



EXPEDITIONARY
LEARNING

Grade 7: Module 1

Overview



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



In this 8 eight-week module, students explore the experiences of people of Southern Sudan during and after the Second Sudanese Civil War. They build proficiency in using textual evidence to support ideas in their writing, both in shorter responses and in an extended essay. In Unit 1, students begin the novel *A Long Walk to Water* (720L) by Linda Sue Park. Students will read closely to practice citing evidence and drawing inferences from this compelling text as they begin to analyze and contrast the points of view of the two central characters, Salva and Nya. They also will read informational text to gather evidence on the perspectives of the Dinka and Nuer tribes of Southern Sudan. In Unit 2, students will read the remainder of the novel, focusing on the commonalities between Salva and Nya in relation to the novel's theme: how individuals survive in challenging environments. (The main characters' journeys are fraught with challenges imposed by the environment, including the lack of safe drinking water, threats posed by animals, and the constant scarcity of

food. They are also challenged by political and social environments.). As in Unit 1, students will read this literature closely alongside complex informational texts (focusing on background on Sudan and factual accounts of the experiences of refugees from the Second Sudanese Civil War). Unit 2 culminates with a literary analysis essay about the theme of survival. Unit 3 brings students back to a deep exploration of character and point of view: students will combine their research about Sudan with specific quotes from *A Long Walk to Water* as they craft a two-voice poem, comparing and contrasting the points of view of the two main characters, Salva and Nya,. The two-voice poem gives students an opportunity to use both their analysis of the characters and theme in the novel and their research about the experiences of the people of Southern Sudan during the Second Sudanese Civil War. **This task addresses NYSP12 ELA Standards RL.7.6, RL.7.11, W.7.3, W.7.4, W.7.5, W.7.8, W.7.9, L.7.1, and L.7.2.**

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?**
- **What are the ways that an author can juxtapose two characters?**
- *Individual survival in challenging environments requires both physical and emotional resources.*
- *Using informational writing about a historical time, place, or people enriches our understanding of a fictional portrayal of the same time period or events.*

Performance Task

Research-Based Two-Voice Poem

This performance task gives students a chance to demonstrate their understanding of the characters and issues of survival presented in *A Long Walk to Water* 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 Salva, 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 within the rich context of the Sudanese Civil War. However, the module intentionally incorporates Social Studies key ideas and themes to support potential interdisciplinary connections. 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:

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).

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).



CCS STANDARDS: READING—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • RL.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 	<ul style="list-style-type: none"> • I can cite several pieces of text-based evidence to support an analysis of literary text.
<ul style="list-style-type: none"> • RL.7.2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. 	<ul style="list-style-type: none"> • I can analyze the development of a theme or central idea throughout a literary text.
<ul style="list-style-type: none"> • RL.7.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. 	<ul style="list-style-type: none"> • I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings).
<ul style="list-style-type: none"> • RL.7.6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text. 	<ul style="list-style-type: none"> • I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text.
<ul style="list-style-type: none"> • RL.7.9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history. 	<ul style="list-style-type: none"> • I can compare and contrast a fictional and historical account of a time, place, or character.
<ul style="list-style-type: none"> • RL.7.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. 	<ul style="list-style-type: none"> • I can read grade-level literary texts proficiently and independently. • I can read above-grade-level texts with scaffolding and support.
<ul style="list-style-type: none"> • RL.7.11 Recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. 	<ul style="list-style-type: none"> • I can make connections between a novel and other informational texts.



CCS STANDARDS: READING—Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none">• RI.7.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<ul style="list-style-type: none">• I can cite several pieces of evidence to support an analysis of informational text.
<ul style="list-style-type: none">• RI.7.2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	<ul style="list-style-type: none">• I can objectively summarize informational text.
<ul style="list-style-type: none">• RI.7.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.	<ul style="list-style-type: none">• I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings).
<ul style="list-style-type: none">• RI.7.6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.	<ul style="list-style-type: none">• I can determine an author's point of view or purpose in informational text.
<ul style="list-style-type: none">• RI.7.10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<ul style="list-style-type: none">• I can read grade-level informational texts proficiently and independently.• I can read above-grade-level texts with scaffolding and support.



CCS STANDARDS: WRITING	Long-Term Learning Targets
<ul style="list-style-type: none">• W.7.2. 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">– Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.– Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.– Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.– Use precise language and domain-specific vocabulary to inform about or explain the topic.– Establish and maintain a formal style.– 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.7.3. 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">– 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.– Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.– Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.– Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.– 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.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<ul style="list-style-type: none">• I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
<ul style="list-style-type: none">• W.7.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	<ul style="list-style-type: none">• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed.
<ul style="list-style-type: none">• W.7.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<ul style="list-style-type: none">• I can gather relevant information from a variety of sources.• I can quote or paraphrase others' work while avoiding plagiarism.• I can use a standard format for citation.



CCS STANDARDS: WRITING	Long-Term Learning Targets
<ul style="list-style-type: none">W.7.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none">– Apply <i>grade 7 Reading standards</i> to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).– Apply <i>grade 7 Reading standards</i> to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).	<ul style="list-style-type: none">I can select evidence from literary or informational texts to support analysis, reflection, and research.
<ul style="list-style-type: none">W.7.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<ul style="list-style-type: none">I can adjust my writing practices for different timeframes, tasks, purposes, and audiences.



CCS STANDARDS: SPEAKING AND LISTENING	Long-Term Learning Targets
<ul style="list-style-type: none">• SL.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.<ul style="list-style-type: none">– 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.– Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.– Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.'– Acknowledge new information expressed by others and, when warranted, modify their own views.	<ul style="list-style-type: none">• I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues.• I can express my own ideas clearly during discussions.• I can build on others' ideas during discussions.
<ul style="list-style-type: none">• SL.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	<ul style="list-style-type: none">• I can analyze the main ideas and supporting details presented in different media and formats.
<ul style="list-style-type: none">• SL.7.4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.	<ul style="list-style-type: none">• I can use effective speaking techniques (appropriate eye contact, adequate volume and clear pronunciation).



CCS STANDARDS: LANGUAGE	Long-Term Learning Targets
<ul style="list-style-type: none">• L.7.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.<ul style="list-style-type: none">– Explain the function of phrases and clauses in general and their function in specific sentences.– Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.– Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.	<ul style="list-style-type: none">• I can use correct grammar and usage when writing or speaking.
<ul style="list-style-type: none">• L.7.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.<ul style="list-style-type: none">– Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).– 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. 7.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.<ul style="list-style-type: none">– Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.	



CCS STANDARDS: LANGUAGE	Long-Term Learning Targets
<ul style="list-style-type: none"> • L.7.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i>, choosing flexibly from a range of strategies. <ul style="list-style-type: none"> – Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. – Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i>, <i>bellicose</i>, <i>rebel</i>). – Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. – Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). 	<ul style="list-style-type: none"> • I can use a variety of strategies to determine the meaning of unknown words or phrases.
<ul style="list-style-type: none"> • L.7.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. <ul style="list-style-type: none"> – Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context. – Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words. – Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined</i>, <i>respectful</i>, <i>polite</i>, <i>diplomatic</i>, <i>condescending</i>). 	<ul style="list-style-type: none"> • I can analyze figurative language, word relationships and nuances in word meanings.
<ul style="list-style-type: none"> • L.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. 	<ul style="list-style-type: none"> • I can accurately use seventh-grade academic vocabulary to express my ideas. • I can use resources to build my vocabulary.



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)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Perspectives in Southern Sudan			
Weeks 1-3	<ul style="list-style-type: none"> Building background knowledge about physical environment and reading maps Gathering evidence about point of view in a literary text 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6) 	
	<ul style="list-style-type: none"> Gathering evidence about point of view in a literary text 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6) 	<ul style="list-style-type: none"> Mid-Unit 1: Identifying Perspective and Using Evidence from <i>A Long Walk to Water</i> (RL.7.1 and RL.7.6)
	<ul style="list-style-type: none"> Connecting information with literature: building background knowledge about the Dinka and Nuer tribes of Southern Sudan Gathering evidence about point of view in a literary text 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> End of Unit 1: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes (RI.7.1, W.7.4, and W.7.9)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Surviving in Sudan			
Weeks 4-7	<ul style="list-style-type: none"> Continue <i>A Long Walk to Water</i>, introduce concept of “theme” and focus on one theme: How people survive in challenging environments Start Reader’s Dictionary and anchor charts: What factors help people survive challenging environments? How does the author develop and contrast the two characters’ point of view? What happens to Salva and Nya? Introducing refugee accounts and reading informational text. 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9) 	
	<ul style="list-style-type: none"> Continue working with refugee texts and finish novel Introduce End of Unit 2 essay prompt Start scaffolding for essay by searching Reader’s Notes and Graphic Organizers to collect details for essay 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9) 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment: Comparing “Water for Sudan” and <i>A Long Walk to Water</i> (RI.7.1, RL.7.1, and RL.7.9)



Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 4-7, continued	<ul style="list-style-type: none"> • Share a model essay and rubric • Instruction: how to analyze and incorporate quotes • Write essay draft 	<ul style="list-style-type: none"> • I can cite several pieces of evidence to support an analysis of literary text. (RL.7.1) • I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2) • I can write informative/ explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) • I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6) 	<ul style="list-style-type: none"> • End of Unit Assessment, Part 1: On-Demand Draft Writing about the Theme of Survival (RL.7.1, RL.7.2, W.7.2, W.7.4, W.7.9, and L.7.6).
	<ul style="list-style-type: none"> • Read more informational text about Sudan; summarize and build concept map to gather information for the research-based two-voice poem • Revise draft based on teacher feedback • Finalize essay 	<ul style="list-style-type: none"> • I can cite several pieces of evidence to support an analysis of literary text. (RL.7.1) • I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2) • I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9) 	<ul style="list-style-type: none"> • End of Unit Assessment, Part 2: Final Draft Writing about the Theme of Survival (RL.7.1, RL.7.2, W.7.2, W.7.4, W.7.8, W.7.9, L.7.1, L.7.2, and L.7.6)



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 4-7, continued		<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.7.2)• I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4)• I can gather relevant information from a variety of sources. (W.7.8)• I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)• I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)• I can use correct grammar and usage when writing or speaking. (L.7.1)• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)• I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)	



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Two-Voice Poem: Two Voices from Southern Sudan			
Week 8	<ul style="list-style-type: none"> Reconnect with the content of the informational texts and novel by discussing the author's use of juxtaposition in the novel. Read models of two-voice poems, analyze structure. Students identify criteria and a rubric Selecting evidence and planning to create a research-based two-voice poem Draft, critique, and revise two-voice poem Share poems 	<ul style="list-style-type: none"> 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 make connections between a novel and other informational texts. (RL.7.11) I can cite several pieces of evidence to support an analysis of informational text. (RI.7.1) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can gather relevant information from a variety of sources. (W.7.8) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Author's Craft: Juxtaposition in <i>A Long Walk to Water</i> (RL.7.1, RL.7.2, and RL.7.6) End of Unit 3 Assessment: Using Strong Evidence (RL.7.1, RI.7.1, L.7.2, W.7.9) Final Performance Task: Research-based Two-Voice Poem (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).



Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Week 8, continued		<ul style="list-style-type: none">• I can use correct grammar and usage when writing or speaking. (L.7.1)• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)	



EXPEDITIONARY
LEARNING

Grade 7: Module 1

Assessment Overview



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Performance Task	<p>Research-Based Two-Voice Poem</p> <p>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 Salva, 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.</p>
Mid-Unit 1 Assessment	<p>Identifying Perspective and Using Evidence from A Long Walk to Water</p> <p>This assessment centers on standards NYS ELA CCLA RL.7.1 and RL.7.6. Students will complete a graphic organizer in which they gather and make inferences from textual evidence about the differences in perspective of Nya and Salva in <i>A Long Walk to Water</i>. Students will also respond to an Evidence-Based Selected Response item to further demonstrate their progress with analyzing text. This is a reading assessment: the purpose is for students to demonstrate their ability to cite textual evidence that articulates a character’s perspective in a text, specifically in regard to how the plot unfolds and how a character responds to change. This assessment is not meant to formally assess students’ writing. Most students will write their responses in the graphic organizer, in which case it may also be appropriate to assess students on W.7.9. However, if necessary, students may dictate their answers to an adult.</p>
End of Unit 1 Assessment	<p>Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes</p> <p>This assessment centers on standard NYSP12 ELA CCLS RI.7.1, W.7.4, and W.7.9. Students will complete a graphic organizer in which they gather and make inferences from textual evidence about the differences in perspective of the Dinka and the Nuer in Sudan from informational text. This is a reading assessment: the purpose is for students to demonstrate their ability to cite textual evidence that articulates perspective in an informational text, specifically in regard to how history and culture affect social identity. Students will then respond to a short constructed-response question, “What is one important way that place shapes the identity of the Dinka and/or Nuer tribes?” This is also a writing assessment: the purpose is for students to demonstrate their growing ability to use textual evidence to support analysis.</p>



Mid-Unit 2 Assessment	<p>Comparing “Water for Sudan” and A Long Walk to Water</p> <p>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 <i>A Long Walk to Water</i> uses and elaborates on historical facts to convey her ideas about how people survive in South Sudan.</p>
End of Unit 2 Assessment	<p>Literary Analysis—Writing about the Theme of Survival</p> <p>This assessment has two parts. Students respond to the following prompt: “What factors made survival possible for Salva in <i>A Long Walk to Water</i>? 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 adds standards L.7.1, L.7.2, and W.7.8.</p>
Mid-Unit 3 Assessment	<p>Author’s Craft: Juxtaposition in A Long Walk to Water</p> <p>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.</p>
End of Unit 3 Assessment	<p>Using Strong Evidence</p> <p>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.</p>



EXPEDITIONARY
LEARNING

Grade 7: Module 1

Performance Task



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Summary of Task

- This performance task gives students a chance to demonstrate their understanding of the characters and issues of survival presented in *A Long Walk to Water* 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 Salva, 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.**

Format

A research-based two-voice poem that includes quotes from the novel and from the informational texts. Format of poem will be based on study of model two-voice poems. Quotes will be cited in a following page labeled “Works Cited.” The rough draft of the poem will be assessed and then edited for revision. Final poem will be presented to the class or other audience.

Standards Assessed Through This Task

- RL.7.6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
- RL.7.11. Recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations.
- W.7.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- 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.
 - Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.7.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
- W.7.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.



Standards Assessed Through This Task (continued)

- W.7.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- L.7.1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
- L.7.2. Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

Resources and Links

- Paul Fleischman, *Joyful Noise: Poems for Two Voices* (New York: Harper Trophy, 1998), ISBN 0-06-446093-2.
- <http://browseinside.harpercollinschildrens.com/index.aspx?isbn13=9780064460934>
- <http://www.poemfarm.amylv.com/2011/12/finding-answers-poem-for-two-voices.html>
- http://www.scienceeducationreview.com/open_access/frazier-poetry.pdf
- http://www.lesn.appstate.edu/fryeem/RE4030/Pirates/Peter/i_poem_for_two_voices.htm
- http://www.myread.org/guide_multiple.htm

Central Texts and Informational Texts

- Linda Sue Park, *A Long Walk to Water* (Boston: Sandpiper by Houghton Mifflin Harcourt, 2010), ISBN: 978-0-547-57731-9.
- “Life and Death in Darfur: Sudan’s Refugee Crisis Continues,” *Current Events*, April 7, 2006, 2 (text box about Lost Boys).
- Karl Vick, “Sudanese Tribes Confront Modern War,” *Washington Post* Foreign Service, July 7, 1999, A1.
- Stephen Buckley, “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,” *Washington Post* Foreign Service, August 24, 1997, A1.
- Note: Additional Informational Text listed in each separate Unit Overview document.



Student-Friendly Writing Invitation/Task Description

- We have read a novel about South Sudan and some articles with factual information about the country, its peoples, and the Second Sudanese Civil War. Now you will have a chance to share what you have learned by writing a researched-based two-voice poem spoken by Nya and Salva. In your poem you will be using quotes from *A Long Walk to Water* and the articles about Sudan. You will select details from these works to express your ideas about how these characters show the theme of survival in challenging environments. On a separate page, you will include citations for the quotes that you use.

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.

Your research-based two voice poem will include:

- Your poem illustrates your view of the theme of survival in challenging situations.
- Your poem includes lines spoken by Nya and Salva: specific lines spoken separately by each character, plus lines spoken by both characters together.
- In addition to lines you suppose the characters might say, your poem includes specific textual evidence from *A Long Walk to Water*.
- Your poem will also include quotes from the informational articles you read that illustrate your view about the theme of individuals surviving challenging environments.
- You must organize your poem so it clearly expresses your view of the characters and their situations.
- You must pay attention to the details of Standard English conventions appropriate to your poem.
- You must use punctuation and format correctly in the quotes and citations of sources.



Options For Students

- Students will write their poems individually. They will be looking back at all of the Reader's Notes and graphic organizers as well as the text of the novel and articles as they gather details and quotes for their poems.
- Students might have a partner to assist as they work on their poems, but the poem will be an individual's product.
- Student poems could be various lengths, shorter for those for whom language is a barrier.
- Students may have a partner to read the second voice as they present their poems.
- Students could present their poems to their own class as practice for presenting to others in the school community.
- Students could present their poems via recordings if they are too shy to stand in front of an audience.
- Students could also stand at the back of the room, with the class looking toward the front at a poster-sized 1930s-style radio front as if they were listening to the presentation on the radio.

Options For Teachers

- Students may present their poems to their own class, to other classes in the school, or to parents or other adults.
- Student poems could be accompanied by illustrations. These could be photos, artwork, or if technology is available, students could create visual backdrops to be shown as they read.
- Student poems could be displayed in the room, in the school, or in the community to enhance student motivation with the potential authentic audiences.



EXPEDITIONARY
LEARNING

Grade 7: Module 1

Recommended Texts



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



The list below includes both literary and informational texts with a range of Lexile® text measures about the conflict in Sudan and the experience of the “Lost Boys of Sudan.” This provides appropriate independent reading for each student to help build content knowledge about this topic. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency that the Common Core Learning Standards (CCLS) demand.

Where possible, texts in languages other than English also are provided. Texts for the Grade 7 modules are categorized into four Lexile measures that correspond to Common Core Bands: Grade 2–3 band, Grade 4–5 band, Grade 6–8 band, and above 8th Grade. 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.

Common Core Band Level Text Difficulty Ranges

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

- Grade 2–3: 420–820L
- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 2–3 band level (below 740L)			
<i>My Name Is Sangoel</i>	Karen Lynn Williams (author)	Literature	440
<i>Now Is the Time for Running</i>	Michael Williams (author)	Literature	650
<i>Brothers in Hope: The Story of the Lost Boys of Sudan</i>	Mary Williams (author)	Literature	670
<i>Burn My Heart</i>	Beverley Naidoo (author)	Literature	740
<i>South Sudan</i> ⁺	Lisa Owings (author)	Informational	750



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 4–5 band level (740–925L)			
<i>South Sudan+</i>	Lisa Owings (author)	Informational	750
<i>A Hare in the Elephant’s Trunk</i>	Jan Coates (author)	Literature	780*
<i>Lost Boy, Lost Girl: Escaping Civil War in Sudan</i>	John Bul Dau (Author)	Literature	900*
Lexile text measures within Grade 6–8 band level (925–1185L)			
<i>Refugees & Asylum Seekers*</i>	Dave Dalton (author)	Informational	940
<i>War Child: A Child’s Soldier’s Story</i>	Emmanuel Jal (author)	Autobiography	950
<i>The Lost Boys of Sudan*</i>	Jeff Burlingame (author)	Informational/Literature	1100
Lexile text measures above band level (over 1185L)			
<i>Home of the Brave</i>	Katherine Applegate (author)	Poetry	NP
<i>Sudan, Darfur and the Nomadic Conflicts</i>	Philip Steele (author)	Informational	NoLXL
<i>Give Me Shelter: Stories about Children Who Seek Asylum</i>	Frances Lincoln Children’s Books (publisher)	Informational/Literature	NoLXL
<i>Hoping for Peace in Sudan: Divided by Conflict, Wishing for Peace</i>	Jim Pipe (author)	Informational	NoLXL

Lexile® is a trademark of MetaMetrics, Inc., and is registered in the United States and abroad. Copyright © 2013 MetaMetrics.

Lexile based on a conversion from Accelerated Reading level;

⁺ Limited availability



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1

Overview



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



In this first unit, students will explore the question: “How do culture, time, and place influence the development of identity?” Through a study of the development of character in the novel *A Long Walk to Water*, students will immerse themselves in the experiences of the people of Southern Sudan during the Sudanese Civil War. In this unit, students will read the first five chapters of the novel, discovering the differing perspectives of the novel’s two main characters and considering the different experiences of the Dinka and Nuer tribes of Southern Sudan. Students will then explore informational texts that describe the cultures of the Dinka and the Nuer. Students will identify textual evidence that supports the differing perspectives

of the novel’s characters and the Sudanese people, and do routine writing tasks to analyze and explain that evidence. (This will lay the foundation for a rich performance task in Unit 3 in which students synthesize their understanding of character point of view in a two-voice poem.) Throughout this unit, students build their ability to read closely and to analyze textual evidence in writing. This unit also introduces important discussion protocols that help students collaborate effectively during discussions. For the Mid-Unit and End of Unit Assessments in Unit 1, students will demonstrate their abilities to gather textual evidence that highlights the different perspectives from their readings.

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 different texts about the same topic build our understanding?**
- **How do writers use narrative techniques to convey characters’ perspectives?**
- *Individual survival in challenging environments requires both physical and emotional resources.*
- *Using informational writing about a historical time, place, or people enriches our understanding of a fictional portrayal of the same time period or events.*



Mid-Unit 1 Assessment	<p>Identifying Perspective and Using Evidence from A Long Walk to Water</p> <p>This assessment centers on standards NYS ELA CCLA RL.7.1 and RL.7.6. Students will complete a graphic organizer in which they gather and make inferences from textual evidence about the differences in perspective of Nya and Salva in <i>A Long Walk to Water</i>. Students will also respond to an Evidence-Based Selected Response item to further demonstrate their progress with analyzing text. This is a reading assessment: the purpose is for students to demonstrate their ability to cite textual evidence that articulates a character’s perspective in a text, specifically in regard to how the plot unfolds and how a character responds to change. This assessment is not meant to formally assess students’ writing. Most students will write their responses in the graphic organizer, in which case it may also be appropriate to assess students on W.7.9. However, if necessary, students may dictate their answers to an adult.</p>
End of Unit 1 Assessment	<p>Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes</p> <p>This assessment centers on standard NYSP12 ELA CCLS RI.7.1, W.7.4, and W.7.9. Students will complete a graphic organizer in which they gather and make inferences from textual evidence about the differences in perspective of the Dinka and the Nuer in Sudan from informational text. This is a reading assessment: the purpose is for students to demonstrate their ability to cite textual evidence that articulates perspective in an informational text, specifically in regard to how history and culture affect social identity. Students will then respond to a short constructed-response question, “What is one important way that place shapes the identity of the Dinka and/or Nuer tribes?” This is also a writing assessment: the purpose is for students to demonstrate their growing ability to use textual evidence to support analysis.</p>



Content Connections

This module is designed to address English Language Arts standards within the rich context of the Sudanese Civil War. However, the module intentionally incorporates Social Studies key ideas and themes to support potential interdisciplinary connections. 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:

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).

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, *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 (text box about Lost Boys).
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)



This unit is approximately 3 week or 14 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 1	Launching the Text: Reading the Map and Beginning Chapter 1	<ul style="list-style-type: none"> I can determine the central ideas of a literary text. (RL.7.2) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can effectively participate in discussion with my classmates. I can determine the meaning of visual representations on a map. I can read for gist as we begin Chapter 1 in <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> I Notice/I Wonder note-catcher Reader's Notes
Lesson 2	Establishing Structures for Reading: Getting the Gist (Chapter 1)	<ul style="list-style-type: none"> I can determine the central ideas of a literary text. (RL.7.2) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can effectively participate in discussion with my classmates. I can determine the central ideas of Chapter 1 of <i>A Long Walk to Water</i>. I can determine the meaning of visual representations on a map. 	<ul style="list-style-type: none"> Reader's Notes Exit ticket
Lesson 3	Inferring about Character: Analyzing and Discussing Points of View (Chapter 2)	<ul style="list-style-type: none"> I can determine the central ideas of a literary text. (RL.7.2) I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can determine the central ideas of Chapter 2 of <i>A Long Walk to Water</i>. I can analyze how the author, Linda Sue Park, develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>. I can effectively engage in discussions with my classmates about our reading of <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Reader's Notes Exit ticket
Lesson 4	Establishing Structures for Reading: Gathering Evidence about Salva's and Nya's Points of View (Reread Chapters 1 and 2)	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6) 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>. I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Reader's Notes Gathering Evidence graphic organizer (focus on Character Development)



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 5	Practicing Structures for Reading: Gathering Evidence about Salva's and Nya's Points of View (Reread Chapter 3)	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6) 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>. I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Reader's Notes Gathering Evidence graphic organizer (focus on Character Development) Exit ticket
Lesson 6	Building Background Knowledge: The Lost Boys of Sudan	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine the central ideas of an informational text. (RI.7.2) I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RI.7.11) 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support my analysis of the experience of people in South Sudan from "Time Trip: Sudan's Civil War." I can annotate text to help me track important ideas in the article "Time Trip: Sudan's Civil War." I can make connections from the text "Time Trip: Sudan's Civil War" to the novel <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Text annotations for gist and text-based evidence Exit ticket
Lesson 7	Practicing Structures for Reading: Gathering and Using Evidence to Analyze Salva's and Nya's Points of View (Chapter 4)	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6) 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>. I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Reader's Notes Gathering Evidence graphic organizer (focus on Character Development) and answers to text-dependent questions Exit ticket



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 8	Mid-Unit Assessment: Gathering and Using Evidence to Analyze Points of View in <i>A Long Walk to Water</i> (Chapter 5)	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6) 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>. I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Reader's Notes Mid-Unit 1 Assessment: Gathering Evidence graphic organizer (focus on Character Development) and answers to text-dependent questions
Lesson 9	Inferring about Character: World Café to Analyze and Discuss Points of View (Chapters 1–5)	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva. I can effectively engage in discussions with my classmates about our reading. I can select ideas from my notes to support my analysis of the characters Nya and Salva. 	<ul style="list-style-type: none"> Written Self-Reflection World Café charts Pre-writing Ideas
Lesson 10	Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s ("Sudanese Tribes Confront Modern War" Excerpt 1)	<ul style="list-style-type: none"> I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11) I can determine the central ideas of an informational text. (RI.7.2) I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) 	<ul style="list-style-type: none"> I can make connections from the text "Sudanese Tribes Confront Modern War" to the novel <i>A Long Walk to Water</i>. I can annotate text to help me track important ideas in Excerpt 1 of "Sudanese Tribes Confront Modern War." I can use context clues to determine word meanings. 	<ul style="list-style-type: none"> Text annotations for gist Gathering Evidence graphic organizer (focus on Perspectives) Exit ticket



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 11	Building Background Knowledge: The Dinka and Nuer Tribes (“Sudanese Tribes Confront Modern War” Excerpts 1 and 2)	<ul style="list-style-type: none"> I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11) I can determine the central ideas of an informational text. (RI.7.2) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) 	<ul style="list-style-type: none"> I can make connections from the text “Sudanese Tribes Confront Modern War” to the novel <i>A Long Walk to Water</i>. I can use context clues to determine word meanings. I can cite several pieces of text-based evidence to support an analysis of excerpts from the article “Sudanese Tribes Confront Modern War.” 	<ul style="list-style-type: none"> Text annotations for gist Gathering Evidence graphic organizer (focus on Perspectives)
Lesson 12	Building Background Knowledge: The Dinka and Nuer Tribes after 1991 (“Sudanese Tribes Confront Modern War” Excerpt 2)	<ul style="list-style-type: none"> I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11) I can determine the central ideas of an informational text. (RI.7.2) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) 	<ul style="list-style-type: none"> I can make connections from the text “Sudanese Tribes Confront Modern War” to the novel <i>A Long Walk to Water</i>. I can use context clues to determine word meanings. I can cite several pieces of text-based evidence to support an analysis of excerpts from the article “Sudanese Tribes Confront Modern War.” 	<ul style="list-style-type: none"> Text annotations for gist Gathering Evidence graphic organizer (focus on Perspectives)



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 13	Building Background Knowledge: The Dinka Tribe (“Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps” Excerpt 1)	<ul style="list-style-type: none"> I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can select evidence from the article “Sudanese Tribes Confront Modern War” to support analysis of the perspectives of the Nuer and Dinka tribes of Southern Sudan. I can annotate text to help me track important ideas. I can use context clues to determine word meanings. 	<ul style="list-style-type: none"> Text annotations for gist Selecting Evidence graphic organizer Exit ticket
Lesson 14	End of Unit 1 Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of the article “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps.” I can select evidence from the article “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps” to support analysis of the perspectives of the Dinka tribe of Southern Sudan. 	<ul style="list-style-type: none"> End of Unit Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes



Optional: Experts, Fieldwork, And Service

- Experts: Invite experts to come speak to the class about the connection between the Lost Boys of Sudan and New York. Locate refugees from Sudan to come and answer the questions students generate.
- Fieldwork: N/A
- Service: Coordinate a local refugee center to inquire about service opportunities.

Optional: Extensions

- Social Studies teachers may complement this unit with a focus on similar Guiding Questions, which were developed from the NYS Social Studies Core Curriculum; see Guiding Questions above.
- Science teachers may directly connect with this unit with a focus on science Disciplinary Core Idea LS2.A: Interdependent Relationships in Ecosystems, as written in *A Framework for K-12 Science Education: Practices, Crosscutting Concepts, and Core Ideas*. Science teachers could use the Sudanese environment as a case study for analysis of interdependence in a particular biome.

Preparation and Materials

- Throughout this unit, students collaborate with peers. A specific structure for rotating partnerships is suggested; feel free to use an alternate system. The goal is to ensure that across these lessons, students interact with a range of diverse partners as they build their ability to collaborate effectively. This relates directly to SL.7.1
- Seating charts arranged for “A-Day” partnerships (Lessons 1–3), “B-Day” partnerships (Lesson 4–7), “A-Day” partnerships (Lessons 10–13).
- Note: Lesson 8 = Assessment: random or assessment-based seating; Lesson 9 = World Café protocol: mixed seating; Lesson 14 = Assessment: random or assessment-based seating.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 1

Reading the Map and Beginning Chapter 1



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can determine the central ideas of a literary text. (RL.7.2)

I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can effectively participate in discussion with my classmates.
- I can determine the meaning of visual representations on a map.
- I can read for gist as we begin Chapter 1 in *A Long Walk to Water*.

Ongoing Assessment

- I Notice/I Wonder note-catcher
- Reader's Notes

Agenda

1. Opening
 - A. Engaging the Reader Part I: Scenarios (10 minutes)
 - B. Introducing Learning Targets (10 minutes)
2. Work Time
 - A. Engaging the Reader Part II: Reading the Map (10 minutes)
 - B. Reading First Section of Chapter 1: Getting the Gist in Reader's Notes (10 minutes)
3. Closing and Assessment
 - A. Debrief: Revisiting Learning Targets and Creating Partner Discussion Criteria (5 minutes)
4. Homework

Teaching Notes

- This first lesson is designed to engage students' curiosity about the topic of the module. During the lesson, students will uncover clues to the topic and infer about what they will be learning. At the start of the lesson, do NOT reveal to students that they will be studying South Sudan or the Second Sudanese Civil War. If students ask for more details, it's a perfect time to say: "Let's find out!" (The mystery is built up on purpose. But it is not a big problem if, for some reason, you had already announced in advance the topic of this upcoming module. If so, reframe the early parts of this lesson to "I wonder what this setting was like?").
- During this lesson students will begin to get a sense of setting before starting the novel. Students discuss two scenarios (see supporting materials) and then examine the map on the inside cover of the novel. This inquiry-based approach helps to create a "need to know" for students about the characters in the novel and the route indicated on the map. In Lesson 2, students will read the rest of Chapter 1 (about Salva) and will be able to confirm some of their ideas about the map and characters. The scenarios are based on the basic background information provided on the back jacket of the novel.
- Read through the lesson carefully for several key reminders about when NOT to give the mystery away, and when to refocus students on specific details in the text (including the map).



