Survival</li> </ul> |
| <b>Lesson 12</b> | Scaffolding for Essay: Examining a Model and Introducing the NYS Grade 6–8 Expository Writing Evaluation Rubric | <ul style="list-style-type: none"> <li>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)</li> <li>I can quote or paraphrase others’ work while avoiding plagiarism. I can use a standard format for citation. (W.7.8)</li> <li>I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)</li> </ul> | <ul style="list-style-type: none"> <li>I can use correct punctuation of quotes.</li> <li>I can analyze a model essay on <i>A Long Walk to Water</i> using a rubric.</li> <li>I can discuss new vocabulary from the NYS Grade 6–8 Expository Writing Evaluation rubric.</li> </ul>   | <ul style="list-style-type: none"> <li>Student homework on using quotes</li> <li>Exit ticket</li> </ul>   | <ul style="list-style-type: none"> <li>What Makes a Literary Analysis Essay Effective?</li> </ul>                   |
| <b>Lesson 13</b> | Scaffolding to Essay: Using Details to Support a Claim  | <ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)</li> <li>I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)</li> <li>I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)</li> </ul>  | <ul style="list-style-type: none"> <li>I can make connections between details in <i>A Long Walk to Water</i>.</li> <li>I can describe how these details support the theme of survival in <i>A Long Walk to Water</i>.</li> <li>I can discuss new vocabulary from the NYS Grade 6–8 Expository Writing Evaluation rubric.</li> </ul> | <ul style="list-style-type: none"> <li>Students’ work on Forming Evidence-Based Claims graphic organizer</li> <li>Exit ticket</li> </ul>  | <ul style="list-style-type: none"> <li>What Makes a Literary Analysis Essay Effective?</li> <li>Survival</li> </ul> |



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|------------------|---|---|--|---|---|
| <b>Lesson 14</b> | Scaffolding for Essay: Planning Body Paragraphs for Survival Factors in <i>A Long Walk to Water</i> | <ul style="list-style-type: none"> <li>I can cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL.7.1)</li> <li>I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)</li> <li>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)</li> <li>I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)</li> </ul> | <ul style="list-style-type: none"> <li>I can select details that will support my claim about the theme of <i>A Long Walk to Water</i>.</li> <li>I can look at a model essay to see how it supports a claim with details.</li> <li>I can discuss new vocabulary from the NYS Grade 6–8 Expository Writing Evaluation rubric.</li> </ul> | <ul style="list-style-type: none"> <li>Entry Task</li> <li>Student work on Planning Your Essay graphic organizer</li> <li>Teacher observation and notes as students work on Planning Your Essay graphic organizer</li> <li>Student contributions to What Makes a Literary Analysis Essay Effective? anchor chart</li> </ul> | <ul style="list-style-type: none"> <li>What Makes a Literary Analysis Essay Effective?</li> </ul> |



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|------------------|--|---|--|---|--|
| <b>Lesson 15</b> | End of Unit 2 Assessment, Part 1a: Writing Body Paragraphs | <ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)</li> <li>I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)</li> <li>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4)</li> <li>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)</li> <li>I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)</li> </ul> | <ul style="list-style-type: none"> <li>I can organize my details from <i>A Long Walk to Water</i> so they support my claim/thesis.</li> <li>I can ensure my quotes are accurate and punctuated correctly.</li> </ul> | <ul style="list-style-type: none"> <li>Entry task</li> <li>Student work on Planning Your Essay organizer</li> <li>Exit ticket</li> <li>Draft body paragraphs</li> </ul> | <ul style="list-style-type: none"> <li>End of Unit 2 Assessment, Part 1a: Writing Body Paragraphs</li> </ul> |