Agenda	Teaching Notes
	<ul style="list-style-type: none">• Time is spent deconstructing the learning targets with students at the beginning of this lesson. This gives students a clear vision for what learning will focus on for each lesson. This research-based strategy supports struggling learners most. Using learning targets also helps teach academic vocabulary.• This lesson introduces the structure for discussions that will carry students through the module using the Think-Pair-Share and cold call protocols. Build on existing norms and routines for collaborative work in your classroom. The focus on effective collaboration ties directly to SL.6.1. Discussion is a vital support as students work with text throughout the modules.• This lesson introduces a simple routine of reading a text to “get the gist,” which students will record in their Reader’s Notes. “Gist” is simply one’s initial sense of what a text is mostly about: it is a low stakes first “toehold” into making sense of a text, preceding and less formal than identifying main idea. Getting the gist is particularly useful when grappling with complex text. Yet even though <i>A Long Walk to Water</i> is not highly complex for 7th graders, it is useful to practice this skill. Students will practice together to “get the gist” in the first few lessons with explicit teacher feedback. This lays a strong foundation for students to build their close reading skills. In subsequent lessons, and with more difficult texts, students will build on this understanding of the gist of a reading in order to help them pay close attention to the text and ask or answer questions that might assist in deepening their understanding. Accelerate if appropriate, but be sure students know how to get the gist.• The Reader’s Notes serve as the note-catcher for students’ record of the story. Students will add notes to this document as they read each chapter, and they will refer to their Reader’s Notes for a Literary Analysis at the end of Unit 2 and a Two-Voice Poem at the end of the module. The Reader’s Notes regularly serve as an Opening task for subsequent lessons in which students discuss their understanding of the gist of the reading in partnered pairs, share with the class, and receive feedback from the teacher to ensure that all students succeed in making meaning of the text.• Note that in many lessons, the teacher reads a portion of the text aloud. During these read-alouds, students are expected to be looking at the text and actively reading in their heads. The teacher reads aloud slowly, fluently, without interruption or explanation. This read-aloud process, when done in this fashion, 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 page.• In advance: Review the map on the front title pages of the novel.



Agenda	Teaching Notes
	<ul style="list-style-type: none">• In advance: Create two sets of pairs that will work together to read, think, talk, and write about <i>A Long Walk to Water</i> and other texts during this unit: one set for “A Days” and one set for “B Days”. Use intentional groupings that complement existing seating charts. Heterogeneous groups support students in discussing texts and answering questions about text.• In advance: Prepare seating charts arranged for “A-Day” and “B-Day” partnerships (see Unit 1 overview, Preparation and Materials, for details on this structure). For Lessons 1–3, students will be in their “A-Day” partnerships.• Post the learning targets where all students can see them.• Review the Fist to Five checking for understanding technique (see Appendix).

Lesson Vocabulary	Materials
scenario, determine, representation, central ideas, literary text; plains, route (front map on title pages), cradle (v) (1)	<ul style="list-style-type: none">• Discussion Scenarios (numbers 1 and 2 for each pair of students)• Fist to Five chart (for Teacher Reference)• <i>A Long Walk to Water</i> (book; one per student)• Document camera• I Notice/I Wonder note-catcher (one per student; one to project)• Reader’s Notes (one per student; one to project)• Partner Talk Expectations anchor chart (new; teacher-created; see Work Time A)• Examples of Nonlinguistic Representations of Learning Target Vocabulary (for Teacher Reference)• Examples of sentence starters for think-pair-share (for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader Part I: Scenarios (10 minutes)</p> <p><i>Note: assumed seating chart with students arranged in partner pairs—consider this day's seating chart to be an “A Day” (see Teacher Notes above).</i></p> <ul style="list-style-type: none">• Tell students that today they will begin a long-term study of a topic. Let them know that much of the important work they will be doing—reading, thinking, and writing—will be done in partners. They will have one partner on certain days, and a different partner on other days (if there is an uneven number of students, a triad is fine).• Explain that before you introduce the topic of study, you would like students to think and talk about a few <i>scenarios</i> (or situations). In order to do this, they must be able to “effectively participate in discussions” with their partners.• Post the first learning target, “I can effectively participate in discussion with my classmates.” Explain to students that this is one of their learning targets for the day. If students are unfamiliar with learning targets, explain their purpose briefly: learning targets will help them to know what they are expected to learn. Tell them that each time a learning target is introduced, it will be discussed by the class so that its meaning is clear.• Invite students to turn to the partner next to whom they are sitting. This will be their “A-Day” partner. Ask students to make sure that the partners know each other’s names. Ask them to briefly discuss “what it means to ‘effectively participate in a discussion.’” Ask a few partners to share out their thinking. Tell students that you would like them to continue to think about what this target means throughout the lesson. They will revisit the target at the end of this lesson to reflect on their progress and set goals for future discussions• Distribute the Discussion Scenarios to each pair of students: give one partner Scenario #1 and the other partner Scenario #2.• Tell students that these scenarios will give them a chance to think about how people are affected by various factors in their lives. Tell them that this is an idea they will dig into more deeply during their study over the coming weeks. <p><i>Note: Do NOT yet reveal the topic of the module. This will allow students to become engaged with the topic and generate curiosity as they begin to read the novel.</i></p>	<ul style="list-style-type: none">• Consider providing nonlinguistic symbols (e.g., two people talking for discuss, a pen for record, a magnifying glass for details, a light bulb for main idea) to assist ELLs in making connections with vocabulary. These symbols can be used throughout the year. Specifically, these can be used in directions and learning targets. Examples of possible nonlinguistic symbols for this lesson can be found at the end of this lesson.



Opening Continued	Meeting Students' Needs
<p>B. Introducing Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that now you will give them a bit more information about the topic they will study. Post the learning targets for students: “I can determine the meaning of visual representations on a map.” “I can read for gist as we begin Chapter 1 in <i>A Long Walk to Water</i>.” • Explain to them that they will often determine the meaning of learning targets by circling key words and discussing the meaning of the targets with a partner. Then they will share out their thinking and clarify the meaning of the targets with the entire class. • Guide students through this process with the second learning target: <ul style="list-style-type: none"> – Circle the words <i>determine</i> and <i>representations</i> and explain that these words are important for understanding the learning target. Tell students that they are also likely to encounter these words in future reading. – Ask students to turn to a partner and discuss the meanings of the words <i>determine</i> and <i>representations</i>. – Have partners share out their thinking on the meanings of both of these words. – Then clarify the meanings of these words. For example, tell students that the word <i>determine</i> means to decide after study. Tell them that the word <i>representations</i> is made up of the root word <i>present</i>, meaning “to show or symbolize,” and its affixes (beginning and endings) <i>re-</i> and <i>-tion</i>. Explain that adding these affixes changes the meaning of the word <i>present</i> with <i>re-</i> meaning “again” (like repeat) and <i>-tion</i> meaning “the act of doing something.” Explain that when these parts of the word are put together, <i>re-presenta-tion</i>, the word means the act of showing or symbolizing something again, in this case with visuals or pictures on a map. – Have students turn to a partner and explain what they think the learning target means now. Have a few pairs share. – Annotate the learning targets to help students clarify the meaning of the target. For example, you can write the meanings of the words <i>determine</i> and <i>representations</i> above these words in the target. • Use a similar process to help students clarify their understanding of the last learning target. • Ask a student volunteer to read aloud the learning target, “I can determine the meaning of visual representations on a map.” Prompt all students to raise their hands to represent how they feel about their ability to meet this learning target right now, using the Fist to Five checking for understanding technique. Refer students to the Fist to Five chart to cue their hand raising. This self-assessment helps students to rate themselves on a continuum from 0 (fist), meaning far from the target, to five (five fingers), having solidly met the target. 	<ul style="list-style-type: none"> • Post a chart indicating the meaning of the different options of the Fist to Five checking for understanding technique.. An example can be found at the end of this lesson.



Opening Continued	Meeting Students' Needs
<ul style="list-style-type: none">Describe to the students any patterns that you notice in this early self-assessment. (Ex. "I see that a number of students are holding up 4s or 5s. Great! Many of you are confident in your ability to make meaning of a map. This will be a great help to us." "I wonder if those of you who have held up 2s or 3s are unsure about what you'll see on the map.")	



Work Time	Meeting Students' Needs
<p>A. Engaging the Reader Part II: Reading the Map (10 minutes)</p> <ul style="list-style-type: none">• Distribute the I Notice/I Wonder Note-catcher to each student and project it on a document camera (or make a chart of it on chart paper or on your board).• Model Notice and Wonder for students:<ul style="list-style-type: none">* I Notice: Simply observing something (i.e., “I notice the walls in our classroom are white.”)* I Wonder: Questioning the meaning, history, or purpose of what they see (i.e., “I wonder why classrooms never seem to be painted different colors.”)• Distribute the novel <i>A Long Walk to Water</i>. Tell all students to open the book to the image of the map on the front title pages.• Ask students to think, then talk with a partner, about something they “notice” and something they “wonder.” Encourage students to generate some “wonder” questions that connect the map back to the scenarios they read and discussed earlier (e.g., “I wonder if this is where the characters are traveling?”). Be sure to give think time, and then just a minute for them to talk with a partner.• Then cold call a few students to share out. Do NOT explain the map at this point; simply elicit students’ comments.• Chart students’ comments on the projected I Notice/I Wonder note-catcher. If students need more guidance, model one of a “notice” and “wonder” about the map.• Again ask students to Think-Pair-Share. Students should add any new notices or wonders from their partners to their note-catcher. Cold call students again, and add to your projected Notice/Wonder chart.• Without explaining the significance, be sure that students have noticed that there is a dotted line on the map and that there are different environments on the map that are indicated on the map key. If students need more guidance, invite them to describe the different environments that the dotted line crosses.• Do not give away whose journey this is. But do focus students on two aspects of the map. First, the visual key. Ask students,<ul style="list-style-type: none">* “What are <i>plains</i>?”• Guide students to find the visual code for plains: the lines with bits of grass poking up. Tell them that as they begin reading, they will learn more about the physical environment the main characters in the novel are in.• Second, focus students on the dotted line connecting Loun-Ariik and Kakuma. Simply ask: “What do these dots and lines represent?”	<ul style="list-style-type: none">• Modeling provides a clear vision of the expectation for students. For example: “I see a dotted line that matches the key listing for Salva’s Route.” “I wonder who Salva is.”• For students needing additional supports, consider providing additional support with a more scaffolded I Notice/I Wonder graphic organizer. An example can be found at the end of this lesson.• Varying the methods of response for students makes the task accessible for all students. Because this task uses a visual map, offer students a choice to draw the things they notice instead of writing.• Some students may benefit from being given sentence starters for Think-Pair-Share. An example of sentence starters can be found at the end of this lesson.• Some students may benefit from being privately prompted before they are called upon in cold call. Although cold call is a participation technique that necessitates random calling, it is important to set a supportive tone so that use of cold call is a positive experience for all.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none"> • Give students a moment to think, then call on a volunteer. Listen for students to recognize that the line represents a path. Focus students on the word route. Ask them to define this term. If necessary, define it briefly for them: a route is like a path. They will learn more about why this route is important as they read the novel. • At this point, ask students if they think they know what the topic of study will be. Call on a few students to share their ideas. Based on the map and scenarios, students may come to the conclusion that they will be reading about kids who live in Southern Sudan. They may also infer that there is a civil war going on. Confirm this for students, but do not elaborate. Explain that they will learn more about the topic and characters in the novel as they read the text. Do not reveal any more details about the characters or the route on the map. 	
<p>B. Reading First Section of Chapter 1: Getting the Gist in Reader's Notes (10 minutes)</p> <ul style="list-style-type: none"> • Distribute the Reader's Notes document to each student and project it on a document camera (or make a chart of it on chart paper or on your board). Ask students to open the book to page 1. Ask: <ul style="list-style-type: none"> * What do you <i>notice</i> about how this text is laid out?" • Give students a moment to think, then turn and talk with a partner about this question. Invite a few students to share out. Listen for students to notice the different sections of the text. • Probe, asking, <ul style="list-style-type: none"> * "What do you notice about the type? The dates?" • Students should notice that at the start of the chapter, a section is dated in the present and is italicized, and the text is in a different color and is relatively short. The section that follows is dated in the past, has standard type, and is quite a bit longer. Explain that each chapter follows this pattern and that the class will revisit why they think the author made these choices after reading this first chapter. • Tell students that reading a text first just to "get the gist" helps them get oriented. Then they'll have a chance to dig more deeply later into the meaning of the words and what the words tell us about the characters, the plot, and the theme. • Tell students that you will read the first section aloud as they read in their heads. Emphasize that it is important that they follow along so they are looking at and thinking about the words on the page. • Read aloud the first section (beginning with "Southern Sudan, 2008. Going was easy." through "... Heat. Time. And thorns."). Be sure to read the location and date, since it will be important for students to continue to attend to this text feature. 	<ul style="list-style-type: none"> • The Reader's Notes serve as necessary scaffolding throughout this module, and their use is especially critical for learners with lower levels of language proficiency and/or learning.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Prompt students to write in their Reader's Notes, Columns 1 and 2, their first ideas about what this section is about. Tell them that it is fine if they don't have time to jot much down; they will return to Chapter 1 in the next lesson.• Cold call on one student to share what s/he thought this section was about. Write this comment on the projected Reader's Notes, in Column 2. Then cold call on two additional students to share what they thought the section was about, and write a synthesized comment on the projected Reader's Notes in Column 3. Prompt students to write any new ideas about this section in their Reader's Notes, Column 3.• Be sure that students notice that this section is about a girl named Nya, and that Nya is carrying an empty container on a long walk through a hot environment.• Ask students what sentence from the text gives them the information that the section is about a girl named Nya. (Third sentence: "Tall for her eleven years, Nya could switch...") Ask students if the text tells us anything else about Nya, and prompt students to read the words from the text. (Example: Students may say that Nya was playful with her empty container. The text says, "...could switch the handle...swing the container...cradle it...even drag it behind her...") Do not explain much about her; students will continue to learn about her as they read more chapters.• Prompt all students to put their Reader's Notes and the novel, A Long Walk to Water, safely into an established location for class materials, either an in-class working folder or student bags and binders. Monitor that all students have a routine established for bringing materials between home and school.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Revisiting Learning Targets and Creating Partner Discussion Criteria (5 minutes)</p> <ul style="list-style-type: none">• Reread the day's learning targets:<ul style="list-style-type: none">* "I can effectively participate in discussion with my classmates."* "I can determine the meaning of visual representations on a map."* "I can read for gist as we begin Chapter 1 in A Long Walk to Water."• Tell students that they will come back to these in the next lesson. Focus students on this specific target: "I can effectively participate in discussion with my classmates."• Ask students to turn to their partners and discuss the following question: "When working with a partner, what are important expectations you should have for each other?" Define expectation as something you can look forward to.• Tell students they will have the next few minutes to discuss with one another specific expectations they should have in discussions with their partners. Ask them to think about what worked best for discussion during the lesson and how they or the class might improve upon it.• Post the blank Partner Talk Expectations anchor chart. After a few minutes of discussion, bring students back to whole group. Invite each partner pair to share what they believe is the most important expectation they agreed upon.• As students share, begin to chart their responses on the anchor chart. Listen for responses such as "We should take turns speaking and listen to each other," "We should speak respectfully," and "We should all be prepared."• Thank students for their reflection and tell them that these are the expectations to which they will be held as they begin their exciting work reading, thinking, discussing, and writing about the experiences of people from South Sudan.	<ul style="list-style-type: none">• Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None. <p><i>Note: Throughout this unit, students will be using graphic organizers to document their thinking. Be sure to have a routine for class materials, either an in-class working folder, or student bags and binders.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 1

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Directions

Teacher directions: Make copies of these scenarios for your class. Cut the scenarios into strips, in order to distribute Scenario 1 to one person in each partnership, and Scenario 2 to the other person in each partnership.

SCENARIO 1

You are 11 years old. You have been separated from your family by a war. In order to survive, you must walk to an area of safety hundreds of miles away. On the journey you must avoid soldiers and dangerous wildlife, and manage to find food and water. The journey will take months. You do not know if you will survive or ever see your family again.

If this was an experience you had to live through, how do you think it would affect the person you grew up to be?

SCENARIO 2

You are 11 years old. You live with your family in an area far from towns or cities. Your family does not have any running water or electricity. You are responsible for getting water for your family to drink. To do this, you must walk eight hours every day to a pond and back. You will have to do this every day for years and years.

If this was an experience you had to live through, how do you think it would affect the person you grew up to be?

SCENARIO 1

You are 11 years old. You have been separated from your family by a war. In order to survive, you must walk to an area of safety hundreds of miles away. On the journey you must avoid soldiers and dangerous wildlife, and manage to find food and water. The journey will take months. You do not know if you will survive or ever see your family again.

If this was an experience you had to live through, how do you think it would affect the person you grew up to be?



SCENARIO 2

You are 11 years old. You live with your family in an area far from towns or cities. Your family does not have any running water or electricity. You are responsible for getting water for your family to drink. To do this, you must walk eight hours every day to a pond and back. You will have to do this every day for years and years.

If this was an experience you had to live through, how do you think it would affect the person you grew up to be?



Record



Notice



Explain



Wondering



Discuss

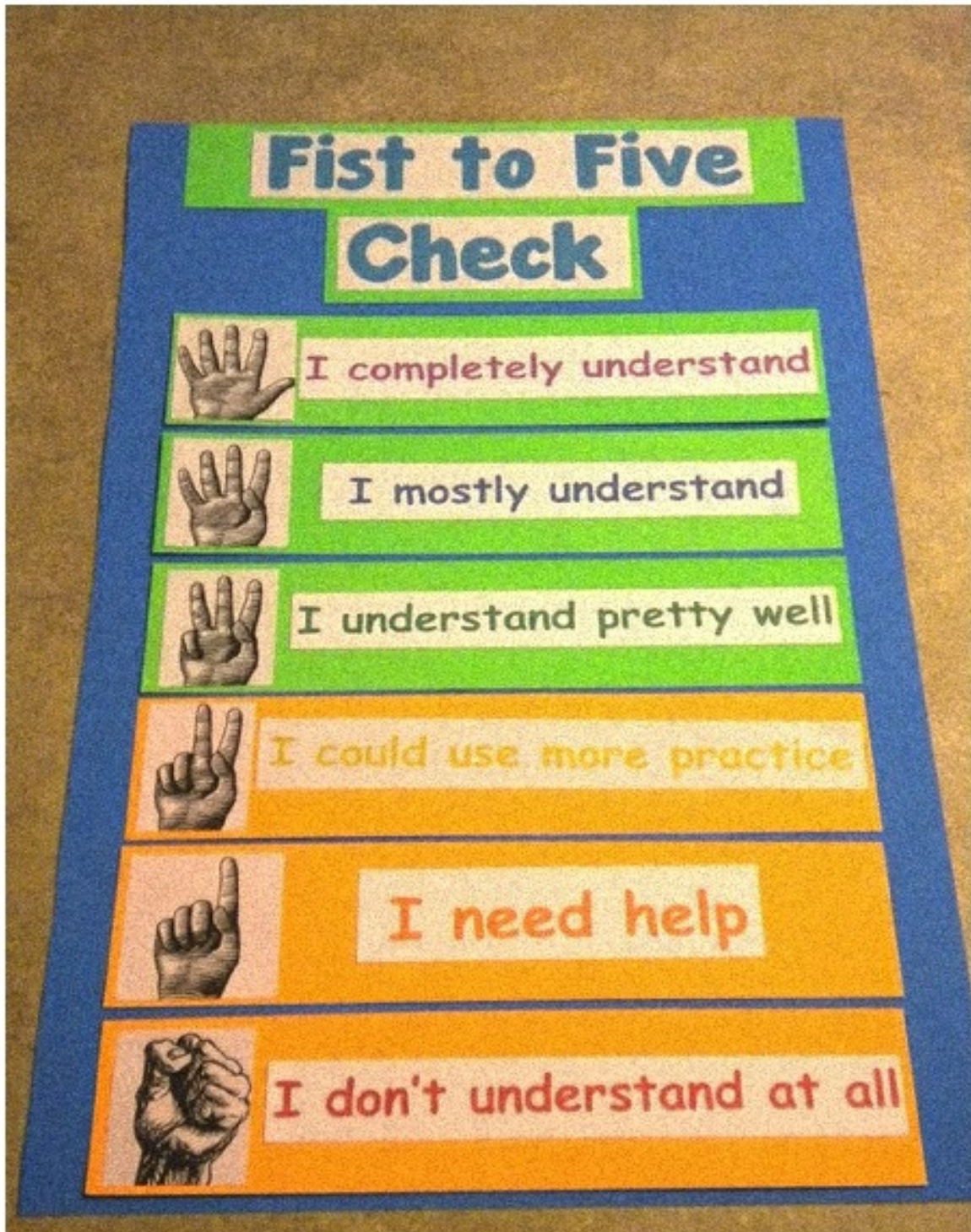
DISCUSS: Image Copyright Jacek Chabraszewski, 2013. Used under license from Shutterstock.com.

EXPLAIN: Image Copyright Pressmaster, 2013. Used under license from Shutterstock.com.

NOTICE: Image Copyright Zurijeta, 2013. Used under license from Shutterstock.com.

RECORD: Image Copyright Kamira, 2013. Used under license from Shutterstock.com.

WONDERING: Image Copyright Ollyy, 2013. Used under license from Shutterstock.com..



(Example from <http://classroomcollective.tumblr.com/post/25456453723>)



I notice ...	I wonder ...



I notice ...	I wonder ...
<ol style="list-style-type: none">1. Describe the information in the square in the top right-hand corner of the map.2. Describe the information in the square in the top left-hand corner of the map.3. Draw the shape of “Salva’s route.”	<ol style="list-style-type: none">1. Circle a question you think is interesting.<ul style="list-style-type: none">* a. How can there be swampland right next to a desert?* b. How big are the mountains in this area?* c. What animals live in the grasslands here?2. Circle a question you think is interesting:<ul style="list-style-type: none">* a. Is Sudan the biggest country in Africa?* b. What are the names of all of the countries surrounding Sudan?* c. Where is Sudan in relation to the Earth’s equator?3. 3. Ask a question you have about Salva’s route.



One thing I notice is

Will you tell me more about that?



Column 1	Column 2	Column 3	Column 4	Column 5
Chapter and page numbers	What Nya's story is about—my first ideas	What Nya's story is about—any new ideas	What Salva's story is about—my first ideas	What Salva's story is about—any new ideas



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 2

Establishing Structures for Reading: Getting the Gist (Chapter 1)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine the central ideas of a literary text. (RL.7.2) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can effectively participate in discussion with my classmates.• I can determine the central ideas of Chapter 1 of <i>A Long Walk to Water</i>.• I can determine the meaning of visual representations on a map.	<ul style="list-style-type: none">• Reader's Notes• Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Introducing Learning Targets (5 minutes) B. Getting Started: Preparing for ‘Difficult’ Reading of A Long Walk to Water (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading for the Gist: Chapter 1 of A Long Walk to Water (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Revisit Learning Targets with Exit Ticket (10 minutes) B. Share Letter to Families (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread Chapter 1 and add to Reader’s Notes. Read Chapter 2 for gist and record in Reader’s Notes. 	<ul style="list-style-type: none"> • This lesson continues the simple routine of reading a text to “get the gist,” which students will record in their Reader’s Notes. Students will practice together to “get the gist” with explicit feedback from the teacher. This lays a strong foundation for students to build their close reading skills. In subsequent lessons, and with more difficult texts, students will build on this understanding of the gist of a reading in order to help them pay close attention to the text and ask or answer questions that might help deepen their understanding. Continue to note that getting the gist is a low-stakes first pass, and is particularly important with a highly complex text. • Preview Lessons 2-4 carefully. Based on the needs of your students, consider accelerating chunks of work time if appropriate (either having students do the first read on their own, or reading aloud first and then combining the re-reading with the Reader’s Notes). But establish close reading routines well; they are crucial as students encounter harder texts in the second half of the unit. • Students are introduced to the ideas of a “close reading” and will start to build a class anchor chart titled “Things Close Readers Do.” In Lessons 3 through 6, students add to their practices of close reading and conduct close readings of a more complex text with continued support and feedback from the teacher. • As noted in Lesson 1, in many lessons in these modules, the teacher reads a portion of the text aloud (slowly, fluently, without interruption or explanation) as students actively read in their heads. This promotes fluency. This will be even more important with the harder text later in the unit. • The Reader’s Notes act as the note-catcher for students’ record of the story. Students will add notes as they read each chapter, and they will refer to their Reader’s Notes for a Literary Analysis at the end of Unit 2 and a Two-Voice Poem at the end of the Module. The Reader’s Notes regularly serve as an Opening task for subsequent lessons in which students discuss the gist of the reading in pairs, share with the class, and receive teacher feedback to ensure all students make meaning of the text. • As students share “gist” notes, begin informally to focus on key vocabulary. This models for students, sensitizing them to focusing on specific words, which is introduced more formally in later lessons. • Students revisit Chapters 1 and 2 many times across Lessons 1–4, so they will become increasingly aware of key words and details. (And in Unit 2, students begin their own personal vocabulary list.) • Students continue to practice partnered discussions, and should maintain the same partnerships as in Lesson 1 (seating chart set up for “A Days”). This gives students continuity in their discussions about Chapter 1 while reaffirming the agreed upon “Partner Talk Expectations” from Lesson 1.



Agenda	Teaching Notes
	<ul style="list-style-type: none">• In advance: Review the Letter to Families with regard to the violence described in Chapter 1, and consider how you might adapt this letter or your presentation of this violence to the needs of your community and your classroom culture.• Post the learning targets where all students can see them.

Lesson Vocabulary	Materials
analyze, develop, contrast, points of view, characters, determine, central ideas, text features; droned (2), herding (3), aimless (4), bush, rebels (6)	<ul style="list-style-type: none">• Document camera and projector• <i>A Long Walk to Water</i>(book; one per student)• Sticky notes (or a notebook)• Example of Partially Completed Close Read Recording Form for Reading <i>A Long Walk to Water</i>• Example of Close Reading Routine Chart with Nonlinguistic Representations• Examples of Non-Linguistic Representations of Learning Target Vocabulary in This Lesson• Examples of Sentence Starters for Think-Pair-Share• Close Readers Do These Things anchor chart (new; teacher-created)



Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Read the day's learning targets:<ul style="list-style-type: none">* "I can effectively participate in discussion with my classmates."* "I can determine the central ideas of Chapter 1 of <i>A Long Walk to Water</i>."* "I can determine the meaning of visual representations on a map."• Students will notice that these learning targets are the same or similar to those in the previous lesson.• Emphasize how important it is for every person in the class to develop skills to more effectively engage in discussions, and remind students of the "Partner Talk Expectations" from Lesson 1 (see Teaching Notes—students' seating charts should arrange partner pairs just as in Lesson 1, an "A-Day" seating chart). Explain that there is very important work to do together, and everyone in the class will contribute to our success.• Tell students that their Reader's Notes act as evidence for their progress with the learning target, "I can determine the central ideas of Chapter 1 of <i>A Long Walk to Water</i>," In class today, they will practice completing Reader's Notes for the remainder of Chapter 1, and their independent homework at the end of the lesson will be to complete Reader's Notes for Chapter 2.• Explain that for the final learning target, students will do an "exit ticket" that allows them to demonstrate their progress.	<ul style="list-style-type: none">• Posting and discussing learning targets with students helps students to self-assess and monitor their learning throughout the lesson. This research-based strategy supports struggling learners most.• Building the anchor chart "Things Close Readers Do" with students will make the practices of a close reading transparent to all students.• You will be adding to this anchor chart in Lessons 2 through 6 as you introduce new close reading practices to students.



Opening (continued)	Meeting Students' Needs
<p>B. Getting Started: Preparing for 'Difficult' Reading of <i>A Long Walk to Water</i> (5 minutes)</p> <ul style="list-style-type: none">• Remind students that in Lesson 1, they were introduced to a major character in the novel, Nya. In today's reading, they'll learn about another major character named Salva.• Tell students that the novel will help us answer our questions about the map, the environment of Southern Sudan, and the dotted line that shows someone's route. Inform students that they are going to read Chapter 1 in class today to "get the gist"—their initial sense of what the chapter is mostly about. Clarify that "getting this gist" is related to our learning target today, "I can determine the central ideas of Chapter 1 in <i>A Long Walk to Water</i>."• Explain to students that the novel <i>A Long Walk to Water</i> may or may not seem difficult on the surface. But it will be difficult in two ways. First, they will be digging into the text deeply to make meaning and understand the experiences of the characters. This practice of reading a text closely can be challenging.• Show students the Things Close Readers Do anchor chart. Add to this chart, "Get the gist of what a text is about." Tell students that this is only one thing that close readers do, and it's what they'll be focusing on today.• Explain to students that the reading of <i>A Long Walk to Water</i> will also be difficult for another reason. Chapter 1 includes an account of violence. Say something like "It is not graphic or gruesome, but anytime we read about violence in the world, we need to be extra thoughtful to make sure that everyone feels safe."• In the bottom third of the Things Close Readers Do anchor chart, add a heading titled "When text is emotionally difficult..." Ask students for strategies they can use to feel physically and emotionally safe when they are reading about something that may be difficult or bring out strong emotions. Elicit student ideas and record them on the chart (ex. Take a break from reading [put head down], Talk to an adult about your thoughts, Talk to a friend about your thoughts, Journal, Write a note to the teacher, etc.).• Tell students that in future classes, they will return to this Things Close Readers Do anchor chart to reflect on how helpful the close reading practices are.	



Work Time	Meeting Students' Needs
<p>A. Reading for the Gist: Chapter 1 of A Long Walk to Water (20 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their Readers' Notes (begun in Lesson 1). Ask students to open A Long Walk to Water to the start of Chapter 1 (page 1). Tell students that as they did yesterday, they will read silently in their heads as they hear a section read aloud. Prompt students to pay attention to what this section is mostly about (the gist). Remind them that “gist” is a more preliminary and informal than determining the central idea or summarizing a text in writing. • Reorient students to the first section of Chapter 1 (Nya’s story—second read). Read just this section aloud. Ask students to add any new thinking to Columns 3 and 5 of their Reader’s Notes. Keep this brief. • Then orient them to the second section of Chapter 1. Read the title and date: “Southern Sudan 1985.” Ask students to notice the text features: what distinguishes section 1 from section 2? • Remind students that you will often read sections of the text aloud as they read along in their heads. Reinforce the purpose of this practice: it helps them develop fluency as readers. • Read aloud the rest of Chapter 1 (first read). As with the previous read-aloud, simply read slowly and fluently; do not stop to explain or discuss. • Ask students to write in Columns 1 and 4 to document their first ideas about what this section is about. • Tell students that their writing gave them time to “Think,” and now they will “Pair” and “Share” so that they can help each other make meaning of the text. Ask students to turn to their partners and read to each other what each student wrote in Column 4. • Then explain to students that they will “Share” our ideas as a class by using a cold call of three students to share what they wrote for Column 4. • After these three students share, give feedback so that all students have the following “gist” statements in their Reader’s Notes: <ul style="list-style-type: none"> – Salva is an 11-year-old boy in South Sudan. – Salva attends school. – Salva’s father is important. – Salva herds cattle with other boys. Sometimes they play (note that aimless means without aim or purpose; in this context, it means “without a goal”: just playing). 	<ul style="list-style-type: none"> • In this lesson and future close reading lessons, students are directed to write on sticky notes on the text to record unfamiliar words and the gist. • Consider pairing struggling readers with a stronger reader for this task. Alternatively, consider pulling a small group of students who may not have the fluency, language, or decoding skills to do this task on their own. • When doing Think-Pair-Share, it is helpful if students are already sitting near a peer with whom they can work well. It is also engaging to add movement to this protocol: an exaggerated gesture of finger on the forehead and eyes closed for thinking and putting bodies knee to knee when pairing up.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">– Salva is daydreaming (the teacher droned on, which means he was talking and talking).– While Salva is at school one day, fighting breaks out in his village, and the teacher tells all of the students to run away from the village into the “bush.” (Clarify that in the novel, bush refers to unsettled land, not one type of plant.)– Salva’s country, Sudan, is in the midst of a war. (The rebels are fighting against the government.) <ul style="list-style-type: none">• Prompt all students to add to Column 5 any new ideas about what this section of Chapter 1 was about. Clarify key vocabulary listed in parentheses above.• Focus students on page 6. Ask them to put a star next to the two paragraphs that begin with “The war had started two years earlier” through the top of page 7 “...now the war had come to where Salva lived.” Tell them this is key background information; in a few days, they will read some informational text that gives more background information about this war.• Encourage students to recognize that there wasn’t just one “gist” statement for Chapter 1, and point out that some text can have a lot of information in it. Share with students that they’ll be practicing “getting the gist” with Chapter 2 for homework, and the class will work together to make sure everyone understands this way to get an initial sense of a text, as well as the content of the reading, as they move forward.	



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets with Exit Ticket (10 minutes)</p> <ul style="list-style-type: none">• Reread the day's targets:<ul style="list-style-type: none">* "I can effectively participate in discussion with my classmates."* "I can determine the central ideas of Chapter 1 of <i>A Long Walk to Water</i>."* "I can determine the meaning of visual representations on a map."• Tell students that Lesson 1 and today's lesson gave them lots of practice. Focus students briefly on the first target. Prompt all students to raise their hands to represent how they feel about their ability to meet this learning target right now, using the Fist to Five checking for understanding technique. Refer students to the Fist to Five chart to cue their hand raising.• Describe to the students any patterns that you notice in this self-assessment. (Ex. "I see that a lot of you feel confident that you can participate well during discussions. I noticed a lot of you listening respectfully during partner talk today. We will keep practicing these skills.")• Repeat with the second target, again asking for a quick Fist to Five. Tell students that they will keep practicing the second target for homework, but with Chapter 2.• Then tell students that they will now do a bit of writing on an exit ticket that will give you evidence about their progress on the last learning target.• Using the document camera, display and read aloud the Discussion Scenarios (from Lesson 1). Ask students to revisit the question with their partner and share any new thinking. What connections can they make to the novel?• Give students a few minutes to discuss with their partners, and then ask for pairs to share their thinking with the group. At this point it is likely that students will connect Scenario 1 with Salva and Scenario 2 with Nya. If not, ask a few questions to help students make these connections ("In Chapter 1 when we read Nya's part, it mentioned Nya carried a plastic container. This makes me think that her situation is described in Scenario 2. What about Scenario 1?").• Tell students that now you would like them to take a second look at the map on the inside cover of the novel, to see what they can determine about its visual representations.• Distribute the exit ticket. Prompt: "Looking at the opening map from <i>A Long Walk to Water</i>:• What do you now notice about the map and the route?• List in order the different environments that are on the route from the village of Loun-Ariik to Kakuma."	<ul style="list-style-type: none">• Some students may benefit from being given sentence starters for Think-Pair-Share. An example of sentence starters can be found at the end of this lesson.



Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Set an expectation for focused, silent work time as all students are completing the exit ticket. Give clear directions about these expectations: "I need you to do this work silently and independently so that I can see what each of you is thinking right now. This work is not for a grade, but it gives me really important information about what you learned today. It is critical that you don't interrupt others while they are working. Work on this exit ticket silently, and then remain silently at your desk until all students have finished." Collect exit tickets. Preview homework. 	
<p>B. Share Letter to Families (5 minutes)</p> <ul style="list-style-type: none"> Distribute the Letter to Families and read the letter aloud to the class. Invite students to write a brief note about their response to the violence described in Chapter 1. Collect these notes for personal review and response. Prompt all students to put the Letter to Families, their Reader's Notes, and the novel, <i>A Long Walk to Water</i>, safely into their bags to be used for tonight's homework and returned to class tomorrow. Monitor that all students have a routine established for bringing materials between home and school. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Reread Chapter 1 and add to Reader's Notes (Column 5). Then read Chapter 2 of <i>A Long Walk to Water</i>. Write statements in your Reader's Notes (Columns 1, 2, and 4) about the gist: what this chapter is mostly about. <p><i>Note: Some students may choose to read ahead in this novel, which is fine. But encourage them to focus on Chapter 2. Tell them that in the next class they will add to Column 5 in their Reader's Notes when they share their notes from the homework.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 2

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.

Dear Families,

At school, students began a new study about the experiences of people in Southern Sudan. Sudan was engaged in a civil war for many years. In class and at home, students will be reading the novel *A Long Walk to Water*, by Linda Sue Park, and reading accounts of many people who were affected by the Sudanese Civil War.

In class today, students read from the first chapter of *A Long Walk to Water*, in which there is an account of some violence. It is not graphic or gruesome, but anytime we read about violence in the world, we need to be extra thoughtful to make sure that everyone feels safe. We discussed strategies we might use to support safety during a difficult reading (such as taking a break from the reading, talking to an adult or a friend about your thoughts, journaling, or writing a note to the teacher). Please ask your child about these strategies we discussed and offer your support should your child ask for it.

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 comenzaron un nuevo estudio sobre las experiencias de las personas del sur de Sudán. Sudán estuvo comprometido en una guerra civil por muchos años. En la clase y en el hogar, los estudiantes van a leer la novela Una caminata larga hacia el agua, por Linda Sue Park, y otros relatos de muchas personas que fueron afectadas por la guerra civil sudanesa.

En la clase de hoy, los estudiantes leyeron parte del primer capítulo de Una caminata larga hacia el agua,, en el que hay un relato un poco violento. No es gráfico o espantoso, pero en cualquier momento en que se lee acerca de la violencia en el mundo, tenemos que ser más cuidadosos para asegurar de que todos se sienten seguros. En clase, hablamos de estrategias que podríamos utilizar para apoyar el sentido de seguridad durante una lectura difícil, como tomar un descanso de la lectura, hablar con un adulto o con un amigo acerca de nuestros pensamientos, llevar un diario, o escribirle una nota a la maestra. Por favor pregúntele a su hijo acerca de estas estrategias que hemos discutido y ofrezca su apoyo en caso de que su hijo lo pida.

Agradecemos sus comentarios y preguntas acerca de la importante obra que estamos haciendo para apoyar el crecimiento de su niño 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 furma del padre/tutor



Get the gist of what a text is about

When text is emotionally difficult...
insert notes from Lesson 2 student ideas here.



.....
Name:

.....
Date:

Look at the opening map from A Long Walk to Water:

1. What do you now notice about the map and the route?

2. List in order the different environments that are on the route from the village of Loun-Ariik to Kakuma.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 3

Inferring about Character: Analyzing and Discussing Points of View (Chapter 2)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can determine the central ideas of a literary text. (RL.7.2)

I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6)

I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can determine the central ideas of Chapter 2 of *A Long Walk to Water*.
- I can analyze how the author, Linda Sue Park, develops and contrasts the points of view of Nya and Salva in *A Long Walk to Water*.
- I can effectively engage in discussions with my classmates about our reading of *A Long Walk to Water*.

Ongoing Assessment

- Reader's Notes
- Exit ticket

Agenda

1. Opening
 - A. Introducing Learning Targets (5 minutes)
2. Work Time
 - A. Engaging the Reader: Sharing Gist from Chapter 2 Reader's Notes (15 minutes)
 - B. Discussing Character Points of View: Back-to-Back and Face-to-Face n (20 minutes)
3. Closing and Assessment
 - A. Revisit Learning Targets and Exit Ticket (5 minutes)
4. Homework
 - A. Reread Chapter 2 and keep adding to Columns 3 and 5 of your Reader's Notes.

Teaching Notes

- In this lesson, students continue to practice “getting the gist” through continued use of the Reader's Notes and an additional discussion activity. This helps to prepare students for the upcoming shift in focus (in Lesson 4) to the guiding question for the unit and the skill of gathering and analyzing evidence from the text. It is fine if students just understand the basic plot at this point. Accelerate if appropriate.
- As in Lesson 2, when students share their “gist” notes, and during the Back-to-Back and Face-to-Face discussions, continue informally to focus on key vocabulary. This models for students, and begins to sensitize them to, how to focus on specific words, which is introduced more formally in future lessons.
- The discussion activity (using the Back-to-Back and Face-to-Face protocol) attends to two aspects of the lesson. First, it introduces the types of text-dependent questions students should be able to answer as they build their practices of close reading. Second, it emphasizes the importance of a collaborative and cooperative classroom culture so that students can make progress with effectively engaging in discussions with peers.
- Use of the learning target about effectively engaging in discussions with peers, and attention to the use of protocols like Back-to-Back and Face-to-Face, help to launch the module with high expectations for classroom culture. Many teachers already have a strong repertoire of practices to support effective collaboration in the classroom; attention to class culture in this lesson can enhance those practices.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• The question prompts for the Back-to-Back and Face-to-Face protocol in this lesson encourage students to pay attention to the details in the text. This more low-stakes oral activity is a preview of more rigorous work of written responses to text-dependent questions, to come in Lesson 4. At the end of the lesson, the teacher takes notes, charting students' responses. Time is not allocated for students to take detailed notes; in Lesson 4, students are introduced to a specific structure for taking notes when analyzing the text.• In advance: Review Back-to-Back and Face-to-Face protocol (Appendix 1).

Lesson Vocabulary	Materials
analyze, develop, contrast, points of view, characters, determine, central ideas, text features; wander (4), littered (8), rebels (10), hesitate (11), scurry, protested, objected (12)	<ul style="list-style-type: none">• Reader's Notes (begun in Lesson 1)• <i>A Long Walk to Water</i> (book; one per student)• Partner Talk Expectations anchor chart (from Lesson 1)• Things Close Reader's Do anchor chart (begun in Lesson 2)—today's focus: "using the text to answer questions"• Back-to-Back and Face-to-Face prompts (one to project on document camera or post on chart)• Chart paper to record student responses to Back-to-Back and Face-to-Face prompts (one piece; See Work Time B)• Document camera• Exit ticket (one per student)



Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Read the day's learning targets:<ul style="list-style-type: none">* "I can determine the central ideas of Chapter 2 of <i>A Long Walk to Water</i>."* "I can analyze how the author, Linda Sue Park, develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>."* "I can effectively engage in discussions with my classmates about our reading of <i>A Long Walk to Water</i>."• Tell students that their Reader's Notes act as evidence for their progress with the learning target "I can determine the central ideas of Chapter 2 of <i>A Long Walk to Water</i>."• Explain that the learning target "I can analyze how the author, Linda Sue Park, develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>" is going to be very important for their study of the people of South Sudan. This means that they will be working deeply with this target, and developing new strategies as readers to meet this target.• Prompt students to Think-Pair-Share about what this learning target means. Remind them to look for key words and think about their meaning as attempt to determine the target's meaning. Focus on the phrase <i>point of view</i>, and define this as a character's perspective, position, or experience.• Make clear that in this novel, there are two main characters: they are both from Southern Sudan, but each have their own experiences. Ask students to discuss the following: "What do you expect to be doing as readers in order to meet this learning target?" Listen for students to say things like "pay attention to Nya and Salva" or "think about how Nya and Salva are the same or different." Emphasize that students this target will be a central focus for not just this unit, but the entire module.• Point out that they've been practicing the final learning target during Lessons 1 and 2, but today's work emphasizes how important it will be for every person in the class to develop skills to more effectively engage in discussions about the text. Explain that they'll be using the text to guide their discussions.	<ul style="list-style-type: none">• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.• Taking time to break down the meaning of vocabulary terms used in learning targets builds all students' access to academic vocabulary. For every Opening section, consider building time for "Introducing Learning Targets," in which students have time to make meaning of the academic vocabulary embedded within learning targets.



Work Time	Meeting Students' Needs
<p>A. Engaging the Reader: Sharing Gist from Chapter 2 Reader's Notes (15 minutes)</p> <ul style="list-style-type: none"> • Prompt students to take out <i>A Long Walk to Water</i>, the signed Letter to Families, and the Reader's Notes with Chapter 2 homework complete. Collect the signed copies of the Letter to Families and communicate expectations for any students without work completed. • Remind students that last night they were able to think about the gist of Chapter 2. Revisit the focus on <i>text features</i> from Lesson 1, asking students the date of each section of the chapter. Clarify as needed: be sure students recognize that the first section was about Nya, and the longer section was about Salva. • Focus students on Nya's and Salva's stories in Chapter 2, for which they should have written their notes in Columns 2 and 4, respectively, of the Reader's Notes. Tell students that at this point, it is fine if they just got the gist of Chapter 2; they will return to this chapter in future lessons. • Ask students to turn to their same "A Day" partner to read to each other what each one of them wrote in Columns 2 and 4. (Think-Pair...) • Remind students that now they'll "Share" so that they can help each other make sense of the text. Cold call three students to share what their partner wrote for Columns 2 and 4. • After these three students share, give feedback so that all students have the following "gist" statements in their Reader's Notes. As you paraphrase students' statements, continue modeling the use of specific vocabulary from the text (this lays the groundwork for future lessons). <ul style="list-style-type: none"> – Nya dug a thorn out of her foot (thorns are <i>littered</i>, or scattered, everywhere on the ground). – Salva walks with a group away from his village, wondering about his family. – Salva encounters the <i>rebels</i> ("those who were fighting against the government"). – Salva tries to join the group of men (he <i>hesitated</i>, then "took a few steps"). – The rebels tell Salva to join the women and children (he <i>scurried</i> over to the women's side). – Rebel soldiers take the men from the group, and hurt them (one man <i>protested</i> and got hit with a gun; then no one else <i>objected</i>). • Clarify key vocabulary listed in parentheses above. Prompt all students to add to Columns 3 and 5 any new ideas about what Chapter 2 was about. Tell them that their homework will be to continue adding to these columns; it is fine if they aren't finished. 	<ul style="list-style-type: none"> • Support a school-wide expectation that all assigned homework is relevant, realistic, and necessary. Collaborate with colleagues to establish a balance of assigned homework that takes into account students' additional responsibilities outside of school, and their family's availability to support independent work. With these parameters in place, hold the expectation that all students complete all assigned homework, and quickly communicate with home and school support staff if a student is not completing this essential independent work. • Research indicates that cold calling improves student engagement and critical thinking. Be sure to 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.



Work Time (continued)	Meeting Students' Needs
<p>B. Discussing Character Points of View: Back-to-Back and Face-to-Face Protocol (20 minutes) <i>Note: limit the actual protocol to 10 minutes, in order to have enough time to debrief and chart as a whole class, to check understanding for all.</i></p> <ul style="list-style-type: none"> • Share with students that close readers regularly use the text to answer questions. Add this practice to the “Things Close Readers Do” anchor chart. Explain to students that today they’ll practice using the text to answer questions in an engaging discussion. • Post on the document projector (or have written on a chart) the Back-to-Back and Face-to-Face prompts. Read the first question and the answer, as a brief model. • Then give students just a few minutes to read through the other prompts and think about them. Keep this brief. • Before students stand up, read the instructions for the Back-to-Back and Face-to-Face protocol. Ask for one student volunteer to describe the directions to the class in his/her own words. Then cold call on one more student to explain the directions to the class again. • Tell students that after they have discussed the questions, you will cold call students for answers and take notes on chart paper for the whole class. • Help students arrange into partnerships for the day’s class. Be sure that all students have the book <i>A Long Walk to Water</i> in their hands for the discussion protocol. • Begin the protocol. Limit it to 10 minutes, even if that means students do not discuss all the questions. Be sure to include wait time for students to think after you ask each question. Coach students as needed to follow your cues and prompts. • Ask students to return to their seats. Cold call on two students to share their responses to the prompt. Take notes on the student responses on a piece of chart paper (for future use—see Teaching Notes). • Ask students to clarify their responses or reference page numbers and sentences in the text, as needed. Provide supportive feedback that encourages students to use the text when developing answers to the prompts. 	<ul style="list-style-type: none"> • For the Back-to-Back and Face-to-Face protocol, emphasize the importance of eye contact. If students have time to practice this protocol using topics that are of personal interest to them, the protocol may better enhance the academic conversation when you want the focus to be on the content. • Consider providing the Back-to-Back and Face-to-Face prompts in writing, on sentence strips, for students who need a visual support for this auditory activity. • Be sure to keep the class note charts that are generated from the Back-to-Back and Face-to-Face responses. These notes begin to contrast Nya’s and Salva’s points of view and will be used again in the module as students write about the characters during End of Unit Assessments and the Module Performance Task.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Reread the day's learning targets:<ul style="list-style-type: none">* "I can determine the central ideas of Chapter 2 of <i>A Long Walk to Water</i>."* "I can analyze how the author, Linda Sue Park, develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>."* "I can effectively engage in discussions with my classmates about our reading of <i>A Long Walk to Water</i>."• Refer to the posted Fist to Five chart from Lesson 1. Remind them that this self-assessment helps students to rate themselves on a continuum from 0 (fist), meaning far from the target, to five (five fingers), having solidly met the target.• Use the Fist to Five strategy to have students rate themselves on their practice of the first and third learning targets ("determine the central ideas" and "engaging in effective discussion") of the day's lesson. Cold call on a few students to provide evidence for the rating they gave themselves.• Tell students that they will reflect in writing for the second learning target ("contrasting the points of view"). Distribute the exit ticket with the following prompt: "Describe one way that Linda Sue Park (the author) has created different points of view for Nya and Salva. How are the two characters different?"• Remind students of the expectations for focused, silent work time as all students are completing the exit ticket (see Lesson 1).• Collect all exit tickets.	<ul style="list-style-type: none">• The exit ticket for today's lesson acts as an assessment of students' analysis of the characters' differences. Keep copies of this exit ticket for use in Lesson 5 as students dig deeper into character point of view.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread Chapter 2 and keep adding to Columns 3 and 5 of your Reader's Notes. What new thinking do you have after our Back-to-Back and Face-to-Face discussion?	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 3

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name:

Date:

In Chapter 1, it says that Salva “was letting his mind *wander* down the road ahead of his body.” He begins to daydream about when he and his friends “made cows out of clay.” What does this daydream tell you about the importance of cattle in Salva’s life?

Sample response: Cattle are very important in Salva’s life and seemed to be related to wealth or money. The book said that his father had a lot of cattle and his father was an important man. I bet cattle are important because they can provide milk and food.

In Chapter 2, we learned that thorns littered the ground where Nya is. It says that Nya “looked at the bottom of her foot. There it was, a big thorn that had broken off right in the middle of her heel.” What does the thorn in her heel tell you about Nya? Explain why the thorn tells you this about Nya.

Where do you think Nya is going? What part of the reading makes you think this? What does this tell you about Nya’s character?

When the rebel soldiers arrive, Salva *hesitates* for a moment, but then steps forward to join the group of men. But the soldier says, “Over there” and points Salva to go join the group of women and children. Salva then *scurries* over to the women’s side. What does Salva’s choice to step forward tell you about Salva’s character?

In Chapter 2, Salva asks the same questions many times: “Where are we going? Where is my family? When will I see them again?” What does this tell you about how Salva is feeling?



Get the gist of what a text is about

- * Use the text to answer questions

When text is emotionally difficult...

insert notes from Lesson 2 student ideas here.



.....
Name:

.....
Date:

Describe one way that Linda Sue Park (the author) has created different points of view for Nya and Salva.

How are the two characters different?



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 4

Establishing Structures for Reading: Gathering Evidence about Salva's and Nya's Points of View (Reread Chapters 1 and 2)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)

I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6)

Supporting Learning Targets

- I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in *A Long Walk to Water*.
- I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in *A Long Walk to Water*.

Ongoing Assessment

- Gathering Evidence graphic organizer (focus on Character Development)



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Introducing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Engaging the Reader: Framing the Guiding Question (10 minutes) B. Guided Practice: Gathering Evidence and Inferring about Character in Chapters 1 and 2 (25 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Revisit Learning Targets with Exit Ticket (5 minutes) 4. Homework 	<ul style="list-style-type: none"> • This lesson introduces students to one of the module Guiding Questions, which will help focus their work throughout the module. Preview Part A of Work Time carefully in advance, and think of specific examples to illustrate the concepts of culture, time, and place that will resonate with your specific student population. General models are offered as a guide. Be prepared to offer these examples, or your own more specific ones, as models if students struggle with these abstract concepts. • In this lesson, students practice gathering evidence from the text to support their understanding of character point of view in <i>A Long Walk to Water</i>. This involves rereading and additional practice to support the process of close reading. • This lesson includes explicit instruction about inferring, which is the heart of the work students will be doing with the graphic organizer as they continue to work through the novel. Review Part C of Work Time carefully. Note that basic comprehension of this text may not seem difficult for all students. But the concepts linked to the guiding question are sophisticated. Push students on the analysis. • Along with the continued use of Reader's Notes to capture the gist of the story in a first read of each chapter, students begin to use the Gathering Evidence graphic organizer to capture their notes as they reread. Note that the thinking behind this Gathering Evidence graphic organizer is the crux of this unit. This lesson includes modeling and guided practice. Gauge your students' progress carefully, and feel free to continue with more guided practice as needed. It is imperative to lay a strong foundation in this lesson, since students' reading, thinking, and writing for the rest of the unit is based on their ability to make inferences and analyze text. • Clarify the use of the word "quote" (both noun and verb form) as it is used in relationship to academic writing. Many students have a common misconception that a "quote" must be direct speech from a character in the novel. In the context of this lesson, a "quote" is any evidence from the text that they cite in their paragraph. Help students view "quoting" as synonymous with "citing evidence" and a "quote" as synonymous with "a piece of textual evidence." When they are asked to "quote from the text," they <u>may</u> be citing an actual quotation of words that character spoke aloud, or they may just be "quoting" an excerpt of the text that was not spoken aloud by a character.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Emphasize to students the importance of keeping these notes. At the end of Unit 2, students will refer to both their Reader's Notes and their Gathering Evidence graphic organizer when they write a Literary Analysis. And in Unit 3, students will again use these notes when they write a Two-Voice Poem. Note that this lesson includes two versions of this graphic organizer: a "less scaffolded" version for most students, and a "more scaffolded" version for students who may need additional support.• Students again add to the "Things Close Readers Do" anchor chart—today's focus: rereading, gathering evidence, and paying attention to vocabulary.• In advance: Prepare and post a large visual chart with the unit Guiding Question.

Lesson Vocabulary	Materials
cite, text-based evidence, quote (n. and v.), analysis, culture, time, place, influence, development, identity, detail/evidence, reasoning, inference, infer; flicking (2), droned (2), herding, grazing (3), aimless, halted (4), backfiring (5), bush, rebels (6), scattered, scrambled (7), hesitated (11), scurried, protested, objected (12) (review from Lessons 1-3)	<ul style="list-style-type: none">• <i>A Long Walk to Water</i> (book; one per student)• Gathering Evidence graphic organizer for Character Development (for Chapters 1 and 2; one per student and one to display)• Document camera• Partner Talk Expectations anchor chart (from Lesson 1)• Things Close Readers Do anchor chart (begun in Lesson 2; see additions in supporting materials)—today's focus: "reread the text" and "gather evidence (quotes) from the text"



Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Share the learning targets:<ul style="list-style-type: none">* “I can cite several pieces of text-based evidence to support my analysis of Nya’s and Salva’s character in <i>A Long Walk to Water</i>.”* “I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>.”• Tell students that they’ll be focused on the first learning target (citing text-based evidence) today. Ask students to Think-Pair-Share about the meaning of the word citing. Have pairs share their ideas about what this word means. If necessary, clarify that citing evidence means identifying information in the text that supports our understanding, and using that evidence to explain our ideas. In order to cite text-based evidence, they will need to reread the text. Point out to students that strong readers almost always reread to understand a text more fully. They will be practicing this a lot this year.• Ask students to focus on the term <i>evidence</i> in the learning target. Prompt students to Think-Pair-Share about what <i>evidence</i> means and to give examples of <i>evidence</i> (they may use ideas from science class or the natural world, but listen for ideas about evidence that readers use from text). Tell students that when we read, quotes from the text and details from the text are types of evidence that help us make meaning.• Arrange students in an alternate seating assignment today so that they are partnered in new partner pairs (“B-Day” seating—see Teaching Notes in Lesson 1). Remind students that they’ll practice our Partner Talk Expectations with these new partners so that they can share ideas with different classmates.	<ul style="list-style-type: none">• When introducing the day’s learning targets, to the term <i>evidence</i>. When introducing the Gathering Evidence graphic organizer, give additional attention to the term <i>inference</i>. These two terms, <i>evidence</i> and <i>inference</i>, are foundational academic vocabulary terms that students will continue to reference in close reading and evidence-based writing.• Students will practice these same two learning targets in the upcoming lessons, and be assessed on these learning targets in the Mid-Unit 1 Assessment in Lesson 8.• In Lessons 1 through 3, students worked with one partner in an “A-Day” seating arrangement. Today’s lesson introduces students to a new partnership in a “B-Day” seating assignment. Asking students to work with new partners helps to build a class culture in which students can collaborate effectively within a variety of student groupings. Rearranging seating assignments can cause anxiety for some students, so be attentive to class culture and consider communicating with some students ahead of time.



Work Time	Meeting Students' Needs
<p>A. Engaging the Reader: Framing the Guiding Question (10 minutes)</p> <ul style="list-style-type: none"> Read aloud the unit Guiding Question, “How do culture, time, and place influence the development of identity?” Underline the terms “culture, time, and place.” Tell students that these words may seem familiar to them, but it is important to spend time to be sure they really understand these concepts as they relate specifically to this novel and the module. Reinforce the importance of building vocabulary. Tell students that <i>culture</i> is related to the beliefs and lifestyles that a particular group of people practice. Ask students to turn to a partner and brainstorm, <ul style="list-style-type: none"> * “What are examples of how someone’s culture shapes their identity?” Cold call two students to share out. If needed, model (preferably in ways that are relevant to your specific student population). A basic model might sound like this: “My culture is Jewish, even though I’m not super-religious. My family celebrates important Jewish holidays like Passover, which is a celebration of freedom for all people. Being part of Jewish culture has helped me really think about how grateful I am to be free.” Tell students that <i>time</i> here refers to the specific period in which someone lives (ex. the 1980s for Salva’s story, versus present day for your students). Point out that in this context, the word <i>time</i> has a precise meaning that is different from how students generally think about time on the clock or a time of day. Ask students to turn to a partner and brainstorm, <ul style="list-style-type: none"> * “What are two examples of how the time period in which someone lives shapes their identity?” Cold call two students to share out. If needed, model (preferably in ways that are relevant to your specific student population). A basic model might sound like this: “A good friend of mine grew up in the 1970s, when women in this country were starting to push to be more equal with men. She was the first girl in her family to go to college, and then she got a big job in real estate. The fact that she grew up in the 1970s really affected her identity: she got to learn and try things that her mom never got to do in the 1950s.” Tell students that <i>place</i> as it is used here refers to the geographic location in which someone lives, and may include things like weather and climate, access to resources, etc. (Point out that in this context, the word <i>place</i> is more specific than just “a spot.”) Ask students to turn to a partner and brainstorm, <ul style="list-style-type: none"> * “What is one example of how the physical place in which someone lives shapes their identity?” 	<ul style="list-style-type: none"> Guiding Questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely. Take time to carefully review and model the graphic organizer for Gathering Evidence. For students in need of additional support with the practice of gathering evidence, a more scaffolded version of the graphic organizer is included at the end of the lesson materials in which the text has already been selected, and students can focus on their inferences/reasoning about the textual evidence.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Cold call two students to share out. Model as needed (preferably in ways that are relevant to your specific student population). A basic model might sound like this: “I grew up in a rural part of the state, with lots of my family nearby. My sisters and I worked together on the farm taking care of the animals. Because of this, I am someone who really values family, even though now I live far away from them.” • Reread the unit Guiding Question aloud and explain to students that they will keep thinking about this complex question as they learn more about Nya and Salva in <i>A Long Walk to Water</i>. 	
<p>B. Guided Practice: Gathering Evidence and Inferring about Character in Chapters 1 and 2 (25 minutes)</p> <ul style="list-style-type: none"> • Distribute the Gathering Evidence graphic organizer to each student and project it on a document camera (or make a chart of it on chart paper or on your board). Ask students to silently read the directions on the graphic organizer and complete the tasks that the prompts indicate. • Tell students that the first column, titled “Detail/Evidence,” is where they will gather <i>quotes</i> from the text. Clarify that in the context of this lesson, a “quote” is any evidence from the text that they cite in their paragraph: “quoting” as synonymous with “citing evidence” and a “quote” as synonymous with “a piece of textual evidence.” (see Teaching Notes, above). • Make a connection to this column and the learning target about citing evidence. The third column, titled “Inference/Reasoning,” is where they will right their ideas about how the text is related to the Guiding Question. • Focus students on the terms <i>reasoning</i> and <i>inference</i> in the graphic organizer. Prompt students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does it mean to <i>infer</i>?” • Tell students that when we read for evidence about a specific question, we make meaning of the words in the text as they relate back to this question. Often this means we have to connect something in the text with some information from other parts of the text, or from our background knowledge. The meaning we make is often in the form of an inference. • Give a concrete example: “When we looked at the map (in Lesson 1), we noticed a dotted line. Then we looked at the key in the map and saw the word “route.” We put those two things together to <i>infer</i> that this novel would be about a journey. And the title of the novel, <i>A Long Walk to Water</i>, helped confirm that inference, since it had the words ‘long walk’ in it.” • Ask students to open A Long Walk to Water to page 2, near the beginning of Chapter 1. Read aloud the first two paragraphs on the page, ending with the line, “...which was why he was letting his mind wander down the road ahead of his body.” 	<ul style="list-style-type: none"> • Gauge your students’ progress carefully, and feel free to continue with more guided practice as needed to support students who are struggling to gather and analyze evidence from the text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Focus students on the Gathering Evidence graphic organizer, specifically row 1: “Salva had three brothers and two sisters. As each boy reached the age of about ten years, he was sent off to school.” Ask students to turn to a partner and discuss the following question: <ul style="list-style-type: none"> * “Based on the example in the first row of the graphic organizer, how do you think the cited evidence from the text supports the inference?” Cold call a few pairs to share their thinking. Then clarify this example by thinking aloud for students. For example, you might say something like the following: “When I read, ‘As each boy reached the age of about ten years, he was sent off to school,’ I reasoned that it was a special privilege to go to school. I inferred that Salva felt grateful and takes school seriously.” Repeat with the second row. Point out to students that this time, the right-hand column is only partially completed for them. Ask them to think, then turn and talk with a partner about how they might finish the sentence “This affects his identity...” Cold call a student to share his or her thinking. Listen for students to say something like “... Because he has to run away from the fighting, and be on his own, not with his family.” Probe if needed, to help students make the direct connection between the text and the concepts in the Guiding Question: <ul style="list-style-type: none"> * “How did the time period when Salva grew up affect who he is?” If necessary, model this for students, making it clear how you connect the quote (textual evidence) to <i>time</i> and identity. Repeat with the third row, with the quotation about Nya. Again give students an opportunity to think, talk with a partner, and share out. Listen for comments like “The place where Nya lives is very hot and dry. She has to walk a long way every day. So she probably is very patient.” Probe if needed, <ul style="list-style-type: none"> * “How did where Nya lives affect who she is?” If necessary, continue modeling, again emphasizing the connection between the text and the Guiding Question—in this instance, how <i>place</i> influenced identity. Continue to reinforce that the noun “quote” is synonymous with textual evidence, and that “quoting from the text” is synonymous with “citing textual evidence.” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Then tell students that now you will read aloud from the remainder of Chapter 1 (which students have already read at least once). Tell students that you will pause along the way so they can add their thinking to the Gathering Evidence graphic organizer. Tell students to not put any mark in the final (right-hand) column of the graphic organizer. They will return to these charts later as they develop ideas in writing. • Begin at the start of Chapter 1. After each of the chunks indicated below, prompt students to share their evidence and inferences with partners or have them share with whole class using cold call. <ul style="list-style-type: none"> * Chunk 1: Nya's story (page 1; corresponds to row 3 on the graphic organizer) * Chunk 2: Salva's story (page 1 "Southern Sudan 1985" through page 4 "...but, oh, how delicious those bites were!"; corresponds with row 4 on the more scaffolded version of the graphic organizer)) * Chunk 3: Salva's story, cont. (page 4 "Salva swallowed and turned his eyes back..." through page 6 "Go! All of you, now!") • Chunk 4: Salva's story, cont. (page 6 "The war had started..." through end of the chapter "Away from home.") <p><i>Note: gauge your students' thinking carefully. As needed, provide additional modeling through this guided practice time.</i></p> <ul style="list-style-type: none"> • Next, focus students on Chapter 2. Tell them that they may focus on either Nya or Salva. Ask them to reread at least one page of Chapter 2, and add at least one more piece of evidence and reasoning on the Gathering Evidence graphic organizer without help from others. Encourage them. Tell them that it is important for each of them to complete at least one row on the graphic organizer independently so that you have individual information from each student. • As time permits, have students continue to read through the end of Chapter 2 (pg. 8–13) and add to the Gathering Evidence graphic organizer. • During this time, circulate among students to monitor their progress and offer support. Give specific positive feedback when you see students making inferences based on the text (e.g., "I see that you really put x and y together to come up with that inference"). Commend students who are beginning to include key vocabulary words they have been exposed to. • Preview the homework: Tell students that they should finish their first reading of Chapter 3 for tonight's homework, including reading for the gist in their Reader's Notes. They should also start paying attention to specific words in the text that they don't know, or words they think are particularly important to help them understand Nya's and Salva's points of view. • Tell them that in the next lesson, they will continue to practice gathering and analyzing evidence from the text. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets with Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets<ul style="list-style-type: none">* "I can cite several pieces of text-based evidence to support my analysis of Nya and Salva's character in <i>A Long Walk to Water</i>."* "I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>."• Explain to students that since they are making progress towards these targets they likely have some more strategies to add to the Things Close Readers Do anchor chart. Ask students if they experienced any new practices or strategies today that can be added to the list on the chart. Add a line to the anchor chart about re-reading and another line about gathering evidence.• For today's exit ticket, prompt students to circle one row on their Gathering Evidence graphic organizers that they think best exemplifies their ability to analyze how Linda Sue Park develops and contrasts the Nya and Salva's points of view.• Ask students to then write on the graphic organizer an explanation of why they selected this evidence.• Collect all Gathering Evidence graphic organizers for review and feedback.	<ul style="list-style-type: none">• For the day's exit ticket, students may benefit from sentence starters for the reflective portion of the prompt. Post sentence starters like, "I think this example shows my abilities to cite evidence because..." or "I selected this evidence because it tells me _____ about the characters in the book."



Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read Chapter 3 for gist and record in Columns 1, 2, and 4 in Reader's Notes. <p><i>Note: From the exit tickets, select two examples that you feel strongly meet the learning target "I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in A Long Walk to Water." The strong examples should show good citations of evidence (clear details/evidence in the form of quotes) that support rich analysis (relevant and clear inferences/reasoning).</i></p> <p><i>Select and rewrite these examples ahead of time for display on the document projector or large chart paper. Rewrite these examples without any characteristics that would identify the students, who may feel shy even sharing strong work. Be sure to ask students' permission to share their strong work.</i></p> <p><i>Also create your own example of a response that is weak and does not yet meet the target (e.g., no evidence, unclear reasoning). In the Opening of Lesson 5, you can present this collection of examples so students can see what it looks like to meet the learning target.</i></p> <p><i>Another approach is to use examples from students in another class (without identifying characteristics).</i></p> <p><i>The collected Gathering Evidence graphic organizers are great tools in which the teacher can give individualized feedback to each student about his or her progress on the learning target "I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in A Long Walk to Water." Lesson 5 begins with the teacher sharing some examples of student work from these graphic organizers.</i></p>	<ul style="list-style-type: none">Tonight's homework sets students up to repeat the processes of close reading that they've practiced so far. In Lesson 5, students will review their Reader's Notes for the gist of Chapter 3, then reread the chapter to Gather Evidence about character and respond to teacher prompts to justify their reasoning. Use the database to provide at-home reading of related texts to ELLs and their families in their native languages.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 4

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name: _____

Date: _____

Title of text: A Long Walk to Water, Chapters 1 and 2

The two central characters in the novel 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, while the remainder of the chapter is written from Salva's perspective. These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?

B. What will you be gathering evidence about? Underline the focusing question in the assignment above.

C. What information will you need to be able to answer the Guiding Question and to explain your answer? Turn to a partner. Look carefully at the graphic organizer below as you discuss the answers to the following questions. 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 third column?
- Where will this information come from?
- Why are you gathering all this information? What are you trying to figure out?



These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?			
<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?) "Salva had three brothers and two sisters. As each boy reached the age of about ten years, he was sent off to school."	2	Meaning (Related to culture, time, or place?) In Salva's culture, schooling is only for boys. He feels grateful and takes school seriously.	
Quote (About Nya or Salva?) "The war had started two years earlier. Salva did not understand much about it, but he knew that rebels from the southern part of Sudan, where he and his family lived, were fighting against the government, which was based in the north."	6	Meaning (Related to culture, time, or place?) Salva is growing up in the 1980s: we know that he is 11 years old in 1985. The war started two years earlier. This affects his identity because ...	
Quote (About Nya or Salva?) "It would take her half the morning if she didn't stop along the way."	1	Meaning (Related to culture, time, or place?)	



<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	



D. We now will reread the chapter. **Listen carefully** as the chapter is read aloud. Watch for information that will help you to complete the graphic organizer. During the read-aloud, every time you hear some evidence from the text that you think belongs on the chart, **raise your hand**. The class will stop to discuss what you have noticed and decide whether to add that evidence to the chart.

You may have noticed that there is not much room to write in each box! Don't worry. We will practice taking notes in that small space using just key words and phrases.



- Get the gist of what a text is mostly about
- Use the text to answer questions
- Reread the text
- Pay attention to vocabulary
- Gather evidence (quotes) from the text

When text is emotionally difficult...

Insert notes from Lesson 2 student ideas here.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 5

Practicing Structures for Reading: Gathering Evidence about Salva's and Nya's Points of View (Reread Chapter 3)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)</p> <p>I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>. I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Gathering Evidence graphic organizer (focus on Character Development) Exit ticket
Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Introducing Learning Targets and Highlighting Key Vocabulary (5 minutes) Work Time <ol style="list-style-type: none"> Sharing the Gist from Chapter 3 Reader's Notes (10 minutes) Gathering Evidence and Inferring about Character in Chapter 3 (20 minutes) Revisiting Key Vocabulary in Relation to the Guiding Question (5 minutes) Closing and Assessment <ol style="list-style-type: none"> Revisit Learning Targets with Exit Ticket (5 minutes) Homework <ol style="list-style-type: none"> Reread Chapter 3, focusing on vocabulary that relates to the Guiding Question 	<ul style="list-style-type: none"> In this lesson, students continue to practice gathering evidence from the text to support their understanding of character point of view (which they began in Lesson 4). Gauge how well your students are mastering the thinking behind the graphic organizer: gathering evidence and then making inferences. Prioritize Work Time B over Work Time A; adjust Part B of Work Time to include more modeling or guided practice as needed (for examples of this, refer to Lesson 4). In advance: See Teacher Note at the end of Lesson 4. Identify several strong examples of students' work on the graphic organizer from Lesson 4. Strong examples should show good citations of evidence (clear details/evidence in the form of quotes) that support rich analysis (relevant and clear inferences/reasoning. Also prepare your own (fictional) weak example. This should show poor citations of evidence (unclear details/evidence that may not be in the form of quotes) that does not support analysis (unclear or unrelated inferences/reasoning. Students repeat the processes of close reading that they've practiced so far. They review their Reader's Notes for the gist of Chapter 3, then reread the chapter to Gather Evidence about character and respond to teacher prompts to justify their reasoning. Continue to reinforce that gist is just "first ideas." At the start of this lesson, students are alerted to some key vocabulary to attend to as they work; during Work Time Part C, they return to some of these key words. Emphasize to students the importance of keeping their Reader's Notes and Gathering Evidence graphic organizers. They will need these at the end of Unit 2, for their literary analysis, and again in Unit 3, when they write a Two-Voice Poem.



Lesson Vocabulary	Materials
cite, text-based evidence, analysis, culture, time, place, identity, detail/evidence, inference/reasoning; horizon (14), gourd (14), ritual (15), flinched, uncertainty (16), artillery, rose (v) (18)	<ul style="list-style-type: none">• <i>A Long Walk to Water</i> (book; one per student)• Gathering Evidence graphic organizer for Character Development (for Chapter 3; one per student and one to display)• Document camera• Partner Talk Expectations anchor chart (from Lesson 1)

Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets and Highlighting Key Vocabulary (5 minutes)</p> <ul style="list-style-type: none">• Share the learning targets:<ul style="list-style-type: none">* "I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>."* "I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>."• Remind students that they practiced these same learning targets in Lesson 4, and they'll strengthen their practice with them in today's lesson.• Keep students with partner pairs from Lesson 4 ("B-Day" seating). Remind students that they'll practice the Partner Talk Expectations with these partners so that they can share ideas with different classmates.• Remind students that for homework, you also asked them to pay close attention to important words in the text. Ask volunteers to share out some of the words they noticed: either words that they did not know or words that were particularly important. <p>Chart the words students share. Circle the following words if students mentioned them; if not, add them. Tell students that later in the lesson, they will focus more on these words: <i>gourd, ritual, flinched, uncertainty, artillery, rose</i> .</p>	



Work Time	Meeting Students' Needs
<p>A. Sharing the Gist from Chapter 3 Reader's Notes (10 minutes)</p> <ul style="list-style-type: none">• Prompt students to take out A Long Walk to Water and the Reader's Notes with Chapter 3 homework complete.• Remind students that last night they were able to think about the gist of the rest of Chapter 3. Revisit the focus on <i>text features</i> from Lesson 1, asking students the date of this section. Clarify as needed: be sure students recognize that the first section was about Nya and the longer section was about Salva.• Focus students on Nya's and Salva's stories in Chapter 3, for which they should have written their notes in Columns 2 and 4, respectively, of the Reader's Notes. Tell students that at this point, it is fine if they just got the gist of Chapter 3; they will return to this chapter in future lessons.• Ask students to turn to their partner to read to each other what each one of them wrote in Columns 2 and 4. (Think-Pair...)• Remind students that now they'll "Share" their ideas so that they can help each other make sense of the text. Cold call three students to share what their partner wrote for Columns 2 and 4.• Then prompt all students to add to Columns 3 and 5 any new ideas about what Chapter 3 was about.• After these three students share, give feedback so that all students have the following "gist" statements in their Reader's Notes.• As you paraphrase students' statements, guide them to refer to specific vocabulary in the text as they answer. Tell them that in the next section of the lesson, they will focus on some important words in even more detail.<ul style="list-style-type: none">– Nya reached a pond, drank water, filled her container with water, then began the return walk home.– Salva woke up to find the group had left him; then he spotted an older Dinka woman.– The woman offered him some peanuts and let him sleep in her barn for four days.– She told him he had to leave, and he heard people from another group of walkers, also from the Dinka tribe.	<ul style="list-style-type: none">• To provide further visual support, consider projecting a copy of the Gathering Evidence graphic organizers from Lesson 4. This can act as a visual aid for sharing directions in this portion of the lesson.



Work Time (continued)	Meeting Students' Needs
<p>B. Gathering Evidence and Inferring about Character in Chapter 3 (20 minutes)</p> <ul style="list-style-type: none"> On the document camera or on a large chart paper, show students the strong examples of Details/Evidence and Inference/Reasoning from Lesson 4 exit tickets (their selected work on the Gathering Evidence graphic organizers) and your own written-up weak example. Prompt students to Think-Pair-Share about the qualities of a strong example and the qualities of a weak example. Cold call on three partner pairs to share their ideas about qualities of strong and weak examples. Copy student ideas onto the examples of strong and weak work, and tell students how helpful these ideas are. Tell them that you will use their ideas to develop a rubric for grading their future work for citing text-based evidence. Look for student ideas related to “The strong example makes a good connection between the quote and the inference (the words from the quote match some of the words in the inference),” “The strong example includes an insight about the character that I hadn’t thought of before,” or “The strong example says exactly how the evidence relates to culture, time, or place.” For today’s continued work with Chapter 3, distribute the Gathering Evidence graphic organizer to each student and project it on a document camera (or make a chart of it on chart paper or on your board). Ask students to silently reread the directions on the graphic organizer and complete the tasks that the prompts indicate. Tell students that the first column, titled “Detail/Evidence,” is where they will gather quotes from the text. The third column, titled “Inference/Reasoning,” is where they will write their ideas about how the text is related to the Guiding Question. Ask students to open <i>A Long Walk to Water</i> to page 14, the beginning of Chapter 3. Read aloud the section about Nya ending with the line, “But she might reach home by noon, if all went well.” Show students where this text is written as an example on the Gathering Evidence graphic organizer. Ask students to turn to a partner and discuss the following question: <ul style="list-style-type: none"> * “Based on the example in the first row of the graphic organizer, How do you think the cited evidence from the text supports the listed inference?” Cold call a few pairs to share their thinking. If necessary, clarify this example by thinking aloud for students. For example, you might say something like the following: “When I read, “<i>Nya knew that going home would take longer than coming had,</i>” I reasoned that she still had a number of challenges to face in her day ... This made me think that her walk to and from the pond is very difficult. I’m now wondering what other difficulties she might face.” Tell students to not put any mark in the final (right-hand) column of the graphic organizer. They will return to these charts later as they develop their ideas in writing. 	<ul style="list-style-type: none"> For students in need of additional support with the practice of gathering evidence, consider creating a more scaffolded version of the graphic organizer in which the text has already been selected, and students can focus on their inferences/reasoning about the textual evidence (for an example, see supporting materials from Lesson 4). Gauge your students’ progress carefully, and feel free to continue with more guided practice as needed to support students who are struggling to gather and analyze evidence from the text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that now you will read aloud from the remainder of Chapter 3 (which students have already read at least once). Pause along the way for students to use the Gathering Evidence graphic organizer.• Begin at the start of Chapter 3. After each of the chunks indicated below, prompt students to share their evidence and inferences with partners or have them share with whole class using cold call.• As needed, provide additional modeling through this guided practice time. Gauge whether to continue whole group or to gradually release students to more independent work.<ul style="list-style-type: none">* Chunk 1: Nya's story (pages 14–15)* Chunk 2: Salva's story (page 15 "Southern Sudan 1985" through page 17 "Everything was upside down")* Chunk 3: Salva's story, cont. (page 17 "Salva stayed in the woman's barn again..." through end of chapter "Could his family be among them?")• Tell students that they may choose to focus on either Nya or Salva.• Ask them to reread at least one page of Chapter 3, and work at first with a partner to add at least one more piece of evidence and reasoning on the Gathering Evidence graphic organizer. Encourage them. Tell them that if possible, they should each complete at least one row on the graphic organizer independently, so that you have individual information from each student.• During this time, circulate among students to monitor progress and offer support.• After 15–20 minutes, pause students in their work and refocus them whole group. Ask students to revisit the list of ideas about strong examples of evidence and inferences and Think-Pair-Share about one of their examples from today's reading of Chapter 3. Cold call on three students to explain why the example they selected is a strong example of citing evidence to make inferences about character.	



Work Time (continued)	Meeting Students' Needs
<p>C. Revisiting Key Vocabulary in Relation to the Guiding Question (5 minutes)</p> <ul style="list-style-type: none">Briefly revisit the vocabulary words to which you alerted students at the start of the lesson. Help students notice how focusing on specific words aids their understanding of key aspects of the novel:<ul style="list-style-type: none">* “Both Nya and Salva look across the <i>horizon</i> and use a <i>gourd</i> to hold water. What do these words mean, and what do they help us understand about how place influences Nya’s and Salva’s identity?”Invite students to turn and talk with a partner. Then cold call a student to share out. Listen for students to recognize that the land both characters live on is vast, harsh, and dry.<ul style="list-style-type: none">* “What are the <i>ritual</i> scar patterns on the woman’s face, and why are they important to help us understand how culture shapes his identity?”Again have students turn and talk, then share out. Listen for students to realize that it was important to Salva to know that this woman was a member of the Dinka tribe, as he is.<ul style="list-style-type: none">* “On page 18, the author writes ‘Salva stared at her as a panic <i>rose</i> inside him.’ What does the word <i>rose</i> mean in this context? How does this help us understand something important about Salva?”	<ul style="list-style-type: none">Consider partnering an ELL with a student who speaks the same L1 when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets with Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">Preview the homework: Tell students that for homework, they should reread this chapter and circle other words that seem important because they relate to the Guiding Question.Reread the learning targets:<ul style="list-style-type: none">* "I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>."* "I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>."For today's exit ticket, prompt students to circle one row on their Gathering Evidence graphic organizers that they think best exemplifies their ability to analyze how Linda Sue Park develops and contrasts Nya's and Salva's points of view.Ask students to then write on the graphic organizer an explanation of why they selected this evidence.Collect all Gathering Evidence graphic organizers for review.	<ul style="list-style-type: none">For the day's Exit Ticket, students may benefit from sentence starters for the reflective portion of the prompt. Post sentence starters like "I think this example shows my abilities to cite evidence because..." or "I selected this evidence because it tells me _____ about the characters in the book."
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Reread Chapter 3, focusing on vocabulary that relates to the Guiding Question. Circle these words as you read (including ones we already discussed in class). <p><i>Note: From the exit tickets, give individualized feedback to each student about his or her progress on the learning target "I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in A Long Walk to Water." Give each student at least one piece of specific positive feedback (e.g., "I see you are citing evidence" or "You really related that piece of evidence to the idea of 'culture'"). Lesson 6 begins with the teacher returning this individualized feedback to each student. Consider using these exit tickets to determine which students, if any, should be pulled for more targeted instruction on gathering and analyzing evidence in future lessons.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 5

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:
.....

.....
Date:
.....

Title of text: *A Long Walk to Water*, Chapter 3

The two central characters in the novel *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, while the remainder of the chapter is written from Salva's perspective. These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?

1. What will you be gathering evidence about? **Underline** the focusing question in the assignment above.
2. What information will you need to be able to answer the Guiding Question and to explain your answer? Turn to a partner. Look carefully at the graphic organizer below as you **discuss** the answers to the following questions. **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 third column?
- Where will this information come from?
- Why are you gathering all this information? What are you trying to figure out?



These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?			
<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?) "But she might reach home by noon, if all went well."	14– 15	Meaning (Related to culture, time, or place?) It's possible that her walk home won't go well. Nya lives in a place that can be difficult or dangerous.	
Quote (About Nya or Salva?) "Salva let out his breath in relief. He was glad that she was not Nuer."	16	Meaning (Related to culture, time, or place?)	
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	



<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	



5. We now will reread the chapter. **Listen carefully** as the chapter is read aloud. Watch for information that will help you to complete the graphic organizer. During the read-aloud, every time you hear some evidence from the text that you think belongs on the chart, **raise your hand**. The class will stop to discuss what you have noticed and decide whether to add that evidence to the chart.

You may have noticed that there is not much room to write in each box! Don't worry. We will practice taking notes in that small space using just key words and phrases.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 6

Building Background Knowledge: The Lost Boys of Sudan



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

I can determine the central ideas of an informational text. (RI.7.2)

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11)

Supporting Learning Targets

- I can cite several pieces of text-based evidence to support my analysis of the experience of people in South Sudan from “Time Trip: Sudan’s Civil War.”
- I can annotate text to help me track important ideas in the article “Time Trip: Sudan’s Civil War.”
- I can make connections from the text “Time Trip: Sudan’s Civil War” to the novel A Long Walk to Water.

Ongoing Assessment

- Text annotations for gist and text-based evidence
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Feedback on Gathering Evidence Exit Tickets from Lesson 5 (5 minutes)Introducing Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Reading and Annotating for Gist: “Time Trip: Sudan’s Civil War” (10 minutes)Rereading and Annotating for Text-based Evidence (15 minutes)Closing and Assessment<ol style="list-style-type: none">Revisit Learning Targets with Exit Ticket (10 minutes)Homework<ol style="list-style-type: none">Read Chapter 4 for gist; record in Columns 1, 2, and 4 of Reader’s Notes; and circle words that seem important related to our Guiding Question.	<ul style="list-style-type: none">This lesson is based on a short informational text. Students are further prompted to read closely in order to understand vocabulary in context.With this first use of informational text, students are prompted to write annotations to the text on the copy of the article itself. This practice <i>replaces</i> the use of Reader’s Notes, which students will continue to use for “getting the gist” of the novel, <i>A Long Walk to Water</i>. This means that the structure for “getting the gist” for informational texts will be text annotation, while the structure for “getting the gist” of chapters in <i>A Long Walk to Water</i> will continue to be the Reader’s Notes. For students who found getting the gist of the novel rather simple, they may need reinforcement with this skill now that they are tackling a much more complex text.To save time, post in advance (either on the board or on a chart paper) the vocabulary and text-dependent questions that students refer to during Work Time Part B.Because this lesson includes informational text that provides background for the historical novel, it relates directly to CCLS RL.7.9 (“I can compare and contrast a fictional and historical account of a time, place, or character.”). Note, however, that RL.7.9 is more formally introduced and rigorously addressed in Unit 2.Students read just one short excerpt of an article. See materials note, below.



Lesson Vocabulary	Materials
cite, text-based evidence, analyze, points of view, effectively, engage, detail/evidence, inference/reasoning, annotations; entrenched, grueling, dehydration (article)	<ul style="list-style-type: none">• Individual feedback on students' completed Gathering Evidence graphic organizer (from Lesson 5, including exit ticket)• “Time Trip: Sudan’s Civil War” section from the full article “Life and Death in Darfur: Sudan’s Refugee Crisis Continues” (one per student)• Document camera• Things Close Readers Do anchor chart (begun in Lesson 2; see additions in supporting materials)—today’s additions: annotating text, focus on key vocabulary, discuss to clarify thinking or deepen understanding• Document camera• Exit ticket (one per student)



Opening	Meeting Students' Needs
<p>A. Feedback on Gathering Evidence Exit Tickets from Lesson 5 (5 minutes)</p> <ul style="list-style-type: none">• Distribute the individualized feedback from students' exit tickets from Lesson 5 in which you have made descriptive comments on students' progress using evidence to analyze character in <i>A Long Walk to Water</i>.• Give students a chance to review your written descriptive feedback, and encourage them to put this feedback in their working folders in the classroom or another safe location (i.e., student binders).• Tell all students that they should use your feedback to prepare for an upcoming Mid-Unit Assessment (Lesson 8), and invite students to review their exit ticket work if they would like more feedback from you before this graded assessment. <p>B. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Share the day's learning targets:<ul style="list-style-type: none">* "I can cite several pieces of text-based evidence to support my analysis of the experience of people in South Sudan from 'Time Trip: Sudan's Civil War.'"* "I can annotate text to help me track important ideas in the article 'Time Trip: Sudan's Civil War.'"* "I can make connections from the text 'Time Trip: Sudan's Civil War' to the novel <i>A Long Walk to Water</i>."• Point out that the first target should be familiar to students, and ask them to describe what is different (experience of people in South Sudan and name of article).• Tell students that today they will continue to practice gathering evidence. The text they will read is a short article called "Time Trip: Sudan's Civil War." This will help them understand more about Salva's experience. Build up the excitement of reading informational text that will provide more context for what students are reading in the novel.• Keep students with partner pairs from Lesson 4 ("B-Day" seating). Remind students that they'll practice our Partner Talk Expectations with these new partners so that they can share ideas with different classmates.	<ul style="list-style-type: none">• Providing specific and focused feedback helps students to set concrete goals for reaching learning targets.



Work Time	Meeting Students' Needs
<p>A. Reading and Annotating for Gist: “Time Trip: Sudan’s Civil War” (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that now they will read a short informational text to build background knowledge about Sudan’s civil war. Tell them that having this background knowledge will help them better understand the novel, its characters, and their points of view. • Post the Things Close Readers Do anchor chart, which now includes: <ul style="list-style-type: none"> – “Get the gist of what a text is about” (from Lesson 2) – “Using the text to answer questions” (from Lesson 3) – “Reread the text” and “Gather evidence (quotes) from the text” (from Lesson 4) • Point out the “Things Close Readers Do” anchor chart and ask students to turn to a partner and discuss the following: “What do you anticipate we will do as readers to understand this text?” Have a few pairs share their thinking and listen for students to name reading for the gist, rereading, focusing on vocabulary. Emphasize the various “Things Close Readers Do” that are currently listed on the anchor chart (see Teaching Notes). • Cold call a few students to share key vocabulary they noticed when rereading Chapter 3. Note that as they read more about this topic, they may notice certain words showing up over and over. • Distribute the text “Time Trip: Sudan’s Civil War.” Explain that this is the informational text they will use to make connections to the novel A Long Walk to Water. Give students a moment to briefly skim the text. • Display the article using a document camera, and then read it aloud (first read) as students read silently in their heads. • Give students a moment to think, then talk with their partner, about the gist of this article: <ul style="list-style-type: none"> * “What is your initial sense of what this article is mostly about?” • Refocus students whole group. Tell students that in a moment, they will reread silently making notes along the edges of the text. Tell students that these notes are called “text <i>annotations</i>.” Using the document camera, model one text annotation by reading the first paragraph of the article and writing in the margin, “Civil war—fought by Muslim Arab north and non-Muslim, non-Arab south.” • Give students five minutes to reread and annotate each paragraph for the gist. Circulate to observe students’ annotations, coaching as needed (e.g., “Based on what you read, what are a few words you could jot in the margins with your initial thinking of what this paragraph is mostly about?”). Remind them gist is a “first take.” Provide additional modeling if needed. 	<ul style="list-style-type: none"> • Anchor charts provide a visual cue to students 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. Rereading and Annotating for Text-based Evidence (15 minutes)</p> <ul style="list-style-type: none"> Post three key vocabulary terms and the following text-dependent questions on the board or with a document camera: <ul style="list-style-type: none"> * <i>entrenched, grueling, hydration</i> * How does Salva's story relate to this article? * What does the word entrenched mean in this text? * Who are the Lost Boys? Read these vocabulary words and questions out loud. Tell students that it is fine if they don't know all the answers at this point. Remind them that rereading is a "thing close readers do." They will read and reread this article to find answers to these questions. Focus students on the first question, <ul style="list-style-type: none"> * "How does Salva's story relate to this article?" Prompt students to reread silently and annotate the text. Reinforce the point that rereading, writing, and thinking are all ways to help deepen one's understanding of a text. Point out to students that they will write about this question at the end of class. Circulate to observe how well students are annotating. Support as needed. Ask students to Think-Pair-Share about this question: <ul style="list-style-type: none"> * "How does Salva's story relate to this article?" Remind students to cite passages from the text that support their thinking. Repeat this process with the other two questions: <ul style="list-style-type: none"> * What does the word <i>entrenched</i> mean in this text? * Who are the Lost Boys? Give students two minutes to Think-Pair, then cold call on three students to Share their ideas. Clarify for all: the Lost Boys are young Sudanese boys, like Salva, who had to flee home during the civil war. Ask students if they were able to figure out <i>grueling</i> and <i>dehydration</i> based on other information in this text, or what they already knew from the novel. Clarify terms as needed; note that "de" means not, and "hydra" means water (like fire hydrant). Therefore, <i>dehydration</i> means without water; students should have been able to figure that out from the phrase "without food or water" in the previous sentence. 	<ul style="list-style-type: none"> Reviewing academic vocabulary words benefits all students developing academic language. 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. To further support ELL vocabulary acquisition, consider providing translations of key academic or content vocabulary into students' home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets with Exit Ticket (10 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets<ul style="list-style-type: none">* “I can cite several pieces of text-based evidence to support my analysis of the experience of people in South Sudan from “Time Trip: Sudan’s Civil War.”* “I can annotate text to help me track important ideas in the article “Time Trip: Sudan’s Civil War.”* “I can make connections from the text “Time Trip: Sudan’s Civil War” to the novel A Long Walk to Water.”• Direct students’ attention to the anchor chart “Things Close Readers Do.” Ask students if they experienced any new practices or strategies today that should be added to this chart. Give students a moment to turn and talk, and then invite volunteers to share. Add lines to the anchor chart (using students’ own words if possible) about the following:<ul style="list-style-type: none">* annotating text* focusing on key vocabulary* discussing to clarify thinking or deepen understanding• Exit ticket prompt (same as above): “How does Salva’s story relate to this article? Be sure to cite evidence from the text to support your thinking.”• Collect this exit ticket to use as a formative assessment.• Preview the homework.	<ul style="list-style-type: none">• Adding visuals or graphics to anchor charts can help students remember or understand key ideas or directions.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 4 of <i>A Long Walk to Water</i> for gist; record in Columns 1, 2, and 4 in your Reader’s Notes; and circle words that seem important related to our Guiding Question. □ <p><i>Note: Analyze student responses in the exit ticket to determine students’ comprehension of the article and the novel as well as their progress toward the following learning target: “I can make connections from the text “Time Trip: Sudan’s Civil War” to the novel A Long Walk to Water.”</i></p> <p><i>In Lesson 8, time is allocated to preview the Unit 1 Recommended Texts list with students. If possible, have some of the books (or other books on this same topic) available for students to browse.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 6

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



The current conflict in Sudan is only the latest chapter in the country's violent history. Apart from an 11-year peace from 1972 to 1983, Sudan has been entrenched in war since it became an independent nation in

1956. The Darfurian conflict erupted just as a long civil war between northern and southern Sudan was winding down. That war was fought between the mainly Muslim Arab north and the mostly non-Muslim, non-Arab south. It began in 1983 and was one of the longest-lasting and deadliest wars of the 20th century. About 2 million civilians were killed, and more than 4 million people were forced to flee their homes.

Some of those refugees are known as the Lost Boys of Sudan. Fleeing violence and the fear of being forced into war, thousands of boys fled by foot to Ethiopia. The 1,000-mile trek was grueling. They went days without food or water, eating leaves and berries and sucking liquid from mud to stay alive. Exhausted, some boys died of starvation or dehydration.

The boys who continued found shelter at a refugee camp in Ethiopia, but their safety was short-lived. Fighting erupted in Ethiopia in 1991, forcing them to flee again. As they ran, gunmen in tanks fired at them. To escape, the boys had to cross the crocodile-infested River Gilo. Thousands drowned, were eaten by crocodiles, or were shot.

By the time the boys arrived at a refugee camp in Kenya in 1992, only 10,000—fewer than half of the original 26,000—were still alive. After nine years at the camp, about 4,000 of the Lost Boys were brought by the U.S. government to cities in the United States to begin new lives.

Now some Lost Boys are returning home. A peace agreement signed on Jan. 9, 2005, officially ended Sudan's civil war. Though aid agencies recently reported that many communities in the south still lack food and water, some 500,000 Sudanese are expected to return home this year in what is one of the largest movements of people in recent history.

Excerpt from: "Life and Death in Darfur: Sudan's Refugee Crisis Continues," *Current Events*, April 7, 2006, 2. Copyright © 2006 by Scholastic Inc. Reprinted by permission of Scholastic Inc.



- Learning Target: I can make connections from the text “Time Trip: Sudan’s Civil War” to the novel *A Long Walk to Water*.

1. Discuss your thoughts on the following question with a partner: **“How does Salva’s story relate to this article?”** Point out to your partner which passages in the text support your thinking.

2. Independently, write a response to this question below. Cite evidence from the article “Time Trip: Sudan’s Civil War” to support your thinking.



- Get the gist of what a text is mostly about
- Use the text to answer questions
- Reread the text
- Gather evidence (quotes) from the text
- Annotate text
- Focus on key vocabulary
- Discuss to clarify thinking or deepen understanding

When text is emotionally difficult...
insert notes from Lesson 2 student ideas here.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 7

Practicing Structures for Reading:

Gathering and Using Evidence to Analyze Salva's and Nya's Points of View (Chapter 4)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)

I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6)

Supporting Learning Targets

- I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in *A Long Walk to Water*.
- I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in *A Long Walk to Water*.

Ongoing Assessment

- Reader's Notes
- Gathering Evidence graphic organizer (focus on Character Development) and answers to text-dependent questions
- Exit ticket

Agenda

- Opening
 - Introducing Learning Targets and Highlighting Key Vocabulary (5 minutes)
- Work Time
 - Sharing Gist of Chapter 4 from Reader's Notes (10 minutes)
 - Gathering Evidence from Chapter 4 (second read) (15 minutes)
 - Answering Text-Dependent Questions (10 minutes)
- Closing and Assessment
 - Revisit Learning Targets (5 minutes)
- Homework
 - Read Chapter 5 for gist and complete Columns 1, 2, and 4 in Reader's Notes.