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|------------------|---|---|--|---|---|
| <b>Lesson 16</b> | Launching the Performance Task: Planning the 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 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 plan and write a two-voice poem that compares and contrasts how Salva and Nya survived in the challenging environment of South Sudan.</li> <li>I can gather evidence from <i>A Long Walk to Water</i> for my two-voice poem.</li> </ul> | <ul style="list-style-type: none"> <li>Two-Voice Poem: Gathering Evidence graphic organizer (middle three columns)</li> </ul> | <ul style="list-style-type: none"> <li>Survival</li> <li>Salva/Nya</li> </ul> |
| <b>Lesson 17</b> | Launching the Performance Task: Planning the 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 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 plan and write a two-voice poem that compares and contrasts how Salva and Nya survived in the challenging environment of South Sudan.</li> <li>I can gather evidence from <i>A Long Walk to Water</i> for my two-voice poem.</li> </ul> | <ul style="list-style-type: none"> <li>Two-Voice Poem: Gathering Evidence graphic organizer (middle three columns)</li> </ul> | <ul style="list-style-type: none"> <li>Survival</li> <li>Salva/Nya</li> </ul> |
| <b>Lesson 18</b> | Gathering Textual Evidence for the Two-Voice Poem (Author's Note) | <ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can compare and contrast a fictional and historical account of a time, place, or character. (RI.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 plan and write a two-voice poem that compares and contrasts how Salva and Nya survived in the challenging environment of South Sudan.</li> <li>I can gather evidence from informational texts for my two-voice poem.</li> </ul>         | <ul style="list-style-type: none"> <li>Two-Voice Poem: Gathering Evidence graphic organizer (outer two columns)</li> </ul>    | <ul style="list-style-type: none"> <li>Survival</li> <li>Salva/Nya</li> </ul> |



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|-----------|--|---|---|---|---|
| Lesson 19 | End of Unit 2 Assessment, Part 2:<br>Revise Essay Drafts | <ul style="list-style-type: none"> <li>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)</li> <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 quote or paraphrase others' work while avoiding plagiarism. (W.7.8)</li> <li>I can use a standard format for citation. (W.7.8)</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 grammar and usage when writing or speaking. (L.7.1)</li> <li>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)</li> <li>I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)</li> </ul> | <ul style="list-style-type: none"> <li>I can write a clear and organized analysis essay that makes a valid claim about the theme of <i>A Long Walk to Water</i>.</li> <li>I can support my claim with details and quotes from <i>A Long Walk to Water</i>.</li> <li>I can use quotes correctly in my essay.</li> <li>I can use correct grammar and punctuation in my essay.</li> <li>I can use feedback from others to revise and improve my essay.</li> <li>I can use new vocabulary appropriately in my essay.</li> </ul> | <ul style="list-style-type: none"> <li>Students' final essays</li> <li>Essay drafts and planner sheets</li> </ul> | <ul style="list-style-type: none"> <li>What Makes a Literary Analysis Essay Effective?</li> </ul> |



**Optional: Experts, Fieldwork, And Service**

**Experts:**

- Invite recent refugees to the United States who could speak about the experience of coming to a new country. This is an opportunity for students to better understand Salva's experiences in coming to Rochester, NY.
- Invite a guest speaker from an organization that works with African countries, particularly with water issues.
- Invite a guest speaker from a well-digging company who could speak to the process of digging a new well.

**Fieldwork:**

- Arrange for a visit to a local center for helping refugees acclimate to the United States.
- If there is a local museum that has exhibits on sub-Saharan Africa, that could offer expanded opportunities for learning about Salva's part of the continent.

**Service:**

- Salva Dut's organization, Water for South Sudan, is based in Rochester, NY. The website for the organization is [www.waterforsouthsudan.org](http://www.waterforsouthsudan.org), and the website itself is very student-friendly. Students could find ways to contribute to the work of this organization.

**Optional: Extensions**

- A study of water issues in the local community or state of New York. There are numerous issues with water related to the growing industry of natural gas extraction by "fracking."
- A study of the United Nations' efforts to help orphaned children in Africa.
- An update study of what is going on in Southern Sudan in 2013.



**This unit includes routines that involve stand-alone documents.**

**In Lessons 1–9, students frequently read a section of the novel *A Long Walk to Water* for homework. Once the routine is fully implemented (starting in Lesson 3), students will be doing two tasks each night:**

### 1. Reading Calendar

- Students read *A Long Walk to Water* for homework for Lessons 1–9.
- Each night, they read some chapters and reread others.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when.
- See stand-alone document.

### 2. Reader's Notes

Students will do a “first read” of several chapters of *A Long Walk to Water* each night. The Reader's Notes record their thinking as they do this initial read. Reader's Notes are organized by chapter and have two parts. Part 1 is gist notes about each chapter, building on the homework routine from Unit 1. Part 2 of the Reader's Notes for each assignment is a Reader's Dictionary, a tool that will support students in learning new words in the novel and in developing their ability to determine the meaning of unfamiliar words as they read any text. See Lesson 2 for a fuller explanation of the Reader's Notes.

The Reader's Notes document is formatted so that both parts (gist notes and Reader's Dictionary) for a particular assignment are on the same sheet. Create two packets: Reader's Notes, Chapters 6–10 and Reader's Notes, Chapters 11–18.

- Check work daily (in class).
- In Lesson 4, collect Reader's Notes, Chapters 6–10.
- Return Reader's Notes in Lesson 5 with feedback.



### 3. Gathering Textual Evidence Graphic Organizer

Starting in Lesson 3, students also use the Gathering Textual Evidence graphic organizer each night as they reread chapters and identify quotations about survival. See Lesson 3 for a fuller explanation.

The Gathering Textual Evidence graphic organizer is organized so that the assignment for a particular night always fits on one page. Create one packet, making sure that the section related to Chapters 6–8 can be torn off the front without taking other chapters with it.

- In Lesson 4, collect the first sheet (includes Chapters 6–8).
- Return the graphic organizers for Chapters 6–8 in Lesson 5 with feedback.
- After that, check this work daily in class. In Lesson 8, collect both documents and review them for completeness and to note students who may need additional support in the next part of the unit.
- Return both documents in Lesson 9 so students can use them in their writing.

You will find these documents in two places.

1. As stand-alone documents.
2. At the end of each lesson (just the appropriate section that is for that night's homework), in case you prefer not to create packets.

Review both documents before you launch the unit and decide which method of organizing these assignments and checking homework will work best for you and your students. The recommended approach, described below, reduces the amount of paper that students are handling and gives students feedback on homework partway through the routine.

You may need to modify this plan to meet the needs of your students. Your routine should allow you to look closely at student work several days into the homework routine to make sure they are on track. Time is provided in Lesson 5 to return the Reader's Notes for Chapters 6–10 and the Gathering Textual Evidence graphic organizer for Chapters 6–8 and give feedback. Your routine also needs to allow students to use these notes in class daily and to keep track of them, as they will draw heavily on them as they write their essays (End of Unit 2 Assessment) and two-voice poems (module performance task).

See also teacher's editions of these documents.

The teacher's edition of the Reader's Dictionary includes definitions for all identified vocabulary words in *A Long Walk to Water*.

The teacher's edition of the Gathering Textual Evidence graphic organizer includes possible answers for the explanation and analysis of quotes that students practice in Lesson 3, as a model.



#### 4. Writer's Glossary

This glossary includes academic words related to the writing process and products. These words come from the New York State Grade 6–8 Expository Writing Evaluation rubric. Student writing will be evaluated with this rubric through seventh and eighth grades. In Module 1 of seventh grade, students are introduced to the rubric and its vocabulary. The purpose of the Writer's Glossary is to have a place for students to reference these words as they go through the rest of the year. Since there is not enough information in the context of the rubric for students to come to a definition for themselves, the glossary has all the words defined. It does, however, have space for students to add any other words that they do not know. Even though the definitions are in the glossary, you will need to go over them and give students examples so that they understand how these words are used in the rubric to refer to writing. As students progress through the rest of the year, there may be other academic words that relate directly to their writing or writing products. Feel free to create more pages for this glossary as more vocabulary about writing is encountered throughout the year.

There are four pages in the Writer's Glossary: one page for each row of the NYS rubric. Students use this glossary in Lessons 12–15. The full glossary is provided here for teachers who may wish to make a packet. The words related to a specific lesson are also provided in the supporting materials of each lesson (12–15), along with instructions for using the glossary page for that lesson.