Teaching Notes

- This lesson acts as a culmination of practices in close reading that have been building since Lesson 1. In Lessons 1 and 2, students practiced reading the novel for the gist. In Lesson 3, they answered questions that demanded attention to text details (a preview of text-dependent questions). Lessons 4 and 5 introduced the practices of rereading and gathering evidence from the text; Lesson 6 introduced annotating informational text, first for gist and then focusing on key vocabulary, and discussing to clarify thinking or deepen understanding; and now Lesson 7 adds a specific selected response question.
- In advance: Using the exit tickets from Lesson 5, determine which students, if any, continue to struggle with gathering and analyzing evidence in text. These students can be pulled into a small group for more targeted instruction during Work Time Part B of this lesson.



Lesson Vocabulary	Materials
cite, text-based evidence, analyze, points of view, effectively, engage, detail/evidence, inference/reasoning; sorghum (20), terrain, scrub, woodland (22), stands (n), stunted, unripe, worm-rotten (23)	<ul style="list-style-type: none"> • <i>A Long Walk to Water</i> (book; one per student) • Things Close Readers Do anchor chart (begun in Lesson 2; see additions in supporting materials)—in today's lesson, you'll add the practice of using the text to gather evidence for answers to text-dependent questions • Gathering Evidence graphic organizer for Character Development (for Chapter 4; one per student) • Text-dependent questions for Chapter 4 (one per student) • Text-dependent questions for Chapter 4 (Sample Response for Teacher Reference) • Document camera

Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets and Highlighting Key Vocabulary (5 minutes)</p> <ul style="list-style-type: none"> • Share the learning targets: <ul style="list-style-type: none"> * "I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>." * "I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>." • Point out that these learning targets are familiar, and that students should use today's lesson as a final practice before a graded Mid-Unit Assessment (in Lesson 8), in which they will show what they have learned related to these targets. • Keep students with partner pairs from Lesson 4 ("B-Day" seating). Remind students that they'll practice our Partner Talk Expectations with these partners so that they can share ideas with different classmates. • Remind students that for homework, you also asked them to pay close attention to important words in the text. Ask volunteers to share out some of the words they noticed: either words that they did not know or words that seemed particularly important related to the guiding question. • Chart the words students share. Circle the following words if students mentioned them; if not, add them. Tell students that later in the lesson, they will focus more on these particular words: <i>sorghum</i>, <i>terrain</i>, <i>scrub</i>, <i>woodland</i>, <i>stands (n)</i>, <i>stunted</i>, <i>unripe</i>, <i>worm-rotten</i>. 	<ul style="list-style-type: none"> • To further support ELL vocabulary acquisition, consider providing translations of key academic or content vocabulary into students' home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation.



Work Time	Meeting Students' Needs
<p>A. Sharing Gist of Chapter 4 from Reader's Notes (10 minutes)</p> <ul style="list-style-type: none">• Tell students that to begin class you would like them to share their homework from Chapter 4. Ask students to take out A Long Walk to Water and the Reader's Notes from Chapter 4.• Remind students that last night they were able to “Think” about the gist of Nya’s and Salva’s stories in Chapter 4, and they have written their notes with these preliminary ideas in Columns 2 and 4 of the Reader’s Notes. Ask students to turn to a partner to read to each other what each of them wrote in Columns 2 and 4 (Think-Pair...). Tell them to listen carefully to what their partner shares, because you will be calling on them to share their partner’s thoughts with the class.• Remind students that now they’ll “Share” their ideas so that they can help each other make sense of the text. Cold call three students to share what their partner wrote for Columns 2 and 4, then prompt all students to add to Columns 3 and 5 any new ideas about what Chapter 4 was about.• Clarify any lingering confusions about the gist of Chapter 4, to ensure all students understand basic plot lines.<ul style="list-style-type: none">– Nya returned home, was given food, and was told by her mother that she needed to take her five-year-old sister on her second daily walk for the pond. (Probe: based on the sentence, what do you think <i>sorghum</i> is? Clarify quickly: it is a grain.)– Salva joined the group of walkers who were from the Dinka tribe and continued walking.– One member of the group, named Buksa, heard something; Salva followed him, and they found a beehive.	<ul style="list-style-type: none">• To provide further visual support, consider projecting a copy of the Gathering Evidence graphic organizers from Lesson 4. This can act as a visual aid for sharing directions in this portion of the lesson.



Work Time (continued)	Meeting Students' Needs
<p>B. Gathering Evidence from Chapter 4 of <i>A Long Walk to Water</i> (second read) (15 minutes)</p> <ul style="list-style-type: none"> • Distribute a new copy of the Gathering Evidence graphic organizer II (with text-dependent question) to each student and project it on a document camera (or make a chart of it on chart paper or on your board). • Prompt students to notice that this graphic organizer is different from the one used in Lessons 4 and 5 because it includes an important question at the end for which the students must use the text. Explain that you would like students to first reread the text and take notes independently, then when you prompt them, they share their notes and discuss this question with a partner. • Ask all students to open <i>A Long Walk to Water</i> to page 20, the beginning of Chapter 4. Ask students to reread Chapter 4 on their own, using the Gathering Evidence graphic organizer to take notes. During this time, circulate among the students to offer support and encouragement for their practice of gathering evidence and making inferences. 	<ul style="list-style-type: none"> • For students who continue to struggle with gathering and analyzing evidence, consider pulling a small group to provide more targeted instruction on gathering and analyzing evidence from text.
<p>C. Answering Text-Dependent Questions (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to turn their attention to the Text-dependent Questions for Chapter 4. Prompt students to take five minutes of silent work time to respond to this question. • Then, ask students to Think-Pair-Share their selections with a partner. Cold call on two students to share their responses with the whole class. • Do not display the Text-dependent questions for Chapter 4 (sample response for teacher reference), but use them to guide the conversation. Clarify for students that the correct selections were that “Salva was impressed with Buksa” and that the text that indicates this feeling is, “By now Salva had caught the feeling of excitement.” • Prompt students to describe how they selected this correct answer. Chart on the board any suggestions students develop, such as, “First, I reread the section about Buksa.” Or “I eliminated some choices in Part A that I knew were not true—Salva was never afraid of Buksa.” • Give students specific positive feedback: examples of where you saw them using the text to determine the correct answer to these text-dependent questions. 	<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. • Consider having students who are struggling talk with their partners before they respond in writing to the questions.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets<ul style="list-style-type: none">* "I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>."* "I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>."• Direct students' attention to the Things Close Readers Do anchor chart. Ask students if they experienced any new practices or strategies today that should be added to the list on this chart. Give students a moment to turn and talk, and then invite volunteers to share. Add lines to the anchor chart (using students' own words if possible) about the following: using the text to gather evidence for answers to text-dependent questions.• Tell students that there will be a graded Mid-Unit Assessment during Lesson 8. Encourage students to feel confident about this assessment. Say, "This is a chance to show that you know how to gather evidence about our characters, Nya and Salva. You'll also be asked to answer one text-dependent question, just like you did today." Show students that the format of the Mid-Unit Assessment is the same format as the Gathering Evidence graphic organizer with which they have been practicing.	<ul style="list-style-type: none">• For the day's Exit Ticket, students may benefit from sentence starters for the reflective portion of the prompt. Post sentence starters like "I think this example shows my abilities to cite evidence because..." or "I selected this evidence because it tells me _____ about the characters in the book."
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 5 for gist and complete Columns 1, 2, and 4 in Reader's Notes.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 7

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?

<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	



.....
Name:

.....
Date:

1. Part A: Based on the text in Chapter 4, how did Salva feel about Buksa?

- Salva disagreed with Buksa.
- Salva was afraid of Buksa.
- Salva wanted to imitate Buksa.
- Salva was impressed with Buksa.

1. Part B: Which sentence from the passage best shows Salva’s feelings about Buksa?

- “Salva’s fear began to grow until it was even stronger than his hunger.”
- “By now Salva had caught the feeling of excitement.”
- “Salva frowned and shook his head.”
- “Just then Buksa stopped walking. Salva stopped, too.”

2. Part A: Paraphrase the sentence below in your own words: what is *terrain*, and what is the terrain like where Salva is walking?

“They slept on the ground. The *terrain* changed from *scrub* to *woodland*; they walked among *stands of stunted* trees. There was little to eat: a few fruits here and there, always either *unripe* or worm-rotten.”



2. Part B: Now THINK: How is “place” influencing Salva’s identity? Write your answer to this question here:



1. Part A: Based on the text in Chapter 4, how did Salva feel about Buksa?

- Salva disagreed with Buksa.
- Salva was afraid of Buksa.
- Salva wanted to imitate Buksa.
- X** Salva was impressed with Buksa.

1. Part B: Which sentence from the passage best shows Salva’s feelings about Buksa?

- “Salva’s fear began to grow until it was even stronger than his hunger.”
- X** “By now Salva had caught the feeling of excitement.”
- “Salva frowned and shook his head.”
- “Just then Buksa stopped walking. Salva stopped, too.”

2. Part A: Paraphrase the sentence below in your own words: what is *terrain*, and what is the terrain like where Salva is walking?

“They slept on the ground. The *terrain* changed from *scrub* to *woodland*; they walked among *stands* of *stunted* trees. There was little to eat: a few fruits here and there, always either *unripe* or worm-rotten.”



2. Part B: Now THINK: How is “place” influencing Salva’s identity? Write your answer to this question here:

(possible response)

Terrain is land. The land where Salva is walking is very harsh: there isn’t much to eat. The trees are changing from little bushes to bigger “woods.” There are groups of trees that aren’t growing very well. Some fruit was growing, but it wasn’t ripe. It is getting harder and harder for Salva. Later the author says that Salva had never be



- Get the gist of what a text is mostly about
- Use the text to answer questions
- Reread the text
- Gather evidence (quotes) from the text
- Annotate text
- Focus on key vocabulary
- Discuss to clarify thinking or deepen understanding
- Use the text to gather evidence for answers to text-dependent questions

When text is emotionally difficult...

Insert notes from Lesson 2 student ideas here.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 8

Mid-Unit Assessment: Gathering and Using Evidence to Analyze Points of View in A Long Walk to Water (Chapter 5)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)

I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6)

Supporting Learning Targets

- I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in *A Long Walk to Water*.
- I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in *A Long Walk to Water*.

Ongoing Assessment

- Reader's Notes
- Mid-Unit 1 Assessment: Gathering Evidence graphic organizer (focus on Character Development) and answers to text-dependent questions



**Mid-Unit Assessment: Gathering and Using Evidence to Analyze Points of View in
A Long Walk to Water (Chapter 5)**

Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Sharing Gist from Reader's Notes (5 minutes)Work Time<ol style="list-style-type: none">Back-to-Back and Face-to-Face Discussion: Questions for Nya and Salva (10 minutes)Mid-Unit 1 Assessment: Identifying Perspective and Using Evidence from a Long Walk to Water (25 minutes)Closing and Assessment<ol style="list-style-type: none">Introduce Independent Reading (5 minutes)Homework<ol style="list-style-type: none">Begin reading your independent reading book for this unit at home.	<ul style="list-style-type: none">In this lesson, students complete the Gathering Evidence graphic organizer and respond to one text-dependent question independently for a graded Mid-Unit Assessment. This task calls upon students to employ the practices of close reading that they have been practicing in Lessons 1–7.Revise the criteria for the Mid-Unit Assessment using notes from the Opening of Lesson 4, when students shared criteria for strong and weak examples of gathering evidence.Review Back-to-Back and Face-to-Face protocol (used in Lesson 3; see Appendix 1).In advance: Prepare the Unit 1 Recommended Texts list (separate document on EngageNY) for students to look at; if possible, have some of the books available for students to browse.



Lesson Vocabulary	Materials
cite, text-based evidence, analyze, points of view, effectively, engage, detail/evidence, inference/reasoning; luscious (28)	<ul style="list-style-type: none"> • <i>A Long Walk to Water</i> (book; one per student) • Mid-Unit 1 Assessment: Identifying Perspective and using Evidence from A Long Walk to Water (Chapter 5) (one per student) • Mid-Unit 1 Assessment: Identifying Perspective and using Evidence from A Long Walk to Water (Chapter 5)(one per student) (Answers for Teacher Reference) • Back-to-Back and Face-to-Face prompts (Chapter 5) (one for display) • Unit 1 Recommended Texts list (separate document on EngageNY.org)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Sharing Gist from Reader's Notes and Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Prompt students to take out A Long Walk to Water and the Reader's Notes with Chapter 5 homework complete. • Remind students that last night they were able to "Think" about the gist of Nya's and Salva's stories in Chapter 5, and they have written their notes in Columns 2 and 4 of the Reader's Notes. Ask students to turn to a partner to read to each other what each one of them wrote in Columns 2 and 4. Cold call three students to share what their partner wrote for Columns 2 and 4, then prompt all students to add to Columns 3 and 5 any new ideas about what Chapter 5 was about. • Share the learning targets: <ul style="list-style-type: none"> * "I can cite several pieces of text-based evidence to support my analysis of Nya's and Salva's character in <i>A Long Walk to Water</i>." * I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva in <i>A Long Walk to Water</i>." • Tell students that today they get to demonstrate their progress on these learning targets in the Mid-Unit Assessment. • Assure students that there are no tricks to this assessment; it really is the exact process they've been practicing in class through Lessons 1–7. Tell students that to get their minds ready for the assessment, they first will do an oral activity. 	



Work Time	Meeting Students' Needs
<p>A. Back-to-Back and Face-to-Face Discussion: Questions for Nya and Salva (10 minutes)</p> <ul style="list-style-type: none">• Post on the document projector (or have written on a chart) the Back-to-Back and Face-to-Face prompts. Before students stand up, review the instructions for the Back-to-Back and Face-to-Face protocol. Ask for one student volunteer to describe the directions to the class in his/her own words.• Help students arrange into partnerships for this discussion activity. Then begin.• Circulate to listen in as students share, to gauge their depth of understanding of the text. Encourage them to elaborate on their answers, with probes such as “What else might Salva say?”• Tell students that everyone needs to remain silent until all students are done with the Mid-Unit Assessment, that this commitment is how they show respect for each other and it is non-negotiable. Write on the board, “If you finish early, you can...” and prompt students to suggest appropriate, silent activities that they can complete. This list should include “Continue reading in <i>A Long Walk to Water</i> and making notes on the Reader’s Notes about the gist of upcoming chapters.” The list could also include “Complete homework for other classes” or “Browse some of the independent reading books for this unit” or “Sit quietly.”	<ul style="list-style-type: none">• The Back-to-Back and Face-to-Face discussion activity acts as a physical and mental release for students’ focus before the Mid-Unit Assessments. Ensuring that students have opportunities to incorporate physical movement in the classroom supports their academic success. This opening activity is meant to help students synthesize their current understandings of the characters in the novel in a low-stakes structure.• Taking time to ask for students’ ideas about other tasks they can complete while their classmates are working can greatly enhance student buy-in for setting clear expectations for students’ focused work.



Work Time (continued)	Meeting Students' Needs
<p>B. Mid-Unit 1 Assessment: Identifying Perspective and Using Evidence from A Long Walk to Water (25 minutes)</p> <ul style="list-style-type: none">• Prompt students to take out their text, <i>A Long Walk to Water</i>. Distribute a copy of the Mid-Unit 1 Assessment: Identifying Perspective and using Evidence from A Long Walk to Water (Chapter 5) to each student. Tell students to remain silent until all classmates are finished with their work, and prompt students to begin.• As students complete their Mid-Unit 1 Assessment, encourage them to stay seated and complete one of the tasks listed on the board (“If you finish early, you can...”).• Collect students’ assessments.	<ul style="list-style-type: none">• The Mid-Unit 1 Assessment provides strong evidence for students’ practice of gathering evidence from text and making sense of that evidence, necessary scaffolds for reading a complex text and for writing. In Lessons 9 through 13, students will be practicing this same skill of gathering evidence, though they’ll be working with more complex informational text and adding steps to support writing. This work will culminate in an End of Unit 1 Assessment in Lesson 14. Therefore, strive to return the Mid-Unit 1 assessment to students by Lessons 10 or 11 so that they have time to receive feedback on this work and prepare for the next assessment of similar skills.• For this assessment, provide appropriate accommodations (i.e., extra time) for ELLs and students with special needs.



Closing and Assessment	Meeting Students' Needs
<p>A. Introduce Independent Reading (5 minutes)</p> <ul style="list-style-type: none">Once all students have completed the Mid-Unit Assessment, tell students that each unit in this module is accompanied by an extensive list of Recommended Texts at a variety of reading levels. They can use the classroom, school, or local library to obtain book(s) about the topics under study at their independent reading level. Build up the excitement about these additional texts—this is a way students can really learn a lot about the topic they are studying, which will help them engage more in the novel, and will also help them become even better readers.Tell students that these books can be used in a variety of ways—as independent and partner reading in the classroom whenever time allows, as read-alouds by the teacher to entice students into new books, and as an ongoing homework expectation. During this unit, let students know that you expect them to read at home from a related book at their independent reading level. In addition, students may be assigned additional work, such as rereading complex text or completing a writing task.Share the recommended texts for this unit with students, and prompt all students to select one text to take home for independent reading.	



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Begin reading your independent reading book for this unit at home.	<ul style="list-style-type: none">• Students who cannot yet read independently at any level will benefit from hearing books read to them, either by a caregiver or through audio recordings. Hearing books/texts can be an ongoing assignment for these students.• In addition, www.novelnewyork.org has a free, searchable database of content-related texts that can be played as audio files on a home or library computer. Texts on this site can also be translated into many languages. Use the database to provide at-home reading of related texts to ELLs and their families in their native languages.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 8

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Title of text: <i>A Long Walk to Water</i> , Chapter 5			
These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?			
<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	
Quote (About Nya or Salva?)		Meaning (Related to culture, time, or place?)	



Name:

Date:

**Mid-Unit 1 Assessment: Identifying Perspective and Using Evidence from
A Long Walk to Water (Chapter 5)**

5. Part A: Based on the text in Chapter 5, how did Salva know that Marial was not from his village?

- Marial said he was from Ethiopia.
- Marial ate different food than Salva.
- Marial spoke differently from Salva.
- Marial was looking for his family.

6. Part B: Which sentence from the chapter indicates that Marial is not from Salva's village?

- “He had managed to save one last piece of honeycomb and had wrapped it carefully in a leaf.”
- “After a moment's silence, he turned away and began searching the crowd again.”
- “The boy spoke Dinka but with a different accent.”
- “East of Sudan is Ethiopia.”



Now that we've read Chapters 1 through 5 in the text, what is one image that stays in your mind about how time, culture, or place has influenced Nya?

What is one image that stays in your mind about how time, culture, or place has influenced Salva?

Salva's character is developing as the story progresses. What is one thing about Salva's character that you think is changing?

If you could ask Nya one question about her life, what would you ask her? Why?

If you could ask Salva one question about his life, what would you ask him? Why?



Note to teachers: Many different quotes from this chapter relate to the Guiding Question. The focus of this assessment is on students' ability to select evidence and explain their inferences. Six possible responses (three for each character) are listed below as models.

Title of text: *A Long Walk to Water*, Chapter 5

These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?

<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?) Nya: "There was a big lake three days' walk from Nya's village. Every year when the rains stopped and the pond near the village dried up, Nya's family moved from their home to a camp near the big lake." (p. 26)		Meaning (Related to culture, time, or place?) Nya lives in a very dry part of Sudan. Because of this place, she has to walk a long distance with her family, and live somewhere else for part of the year. This moving around affects her. I think she feels sad to be far from home.	



<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?) Nya: “Her tribe, the Nuer, often fought with the rival Dinka tribe over the land surrounding the lake. Men and boys were hurt and even killed when the two groups clashed.” (p. 26)		Meaning (Related to culture, time, or place?) Nya is scared to live at the lake. It is dangerous because the two tribes fight about who gets to be on the land. Being Nuer is a part of Nya's culture. And because she is Nuer, she is in danger at the lake.	
Quote (About Nya or Salva?) Nya: “Waiting for water. Here, for hours at a time. And every day for five long months, until the rains came and she and her family could return home.” (p. 27)		Meaning (Related to culture, time, or place?) Nya spends a lot of her life walking to get water and waiting for water. When she is at the camp, she spends most of the day waiting. This is another part of where she lives that affects her: she has to learn to be very, very patient.	



Title of text: <i>A Long Walk to Water</i> , Chapter 5			
These two characters have many similarities and many differences. How do culture, time, and place influence the development of each character's identity?			
<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (About Nya or Salva?) Salva: "Salva's eye was swollen shut." (p. 27) "It was worth it, Salva thought as he touched his eye gingerly." (p. 28)		Meaning (Related to culture, time, or place?) Salva is away from his family, walking across Sudan. He is tired and hungry and so grateful to get to eat the honey from the bees. When he was at home, he had lots to eat, including milk. But I think that being on his journey has made him appreciate the little things: he doesn't even care that his eye is swollen shut."	



<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
<p>Quote (About Nya or Salva?)</p> <p>[Salva meets Marial, another Dinka boy.] "Your family?" he asked. Salva shook his head. "Me, too," the boy said. He sighed, and Salva heard that sigh all the way to his heart. (p. 29)</p>		<p>Meaning (Related to culture, time, or place?)</p> <p>Salva is really missing his family. The war has separated him from his family. He keeps searching for them in the big groups he is in. When the boy sighs, it's like he is missing his family too. I think Salva can really relate to how the boy is feeling: they are both lonely.</p>	
<p>Quote (About Nya or Salva?)</p> <p>Salva: "The boy spoke Dinka but with a different accent." (p. 29)</p>		<p>Meaning (Related to culture, time, or place?)</p> <p>Salva feels connected to Marial right away because they are from the same tribe. Being Dinka is really important to Salva, and he trusts other people who belong to the same tribe. On the next page it says that Salva was glad to make a friend. I think he made friends with Marial so quickly because he was Dinka, and that meant they had a lot in common.</p>	



<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
<p>Quote (About Nya or Salva?)</p> <p>Salva: "Salva's eye was swollen shut." (p. 27)</p> <p>"It was worth it, Salva thought as he touched his eye gingerly." (p. 28)</p>		<p>Meaning (Related to culture, time, or place?)</p> <p>Salva is away from his family, walking across Sudan. He is tired and hungry and so grateful to get to eat the honey from the bees. When he was at home, he had lots to eat, including milk. But I think that being on his journey has made him appreciate the little things: he doesn't even care that his eye is swollen shut."</p>	



**Mid-Unit 1 Assessment: Identifying Perspective and Using Evidence from
A Long Walk to Water (Chapter 5)**

1. Part A: Based on the text in Chapter 5, how did Salva know that Marial was not from his village?

- Marial said he was from Ethiopia.
- Marial ate different food than Salva.
- X** Marial spoke differently from Salva.
- Marial was looking for his family.

2. Part B: Which sentence from the chapter indicates that Marial is not from Salva's village?

- “He had managed to save one last piece of honeycomb and had wrapped it carefully in a leaf.”
- “After a moment's silence, he turned away and began searching the crowd again.”
- X** “The boy spoke Dinka but with a different accent.”
- “East of Sudan is Ethiopia.”



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 9

Inferring about Character: World Café to Analyze and Discuss Points of View (Chapters 1–5)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

- I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze how an author develops and contrasts the points of view of characters in a literary text. (RL.7.6)
I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva.
- I can effectively engage in discussions with my classmates about our reading.
- I can select ideas from my notes to support my analysis of the characters Nya and Salva.

Ongoing Assessment

- Written Self-Reflection
- World Café charts
- Pre-writing Ideas

Agenda

1. Opening
 - A. Written Self-reflection (5 minutes)
 - B. Introducing Learning Targets and Gathering Notes (5 minutes)
2. Work Time
 - A. World Café Discussion Protocol (20 minutes)
 - B. Planning for Writing: Selecting Ideas (10 minutes)
3. Closing and Assessment
 - A. Revisit Learning Targets (5 minutes)
4. Homework
 - A. Continue reading your independent reading book for this unit at home.

Teaching Notes

- In this lesson, students do not read a new chapter. Instead, they synthesize their learning from Chapters 1–5, focusing on their current understanding of Nya and Salva. This prepares them for a shift in focus to informational text in Lessons 10–14. Students know that Salva is from the Dinka tribe and Nya is from the Nuer tribe and that these two tribes have a history of violence in the midst of the Sudanese Civil War. Lesson 9 thus helps create a “need to know” the content knowledge they will encounter through informational texts in Lessons 10–14.
- Students are not introduced to new vocabulary. Consider posting a list of all words from Lesson Vocabulary for Lessons 1–7 where students can view it (e.g. on an Interactive Word Wall). Reinforce students’ use of key vocabulary, particularly as it relates to the guiding question.
- Students synthesize their discussions from the World Café with a prompt to generate ideas for the pre-writing process. In Lessons 10–13, students will continue to practice writing, adding a layer of writing with evidence. In Lesson 14, they write a more extended response during their End of Unit assessment. This will launch students into more focused writing instruction in Unit 2.
- Review World Café protocol (Appendix 1; also embedded in the body of work time).
- The World Café protocol is an excellent way to mix student groups and set an expectation that all students in class are collaborating with all other students. Be prepared to try this protocol a few times before students get used to it. Students will use the World Café protocol again in Units 2 and 3, so if needed, shave time off the lesson opening or closing and take more time to be sure the routine is clear.



Lesson Vocabulary	Materials
cite, text-based evidence, analyze, points of view, effectively, engage (no new vocabulary from the text, but encourage students to use key vocabulary from previous lessons in their discussions)	<ul style="list-style-type: none">• <i>A Long Walk to Water</i> (book; one per student)• Self-Reflection on Learning Targets (one per student and one to display)• Reader's Notes (students' copies from Chapters 1–5)• Gathering Evidence graphic organizers (students' copies for Chapters 1–4)• Document camera• World Café materials/setup:<ol style="list-style-type: none">1. World Café protocol directions (one for document projector or charted on board)2. Classroom divided into three sections, with each having enough room for one-third of the class to sit at tables in small groups of three (triads).3. Table card prompts (with tables in each section having the same question and each section having a different question.4. One recording chart for each triad (chart paper with two column headings—one column for “Nya” and another for “Salva”)5. A marker for each triad.• Pre-Writing Ideas (one per student)



Opening	Meeting Students' Needs
<p>A. Written Self-reflection (5 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their focused work in Lesson 8 in the completion of the Mid-Unit Assessment. Share with students a realistic and respectful timeline in which they can expect that their graded work will be returned to them, and clarify any class-based or school-wide revision policies to help them achieve success.• Read aloud the first learning target, “I can cite several pieces of text-based evidence to support my analysis of Nya’s and Salva’s character.” Remind students that this learning target was a big part of their Mid-Unit Assessment.• Display and distribute the Self-Reflection on Learning Targets. Ask students to take out a piece of neat, blank, lined paper. Prompt students to silently write a self-reflection about this learning target. Write on the board,<ul style="list-style-type: none">* “How are you making progress with this learning target? What’s one aspect of the learning target that you think you are completing successfully? Why? What are you doing well?”* “What’s one aspect of the learning target that is more challenging to you? Why? What makes it more challenging?”• Collect students’ self-reflections.	<ul style="list-style-type: none">• Provide sentence starters for the self-reflection as needed (sample provided in Materials at the end of this lesson)• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.• The written self-reflections give the teacher a chance to compare evidence of students’ progress from the Mid-Unit Assessment and students’ sense of progress. These self-reflection documents are great tools to prompt discussions if there is a discrepancy between the evidence and assessment, and can be kept in student portfolios of work for end-of-year reflection writings or conferences



Opening (continued)	Meeting Students' Needs
<p>B. Introducing Learning Targets and Gathering Notes (5 minutes)</p> <ul style="list-style-type: none">• Share the remaining learning targets:<ul style="list-style-type: none">* “I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva.”* “I can effectively engage in discussions with my classmates about our reading.”* “I can select ideas from my notes to support my analysis of the characters Nya and Salva.”• Read aloud to remind students about the Guiding Question, “How do culture, time, and place influence the development of identity?”• Tell students that today, they will synthesize their current understanding of the characters Nya and Salva, and begin to organize our ideas for some upcoming writing. Ask students for a quick thumbs up if they understand the targets. Clarify as needed.• Give students several minutes to gather and read over their notes from the Gathering Evidence graphic organizers they have completed for Chapters 1–4.• Encourage them to use the vocabulary they have been learning during their discussion.	



Work Time	Meeting Students' Needs
<p>A. World Café Discussion Protocol (20 minutes)</p> <ul style="list-style-type: none"> Ask students to take out their text, <i>A Long Walk to Water</i>, as well as their Reader's Notes for Chapters 1 through 5 and Gathering Evidence graphic organizers for Chapters 1 through 4. Arrange students into triads, with each triad sitting at a table with materials for the World Café: recording chart, a marker, and one table card prompt (see Materials at the end of this lesson). Display the World Café protocol directions on the document camera or on a chart. Briefly review the protocol directions. Assure students that you will guide them through the process in today's lesson, and that they will practice a World Café in the future. Encourage students to enjoy the protocol today, as it will help them all participate and mix groups. Reassure students that the protocol will feel fast-paced at first, because it's designed to give every student a chance to think for a little bit about each question. Caution students that you will interrupt their conversations, but they'll have a chance to keep working with their ideas at the end of the activity. Tell students a simple signal you will use to indicate when each round is done (e.g., raising hands, clapping). Round 1: <ul style="list-style-type: none"> Ask each triad to choose a student to be the "Recorder" for the first round. The Recorder will write down ideas from the group's conversation on the recording chart at the table. Ask all groups to have their Recorder raise his or her hand. Remind students to use their Reader's Notes, Gathering Evidence graphic organizers, and the novel to support their discussions. Focus students on the question on their table card prompts. Ask them to read the question aloud and then discuss that question. Ask the Recorder to take notes on the table's recording chart in the appropriate column or columns (one column labeled "Nya" and one column labeled "Salva"). Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity. After 3 minutes, use the signal to get students' attention. Explain the transition that they will do momentarily: 	<ul style="list-style-type: none"> The World Café protocol can be difficult to explain through written instructions and visual cues. Students benefit from guided prompts along the way, in particular providing kinesthetic cues to orient them to the steps of the World Café. This discussion protocol intentionally moves at a fast pace. This is because students will be rotating through a series of three questions, so classmates are often just reiterating the ideas that others have recorded in a previous round. Because students will be interrupted in the midst of the World Café protocol, it's important to remind students of an agreed-upon signal that the teacher will use to respectfully get their attention. If such a signal is not already in use in the classroom, consider using a combination of a visual and auditory signal, like a chime and hand-raising.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> 1. The Recorders will stay seated at the table where they have been working. 2. The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts (i.e., the two people standing at a table about Nya's identity move to a table about Salva's identity; or the two people standing at the table about Salva's identity move to a table about both characters' identities). – Signal students to transition quickly and quietly. • Remind students to read just one section at a time, capturing the gist of each section before moving on. • Tell students that their text will look a little different from the book. This is because they will be reading <i>excerpts</i> of the story. Define the word <i>excerpts</i> as parts of the text. • Allow students 15 minutes to work with the text on their own. As they work, circulate and support students as needed. • After 15 minutes, ask students to fill in the top box, which asks for their ideas about the lesson of the story, on their Close Read recording form. Once they have done this, tell students they will now have 10 minutes to discuss, in small groups or partnerships, the reading work they have done so far. • Round II: <ul style="list-style-type: none"> – Give specific positive praise for students who transitioned smoothly (this is important to help students begin to learn the protocol). – Be sure that the Round I Recorder has remained at his/her original table. Tell the class the following three steps, then prompt them to begin: <ul style="list-style-type: none"> 1. The Round I Recorder summarizes the conversation that happened at that table during Round I. 2. Choose a new Round II Recorder from the new students at the table. 3. The new group reads the question on their table card prompt, then begins a discussion about that question. – Remind students to use their Reader's Notes, Gathering Evidence graphic organizers, and the novel to support their discussions. Prompt the Round II Recorder to take notes on the table's recording chart in the appropriate column or columns (one column labeled "Nya" and one column labeled "Salva"). Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity. – After 3 minutes, use the signal to get students' attention. Remind them of the transition: <ul style="list-style-type: none"> 1. Round II Recorders will stay seated at the table where they have been working. 	<ul style="list-style-type: none"> • Because the students are working with three different table prompts in this World Café, and the students acting as Recorders in the first round of the World Café protocol will remain seated for the transition to the second round, it is necessary to hold four rounds of the World Café. This ensures that all students have had time to discuss all three posted table card prompts. Often, students will increase efficiency in their discussions as the World Café progresses. This is a great time to circulate and prompt students to look at specific areas in their notes or the text to add to their discussion. • Be sure to keep the final World Café charts from each group, as they will be used in the final Performance Task for the module.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">2. The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.• Signal the transition to Round III.• Round III<ul style="list-style-type: none">– Repeat the process from Round II.– Be sure that the Round II Recorder has remained at his/her Round II table. Review the three steps, then prompt them to begin:<ol style="list-style-type: none">1. The Round II Recorder summarizes the conversation that happened at that table during Round I.2. Choose a new Round III Recorder from the new students at the table.3. The new group reads the question on their table card prompt, then begins a discussion about that question.• Remind them to use their Reader's Notes, Gathering Evidence graphic organizers, and the novel to support their discussions. Prompt the new Recorder to take notes on the table's recording chart in the appropriate column or columns (one column labeled "Nya" and one column labeled "Salva"). Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity.– After 3 minutes, use the signal to get students' attention. Remind them of the transition:<ol style="list-style-type: none">1. Round III Recorders will stay seated at the table where they have been working.2. The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.• After 3 minutes, use the signal to get students' attention. At this point students should have discussed each of the questions on the table card prompts. Thank students for their participation and collaboration during their first World Café. Tell students that they will have a chance to use a World Café again to practice the different steps.• Ask all Round II Recorders to bring their recording charts to the front of the room and post them so that they are visible to all students.	



Work Time (continued)	Meeting Students' Needs
<p>B. Planning for Writing: Selecting Ideas (10 minutes)</p> <ul style="list-style-type: none"> Encourage students to consider how much they've learned about these two characters from South Sudan, Nya and Salva, and remind the students that they have a large amount of knowledge to now share with others. Tell students that selecting their ideas is a critical aspect of the writing process. Distribute the Pre-writing Ideas graphic organizer to each student. Focus students on the top part of the graphic organizer, and model briefly what they might write under the headings for both Nya and Salva. Share with students the following ideas as examples (use shorthand to write these examples): "Because Nya's story happens in 2008, she is not fleeing from a war but is able to stay home and help her family find water every day." AND "Salva is unsure every time he meets new people, because he is Dinka, and the Dinka are at war with the Nuer and in a Civil War with the government." Point out to students that the first example connects with what they know about <i>time</i> influencing Nya's identity, and the second example connects with what they know about <i>culture</i> influencing Salva's identity. Prompt students to work silently for a few minutes to write a few ideas about what they've learned about Nya's and Salva's character—specifically how culture, time, or place have influenced the character. Continue to reinforce with students the link to this Guiding Question. Encourage students to refer to the posted charts from the World Café to give them ideas for their writing. Cold call on three students to share their initial ideas, and offer encouragement to their responses. Collect these pre-writing ideas to review for feedback to each student. Be sure to keep these pre-writing ideas for students' use in Unit 2 and Unit 3 of this module. 	<ul style="list-style-type: none"> For students who need additional support, consider allowing them to discuss their ideas out loud with a partner before recording on their graphic organizer. Be sure to keep individual students' pre-writing ideas from the end of this lesson for them to refer back to during Units 2 and 3.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Tell students that they have accomplished a lot in the past few days. Reread the learning targets:<ul style="list-style-type: none">* “I can cite several pieces of text-based evidence to support my analysis of Nya’s and Salva’s character.”* “I can analyze how Linda Sue Park develops and contrasts the points of view of Nya and Salva.”* “I can effectively engage in discussions with my classmates about our reading.”* “I can select ideas from my notes to support my analysis of the characters Nya and Salva.”• Tell students that they will continue to practice with a learning target similar to “I can select ideas from my notes to support my analysis of the characters Nya and Salva” in Lesson 10.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book for this unit at home. <input type="checkbox"/> <p><i>Note: Be sure to keep the final World Café charts from each group, as they will be used in the final Performance Task for the module. Also be sure to keep individual students’ pre-writing ideas from the end of this lesson for them to refer back to during Units 2 and 3.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 9

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Self-Reflection on Learning Target

“I can cite several pieces of text-based evidence to support my analysis of Nya’s and Salva’s character in *A Long Walk to Water*.”

1a. What is one aspect of the learning target that you think you are completing successfully?

I am successful with this learning target because I can...

1b. Why? What are you doing well?

I do well with this part of the learning target when I...

2a. What is one aspect of the learning target that is more challenging to you?

One part of the learning target that is more challenging is...



2b. Why? What makes it more challenging?

This part is more challenging because...



How do culture, time, and place influence Nya's character in ways that are different from Salva?

How do culture, time, and place influence Nya's character in ways that are different from Salva?



How do culture, time, and place influence Salva's character in ways that are different from Nya?

How do culture, time, and place influence Salva's character in ways that are different from Nya?



How do culture, time, and place influence **both** Nya and Salva in similar ways?

How do culture, time, and place influence **both** Nya and Salva in similar ways?



Pre-Writing Ideas

My Pre-writing Ideas about Nya's Identity/Point of View (in terms of culture, time, and place)

Pre-Writing Ideas

My Pre-writing Ideas about Salva's Identity/Point of View (in terms of culture, time, and place)



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 10

Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 1) (Version 1)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 1)

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

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11)

I can determine the central ideas of an informational text. (RI.7.2)

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

Supporting Learning Targets

- I can make connections from the text “Sudanese Tribes Confront Modern War” to the novel *A Long Walk to Water*.
- I can annotate text to help me track important ideas in Excerpt 1 of “Sudanese Tribes Confront Modern War.”
- I can use context clues to determine word meanings.

Ongoing Assessment

- Text annotations for gist
- Gathering Evidence graphic organizer (focus on Perspectives)
- Exit ticket



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 1)

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Introducing Learning Targets and Bridging to Informational Text (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Read-aloud of Excerpt 1 of “Sudanese Tribes Confront Modern War”: Vocabulary to Support Understanding (10 minutes) B. Rereading for Gist: Excerpt 1 (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Homework Preparation (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread Excerpt 1 of “Sudanese Tribes Confront Modern War” and complete the Gathering Evidence graphic organizer for Excerpt 1 only 	<ul style="list-style-type: none"> • This lesson uses many practices and structures similar to those used in Lessons 4 through 8, though the focus in Lessons 10 through 14 is gathering evidence from informational text. • This lesson is students’ first experience in the unit with complex informational texts. The excerpts in Lessons 10 and 11 are from an article from the <i>Washington Post</i>. Students read each excerpt twice in class, again for homework, and then briefly return to it at the start of the following lesson. The text is formatted to include text-dependent questions that help focus students on key passages. It is fine if students do not finish all the questions for Excerpt 1 in class, since they continue to work with the text for homework. Students also will return to these articles during Unit 3. • Students work with a partner to annotate this text, one paragraph at a time. This partner talk will help them orally process the text and also see a peer’s example of jotting gist statements. During Work Time B, continue to remind students that getting the gist is just a very preliminary sense of what a text or section of text is mostly about; it’s particularly useful when the text is particularly complex. It’s fine if their first thinking is tentative, fuzzy, or even wrong. Use “getting the gist” as a low-stakes way to build students’ willingness to grapple with complex text. • Note that Excerpt 1 (for Lesson 10) is about the period before 1983, and thus connects more to Salva’s story. Excerpt 2 (in Lesson 11) is about the period beginning in August 1991, and thus connects more to Nya’s story. • Because this lesson marks a shift to informational text, it does relate to standard RL.7.9 (“I can compare and contrast a fictional and historical account of a time, place, or character.”). Note, however, that RL.7.9 is more formally introduced and more rigorously addressed in Unit 2. Here in Unit 1, the goal is to give students basic background knowledge that is important for them to understand the characters’ points of view. • In Lessons 1 through 3, students worked with one partner in an “A-Day” seating arrangement. In Lessons 4 through 7, students work in new partnerships in a “B-Day” seating assignment. Starting in here in Lesson 10, students return to their “A-Day” seating assignments to re-engage with their original class partnerships.



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 1)

Lesson Vocabulary	Materials
cite, text-based evidence, analysis, perspectives, detail/evidence, inference/reasoning, excerpt, context; temporal (1), mystical (1), plane (1), raiding (1), hoary (1), intruders (1), imposed (1), adhere (1)	<ul style="list-style-type: none"> • Things Close Readers Do anchor chart (begun in Lesson 2; see additions in supporting materials) • “Sudanese Tribes Confront Modern War” (excerpts only; one per student) • Gathering Evidence graphic organizer for Excerpt 1 (focus on perspectives) (one per student and one to display) • Document camera • A Long Walk to Water (book; one per student)

Opening	Meeting Students’ Needs
<p>A. Introducing Learning Targets and Bridging to Informational Text (10 minutes)</p> <ul style="list-style-type: none"> • Share learning targets out loud. <ul style="list-style-type: none"> * “I can make connections from the text ‘Sudanese Tribes Confront Modern War’ to the novel <i>A Long Walk to Water</i>.” * “I can annotate text to help me track important ideas in Excerpt 1 of ‘Sudanese Tribes Confront Modern War.’” * “I can use context clues to determine word meanings.” • Remind students that <i>A Long Walk to Water</i> is based on a true story, and the text they’ll read during the next few lessons will tell us more about that true story. Tell students that as they have been reading Chapters 1–5 in the novel, they have been learning about Southern Sudan in the 1980s and 2008. Over the next few days, they will have a chance to build more background knowledge about that time and place. Remind students of the Guiding Question: “How do culture, time, and place influence the development of identity?” They will continue to think about this question throughout the module. • Direct students’ attention to the “Things Close Readers Do” anchor chart. Remind students that the bottom section of this chart includes strategies for “When text is emotionally difficult...” Caution students that the text they will read today includes some accounts of graphic violence, and each student should be sure to be respectful of him/herself and others while they take on a difficult subject. • Return students to partner pairs from Lessons 1 through 3 (“A-Day” seating). Remind students that they’ll practice our Partner Talk Expectations with these original partners so that they can share ideas with different classmates. • Ask students to turn to page 33 (the start of Chapter 6) in <i>A Long Walk to Water</i>. Invite them to listen as you read aloud, JUST Nya’s story (ending with “Or was it now their turn to lose someone?”). • Invite students to turn and talk: 	<ul style="list-style-type: none"> • Students practice these same three learning targets in Lessons 10, 11, and 12.



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> * “Why is Nya scared of the Dinka? And why is Salva scared of the Nuer?” • Cold call a few students to share out what their partner said. • Tell students that for the next three days, they will read some challenging informational text that will help them more fully understand Nya’s and Salva’s <i>points of view</i>. 	
Work Time	Meeting Students’ Needs
<ul style="list-style-type: none"> • A. Read-aloud of Excerpt 1 of “Sudanese Tribes Confront Modern War”: Vocabulary to Support □ Understanding (10 minutes) • Distribute Excerpts from “Sudanese Tribes Confront Modern War.” Prompt students to skim the article and make note of the words in bold. • Tell students that they are just seeing part of a longer article. Tell them that they will read two specific <i>excerpts</i>, or smaller sections. Point out to students that this is a very challenging text from the <i>Washington Post</i>: a highly respected newspaper written for adults. They will see lots of words they may not know, which is fine. • For this lesson, they will focus just on Excerpt 1. (Ask students to draw a line above where it says “Excerpt 2”). • Ask students to look again at the first three paragraphs only (Excerpt 1). Point out the words in bold. Also note that some words are defined in [] marks. • Ask students to turn and talk about strategies they know to use for figuring out challenging words in context—based on the words around the word, or based on other information in the text or other texts. Invite a few students to share out, being sure to mention thinking about the words within the sentence, or “reading on” to the next sentence. • Tell students that you will now read Excerpt 1 aloud as they read in their heads. • Encourage them to focus on the vocabulary in bold, and to continue practicing using context clues to figure out what these words mean. • As time permits, give students time to discuss in pairs which words they figured out. Remind them that they will keep working with Excerpt 1 in class, so it is fine if they still do not understand everything. 	<ul style="list-style-type: none"> • Because of the complexity of this text, it will be important to monitor students’ understanding of the text throughout the lesson. Use this focus on vocabulary to determine the appropriate amount of modeling and guided practice for Part B of Work Time.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Circulate to listen in and gauge which students know how to use context clues effectively and which students may need more support. Probe first, but model as needed (e.g., “I’m not sure what mystical means, but it sounds sort of like mystery. So maybe it has something to do with something unknown?”) • Refocus students whole group. Tell them that they’ll continue reading Excerpt 1 in class and in homework, so it is fine if they still do not understand everything. Invite volunteers to share out what words they figured out, and how. Clarify definitions as needed (<i>raiding</i>: stealing; <i>intruders</i>: people who invade someone else’s space), but note that most of the bolded words will be defined in brackets or addressed later in this lesson with the text-dependent questions in the margin of the text. 	
<p>B. Rereading for Gist: Excerpt 1 (20 minutes)</p> <ul style="list-style-type: none"> • Tell students that you will again read Excerpt 1 aloud, one paragraph at a time. Remind them to read along silently in their heads. Remind them of the annotating they did with the last article they read (Lesson 6). • Read the first paragraph, then stop. Give students time to think, reread, talk with a partner, and annotate the paragraph for the gist. • Focus students whole group. Cold call a student to share the gist for paragraph 1. Listen for students to say something like “The Dinka and Nuer are a lot alike.” Continue to remind students it’s fine if they don’t understand much yet; this text was written to be read by educated adults in a nationally respected newspaper. “Gettig the gist” • Probe, asking question A (in the box alongside paragraph 1). <ul style="list-style-type: none"> * “What does the word ‘both’ refer to? Why does the author use the word ‘both’ four times?” • Invite students to Think-Pair-Share. Listen for students to recognize that the word “both” signals to a reader that this part of the article is about how the two tribes are the same. • Repeat with question B. If students cannot define the words temporal and mystical, provide the following explanation: “Temporal means having to do with the time we live in, with the real world. It comes from the root “temp,” which means time. Like the word temporary, which means for a short period of time.” • Repeat with paragraph 2. Read aloud and ask students to think, reread, talk with a partner, and annotate the paragraph for the gist. Cold call a new student to share out the gist. Listen for students to say something like “It’s about cattle” or “The Dinka and Nuer steal cows from each other.” • To help students move beyond gist to a more clear paraphrase, probe, by asking question C: <ul style="list-style-type: none"> * “In your own words, what does the last sentence of paragraph 2 mean?” 	<ul style="list-style-type: none"> • Note that this portion of the lesson contains significant scaffolding. While students have been practicing various strategies for reading closely in the first half of this unit, this informational text is significantly more complex than the novel they have been reading. This additional support may or may not be necessary for your students. Monitor their ability to read for gist and answer text-dependent questions during this portion of the lesson and determine whether more or less modeling will be needed. Continue to encourage students to take a stab at getting the gist, regardless of whether they are confused or off track. This will help them realize that they can latch on to at least some meaning from even a very hard text.



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 1)

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Invite students to Think-Pair-Share. Listen for students to state that Dinka and Nuer have been stealing each other’s cows for a long, long time.• Remind students that they will continue working with Excerpt 1 for homework. As time permits, repeat with paragraph 3, cold calling a new student to share out the gist. Listen for students to say something like “A few people died, mostly warriors. But in 1983 things changed.”• Probe, asking students question D:<ul style="list-style-type: none">* “In paragraph 3, what does the word phase mean? When did things begin to change?”• Listen for students to notice the key date 1983: right around when Salva’s story begins in the novel.• Ask students to Think-Pair-Share about their current understanding of Excerpt 1. Ask students to jot a new annotation at the top of Excerpt 1, answering this question:<ul style="list-style-type: none">* “What is Excerpt 1 mostly about?”• Tell them that it is fine that they just write down the “gist” for excerpt 1 at this point: a word or phrase that gives a general sense of what this excerpt was mostly about. They will return to this excerpt at the start of the next lesson.	



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 1)

Closing and Assessment	Meeting Students’ Needs
<p>A. Homework Preparation (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Gathering Evidence graphic organizer (Excerpt 1) to each student and project it on a document camera (or make a chart of it on chart paper or on your board). The general setup of this graphic organizer should look familiar to them. Tell students that they will use this graphic organizer across two lessons (for both excerpts).• Ask students to silently review the directions on the graphic organizer. Remind students that the first column, titled “Detail/Evidence,” is where they will gather quotes from the text. The third column, titled “Inference/Reasoning,” is where they will write their thinking. (Remind them to not put any mark in the final [right-hand] column of the graphic organizer. They’ll use this column later as they develop their ideas in writing).• Focus students on the third column. Point out that it is asking students to <i>explain</i> what each quote means. It’s like they are digesting the quote and saying what is important about it.• Read aloud the example in the first row. Think aloud, emphasizing the phrase “This quote shows that...”• Be sure students know that for homework, they only have to focus on Excerpt 1. Encourage students to refer to this example, and the next row as well, to guide them as they do their homework.	<ul style="list-style-type: none">• Based on student responses to the discussion prompts at the end of the Work Time, consider whether students are prepared for version 1 (less scaffolding) or version 2 (more scaffolding) of the Gathering Evidence graphic organizer for the night’s homework. If students are struggling to cite evidence from the text, distribute the more scaffolded graphic organizer (version 2 in supporting materials).
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Reread Excerpt 1 of “Sudanese Tribes Confront Modern War” for a third time and complete the Gathering Evidence graphic organizer for Excerpt 1 only.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 10

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Sudanese Tribes Confront Modern War”

By Karl Vick, Washington Post Foreign Service Wednesday, July 7, 1999; Page A1



- Madut Atien is a member of the SPLA, which provided security for the peace conference. (Michael duCille, Washington Post)

EXCERPT 1:

- | | |
|---|---|
| <p>1. They are the Dinka and the Nuer, the largest tribes in southern Sudan. Both greet the dawn by singing. Both live in square huts with round, uneven roofs. Both walk the roadless plain split by the White Nile. And both honor their scrawny, hump-backed cattle as the center of the temporal world, at once wealth on the hoof and a mystical link to the spiritual plane [level].</p> | <p>a. With a partner, reread paragraph 1 out loud. What does the word “both” refer to? Why does the author use the word “both” four times?</p> <p>b. In paragraph 1, what do you think the word temporal might mean? <input type="checkbox"/></p> |
| <p>2. The Nuer word for “thousand” means “lost in the forest,” because that’s where your cattle would be if you had that many of them. Almost no one does, however—in no small part because Dinka and Nuer have been stealing cattle from each other for as long as anyone can remember. Cattle raiding is a hoary [old, ancient] tradition of pastoralists [farmers] throughout East Africa, as natural here as a young man’s hungering for enough cows to pay the bride price for a wife, as normal as a neighbor striking at the intruders he sees hogging prime grazing land.</p> | <p>c. In paragraph 2, reread the last sentence, and explain it to your partner in your own words. <input type="checkbox"/></p> <p>d. In paragraph 3, what does the word phase mean? When did things begin to change?</p> |



<p>3. If people died in these raids, it was “maybe one, two or three,” said Madut. And the victims were almost always warriors, slain with the spears that were still the weapons of choice in southern Sudan in 1983, when the war against the Arab north entered its current phase. That year, the Khartoum government imposed [forced on others] Islamic law on the entire country, including the parts that were not Muslim, like the south, where people mostly adhere [stick to] to traditional beliefs or Christianity. Rebellious southerners formed the Sudanese People’s Liberation Army, and young Dinka and Nuer began to carry AK-47s.</p>		<p>STOP here for Lesson 10</p>
<p>EXCERPT 2:</p>		
<p>4. Until 1991, the guns were used mostly against northerners. But that August, there was a split in the rebel army. The fault line was tribal. A Nuer rebel officer, Riek Machar, tried to topple the rebels’ supreme commander, a Dinka named John Garang. When the coup failed, the rebel escaped with forces loyal to him, mostly Nuer. The war had entered a new phase. Southerners started killing each other.</p>		<p>e. Talk with a partner: In paragraph 4, how does the second sentence help you understand the phrase “the fault line was tribal”?</p>
<p>5. “I used to be living here,” said Peter Wakoich, a Nuer in Dinkaland. “The Dinka and Nuer were one. It all went bad overnight.” Shortly after the rebel leaders parted ways, the man from the next hut stole all of Wakoich’s cattle and slit the throats of four of his children.</p>		
<p>6. Children, women and the elderly used to be off-limits during raids, traditional set-piece battles in which women waited at the edge of the fight to tend the wounded and retrieve lost spears, said Sharon Hutchinson, a University of Wisconsin anthropologist who lived with the region for most of a decade. Now 110 were killed in a village attacked precisely while its young men had gathered elsewhere.</p>		



7. Tradition in both tribes held that causing a death created “spiritual pollution.” A bit of the blood of any man a Nuer speared to death was thought to be in the slayer, and had to be bled out of the upper arm by an earth priest. To drink or eat before reaching the priest was to die.		f. Talk with a partner: In paragraph 12, the text says “The elders, however, could.” What could the elders do? (Hint: reread paragraph 11.)
8. But that was for a death by spear, pressed into victim by one’s own muscle and bone. What to do about death by bullets—“a gun’s calves,” as the word translated from Nuer? Rebel commanders argued to chiefs that a gun death carried no individual responsibility, that traditional belief did not apply in a “government war.”		
9 And the guerrillas came to see it the same way. “They believe, “The ghost of the deceased will not haunt me, because I did not kill with a spear,” said Telar Deng, an American-educated Dinka judge.		
10. Once removed from its moral consequences, killing became easier. Jok Madut Jok, an assistant professor of history at Loyola Marymount University in Los Angeles, returned to his native Dinkaland last summer to research the culture of violence. He found armed youths running roughshod in a society whose dysfunction paralleled that of inner cities 8,000 miles away: Arguments once settled by fighting with sticks were now being decided with assault weapons.		
11. The warriors, Jok said, were simply too young to remember any power but the kind that came from a gun.		
12. The elders, however, could.		

Article and Image from *The Washington Post*, July 7, 1999 © 1999 *Washington Post*. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited.



Name:

Date:

Title of text: **EXCERPT 1** from the article “Sudanese Tribes Confront Modern War.”

The two central characters in the novel *A Long Walk to Water*, Nya and Salva, are from two different tribes in South Sudan. Nya is Nuer, and Salva is Dinka. What are some similar and different perspectives of people in the Nuer and Dinka tribes?

1. What will you be gathering evidence about? **Underline** the focusing question in the assignment above.

2. What information will you need to be able to answer the Guiding 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 third column?
- Where will this information come from?

- Why are you gathering all this information? What are you trying to figure out?



Gathering Evidence—Perspectives of the Dinka and the Nuer (Version 1)			
What are some similar and different perspectives of people in the Nuer and Dinka tribes?			
<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva’s or Nya’s identity	<i>Used in your writing?</i>
Quote (Similarity or Difference?) “Both walk the roadless plain split by the White Nile.”	Para. 1	Meaning (about Dinka? Nuer? Both?) This quote shows that both tribes take regular journeys on paths, not roads. They both tolerate a difficult environment.	
Quote (Similarity or Difference?) “Dinka and Nuer have been stealing cattle from each other for as long as anyone can remember.”	Para. 2	Meaning (about Dinka? Nuer? Both?) This quote shows that both tribes...	
Quote (Similarity or Difference?) “Cattle raiding is a hoary [old or ancient] tradition of pastoralists throughout East Africa.”		Meaning (about Dinka? Nuer? Both?)	
Quote (Similarity or Difference?) “the victims were almost always warriors”		Meaning (about Dinka? Nuer? Both?)	
Quote (Similarity or Difference?) A quote that you identified:		Meaning (about Dinka? Nuer? Both?)	



<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva's or Nya's identity	<i>Used in your writing?</i>
Quote (Similarity or Difference?) A second quote that you identified:		Meaning (about Dinka? Nuer? Both?)	

3. Reread the text, and **look** for information that will help you to complete the graphic organizer. Decide whether to add that evidence to the chart.



Name:

Date:

Title of text: **EXCERPT 1** from the article “Sudanese Tribes Confront Modern War.”

The two central characters in the novel *A Long Walk to Water*, Nya and Salva, are from two different tribes in South Sudan. Nya is Nuer, and Salva is Dinka. What are some similar and different perspectives of people in the Nuer and Dinka tribes?

1. What will you be gathering evidence about? **Underline** the focusing question in the assignment above.

2. What information will you need to be able to answer the Guiding 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 third column?
- Where will this information come from?

- Why are you gathering all this information? What are you trying to figure out?



Gathering Evidence—Perspectives of the Dinka and the Nuer (Version 1)			
What are some similar and different perspectives of people in the Nuer and Dinka tribes?			
<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva’s or Nya’s identity	<i>Used in your writing?</i>
Quote (Similarity or Difference?) “Both walk the roadless plain split by the White Nile.”	Para. 1	Meaning (about Dinka? Nuer? Both?) This quote shows that both tribes take regular journeys on paths, not roads. They both tolerate a difficult environment.	
Quote (Similarity or Difference?) “Dinka and Nuer have been stealing cattle from each other for as long as anyone can remember.”	Para. 2	Meaning (about Dinka? Nuer? Both?) This quote shows that both tribes steal from each other. It’s not like one tribe is “good” and the other tribe is “bad.” They are doing the same thing and have been doing it for a long time.	
Quote (Similarity or Difference?) “Cattle raiding is a hoary [old or ancient] tradition of pastoralists throughout East Africa.”		Meaning (about Dinka? Nuer? Both?)	
Quote (Similarity or Difference?) “the victims were almost always warriors”		Meaning (about Dinka? Nuer? Both?)	



<i>Detail/Evidence</i> What Salva or Nya thought, said, or did	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about how culture, time, or place influenced Salva’s or Nya’s identity	<i>Used in your writing?</i>
Quote (Similarity or Difference?) “Rebellious southerners formed the Sudanese People’s Liberation Army, and young Dinka and Nuer began to carry AK-47s.”		Meaning (about Dinka? Nuer? Both?)	
Quote (Similarity or Difference?) A quote that you identified:		Meaning (about Dinka? Nuer? Both?)	

Reread the text and **look** for information that will help you to complete the graphic organizer.
Decide whether to add that evidence to the chart.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 11

Building Background Knowledge: The Dinka and Nuer Tribes



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Building Background Knowledge: The Dinka and Nuer Tribes
("Sudanese Tribes Confront Modern War" Excerpts 1 and 2)

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

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11)
I can determine the central ideas of an informational text. (RI.7.2)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

Supporting Learning Targets

- I can make connections from the text "Sudanese Tribes Confront Modern War" to the novel *A Long Walk to Water*.
- I can use context clues to determine word meanings.
- I can cite several pieces of text-based evidence to support an analysis of excerpts from the article "Sudanese Tribes Confront Modern War."

Ongoing Assessment

- Text annotations for gist
- Gathering Evidence graphic organizer (focus on Perspectives)



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Introducing Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Sharing Homework: Gathering Evidence Graphic Organizer for Excerpt 1 (20 minutes)</p> <p>B. Read-aloud of Excerpt 2: Vocabulary to Support Understanding (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Revisit Learning Targets (5 minutes)</p> <p>4. Homework</p> <p>A. Reread Excerpt 2 of "Sudanese Tribes Confront Modern War" and annotate the text for gist.</p>	<ul style="list-style-type: none">• This lesson follows the basic pattern of Lesson 10, with Excerpt 2 of the same article. In the Opening, students also revisit Excerpt 1.• Having read Excerpt 1 several times, students then watch the teacher model how to summarize. Help students see the connection between their early preliminary "gist" annotations and this more formal summary of the main idea. "Getting the gist," in a sense, is the first step <i>toward</i> understanding the main idea. Summarizing will be modeled again in Lesson 12 (for Excerpt 2), and guided in Lesson 13. Then later, in Unit 2, students will continue building their ability to summarize independently.• This lesson provides support for students' developing use of evidence in writing through modeling and a first practice with a text-dependent constructed response question. This instruction builds off of the activity in Lesson 9 in which students selected ideas that could be used in writing. Students are preparing for Lesson 12 in which they must select evidence to use in writing and begin a draft response. In Lesson 13, students will practice using evidence in a full response to a constructed response question, and Lesson 14 will ask students to complete this writing task as part of an End of Unit Assessment. Unit 2 includes more heavily scaffolded writing instruction and a formal writing assessment.



Lesson Vocabulary	Materials
<ul style="list-style-type: none"> cite, text-based evidence, summarize, analysis, perspectives, detail/evidence, inference/reasoning; fault line, topple, coup, spiritual pollution, guerrillas (2), roughshod, dysfunction, assault (3) 	<ul style="list-style-type: none"> Things Close Readers Do anchor chart (begun in Lesson 2; see additions in supporting materials)— today's focus: "determine vocabulary in context" "Sudanese Tribes Confront Modern War" (from Lesson 10) (one per student) Gathering Evidence graphic organizer for Excerpt 1 of "Sudanese Tribes Confront Modern War" (focus on perspectives) (from Lesson 10; one per student) Selecting Evidence graphic organizer related to "Sudanese Tribes..." article (begun in Lesson 10; one per student and one to display) Document camera

Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> Share the first two learning targets: <ul style="list-style-type: none"> * "I can make connections from the text 'Sudanese Tribes Confront Modern War' to the novel <i>A Long Walk to Water</i>." * "I can use context clues to determine word meanings." These targets should be familiar to students from Lesson 10. Invite students to show a quick thumbs up if they understand the target, thumbs down if not. Focus on the third target: <ul style="list-style-type: none"> * "I can cite several pieces of text-based evidence to support an analysis of excerpts from the article 'Sudanese Tribes Confront Modern War.'" Focus on the words cite, evidence, and analyze. Point out to students that this is the type of thinking they have been doing as they worked through the Gathering Evidence graphic organizer for Excerpt 1 for homework. They were analyzing specific evidence from the text that helped them understand the perspectives of the Nuer and the Dinka. Keep students with partner pairs from Lesson 10 ("A-Day" seating—see Teaching Notes in Lesson 1). Remind students that they'll practice our Partner Talk Expectations with these partners so that they can share ideas with different classmates. 	