#### 5. Independent Reading and Reading Response Letter

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



The calendar below shows what is due on each day.  
Teachers can modify this document to include dates instead of lessons.

| Due at Lesson | <b>Read</b> chapters<br>Complete Reader's Notes for these chapters (Part 1: Gist Notes and Part 2: Reader's Dictionary) | <b>Reread</b> chapters<br>Gathering Textual Evidence graphic organizer (Add evidence from these chapters to the graphic organizer) |
|---------------|---|--|
| 2             | 6   |  |
| 3             | 7–8   |  |
| 4             | 9–10  | <i>6–8</i>   |
| 5             | 11–13   | <i>9–10</i>  |
| 6             | 14–15   | <i>11–13</i>   |
| 7             | None due  | None due   |
| 8             | 16–18   | 14–18  |



**CHAPTER 6**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>  |
|----------------------------------|-------------|--|
| generation                       | 33          | The average amount of time between the birth of a person and the birth of that person's children |
| makeshift                        | 33          |  |
| hopes were dashed                | 34          |  |
| solemn                           | 35, 37      |  |
| topi                             | 36          |  |
| aroma                            | 36          |  |
| cold fist gripped his heart      | 38          |  |
| Other new words you encountered: |             |  |



**CHAPTERS 7–8**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>                                    |
|----------------------------------|-------------|--|
| terror                           | 40          |  |
| puzzled                          | 42          |  |
| reeds                            | 43          |  |
| papyrus                          | 43          |  |
| shallow canoes                   | 43          |  |
| prow                             | 44          | The front of a boat                                  |
| monotonous                       | 46          |  |
| abundance                        | 47          |  |
| massed                           | 49          |  |
| gourd                            | 50          | A round fruit whose shell can be used as a container |
| desperate                        | 50          |  |
| Other new words you encountered: |             |  |



**CHAPTERS 9-10**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>  |
|----------------------------------|-------------|--|
| shrubs                           | 52          | Small bushes   |
| endured                          | 52          |  |
| been reduced to                  | 52          |  |
| relentless                       | 52          |  |
| <b>arid</b>                      | 52          | Dry  |
| lag                              | 53          |  |
| <b>vulture</b>                   | 59          | A bird that eats dead animals  |
| corpses                          | 59          |  |
| <b>refugee camp</b>              | 60          | A temporary place to live, usually made up of tents, for large numbers of people who have fled their countries |
| spark of hope                    | 61          |  |
| vision                           | 61          |  |
| receding                         | 61          |  |
| <b>ritual scarring</b>           | 62          | A scar made on purpose to show identity, a tradition in coming-of-age ceremonies in some places                |
| Other new words you encountered: |             |  |



**CHAPTERS 11-18**

| <b>Chapter and page numbers</b> | <b>What Nya's story is about</b> | <b>What Salva's story is about</b> |
|---------------------------------|----------------------------------|------------------------------------|
| 11                              |                                  |                                    |
| 12                              |                                  |                                    |
| 13                              |                                  |                                    |
| 14                              |                                  |                                    |
| <b>15</b>                       |                                  |                                    |
| 16                              |                                  |                                    |
| <b>17</b>                       |                                  |                                    |
| 18                              |                                  |                                    |



**CHAPTERS 11-13**

| Word/Phrase                                     | Page      | Definition  |
|---|-----------|---|
| <b>scythed</b>                                  | <b>64</b> | <b>Cut with a long, curved blade</b>                            |
| doubtful  | 64        |   |
| <b>boldly</b>                                   | <b>65</b> | <b>Without being afraid</b>                                     |
| <b>grudgingly</b>                               | <b>66</b> | <b>Unwillingly</b>  |
| <b>masses</b>                                   | <b>66</b> | <b>Large groups</b>   |
| <b>emaciated</b>                                | <b>68</b> | <b>very thin from not getting enough to eat</b>                 |
| mingle  | 71        |   |
| despair   | 72        |   |
| <b>skittered</b>                                | <b>73</b> | <b>To move lightly and quickly, like a little animal</b>        |
| <b>government collapse;<br/>government fall</b> | <b>73</b> | <b>When the people who are in charge in a county lose power</b> |
| stampede  | 74        |   |
| <b>borehole</b>                                 | <b>76</b> | <b>A deep hole drilled into the ground</b>                      |
| <b>earnestly</b>                                | <b>76</b> | <b>Seriously and honestly</b>                                   |
| <b>welter</b>                                   | <b>79</b> | <b>Large and confusing group</b>                                |
| plagued   | 80        |   |
| peril   | 80        |   |
| <b>Other new words you<br/>encountered:</b>     |           |   |



**CHAPTERS 14-15**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>   |
|----------------------------------|-------------|---|
| Isolated                         | 84          |   |
| orphaned                         | 84          |   |
| refugee                          | 84          |   |
| aid worker                       | 85          |   |
| abruptly                         | 94          |   |
| braced                           | <b>95</b>   | <b>Hold onto something to stay steady; to prepare for something difficult</b> |
| frigid                           |             |   |
| Other new words you encountered: |             |   |



**CHAPTERS 16-18**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>  |
|----------------------------------|-------------|--|
| bewildering                      | 98          |  |
| destruction                      | 99          |  |
| <b>aid organization</b>          | 100         | An organization to tries to help people, especially people who live in poor or war-torn countries      |
| <b>relief agency</b>             | 100         | An organization that tries to help people who are in urgent need, perhaps because of a war or a famine |
| remote                           | 100         |  |
| clinic                           | 100         |  |
| contaminated                     | 106         |  |
| Other new words you encountered: |             |  |



**CHAPTER 6**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>   |
|----------------------------------|-------------|---|
| generation                       | 33          | The average amount of time between the birth of a person and the birth of that person's children  |
| makeshift                        | 33          | Made to be used only for a short time when nothing better is available<br>Ex: The refugees slept in makeshift tents at the side of the road.    |
| hopes were dashed                | 34          | When what people are looking forward to does not happen; being disappointed   |
| solemn                           | 35, 37      | Very serious and not happy<br>Ex: Their faces suddenly grew solemn when they thought about the flood.   |
| topi                             | 36          | A type of African antelope  |
| aroma                            | 36          | Smell, scent  |
| cold fist gripped his heart      | 38          | A feeling of tightness inside because of fear<br>Ex: The boy felt fear and anxiety inside as if someone had gripped his heart with a cold fist. |
| Other new words you encountered: |             |   |



**CHAPTERS 7 AND 8**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>  |
|----------------------------------|-------------|--|
| terror                           | 40          | Extreme fear   |
| puzzled                          | 42          | Confused; unable to figure something out   |
| reeds                            | 43          | Stalks of tall grasses that grow in or near water                                  |
| papyrus                          | 43          | A plant like grass that grows in water   |
| shallow canoes                   | 43          | Open boats that do not have deep bodies, made for rivers and lakes                 |
| prow                             | 44          | The front of a boat  |
| monotonous                       | 46          | Boring because it is always the same   |
| abundance                        | 47          | More than enough of anything   |
| massed                           | 49          | To come together in a large group  |
| gourd                            | 50          | A round fruit whose shell can be used as a container                               |
| desperate                        | 50          | Willing to do anything to change a very bad situation, and not caring about danger |
| Other new words you encountered: |             |  |



**CHAPTER 9 and 10**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>  |
|----------------------------------|-------------|--|
| shrubs                           | 52          | Small bushes   |
| endured                          | 52          | To be in a difficult or painful situation for a long time without complaining                                  |
| been reduced to                  | 52          | To make something smaller or less in size  |
| relentless                       | 52          | Strict, cruel, or determined, without ever stopping  |
| arid                             | 52          | Dry  |
| lag                              | 53          | To move more slowly than others  |
| vulture                          | 59          | A bird that eats dead animals  |
| corpses                          | 59          | The dead bodies of people  |
| refugee camp                     | 60          | A temporary place to live, usually made up of tents, for large numbers of people who have fled their countries |
| spark of hope                    | 61          | A tiny bit of promise or good news   |
| vision                           | 61          | Dream; an idea of what you think something should be like  |
| receding                         | 61          | Fading into the distance behind you  |
| ritual scarring                  | 62          | A scar made on purpose to show identity, a tradition in coming-of-age ceremonies in some places                |
| Other new words you encountered: |             |  |



**CHAPTER 11-13**

| <b>Word/Phrase</b>                      | <b>Page</b> | <b>Definition</b>   |
|---|-------------|---|
| scythed                                 | 64          | Cut with a long, curved blade   |
| doubtful                                | 64          | Hard to believe; probably not true or not likely to happen  |
| boldly                                  | 65          | Without being afraid  |
| grudgingly                              | 66          | Unwillingly   |
| masses                                  | 66          | Large groups  |
| emaciated                               | 68          | Very thin from not getting enough to eat  |
| mingle                                  | 71          | Mix   |
| despair                                 | 72          | Hopelessness; feeling that nothing will get better  |
| skittered                               | 73          | To move lightly and quickly, like a little animal   |
| government collapse;<br>government fall | 73          | When the people who are in charge in a country lose power   |
| stampede                                | 74          | When a group suddenly starts running together in the same direction because they are frightened or excited: |
| borehole                                | 76          | A deep hole drilled into the ground   |
| earnestly                               | 76          | Seriously and honestly  |
| welter                                  | 79          | Large and confusing group   |
| plagued                                 | 80          | To cause pain, suffering, or trouble to someone, especially for a long period of time                       |
| peril                                   | 80          | Danger  |
| Other new words you<br>encountered:     |             |   |