Work Time	Meeting Students' Needs
<p>A. Sharing Homework: Gathering Evidence Graphic Organizer for Excerpt 1 (20 minutes)</p> <ul style="list-style-type: none"> Ask students to take out their article, "Sudanese Tribes Confront Modern War" (from Lesson 10), as well as their homework related to Gathering Evidence graphic organizers for Excerpt 1. Point out to students that eventually they will be responsible for gathering their own evidence. But since they are just learning, you gave them some evidence to analyze. Ask students to turn to a partner to share their analysis of the evidence from Excerpt 1. Cold call three students to share what their partner wrote to explain each quote: "Cattle raiding is a hoary [old or ancient] tradition of pastoralists throughout East Africa." Remind students that they focused on this sentence in Lesson 10. (They should be able to explain that the Dinka and Nuer have been stealing each other's cattle for a long, long time.) "The victims were almost always warriors." Listen for students to state that before 1983, when the Dinka and Nuer fought, it was warriors (soldiers) fighting warriors on each side. No women or children were killed. If the more scaffolded version of the Gathering Evidence graphic organizers for Excerpt 1 was used, repeat with this quote as well: "Rebellious southerners formed the Sudanese People's Liberation Army, and young Dinka and Nuer began to carry AK-47s." Listen for students to state that the two tribes were on the same side of the war, and had guns. Ask students to respond in writing to one key text-dependent question: <ul style="list-style-type: none"> * "In 1983, when the war 'entered its current phase,' who was fighting whom? What is the quote from the article that gives you this information?" Collect students' written responses (to act as an informal individual assessment), then ask for the answer verbally (to check and reinforce the correct information for the class). Listen to be sure that students understand that the Dinka and Nuer were on the same side of the war, both part of the "Sudanese People's Liberation Army" that was fighting the "Arab north." Tell them that now that they have spent more time rereading and thinking about Excerpt 1, they will more formally summarize this section: <ul style="list-style-type: none"> * "What is the main idea of these first three paragraphs?" Guide students through this thinking, as you model writing the summary on the top of the article: "The Dinka and Nuer both live in Southern Sudan and have been stealing each other's cattle for a long time. Until 1983, just a few warriors used to die in these raids. In 1983, they were on the same side of the war, and started to have guns." 	<ul style="list-style-type: none"> If both versions of the Gathering Evidence graphic organizers were used by students for homework, consider how you might handle homework sharing in a manner that is respectful to students and their learning needs. This could include a simple explanation that there are two versions of the graphic organizer to support and extend their thinking or use of strategic grouping for sharing. To model summarizing more explicitly, consider adding a think-aloud as you record your summary. This will allow students to see the process you used to summarize this excerpt of the text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ask students to copy this summary onto their own article. Point out to students that in effect, you pulled together the gist of each paragraph to help you get to this summary. Point out that Salva's point of view in Chapters 1–5 of the novel is about this period of time. Ask: <ul style="list-style-type: none"> * "How does this article help us understand Salva's point of view?" Invite students to turn and talk, then share out. Be sure students understand that although Salva is scared of the Nuer, he and his tribe are not actively at war with the Nuer. Reinforce students who refer to examples from the novel to support their opinion, encouraging them to cite specific examples when possible. 	
<p>B. Read-aloud of Excerpt 2: Vocabulary to Support Understanding (15 minutes)</p> <ul style="list-style-type: none"> Remind students that in Lesson 10, they focused on the first three paragraphs of the article. Today, they will focus on Excerpt 2. Before beginning, focus students on key lines from the text to clarify the chronology: <ul style="list-style-type: none"> * "When was this article written? How do you know?" (1999) Listen for students to point to the byline and date of the article. <ul style="list-style-type: none"> * "What time period is Excerpt 1 about?" How do you know?" Let students turn and talk to find evidence to answer this question. Cold call a few students to share out. Listen for students to note the phrases "for as long as anyone can remember" (paragraph 2) or "in 1983, when the war against the Arab north entered its current phase." Read just the first line of the second excerpt aloud, then ask: <ul style="list-style-type: none"> * "What time period is Excerpt 2 about? How do you know?" Let students again turn and talk, then share out. Listen for students to notice "Until 1991" "But that August." Be sure students understand that this second excerpt is about events from 1991 to the present: so far in the novel, this relates most directly to Nya's experiences. (Tell students that later in the novel, they will learn more about Salva's experiences in the 1990s.) Tell students that you will now read Excerpt 2 aloud as they read in their heads. Encourage them to focus on the vocabulary in bold, and to continue practicing using context clues to figure out what these words mean. Read aloud as students read in their heads. 	<ul style="list-style-type: none"> Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. Reviewing academic vocabulary words benefits all students developing academic language.



Building Background Knowledge: The Dinka and Nuer Tribes
("Sudanese Tribes Confront Modern War" Excerpts 1 and 2)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• As time permits, let students discuss and annotate the words they figured out. Remind them that they will keep working with Excerpt 2 for homework, so it is fine if they still don't yet understand everything. Remind them that this is a very challenging text, from one of the most respected newspapers in the country. And the topic is complicated too!• Circulate to listen in to gauge which students know how to use context clues effectively, and which students may need more support. Probe first, but model as needed (e.g., "I know the word "gorilla" is an animal, but that doesn't make any sense in this context. I think <i>guerrilla</i> has something to do with the warriors.").• Invite volunteers to share out what words they figured out, and how. Clarify definitions as needed:<ul style="list-style-type: none">* fault line: division* topple: take down; overturn* coup: military uprising* spiritual pollution: personal unrest* guerrillas: rebel fighters* roughshod: without care, supervision or safety* dysfunction: problems* assault: military• Reinforce when students are able to point directly to other information in this text, or refer to information they learned in the novel, that is helping them figure out these words (e.g., in paragraph 4, it says a Nuer officer tried to "topple" the Dinka. So "coup" may mean some kind of overthrow or rebellion).	



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets.• Ask students to turn their attention to the "Things Close Readers Do" anchor chart. Invite students to suggest any additional practices that should be added to the chart from today's lesson. Elicit ideas related to determining vocabulary in context and add this practice to the chart.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread Excerpt 2 of "Sudanese Tribes Confront Modern War" and annotate the text for gist.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 11

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



- Get the gist of what a text is mostly about
- Use the text to answer questions
- Reread the text
- Pay attention to vocabulary
- Gather evidence (quotes) from the text
- Determine vocabulary in context

When text is emotionally difficult...

Insert notes from Lesson 2 student ideas here.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 12

Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 2)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11)

I can determine the central ideas of an informational text. (RI.7.2)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

Supporting Learning Targets

- I can make connections from the text “Sudanese Tribes Confront Modern War” to the novel *A Long Walk to Water*.
- I can use context clues to determine word meanings.
- I can cite several pieces of text-based evidence to support an analysis of excerpts from the article “Sudanese Tribes Confront Modern War.”

Ongoing Assessment

- Text annotations for gist
- Gathering Evidence graphic organizer (focus on Perspectives)



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 2)

Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Introducing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Sharing Text Annotations for Gist from Excerpt 2 of “Sudanese Tribes Confront Modern War” (15 minutes)B. Gathering Evidence from the Text: Excerpt 2 (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Revisit Learning Targets and Preview of Process: Selecting Evidence for Writing (10 minutes)4. Homework<ol style="list-style-type: none">A. Continue reading your independent reading book for this unit at home.	<ul style="list-style-type: none">• This lesson follows the basic pattern of Lessons 10 and 11, with Excerpt 2 of the same article.• Part A of Work Time includes a basic checking for understanding of the “gist” of Excerpt 2. But do not give too much away; students continue to reread during Part B of Work Time, and will gradually uncover more of the meaning in this complex text.• As students continue to grapple with this very complex text, continue to reinforce that gist notes serve as a preliminary, tentative, low-stakes way to begin to process a complex text. Gist statements can help even the most struggling students stay focused and engaged as they are working through an early read of a complex text. Continue to distinguish gist from “finding the main idea” and “summarizing”.• Additionally, this lesson provides support for students’ developing the practice of using evidence in writing by providing a selection of evidence. This instruction builds off of the activity in Lesson 9 in which students selected ideas that could be used in writing. Here in Lesson 12, students must select evidence to use in writing and begin a draft response. In Lesson 13, students will practice using evidence in a full response to a constructed response question, and Lesson 14 will ask students to complete this writing task as part of an End of Unit Assessment. Unit 2 includes more heavily scaffolded writing instruction and a formal writing assessment.



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 2)

Lesson Vocabulary	Materials
cite, text-based evidence, summarize, analysis, perspectives, detail/evidence, inference/reasoning, select; fault line, topple, coup, spiritual pollution, guerrillas (2), roughshod, dysfunction, assault (3)	<ul style="list-style-type: none">• “Sudanese Tribes Confront Modern War” (from Lesson 10; one per student; focus on excerpt 2)• Gathering Evidence—Perspectives and the Nuer (for excerpt 2) (one per student and one to display)• Selecting Evidence—Perspectives of the Dinka and the Nuer graphic organizer (one per student)• Document camera

Opening	Meeting Students’ Needs
<p>A. Introducing Learning Targets (10 minutes)</p> <ul style="list-style-type: none">• Share learning targets aloud. Students should recognize these targets from previous lessons. Ask students to briefly turn and talk with a partner about what they think they will be working on today based on these targets.• Focus students on the last target: “I can cite several pieces of text-based evidence to support an analysis of excerpts from the article ‘Sudanese Tribes Confront Modern War.’” Tell students that they have been working on citing evidence throughout the unit. Here, this step of <i>citing</i> evidence will support their work in Lessons 13 and 14, in which they will select evidence to help with their writing.• Keep students with partner pairs from Lesson 10 (“A-Day” seating—see Teaching Notes in Lesson 1). Remind students that they’ll practice our Partner Talk Expectations with these partners so that they can share ideas with different classmates.	



Work Time	Meeting Students’ Needs
<p>A. Read-aloud of Excerpt 1 of “Sudanese Tribes Confront Modern War”: Vocabulary to Support Understanding (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that to begin class you would like them to share their homework from “Sudanese Tribes Confront Modern War” (excerpt 2). Ask students to take out their copy of the article marked with text annotations from their Lesson 11 homework. • Remind students that last night they were able to “Think” about the gist of Excerpt 2 of the article and that they’ve written these notes on the margins of the article. Ask students to turn to a partner to read to each other what each one of them wrote for text annotations (Think-Pair...). Tell them to listen carefully to what their partner shares, because you will be calling on them to share their partner’s thoughts with the class. • Remind students that now they’ll share their ideas so that they can help each other make sense of the text. Cold call three students to share what their partner wrote for text annotations, then prompt all students to add to their text any new ideas about what Excerpt 2 was about. • Clarify any lingering confusions about Excerpt 2, to ensure all students understand the gist. Refer to the text, but don’t give too much away. <ul style="list-style-type: none"> – The larger Sudanese Civil War was also continuing. (paragraph 4: “Until 1991, the guns were mostly used against northerners.”) – In 1991, the rebel army started fighting among themselves, with the Dinka tribe fighting against the Nuer tribe. (paragraph 4: “There was a split in the rebel army.”) – The fighting between the Dinka and the Nuer was much more violent than ever before because the two tribes were now using military guns against each other. (paragraph 4: “Southerners started killing each other.”) • Focus students on question E (in the box alongside paragraph 4). <ul style="list-style-type: none"> * “In paragraph 4, how does the second sentence help you understand the phrase ‘the <i>fault line</i> was tribal’?” • Invite students to Think-Pair-Share. Listen for students to recognize that the phrase “there was a split in the rebel army” gave a hint that there was some kind of division. And they know that a line is something that divides. So <i>fault line</i> means separation. If needed, model this thinking for students. Clarify that in this context, the word <i>fault</i> means a crack, like when an earthquake makes a crack in the earth’s crust. • Repeat with question F. <ul style="list-style-type: none"> * “What could the elders do?” 	<ul style="list-style-type: none"> • When ELL students are asked to produce language, consider providing a sentence frame, sentence starter, or a cloze sentence to assist with language production and the structure required. For example, “When I read the phrase, ‘But that August, there was a split in the rebel army,’ that made me think that ‘the fault line was tribal’ means_____.” • To model summarizing more explicitly, consider adding a think-aloud as you record your summary. This will allow students to see the process you used to summarize this excerpt of the text.



Work Time	Meeting Students’ Needs
<ul style="list-style-type: none"> • Listen for students to refer to the verb in the previous sentence, “remember.” The elders could remember something that the young people could not—specifically what it was like long ago, when the two tribes were not shooting each other. Model as needed. • Remind students that their annotations are about the “gist”—the general sense of what a chunk of text is mostly about. Tell them that just as they did with Excerpt 1, now that they have spent more time rereading and thinking about Excerpt 2, they will more formally summarize this section: <ul style="list-style-type: none"> * “What is the main idea of these paragraphs?” • Guide students through this thinking, as you model writing the summary on the top of Excerpt 2: “In 1991 the rebel army split, and the Dinka and Nuer started killing each other with guns. They didn’t believe that killing each other with guns as a part of a government war was as bad as killing each other with spears like they did before.” • Ask students to copy this summary onto their own article. Reiterate that particularly when reading very challenging text, annotating for gist is a good step on the way to forming a clear summary of the main idea. 	
<p>B. Rereading for Gist: Excerpt 1 (20 minutes)</p> <ul style="list-style-type: none"> • Distribute the Gathering Evidence graphic organizer for Excerpt 2. Prompt students to read in their heads as you reread Excerpt 2 aloud. • Then ask students to focus on the pre-selected evidence from Excerpt 2 for them to analyze. • Ask students to work with a partner to analyze each piece of evidence. Circulate to listen in and support students as they work, to gauge students’ progress toward being able to analyze text-based evidence. • Cold call three students to share what their partner wrote for evidence and reasoning from the text. • Check for understanding of Excerpt 2 by asking students to respond in writing to one key text-dependent question: <ul style="list-style-type: none"> * “In 1991, when the war ‘entered a new phase’ and the Dinka and Nuer started fighting each other, what was different in how they fought? What is the quote from the article that gives you this information?” • Collect all students’ written responses (to act as an informal individual assessment), then ask for the answer verbally (to check and reinforce the correct information for the class). • Listen to be sure that students understand that “Children, women and the elderly used to be off-limits during raids...” and that the use of guns made “Arguments once settled by fighting with sticks...now being decided with assault weapons.” 	<ul style="list-style-type: none"> • To further support students who are struggling to gather and analyze evidence in this complex text, consider pulling a small group for more guided instruction during the first half of the partner work time during this portion of the lesson.



Building Background Knowledge: The Dinka and Nuer Tribes Until the Mid-1980s (“Sudanese Tribes Confront Modern War” Excerpt 2)

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">Point out that in the novel <i>A Long Walk to Water</i>, Salva’s point of view in Chapters 1–5 actually takes place <i>before</i> this period of time. Ask,<ul style="list-style-type: none">* “How does this article help us understand Salva’s point of view?”Invite students to turn and talk, then share out. Be sure students understand that tension between the Dinka and Nuer is growing during Salva’s journey, and that this tension will result in fighting between the Dinka and Nuer by 1991.Reinforce students who refer to examples from the novel to support their opinion, encouraging them to cite specific examples when possible.Ask students to return to and revise the brief summary notes they wrote earlier about Excerpt 2.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Revisit Learning Targets and Preview of Process: Selecting Evidence for Writing (10 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets.• Again focus students on the last target. Encourage students by noticing that they have learned a great deal about the Dinka and Nuer tribes. Tell them that they’ll use a process for selecting evidence from our readings to support our writing about the experiences of the people of South Sudan.• Distribute the Selecting Evidence - Perspectives of the Dinka and the Nuer graphic organizer that corresponds to the article “Sudanese Tribes Confront Modern War.”• Ask students to silently read through the example at the top half of the page, then turn to a partner and tell the partner one step that is included in the process of selecting evidence.• Ask for a student volunteer to describe the process of selecting evidence without looking at the directions. Then ask another student to restate the process.• Tell students that you’ll start this process in Lesson 13. Prompt all students to put away their materials in a designated safe location.	<ul style="list-style-type: none">• For students who struggle with following multiple-step directions, consider having them highlight the explicit steps in this graphic organizer once they have been discussed and identified by the class.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Continue reading your independent reading book for this unit at home.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 12

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name: _____

Date: _____

Title of text: EXCERPT 2 from the article “Sudanese Tribes Confront Modern War.”

The two central characters in the novel *A Long Walk to Water*, Nya and Salva, are from two different tribes in South Sudan. Nya is Nuer, and Salva is Dinka. What are some similar and different perspectives of people in the Nuer and Dinka tribes?

1. What will you be gathering evidence about? Underline the focusing question in the assignment above.
2. What information will you need to be able to answer the Guiding 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 third column?
- Where will this information come from?
- Why are you gathering all this information? What are you trying to figure out?



Gathering Evidence—Perspectives of the Dinka and the Nuer (from Excerpt 2)			
What are some similar and different perspectives of people in the Nuer and Dinka tribes?			
<i>Detail/Evidence Quote (Similarity or Difference?)</i>	<i>Para.</i>	<i>Inference/Reasoning Meaning (about Dinka? Nuer? Both?)</i>	<i>Used in your writing?</i>
“Until 1991, the guns were used mostly against northerners.”	4	Both the Dinka and Nuer were fighting whom? Why?	
“Children, women and the elderly used to be off-limits during raids.”			
“A bit of the blood of any man a Nuer speared to death was thought to be in the slayer, and had to be bled out of the upper arm by an earth priest.”			
“They believe, ‘The ghost of the deceased will not haunt me, because I did not kill with a spear.’”			
“He found armed youths running roughshod in a society whose dysfunction paralleled that of inner cities 8,000 miles away”			
A second quote that you identified:			



3. Reread the text, and **look** for information that will help you to complete the graphic organizer.
Decide whether to add that evidence to the chart.



Name:

Date:

Now that you have gathered evidence from the text, it's time to use that evidence to make meaning and answer rich questions.

1. Read the text-dependent question. Example constructed-response question:

How did the coup in the rebel army affect the conflict between the Dinka and the Nuer tribes?

2. *Review* your Gathering Evidence graphic organizer and *Select* evidence (quotes) from the left-hand column. Example evidence from the text (quote):

Bottom of Page 1: “A Nuer rebel officer, Riek Machar, tried to topple the rebels’ supreme commander, a Dinka named John Garang. When the coup failed, the rebel escaped with forces loyal to him, mostly Nuer.”

3. Copy or explain more about your inference/reasoning related to that evidence from the right-hand column. Example thinking about this evidence:

In the war, the Nuer and Dinka were on the same side (the rebels). But even though they were on the same side, they had different perspectives. A Nuer officer tried to overthrow the Dinka leader. Ultimately, both tribes are most loyal to their own tribe, not the military side they are on.



NOW YOU TRY:

1. *Read* the text-dependent question.

Example constructed-response question:

What impact did the use of guns have on the conflict between the Dinka and the Nuer tribes?

2. *Review* your Gathering Evidence graphic organizer and Select evidence (quotes) from the left-hand column

Example evidence from the text (quote):

3. *Copy or explain more about* your inference/reasoning related to that evidence from the right-hand column

Example thinking about this evidence:



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 13

Building Background Knowledge: The Dinka Tribe ("Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps" Excerpt 1)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.7.11)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can select evidence from the article "Sudanese Tribes Confront Modern War" to support analysis of the perspectives of the Nuer and Dinka tribes of Southern Sudan.
- I can annotate text to help me track important ideas.
- I can use context clues to determine word meanings.

Ongoing Assessment

- Text annotations for gist
- Selecting Evidence graphic organizer
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Introducing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Selecting Evidence for Writing from “Sudanese Tribes Confront Modern War” (10 minutes) B. Framing and Vocabulary Preview: Excerpt 1 of “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps” (5 minutes) C. Read Aloud and Annotating for Gist: Excerpt 1 (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Revisit Learning Targets and Read <u>Aloud</u> Paragraph 9 (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread Excerpt 1, read (first read) Excerpt 2 of “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,” and continue to annotate the text for the “gist.” 	<ul style="list-style-type: none"> • This lesson follows a very similar pattern to Lessons 10 and 11, continuing to build students’ close reading skills as well as their background knowledge about the Dinka and Nuer Tribes. • Note that paragraph 6 of this excerpt is more challenging; be prepared to give students more guided practice if needed. • The end of Work Time Part C includes guided practice summarizing. Continue to reinforce the connection between their early preliminary “gist” annotations and this more formal summary of the main idea. During Unit 2, students will continue to build their ability to summarize independently. • In this lesson, students also continue to develop their ability to cite evidence in their writing. They practice gathering and using evidence in a full response to a constructed response question; in Lesson 14, students <u>will</u> complete this writing task as part of an End of Unit Assessment. Note, however, that the writing focus is more broadly on W.7.9, “writing about reading”; Unit 2 will go much more in depth to address the key aspects of W.7.2 (including adding a fourth step to the graphic organizer, so students have more scaffolding for more formal writing). • Students can figure out most vocabulary in context. Four words (<i>ululating</i>, <i>compound</i>, <i>dowry</i>, and <i>primarily</i>) that can be explained quickly are previewed before the read-aloud. To save time, consider posting these four words and definitions in advance. Keep this vocabulary preview brief; students need to engage directly with the text. • Students will continue to work with this text in Lesson 14. • Students again briefly review the “Things Close Readers Do” anchor chart (during the Closing). Hold on to this chart. In Unit 2, students work with a resource that gives them even more details about close reading, and will refer back to the chart they helped to build.



Lesson Vocabulary	Materials
cite, text-based evidence, summarize, analysis, perspectives, detail/evidence, inference/reasoning; displaced, ululating, compound, dowry, marred, primarily, transformed, negotiations, overtures	<ul style="list-style-type: none"> • Sudanese Tribes Confront Modern War" (from Lesson 10) • Selecting Evidence—Perspectives of the Dinka and the Nuer graphic organizer (from Lesson 12) • Excerpts from "Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps" (one per student) • Document camera • Exit ticket (one per student) • Things Close Readers Do anchor chart (begun in Lesson 2; see additions in supporting materials)—add: "select evidence from the text to use in writing."

Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Share the learning targets out loud: <ul style="list-style-type: none"> * "I can select evidence from the article 'Sudanese Tribes Confront Modern War' to support analysis of the perspectives of the Nuer and Dinka tribes of Southern Sudan." * "I can annotate text to help me track important ideas." * "I can use context clues to determine word meanings." • Focus students on the first target in particular: "I can select evidence from the article 'Sudanese Tribes Confront Modern War' to support analysis of the perspectives of the Nuer and Dinka tribes of Southern Sudan." • Point out that they are becoming stronger with analyzing complex text and finding specific evidence. Today, they will practice selecting evidence for their writing. In Lesson 14, they will complete an End of Unit Assessment that checks their progress on these learning targets. • Keep students with partners from Lesson 10 ("A-Day" seating). Remind students that they'll practice our Partner Talk Expectations with these partners so that they can share ideas with different classmates. 	



Work Time	Meeting Students’ Needs
<p>A. Selecting Evidence for Writing from “Sudanese Tribes Confront Modern War” (10 minutes)</p> <ul style="list-style-type: none"> Remind students that today they’ll start writing about their understanding of the experiences of the Dinka and Nuer tribes of South Sudan. Ask students to take out their annotated text, “Sudanese Tribes Confront Modern War,” and the Selecting Evidence - Perspectives of the Dinka and the Nuer graphic organizer (which they began in Lesson 12). “Think aloud” through the example given on the top half of the page for Selecting Evidence. Invite students to complete the steps listed on the second half of the page, in which they practice selecting evidence in response to a constructed response question. Circulate to support students as needed. Remind them that this process is just the next step of what they have been doing: they have been gathering evidence; now they just need to choose the best evidence they want to write about. Collect students’ Selecting Evidence graphic organizer for review and feedback. 	<ul style="list-style-type: none"> For students who struggle with following multiple-step directions, consider having them highlight the explicit steps in this graphic organizer once they have been discussed and identified by the class.
<p>B. Framing and Vocabulary Preview: Excerpt 1 of “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps” (5 minutes)</p> <ul style="list-style-type: none"> Share with students that in Lesson 14 they will get a chance to show what they know about reading closely for evidence: the main goal is to read closely. They will be writing about the evidence, just as they practiced today. Remind students that they have been working to understand Nya’s and Salva’s points of view. Briefly reread a key passage from Chapter 1 (page 2): “Salva’s father was a successful man. He owned many head of cattle and worked as their village’s judge—an honored, respected position.” Ask students: <ul style="list-style-type: none"> * “Why do you think there is so much talk about cattle in this novel? How is that important in terms of us understanding Salva’s experience?” Invite a few students to share out. Tell them that today they will begin a new article that provides additional important background information that will help them understand Salva’s point of view. Distribute “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps.” Prompt students to skim the article, focusing on the words in bold. Point out that most of these words are ones students can figure out as they read. A few others, define briefly. Post definitions: 	<ul style="list-style-type: none"> To further support students in thinking about this question, consider adding a Think-Pair-Share.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> – <i>ululating</i>: howling – <i>compound</i>: housing for many people; a group of shelters or houses – <i>dowry</i>: gift (property or money) brought by a bride to her husband’s family when they marry – <i>primarily</i>: mainly 	
<p>C. Read Aloud and Annotating for Gist: Excerpt 1 (20 minutes)</p> <ul style="list-style-type: none"> • Tell students that as they have done the past few days, you will first read this excerpt aloud. They will have time to stop, think, and annotate their text. Point out that they are getting better at this skill each day. • Read one paragraph at a time, and stop for students to jot notes. • After reading all eight paragraphs, invite students to turn and talk with a partner about their annotations. • Gather the attention of the whole class. Cold call a student to share the gist for paragraph 1. Listen for students to say something like “People are celebrating.” • Probe, asking, <ul style="list-style-type: none"> * “What words in this paragraph signaled to you that it was mostly about a celebration?” • Give students a moment to turn and talk, then invite a few to share out. Listen for students to notice the words “dancing, song, chanting, <i>ululating</i>...” • Repeat with paragraph 2, cold calling a new student to share out the gist. Listen for students to say something like “The celebration is for a <i>dowry</i>, but there are no cattle to give.” • Remind students that they were told that a dowry is a gift given to celebrate a marriage. Probe, asking, <ul style="list-style-type: none"> * “How do you know what the dowry was supposed to be?” • Repeat with paragraphs 3–4, 5–6, and 7–8, cold calling a new student to share out the gist of each paragraph selection. (Note that paragraph 6 is the most challenging, so allocate time accordingly). • Support students in identifying the following “gist” ideas: <ul style="list-style-type: none"> – Paragraphs 3–4: The family (the Duk-Fuels) can only promise cattle because the war has taken the cattle away. – Paragraphs 5–6: Men negotiate dowries for the marriages of women, and they used to offer numerous cattle in a process like “competitive bidding.” 	<ul style="list-style-type: none"> • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding. Encourage students throughout this portion of the lesson to reference the text directly. • To further encourage students to refer to the text, consider displaying the article and text-dependent questions using a document camera and point out or have students point out where in the text they found evidence for their answers.



Building Background Knowledge: The Dinka Tribe
("Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps"
Excerpt 1)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">– Paragraphs 7–8: The dowry ceremony happens without cattle now, only a handshake, and this reminds the Dinka that they have no land.• Remind students that their annotations are about the “gist”—the general sense of what a chunk of text is mostly about. Tell them that, as in previous lessons, now that they have spent more time rereading and thinking about this excerpt, they will more formally summarize this section:<ul style="list-style-type: none">* “What is the main idea?”• As guided practice, invite students to contribute to this summary. Model writing the summary on the top of the article (For example: “The Dinka use cattle as dowry to celebrate weddings, but since the Dinka have no land and have no cattle because of the war, they can only make promises to give cattle in the future.”)• Ask students to copy this summary onto their own article. Reiterate that annotating for gist helped you think about what was most important, which in turn helped you summarize the main idea. Tell students that in the next unit, they will work more on summarizing complex text.	<ul style="list-style-type: none">• For students who struggle with following multiple-step directions, consider having them highlight the explicit steps in this graphic organizer once they have been discussed and identified by the class.



Closing and Assessment	Meeting Students’ Needs
<p>A. Revisit Learning Targets and Read Aloud Paragraph 9 (5 minutes)</p> <ul style="list-style-type: none">• Ask students to turn their attention to the Things Close Readers Do anchor chart. Invite students to suggest any additional strategies that should be added to the chart from today’s lesson. Elicit ideas related to selecting evidence from the text to use in writing.• Distribute the exit ticket and give students a few minutes to reflect on the questions from the ticket. This exit ticket will help them reflect on the various strategies they have practiced and documented on the anchor chart and prepare them for the upcoming assessment.• Point out to students that as in previous lessons, they will reread this excerpt as a part of their homework. Tell students that in Lesson 14, they will complete a Gathering Evidence and Selecting Evidence graphic organizer on the excerpts from the article “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps.” They will then use these notes to help them write a response, just as they practiced today.• Remind students that with complex text, it often helps to hear it read aloud while reading silently in one’s head. Focus students on Excerpt 2. Read aloud paragraph 9 of this excerpt, “Before war caused institutions to collapse.... They were the south’s richest and proudest tribe.”• Tell students that as they read the rest of Excerpt 2 for homework, they should continue to think about how war has changed things for the Dinka.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• With the article “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,” reread Excerpt 1. Then do a first read of Excerpt 2. Try to figure out any of the words in bold.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 13

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in
Refugee Camps

By Stephen Buckley, *Washington Post* Foreign Service
Sunday, August 24, 1997; Page A1

EXCERPT 1:

The dancing begins at 7:25 a.m. as the thump of a drum splits the cool morning air in the Mangalatore camp for the displaced. A bull's horn wails. A swell of song fills the air. Young men run and leap, legs splayed, Jordanesque, heads rising above the hopping, singing, chanting, ululating crowd. □

Hundreds of Dinka tribesmen and women have gathered at the Duk-Fuel family compound for a traditional dowry celebration. But the occasion is marred by what is missing: There will be no cattle given to the Duk-Fuel family today, historically the central transaction at this ritual. □

The Duk-Fuels must settle instead for cautious promises.

The family whose boy wants to marry a Duk-Fuel girl vows to give plenty of cattle when the four-decade-old war in this, Africa's largest country, someday ends. "We will honor our agreement," the boy's uncle says. □

For all its joy, the dowry ritual reminds these Dinka families that the war has robbed them of a symbol central to their identity and culture—cattle. □

Mabil Duk-Fuel sits in the family compound next to his niece Nyandier Duk-Fuel, 17. Joining them are Mabil's brother Mayar and another niece, Agot. Both girls will marry soon, although the next day's dowry ceremony is primarily for Nyandier. □

The men say the absence of cattle has transformed the dowry process. Negotiations [agreements; discussions] used to be held in which the boy's family agreed to give cows, sometimes as many as 100, to the Dinka girl's relatives; several families would make such overtures [proposals; offers] toward a single girl, in a process akin to competitive bidding. □

Nowadays the negotiations are still held, but they are about handshakes and pledges. There is no livestock available to change hands. □

Holding the ceremony without cattle, Mabil says, reminds Dinkas that they have no property. "You cannot regain your land," he says through an interpreter. "That is the great loss. We hope our leaders are working hard to get us back our land."



Dinka bride-to-be Nyandier Duk-Fuel. □ (By
Carol Guzy/*Washington Post*)



Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in
Refugee Camps

By Stephen Buckley, *Washington Post* Foreign Service
Sunday, August 24, 1997; Page A1

EXCERPT 2:

Before the war caused institutions to collapse in southern Sudan, the Dinka were not only farmers and cowherds, but also high court judges and civil administrators and doctors. They were the south's richest and proudest tribe. □

The cow has always been the focus of their culture. Cattle stood at the heart of virtually every important tradition and ceremony in Dinka life. Myths rose up around the animal. The Dinka wrote songs about it. □ They created dances to honor it. □

Dinka see the animal as the highest form of wealth.

Today some Dinka retain their cattle, but many have lost their herds, which were killed in fighting or abandoned during the rush to camps for the displaced. □

A Life Shattered □

The loss has pierced the Dinka, so much so that they have altered their governing myths. Stories that once celebrated the tribe's greatness—they believed they were a people favored by God—now describe a people full of dismay and self-doubt. One story, about how the Dinka came to love cattle, has been turned into a tale of woe, in which God is punishing the tribe for devoting so much of itself to the animal.

"They have been shattered," said Francis Deng, a Dinka who is a senior fellow at the Brookings Institution in Washington. "They see themselves in a negative light for the first time. You can see how the war has torn at their self-confidence, their sense of dignity."



The Dinka of Mangalore camp for the displaced have lost all their cattle, a measure of their wealth, to the war. They now have been forced to cultivate the land instead. (By Carol Guzy/*Washington Post*)



What is one strategy on our “Things Close Readers Do” chart that helps me the most when I read a text to gather and select evidence to support my analysis? Why is this strategy most helpful to me?



- Get the gist of what a text is about
- Use the text to answer questions
- Reread the text
- Gather evidence (quotes) from the text
- Annotate text
- Focus on key vocabulary
- Discuss to clarify thinking or deepen understanding
- Use the text to gather evidence for answers to text-dependent questions
- Determine vocabulary in context
- Select evidence from the text to use in writing

When text is emotionally difficult...

insert notes from Lesson 2 student ideas here.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 14

End of Unit Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



End of Unit Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</p> <p>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)</p> <p>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can cite several pieces of text-based evidence to support an analysis of the article “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps.”• I can select evidence from the article “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps” to support analysis of the perspectives of the Dinka tribe of Southern Sudan.	<ul style="list-style-type: none">• End of Unit Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes



End of Unit Assessment: Identifying Perspective and Using Evidence from
Informational Texts about the Dinka and Nuer Tribes

Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Introducing Learning Targets and End of Unit Assessment (5 minutes)Work Time<ol style="list-style-type: none">End of Unit Assessment: Gathering, Selecting, and Using Evidence to Analyze Perspective in Informational Text (25 minutes)Closing and Assessment<ol style="list-style-type: none">Back-to-Back and Face-to-Face Discussion: Questions for the People of South Sudan (5 minutes)Homework<ol style="list-style-type: none">Continue reading your independent reading book for this unit at home.	<ul style="list-style-type: none">In this lesson, students complete the Gathering Evidence and Selecting Evidence graphic organizer and respond to one constructed-response question independently for an End of Unit graded Assessment. This task calls upon students to employ the practices of close reading that they have been practicing throughout this unit, and to use the scaffolds for writing that they practiced during Lessons 12 and 13.Unit 2 will challenge students with continued instruction and assessments of writing.This lesson uses some of the same structures introduced for the Mid-Unit Assessment in Lesson 8, including setting norms for silent, focused work, and ending class with a Back to Back and Face to Face Discussion.Create the rubric for the End of Unit Assessment using strategies from “Things Close Readers Do” and language from the lesson’s learning targets.