**CHAPTER 14-15**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>   |
|----------------------------------|-------------|---|
| Isolated                         | 84          | Alone   |
| orphaned                         | 84          | Without parents   |
| refugee                          | 84          | Someone who has been forced to leave his or her country, especially during a war, or for political or religious reasons |
| aid worker                       | 85          | Someone who comes to help others in need  |
| abruptly                         | 94          | Suddenly  |
| braced                           | 95          | Hold onto something to stay steady; to prepare for something difficult  |
| frigid                           |             | Very cold   |
| Other new words you encountered: |             |   |



**CHAPTER 16-18**

| <b>Word/Phrase</b>               | <b>Page</b> | <b>Definition</b>  |
|----------------------------------|-------------|--|
| bewildering                      | 98          | Confusing  |
| destruction                      | 99          | The act or process of destroying something or of being destroyed   |
| aid organization                 | 100         | An organization that tries to help people, especially people who live in poor or war-torn countries              |
| relief agency                    | 100         | An organization that tries to help people who are in urgent need, perhaps because of a war or a famine           |
| remote                           | 100         | Far from towns or other places where people live   |
| clinic                           | 100         | A place, often in a hospital, where medical treatment is given to people who do not need to stay in the hospital |
| contaminated                     | 106         | Water, food, etc. that has had a harmful substance added to it   |
| Other new words you encountered: |             |  |



**The two central characters in *A Long Walk to Water* are named Nya and Salva. The author of the novel, Linda Sue Park, includes a short section in each chapter that is written from Nya’s perspective, and the remainder of the chapter is written from Salva’s perspective. What factors allow the two characters to survive in challenging environments?**

3. 1. What will you be gathering evidence about? Underline the focusing question above.
2. What information will you need to be able to answer the focusing question and to explain your answer? Turn to a partner. Look carefully at the graphic organizer as you discuss the answers to the questions below. Color in the circle next to each question after you have talked about it.
  - What information will you put in the first two columns? Where will you get this information?
  - What information will go in the remaining columns? Where will this information come from?
  - Why are you gathering all this information? What are you trying to figure out?

Chapters 6–8

| <i>Detail/Evidence</i>  | <i>Page &amp; chapter</i> | <i>Explanation</i><br>Put the quote in context: to which event in the story does this connect?   | <i>Significance</i><br>Which idea on the anchor chart does this quote connect to? Why?   | <i>Used in your writing?</i> |
|---|---------------------------|--|--|------------------------------|
| Quote (About Nya or <u>Salva</u> ?)<br>“Eh, Nephew!” he said in a cheerful voice. We are together now, so I will look after you.”   | 35, ch. 6                 | Explanation<br>Salva had been travelling alone. One day, he met his uncle, who had been traveling the same group he was in. Once he met his uncle, he had someone to take care of him and he was much less scared. | Significance<br>This quote shows that family helps people survive in challenging environments. Salva’s uncle helps him in many ways – he helps him find food, he calms his fears, and he encourages him to keep going even when the journey is very difficult. |                              |
| Quote (About <u>Nya</u> or Salva?)<br>“So Nya and her mother had taken Akeer to the special place – a big white tent full of people who were sick or hurt, with doctors and nurses to help them.” | 45, ch. 8                 | Explanation<br>Akeer is Nya’s sister. She is sick because she drank contaminated water. Her family took her to the medical clinic, which was several days’ journey away.   | Significance   |                              |



| <i>Detail/Evidence</i>              | <i>Page &amp; chapter</i> | <i>Explanation</i><br>Put the quote in context: to which event in the story does this connect? | <i>Significance</i><br>Which idea on the anchor chart does this quote connect to? Why? | <i>Used in your writing?</i> |
|-------------------------------------|---------------------------|--|--|------------------------------|
| Quote (About Nya or <u>Salva</u> ?) |                           | Explanation  | Significance   |                              |
| Quote (about <u>Nya</u> or Salva?)  |                           |  |  |                              |
| Quote (about Nya or <u>Salva</u> ?) |                           |  |  |                              |



**Chapter 9-10**

| <b>Detail/Evidence</b>              | <b>Page &amp; chapter</b> | <b>Explanation</b><br>Put the quote in context: to which event in the story does this connect? | <b>Significance</b><br>Which idea on the anchor chart does this quote connect to? Why? | <b>Used in your writing?</b> |
|-------------------------------------|---------------------------|--|--|------------------------------|
| Quote (About Nya or <u>Salva</u> ?) |                           | Explanation  | Significance   |                              |
| Quote (about <u>Nya</u> or Salva?)  |                           |  |  |                              |
| Quote (about Nya or <u>Salva</u> ?) |                           |  |  |                              |



**Chapter 11-13**

| <b><i>Detail/Evidence</i></b>       | <b><i>Page &amp; chapter</i></b> | <b><i>Explanation</i></b><br>Put the quote in context: to which event in the story does this connect? | <b><i>Significance</i></b><br>Which idea on the anchor chart does this quote connect to? Why? | <b><i>Used in your writing?</i></b> |
|-------------------------------------|----------------------------------|---|---|-------------------------------------|
| Quote (About Nya or <u>Salva</u> ?) |                                  | Explanation   | Significance  |                                     |
| Quote (about <u>Nya</u> or Salva?)  |                                  |   |   |                                     |
| Quote (about Nya or <u>Salva</u> ?) |                                  |   |   |                                     |



**Chapter 14-15**

| <b>Detail/Evidence</b>              | <b>Page &amp; chapter</b> | <b>Explanation</b><br>Put the quote in context: to which event in the story does this connect? | <b>Significance</b><br>Which idea on the anchor chart does this quote connect to? Why? | <b>Used in your writing?</b> |
|-------------------------------------|---------------------------|--|--|------------------------------|
| Quote (About Nya or <u>Salva</u> ?) |                           | Explanation  | Significance   |                              |
| Quote (about <u>Nya</u> or Salva?)  |                           |  |  |                              |
| Quote (about Nya or <u>Salva</u> ?) |                           |  |  |                              |



**Chapter 16-18**

| <b>Detail/Evidence</b>              | <b>Page &amp; chapter</b> | <b>Explanation</b><br>Put the quote in context: to which event in the story does this connect? | <b>Significance</b><br>Which idea on the anchor chart does this quote connect to? Why? | <b>Used in your writing?</b> |
|-------------------------------------|---------------------------|--|--|------------------------------|
| Quote (About Nya or <u>Salva</u> ?) |                           | Explanation  | Significance   |                              |
| Quote (about <u>Nya</u> or Salva?)  |                           |  |  |                              |
| Quote (about Nya or <u>Salva</u> ?) |                           |  |  |                              |



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

**Writer’s Glossary Page from Row 1 of the NYS Rubric**

WORDS FROM NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC

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



| <b>Writer's Glossary Page from Row 2 of the NYS Rubric</b>                      |                   |   |
|---|-------------------|---|
| <b>WORDS FROM NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC</b> |                   |   |
| <b>Word/Phrase</b>  | <b>Rubric Row</b> | <b>Definition</b>   |
| command   | 2                 | control<br><i>Ex.: John had command of his emotions and never had an angry outburst.</i>  |
| relevant<br>(opposite: irrelevant)  | 2                 | directly relating to the subject or problem being discussed or considered<br><i>Ex: Every detail in Sally's paper was relevant to the claim she made.</i><br><b>Opposite: not related to the subject being discussed</b>  |
| concrete details  | 2                 | definite and specific examples<br><i>Ex: Using quotes in an essay is giving concrete examples to support your claim.</i>  |
| sustain   | 2                 | to make something continue to exist or happen for a period of time, maintain something<br><i>Ex: A writer must sustain the main idea through an essay.</i>  |
| varied<br>(noun: variety)   | 2                 | consisting of or including many different kinds of things or people, especially in a way that seems interesting<br>(variety: a selection of different things, or different ways of doing something)<br><i>Ex: Use varied details in your essay to support your claim.</i> |
| partially   | 2                 | not completely<br><i>Ex: If you only give one detail you are only partially supporting your ideas.</i>  |
| textual evidence  | 2                 | proof that comes from a written piece<br><i>Ex: Quotes from the novel count as textual evidence for your claim.</i>   |
| consistently (opposite:<br>inconsistently)                                      | 2, 3              | the quality of always being the same, doing things in the same way throughout a piece of work<br><i>Ex: Jeff consistently used good vocabulary when he wrote.</i><br><i>Opposite: changing ideas, claims or style in the middle of an essay.</i>                          |
| minimal   | 2, 4              | very small in degree or amount, especially the smallest degree or amount possible<br><i>Ex: If you use a minimal number of details, your essay will not prove your ideas completely.</i>  |
| valid<br>(opposite: invalid)  | 2                 | a reason, argument etc that is based on what is reasonable or sensible<br><i>Ex: The idea that South Sudan is a dangerous place is valid.</i><br><b>Opposite: something that is not logical or reasonable</b>   |
| Other new words you<br>encountered:   |                   |   |



| <b>Writer’s Glossary Page from Row 3 of the NYS Rubric</b>                      |                   |  |
|---|-------------------|--|
| <b>WORDS FROM NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC</b> |                   |  |
| <b>Word/Phrase</b>  | <b>Rubric Row</b> | <b>Definition</b>  |
| Coherence<br>(opposite: incoherence)  | 3                 | when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way<br>Opposite: when something is hard to understand or does not make sense |
| style   | 3                 | a particular way of doing, designing, or producing something   |
| complex ideas   | 3                 | consisting of many different parts   |
| concepts  | 3                 | an idea of how something is, or how something should be done   |
| precise   | 3                 | precise information, details etc are exact, clear, and correct   |
| appropriate<br>(opposite: inappropriate)  | 3                 | correct or suitable for a particular time, situation, or purpose<br><br>Opposite:  |
| transitions   | 3                 | words or phrases that help a writer connect one idea to another so a reader can follow the writer’s thinking   |
| unified   | 3                 | when things are connected, joined  |
| enhance   | 3                 | to improve something   |
| exhibit   | 3                 | to clearly show a particular quality, emotion, or ability  |
| predominantly   | 3                 | mostly or mainly   |
| Other new words you encountered:  |                   |  |



| <b>Writer's Glossary Page from Row 4 of the NYS Rubric</b>               |                   |   |
|--|-------------------|---|
| WORDS FROM NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC |                   |   |
| <b>Word/Phrase</b>   | <b>Rubric Row</b> | <b>Definition</b>   |
| conventions  | 4                 | a formal agreement, especially between countries, about particular rules or behavior<br>Ex: Standard English conventions mean that anyone who speaks English can understand what is written in English. |
| standard English grammar   | 4                 | rules for how the English language will be spoken and written<br>Ex: In English, the subject of a sentence usually comes before the verb.   |
| emerging   | 4                 | in an early state of development<br>Ex: A student who is an emerging writer is just beginning to learn how to write well.   |
| frequent   | 4                 | happening or doing something often<br>Ex: Frequent spelling mistakes make a writer's work hard to read and understand.  |
| hinder   | 4                 | to make it difficult for something to develop or succeed<br>Ex: Sentence fragments or run on sentences hinder a reader's understanding of a piece of writing.   |
| valid<br>(opposite: invalid)   | 2                 | a reason, argument etc that is based on what is reasonable or sensible<br>Ex: The idea that South Sudan is a dangerous place is valid.<br>Opposite: something that is not logical or reasonable         |
| Other new words you encountered:   |                   |   |
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| Name:  |
| Date:  |
| Title of book:   |
| Author of book:  |
| <i>Use the prompts below to write a 3 paragraph reader's response letter about the independent reading book you just read. You can write it on this form or on a separate sheet of notebook paper. Remember that next year, students will look at your letter to decide whether or not to read this book.</i>  |
| Dear seventh grader,<br><br>For my independent reading book, I read _____ (title) by _____. In this book, (summarize here – including setting, plot, and character – but don't give away the end of the book):<br><br>This book connected to A Long Walk to Water and our study of survival and the second Sudanese Civil War because . . . .<br><br>I would/would not recommend this book because . . . .<br><br>Sincerely,<br><br>(Name) |