End of Unit Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes

Lesson Vocabulary	Materials
cite, text-based evidence, objectively, summarize, coherent, constructed-response, analysis, perspectives, detail/evidence, inference/reasoning	<ul style="list-style-type: none"> • Reader's Notes (students' own from all previous lessons) • Document camera • "Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps" (from Lesson 13 homework; one per student; one to display; focus on excerpt 2) • End of Unit 1 Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes (one per student) • End of Unit 1 Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes (Answers for Teacher Reference) • Back to Back and Face to Face prompts (for Teacher Reference)

Opening	Meeting Students' Needs
<p>A. Introducing Learning Targets and End of Unit Assessment (5 minutes)</p> <ul style="list-style-type: none"> • Share learning targets: <ul style="list-style-type: none"> * "I can cite several pieces of text-based evidence to support an analysis of the article 'Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps.'" * "I can select evidence from the article 'Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps' to support analysis of the perspectives of the Dinka tribe of Southern Sudan." • Tell students that today they get to demonstrate their progress on these learning targets in the End of Unit Assessment. Assure students that there are no tricks to this assessment; it really is the exact process they've been practicing in class through Lessons 12 and 13. • Tell students that everyone needs to remain silent until all students are done with the End of Unit Assessment, that this commitment is how they show respect for each other and it is non-negotiable. Write on the board, "If you finish early, you can..." and prompt students to suggest appropriate, silent activities that they can complete. This list should include "Continue reading in <i>A Long Walk to Water</i> and making notes on the Reader's Notes about the gist of upcoming chapters." The list could also include "Complete homework for other classes" or "Continue reading your independent reading book for this unit" or "Sit quietly." 	<ul style="list-style-type: none"> • Taking time to ask for students' ideas about other tasks they can complete while their classmates are working can greatly enhance student buy-in for setting clear expectations for students' focused work.



End of Unit Assessment: Identifying Perspective and Using Evidence from
Informational Texts about the Dinka and Nuer Tribes

Work Time	Meeting Students' Needs
<p>A. End of Unit Assessment: Gathering, Selecting, and Using Evidence to Analyze Perspective in Informational Text (25 minutes)</p> <ul style="list-style-type: none">• Distribute the End of Unit Assessment: Identifying Perspective and Using Evidence from Informational Texts about the Dinka and Nuer Tribes to each student. Tell students to remain silent until all classmates are finished with their work, and prompt students to begin.• If students complete their End of Unit Assessment, encourage them to stay seated and complete one of the tasks listed on the board ("If you finish early, you can...").• Collect students' assessments.	
Closing and Assessment	Meeting Students' Needs
<p>A. Back-to-Back and Face-to-Face Discussion: Questions for the People of South Sudan (5 minutes)</p> <ul style="list-style-type: none">• Once all students have completed the End of Unit Assessment, post on the document projector (or have written on a chart) the Back-to-Back and Face-to-Face prompts. Before students stand up, read through the instructions for the Back-to-Back and Face-to-Face protocol. Ask for one student volunteer to describe the directions to the class in his/her own words.• Help students arrange into partnerships for this closing activity.• Circulate to listen in as students share, to gauge their depth of understanding of the text. Encourage them to elaborate on their answers, with probes such as "What else might a member of the Dinka tribe say?" <p><i>Note: Capture students' questions to possibly use during Unit 3, if you are able to arrange a visit with an immigrant from South Sudan.</i></p>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book for this unit at home.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 1: Lesson 14

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

Title of text: "Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps."

Part I: Gathering Evidence

The two central characters in the novel *A Long Walk to Water*, Nya and Salva, are from two different tribes in South Sudan. Nya is Nuer, and Salva is Dinka. What are some similar and different perspectives of people in the Nuer and Dinka tribes?

5. What will you be gathering evidence about? **Underline** the focusing question in the assignment above.
6. What information will you need to be able to answer the Guiding 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 third column?
- Where will this information come from?

- Why are you gathering all this information? What are you trying to figure out?

Reread the text, and **look for** information that will help you to complete the graphic organizer. Decide whether to add that evidence to the chart.



**End of Unit 1 Assessment: Identifying Perspective and Using Evidence
from Informational Texts about the Dinka and Nuer Tribes**

Part I: Gathering Evidence

What are some similar and different perspectives of people in the Nuer and Dinka tribes?

<i>Detail/Evidence</i> Experiences of people in the Dinka tribe	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about the perspective of people in the Dinka tribe	<i>Used in your writing?</i>
Quote		Meaning	
Quote		Meaning	
Quote		Meaning	



<i>Detail/Evidence</i> Experiences of people in the Dinka tribe	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about the perspective of people in the Dinka tribe	<i>Used in your writing?</i>
Quote		Meaning	
Quote		Meaning	



Part II: Selecting Evidence

1. Read the text-dependent question (writing prompt):

*According to the second excerpt from “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,”
how has the war, and specifically the loss of cattle, affected the Dinka?”*

2. Review your Gathering Evidence graphic organizer and select evidence (quotes) from the left-hand column.

Example evidence from the text (quote):

3. Copy or explain more about your inference/reasoning related to that evidence from the right-hand column.

Example thinking about this evidence:



Part II: Selecting Evidence

4. Use your notes from Step 3 above to draft a clear and coherent written response.

*According to the second excerpt from “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,”
how has the war, and specifically the loss of cattle, affected the Dinka?”*

5. The war and the loss of cattle have changed the Dinka by...
(OR) The Dinka have been affected by the war and loss of cattle so that



Title of text: “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps.”

Part I: Gathering Evidence

The two central characters in the novel *A Long Walk to Water*, Nya and Salva, are from two different tribes in South Sudan. Nya is Nuer, and Salva is Dinka. What are some similar and different perspectives of people in the Nuer and Dinka tribes?

6. What will you be gathering evidence about? **Underline** the focusing question in the assignment above.
7. What information will you need to be able to answer the Guiding 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 third column?
 - Where will this information come from?
 - Why are you gathering all this information? What are you trying to figure out?



**End of Unit 1 Assessment: Identifying Perspective and Using Evidence
from Informational Texts about the Dinka and Nuer Tribes**

Part I: Gathering Evidence

What are some similar and different perspectives of people in the Nuer and Dinka tribes?

<i>Detail/Evidence</i> Experiences of people in the Dinka tribe	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about the perspective of people in the Dinka tribe	<i>Used in your writing?</i>
Quote <i>“The dancing begins at 7:25 a.m. as the thump of a drum splits the cool morning air in the Mangalatore camp for the displaced.”</i>		Meaning <i>Even though the Dinka are in a camp, they celebrate sometimes.</i>	
Quote <i>“But the occasion is marred by what is missing: There will be no cattle given to the Duk-Fuel family today, historically the central transaction at this ritual.”</i>		Meaning <i>The Dinka usually give cattle during this ceremony.</i>	
Quote <i>“Cattle stood at the heart of virtually every important tradition and ceremony in Dinka life. Myths rose up around the animal. The Dinka wrote songs about it. They</i>		Meaning <i>Cattle is an important part of the Dinka culture</i>	



<i>created dances to honor it.”</i>			
<i>Detail/Evidence</i> Experiences of people in the Dinka tribe	<i>Page</i>	<i>Inference/Reasoning</i> What this shows about the perspective of people in the Dinka tribe	<i>Used in your writing?</i>
Quote <i>“Dinka see the animal as the highest form of wealth.”</i>		Meaning <i>Cattle are very valuable to the Dinka.</i>	
Quote <i>“One story, about how the Dinka came to love cattle, has been turned into a tale of woe, in which God is punishing the tribe for devoting so much of itself to the animal.”</i>		Meaning <i>The Dinka have changed their stories because they don’t have cattle anymore. This story changed from being a story about how great the Dinka were, to a story about how God is punishing the Dinka.</i>	



Part II: Selecting Evidence

1. Read the text-dependent question (writing prompt):

*According to the second excerpt from “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,”
how has the war, and specifically the loss of cattle, affected the Dinka?”*

2. Review your Gathering Evidence graphic organizer and select evidence (quotes) from the left-hand column.

Example evidence from the text (quote):

“Cattle stood at the heart of virtually every important tradition and ceremony in Dinka life. Myths rose up around the animal. The Dinka wrote songs about it. They created dances to honor it.”

3. Copy or explain more about your inference/reasoning related to that evidence from the right-hand column.

Example thinking about this evidence:

Cattle is an important part of the Dinka culture.



Part II: Selecting Evidence

4. Use your notes from Step 3 above to draft a clear and coherent written response.

*According to the second excerpt from “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,”
how has the war, and specifically the loss of cattle, affected the Dinka?”*

5. The war and the loss of cattle have changed the Dinka by...

(OR) The Dinka have been affected by the war and loss of cattle so that

The war and the loss of cattle have changed Dinka because they have lost their cattle. Before the war, “Cattle stood at the heart of virtually every important tradition and ceremony in Dinka life. Myths rose up around the animal. The Dinka wrote songs about it. They created dances to honor it.” Cattle is an important part of Dinka culture. Without cattle, their traditions are changing. “One story, about how the Dinka came to love cattle, has been turned into a tale of woe, in which God is punishing the tribe for devoting so much of itself to the animal.” The Dinka have changed their stories because they don’t have cattle anymore. This story changed from being a story about how great the Dinka were, to a story about how God is punishing the Dinka. The Dinka culture has been changed because of the war, and specifically because of the loss of cattle.



Now that we've read some articles about the Dinka and Nuer tribes in Southern Sudan, what is one image that stays in your mind about how time, culture, or place has affected the people of Sudan?

What is another image that stays in your mind about how time, culture, or place has affected the people of Sudan?

If you could ask a member of the Dinka or Nuer tribe one question about his or her life, what would you ask? Why?



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2

Overview



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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



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



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 4	Using Routines for Discussing <i>A Long Walk to Water</i> and Introducing Juxtaposition (Chapters 9 and 10)	<ul style="list-style-type: none"> I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6) 	<ul style="list-style-type: none"> 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>. I can break a word into parts in order to determine its meaning and figure out what words it is related to. 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>. I can explain one way in which juxtaposing these characters helps the author compare and contrast their points of view. 	<ul style="list-style-type: none"> Reader's Notes from Chapters 9 and 10 (from homework) Gathering Textual Evidence graphic organizer for Chapters 6-8 (from homework) Exit ticket 	<ul style="list-style-type: none"> Take a Stand protocol Survival Salva/Nya
Lesson 5	Practice Evidence-Based Constructed Response: Explaining One Factor That Helps Nya or Salva Survive (Chapters 11–13)	<ul style="list-style-type: none"> I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the development of a theme throughout a literary text. (RL.7.2) I can select evidence from literary or informational texts to support analysis, reflection and research. (W.7.9) 	<ul style="list-style-type: none"> I can define words from <i>A Long Walk to Water</i> in my Reader's Dictionary. I can continue to select evidence to explain what happens to Salva and Nya in <i>A Long Walk to Water</i>. 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. 	<ul style="list-style-type: none"> Reader's Notes from Chapters 11-13 (from homework) Gathering Textual Evidence graphic organizer for Chapters 9 and 10 (from homework) Student contributions to Salva/Nya anchor chart and Survival anchor chart Evidence-based constructed response 	<ul style="list-style-type: none"> Survival Salva/Nya



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



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 8	World Café to Analyze Theme and Character in <i>A Long Walk to Water</i> (Chapters 16–18)	<ul style="list-style-type: none"> I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can analyze the development of a theme throughout a literary text. (RL.7.2) I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6) 	<ul style="list-style-type: none"> I can effectively engage in discussions with my classmates about our reading. 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. I can explain the physical and emotional factors that helped Nya and Salva to survive in <i>A Long Walk to Water</i>. 	<ul style="list-style-type: none"> Reader's Notes from Chapters 16-18 (from Lesson 6 homework) Gathering Textual Evidence graphic organizer for Chapters 14-18 (from Lesson 6 homework) World Café charts 	<ul style="list-style-type: none"> World Café protocol Survival Salva/Nya
Lesson 9	Mid-Unit 2 Assessment: Comparing Fictional and Historical Texts	<ul style="list-style-type: none"> I can cite several pieces of evidence to support an analysis of informational text. (RI.7.1) I can cite several pieces of text-based evidence to support an analysis of informational text. (RL.7.1) 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) 	<ul style="list-style-type: none"> 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. 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). 	<ul style="list-style-type: none"> Water for South Sudan Homework Assignment (text-dependent questions) Mid-Unit 2 Assessment: Comparing "Water for Sudan" and <i>A Long Walk to Water</i> 	<ul style="list-style-type: none"> Discussion Appointment protocol
Lesson 10	Introducing Essay Prompt: Factors for Survival in <i>A Long Walk to Water</i>	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2) 	<ul style="list-style-type: none"> I can select pieces of textual evidence that show the factors that help Salva survive. 	<ul style="list-style-type: none"> Exit Ticket 	



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



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



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



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 16	Launching the Performance Task: Planning the Two-Voice Poem	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> 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. I can gather evidence from <i>A Long Walk to Water</i> for my two-voice poem. 	<ul style="list-style-type: none"> Two-Voice Poem: Gathering Evidence graphic organizer (middle three columns) 	<ul style="list-style-type: none"> Survival Salva/Nya
Lesson 17	Launching the Performance Task: Planning the Two-Voice Poem	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> 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. I can gather evidence from <i>A Long Walk to Water</i> for my two-voice poem. 	<ul style="list-style-type: none"> Two-Voice Poem: Gathering Evidence graphic organizer (middle three columns) 	<ul style="list-style-type: none"> Survival Salva/Nya
Lesson 18	Gathering Textual Evidence for the Two-Voice Poem (Author's Note)	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3) 	<ul style="list-style-type: none"> 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. I can gather evidence from informational texts for my two-voice poem. 	<ul style="list-style-type: none"> Two-Voice Poem: Gathering Evidence graphic organizer (outer two columns) 	<ul style="list-style-type: none"> Survival Salva/Nya



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 19	End of Unit 2 Assessment, Part 2: Revise Essay Drafts	<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.7.2) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) I can use a standard format for citation. (W.7.8) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) I can use correct grammar and usage when writing or speaking. (L.7.1) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2) I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6) 	<ul style="list-style-type: none"> 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>. I can support my claim with details and quotes from <i>A Long Walk to Water</i>. I can use quotes correctly in my essay. I can use correct grammar and punctuation in my essay. I can use feedback from others to revise and improve my essay. I can use new vocabulary appropriately in my essay. 	<ul style="list-style-type: none"> Students' final essays Essay drafts and planner sheets 	<ul style="list-style-type: none"> What Makes a Literary Analysis Essay Effective?



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



CHAPTER 6

Word/Phrase	Page	Definition
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

Word/Phrase	Page	Definition
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

Word/Phrase	Page	Definition
shrubs	52	Small bushes
endured	52	
been reduced to	52	
relentless	52	
arid	52	Dry
lag	53	
vulture	59	A bird that eats dead animals
corpses	59	
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	
vision	61	
receding	61	
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:		



CHAPTERS 11-18

Chapter and page numbers	What Nya's story is about	What Salva's story is about
11		
12		
13		
14		
15		
16		
17		
18		



CHAPTERS 11-13

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



CHAPTERS 14-15

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



CHAPTERS 16-18

Word/Phrase	Page	Definition
bewildering	98	
destruction	99	
aid organization	100	An organization to 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	
clinic	100	
contaminated	106	
Other new words you encountered:		



CHAPTER 6

Word/Phrase	Page	Definition
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 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 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 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

Word/Phrase	Page	Definition
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

Word/Phrase	Page	Definition
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

Word/Phrase	Page	Definition
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; 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 encountered:		



CHAPTER 14-15

Word/Phrase	Page	Definition
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

Word/Phrase	Page	Definition
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:		



Gathering Textual Evidence – How do Salva and Nya survive in a challenging environment in *A Long Walk to Water*?

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.
 - o What information will you put in the first two columns? Where will you get this information?
 - o What information will go in the remaining columns? Where will this information come from?
 - o Why are you gathering all this information? What are you trying to figure out?

Chapters 6–8

Detail/Evidence	Page & chapter	Explanation Put the quote in context: to which event in the story does this connect?	Significance Which idea on the anchor chart does this quote connect to? Why?	Used in your writing?
Quote (About Nya or <u>Salva</u> ?) “Eh, Nephew!” he said in a cheerful voice. We are together now, so I will look after you.”	35, ch. 6	Explanation 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 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?) “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 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	



**Gathering Textual Evidence – How do Salva and Nya survive in a
challenging environment in
A Long Walk to Water?**

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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> ?)				



**Gathering Textual Evidence – How do Salva and Nya survive in a
challenging environment in
A Long Walk to Water?**

Chapter 9-10

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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 11-13

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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> ?)				



**Gathering Textual Evidence – How do Salva and Nya survive in a
challenging environment in
A Long Walk to Water?**

Chapter 14-15

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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> ?)				



**Gathering Textual Evidence – How do Salva and Nya survive in a
challenging environment in
A Long Walk to Water?**

Chapter 16-18

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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> ?)				



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

Word/Phrase	Rubric Row	Definition
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 Ex: The extent of his injuries was not clear immediately.
conveys	1	to communicate or express something Ex: The TV ad conveys the message that thin is beautiful.
compelling	1	very interesting or exciting, so that you have to pay attention Ex: The movie's story was very compelling.
task	1	a piece of work that must be done 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 Ex: Steve's comments about the story were very insightful.
comprehension	1	understanding Ex: They don't have the least comprehension of what I'm trying to do.
logically (opposite: illogically)	1, 3	seeming reasonable and sensible, ideas are in a clear order Ex: He could logically present his argument for desert to his mom. opposite: Not reasonable, sensible or clearly put together
Other new words you encountered:		



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



Writer's Glossary Page from Row 3 of the NYS Rubric		
WORDS FROM NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC		
Word/Phrase	Rubric Row	Definition
Coherence (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 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 (opposite: inappropriate)	3	correct or suitable for a particular time, situation, or purpose 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:		



Writer's Glossary Page from Row 4 of the NYS Rubric		
WORDS FROM NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC		
Word/Phrase	Rubric Row	Definition
conventions	4	a formal agreement, especially between countries, about particular rules or behavior 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 Ex: In English, the subject of a sentence usually comes before the verb.
emerging	4	in an early state of development Ex: A student who is an emerging writer is just beginning to learn how to write well.
frequent	4	happening or doing something often 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 Ex: Sentence fragments or run on sentences hinder a reader's understanding of a piece of writing.
valid (opposite: invalid)	2	a reason, argument etc that is based on what is reasonable or sensible Ex: The idea that South Sudan is a dangerous place is valid. Opposite: something that is not logical or reasonable
Other new words you encountered:		
conventions	4	a formal agreement, especially between countries, about particular rules or behavior 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 Ex: In English, the subject of a sentence usually comes before the verb.
emerging	4	in an early state of development Ex: A student who is an emerging writer is just beginning to learn how to write well.
frequent	4	happening or doing something often 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 Ex: Sentence fragments or run on sentences hinder a reader's understanding of a piece of writing.



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>
<p>Dear seventh grader,</p> <p>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):</p> <p>This book connected to A Long Walk to Water and our study of survival and the second Sudanese Civil War because</p> <p>I would/would not recommend this book because</p> <p>Sincerely,</p> <p>(Name)</p>



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 1

Introducing the Concept of Theme: Survival in *A Long Walk to Water* (Chapters 1–5)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)
I can analyze the development of a theme throughout a literary text. (RL.7.2)

Supporting Learning Targets

- I can effectively engage in discussions with different Discussion Appointment partners.
- I can identify a central theme in *A Long Walk to Water*.

Ongoing Assessment

- Observation of student participation
- Student contributions to Survival anchor chart
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Introducing Learning Targets (5 minutes) B. Introducing Discussion Appointments (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Defining the Concept of Theme and Discussing Possible Themes in <i>A Long Walk to Water</i> (20 minutes) B. Identifying One Central Theme in <i>A Long Walk to Water</i>: Beginning the Survival Anchor Chart (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Revisiting Learning Targets (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapter 6 in <i>A Long Walk to Water</i> and complete Gist on Reader's Notes 	<ul style="list-style-type: none"> • This first lesson in Unit 2 begins the scaffolding for the End of Unit 2 Assessment, a literary analysis essay on <i>A Long Walk to Water</i>. Students learn about the concept of theme, which lays the foundation for their work later in the unit on an essay related to the theme in the novel. (Several additional resources about theme are included in the supporting materials for this lesson, as a teacher reference.) • Students will return to the concept of theme almost daily; do not worry if they are just beginning to grasp this abstract concept during this lesson. • In addition, this lesson introduces students to a new structure to help them move toward mastery with SL.7.1. This structure, Discussion Appointments, is a natural extension of the collaboration students did in Unit 1, during which they worked fairly consistently with two different partners: A day and B day. Discussion Appointments allow students to build their speaking and listening skills as they talk with five different peers at different times. • To understand the procedure of Discussion Appointments, preview Part B of the Opening of this lesson and refer to the Instructions for Discussion Appointments (in supporting materials). In the first nine lessons of Unit 2, the lesson plans will suggest which of the African locations students will use for their meetings. After that, it is up to the teacher to choose which appointments to designate during a given lesson. • When you ask students to meet a Discussion Appointment in Salva's Africa, use the African names for their appointments. Students' Discussion Appointments sheets include a map of southern Sudan and surrounding countries. Reference to these locations is another way to help students envision where things are happening for Salva and Nya in the novel. • Review the Instructions for Discussion Appointments in the Supporting Materials at the end of the lesson (for teacher reference; not a student handout). • In Part B of the Opening, before students begin making their Discussion Appointments, note whether you have an uneven number of students to sign up. This means there will be one student per location who will not have an appointment. Tell students that this is no problem because you will assign anyone with no appointment on a given day to a new partner or to a pair, making a committee of three for that discussion.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Discussion Appointments make pairing more efficient and consistent, but no system is perfect. Let the class know that there is a standing rule that any student who does not have an appointment for that location or cannot find an appointment because someone is absent or the student has lost his Discussion Appointments sheet should come to the teacher to be assigned a partner.• Throughout Unit 2, students continue to read <i>A Long Walk to Water</i>. As they do their “first read” for homework, they keep track of plot and vocabulary in their Reader’s Notes. The Reader’s Notes have two parts: Part 1 is gist notes for each chapter (building off students’ routine from Unit 1); Part 2 is a Reader’s Dictionary. See the Unit 2 Overview, Preparation and Materials, for more explanation of how you might organize the Reader’s Notes materials; see Lesson 2 for more detailed information about how students use the Reader’s Notes.• In this lesson, students only use the Reader’s Notes in the homework, and the task they are doing for homework is one that is familiar to them from Unit 1.• In advance: Copy the Discussion Appointments in Salva’s Africa, preferably on colored paper so that students can easily locate this document in their folders or binders.• Prepare the new Survival anchor chart (see supporting materials for a model).• Decide how you will organize the Reader’s Notes assignment, which students complete for the first time for homework in this lesson, but which continues through Lesson 9. Review unit overview, Preparation and Materials, and look ahead to Lesson 2 to see the specific ways that the Reader’s Notes will be used.• If you decide to make a packet for the Reader’s Notes for Chapters 6-10 (recommended and included as a stand alone document with the unit overview), prepare that packet for this lesson. If you are not using a packet, the Reader’s Notes for Chapter 6 can be found as a stand-alone sheet at the end of this lesson.• Review Reader’s Notes for Chapter 6• See Work Time, Part A. Consider preparing some examples of theme from texts or movies your students may be familiar with.• Post the supporting learning targets on the board or chart paper.



Lesson Vocabulary	Materials
theme	<ul style="list-style-type: none"> • <i>A Long Walk to Water</i> (book; one per student) • Instructions for Discussion Appointments (for Teacher Reference) • Discussion Appointments in Salva’s Africa (one per student) • Themes in Literature (one per student) • Survival anchor chart (new; teacher-created; see model in Supporting Materials) • Survival anchor chart (Students’ Notes) (one per student) • Markers • Exit ticket (one per student) • Reader’s Notes, Chapter 6 (one per student)

Opening	Meeting Students’ Needs
<p>A. Entry Task: Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • As students enter the classroom, ask them to copy down the two learning targets that are on the board or displayed on a document camera. They should write these learning targets at the top of a sheet of paper that they will use during this class. • Once they have the learning targets copied, ask them to circle the key words in the targets and underline any words they are unsure of. Tell them it is OK if a word has both a circle and an underline. • Read the learning targets aloud to the students. • Cold call a few students to get their key words and circle them on the board. Confirm their choices of key words as being important or question why they think a word might be significant. Then ask students to give any vocabulary they do not know. Underline those words. • Students are likely to say they are unsure about Discussion Appointments. Say: “This is going to be a way that you meet with partners during this unit, and we will be setting those up in a few minutes.” • Students may also single out <i>theme</i> as a word to clarify. You can ask if anyone knows what a theme is, and if you get a definition, you can acknowledge it. Then say: “We will be looking at themes today during Work Time, and that will help everyone become clear on the word.” Do not linger on a definition at this point. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, but helps challenged learners the most. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students' Needs
<p>B. Introducing Discussion Appointments (5 minutes)</p> <ul style="list-style-type: none">• Tell students you are going to explain the new protocol for meeting with peers during Unit 2. Distribute the Discussion Appointments in Salva's Africa handout. Tell students that this will be a way for them to have partner discussions with more than the two partners they had during Unit 1. Being able to talk to a lot of classmates will give them more ideas for discussing and writing about <i>A Long Walk to Water</i>. Reinforce that discussion is one strong way to deepen their understanding of a text.• Give the following directions for making Discussion Appointments:• You will sign up for five appointments with five different partners.• For each location on the map, you may have only one appointment.• If someone asks you for an appointment and that location is available, you need to accept the appointment.• In the blank next to each location, write the name of your appointment partner.• Once you have made all five appointments, return to your seat.• Give students 3 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 sign-up process, check with the students to see who needs appointments in various locations. You can do this by asking, for example: "Raise your hand if you need an appointment in Kenya." 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">• Use of protocols (like Discussion Appointments) 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.



Work Time	Meeting Students' Needs
<p>A. Defining the Concept of Theme and Discussing Possible Themes in <i>A Long Walk to Water</i> (20 minutes)</p> <ul style="list-style-type: none"> Define theme in this unit as a statement that the author is making in the novel about how the world works in some way. Distribute the Themes in Literature handout. Ask a student to read the “What is theme?” section on the handout. Have students turn to a partner and discuss: <ul style="list-style-type: none"> * “Think of a book you have read or a movie you have seen in which the author or filmmaker is trying to convey a message about the world. What is the theme of the book or movie? How can you tell?” Ask two pairs to explain <i>theme</i> and give any examples they have. Tell students not to worry if they are just moving toward an accurate definition at this point; the next activity will help make it much clearer. They will also work with this concept throughout the unit. Explain that a theme is conveyed in a book but is bigger than the book alone; reiterate that theme is a message the author is trying to give readers. Often similar themes show up in many different stories, poems, dramas, or novels. Tell students that in a moment, they will get to think more about some possible themes. Ask students to bring their Themes in Literature handout and go find their “Juba” Discussion Appointments. Once they are with their appointment, they should find a place to sit, and then listen for directions for their partner discussion. Refocus the whole group and give directions: <ol style="list-style-type: none"> With your “Juba” partner, read the 12 themes on your Themes in Literature handout and discuss each. Think about what you have read so far in <i>A Long Walk to Water</i> and decide which three of these themes might be the author’s message in this book. Be sure that you can explain your reasons for the three possible themes you choose. You have 5 minutes to select three possible themes and be ready to explain them to the class. Give students 5 minutes to work. Circulate to listen and to gauge students’ initial understanding of the concept of theme. It is fine if they do not understand all twelve themes on the handout; remember, this is early work with a fairly abstract concept. Ask students to remain with their partner, but focus whole group. Cold call several pairs to share the themes they think might fit the book. Give specific positive feedback about comments you heard students make during their partner conversation. (For example: “I liked hearing Sam and Alice discussing whether number 1 or number 5 was the best theme for <i>A Long Walk to Water</i> by giving examples from the book.”) Congratulate them for good thinking when they select themes that could work for the novel. Ask students to stay with their Juba partner for another activity 	<ul style="list-style-type: none"> Consider giving students an example of themes from other novels, movies, plays, or stories you know they are familiar with. This will vary from class to class based on the background of your students. For example, many seventh graders have read or seen the movie <i>Harry Potter and the Sorcerer’s Stone</i> but you cannot assume that all students would relate to this example. Examine the Themes in Literature handout and determine a few examples you believe your students can connect with.



Work Time (continued)	Meeting Students' Needs
<p>B. Identifying One Central Theme in <i>A Long Walk to Water</i>: Beginning the Survival Anchor Chart (10 minutes)</p> <ul style="list-style-type: none">• Tell students that since there are so many possible themes for this book, the class is going to focus on just one: Individuals are able to survive in challenging environments in remarkable ways. Remind them of their Reader's Notes on the novel so far and the fact that they already have a lot of knowledge about how Nya and Salva face challenges to survive.• Start the Survival anchor chart (see supporting materials for a model). Ask students to Think-Pair-Share:<ul style="list-style-type: none">* "Talk with your partner to answer this question: What are some challenges that these two characters have faced so far in the novel?"• Ask students to write their ideas on the same sheet of paper they wrote the learning targets on.• Listen for students to share possible examples (e.g., Salva had to run from the attack in his village; Nya has to walk many miles to get water).• Before the whole group share, distribute Survival anchor chart (Students' Notes). Explain to students that since they will often need to refer to this anchor chart while doing homework, they will keep their own version of the anchor chart. Whenever the class adds to the anchor chart, they should update their Survival anchor chart (student's notes).• During the whole group share, list on the anchor chart the challenges that the students offer and prompt the students to add these ideas to the Survival anchor chart (student's notes). Tell students that they will be adding to this chart as they continue to read the novel, and ask them to keep their Survival anchor chart (student's notes) in a place where they will be able to use it in class and for homework.• Ask students to thank their partners and return to their seats.	<ul style="list-style-type: none">• Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Revisiting Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Distribute the exit ticket and ask students to take a moment to do the following:<ol style="list-style-type: none">1. Reread the two learning targets.2. Select one you think you have made progress on.3. Circle that target on your exit ticket.4. Explain, using specific examples, how you have made progress on this target. What is your evidence?	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 6 in <i>A Long Walk to Water</i>. Fill in Gist on Reader's Notes in Reading Packet 1. These notes are like the ones you kept for Chapters 1-5. You will be using this packet to keep your notes for Chapters 6-10. You will get more instructions about how we will use a Reader's Notes packet tomorrow, but for tonight's homework, after you read Chapter 6, just fill in your gist notes.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 1

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Make one appointment at each location:



Public domain map courtesy of the University of Texas Libraries.

Note: This map shows Sudan, South Sudan, and the surrounding countries today. When Salva was a boy, South Sudan was part of Sudan. In 2011, South Sudan became an independent country.

In Juba, South Sudan:

In Kenya:

In Ethiopia:

In Khartoum, Sudan:

By the White Nile:

What is theme?

The **theme** of a book is the message or the lesson that the author is trying to convey. It is different from the plot, which is the events that happen in the book.

A theme has the following characteristics:

- It is a message or lesson about life that is broadly applicable—it is true for situations beyond the story.
- It is a statement, not just a topic. That is, *friendship* is not a theme. However, *friendship can bring comfort in times of hardship* could be a theme.
- Different books or movies can have similar themes. For example, *Little Red Riding Hood* and *Hansel and Gretel* both convey the message that you should be careful about who you trust, because people may not share their true intentions. The plots of these fairy tales are quite different, but their themes are similar.

Directions

Read through the list of common themes in literature with your partner. Decide which three might be themes in *A Long Walk to Water*. Be prepared to explain why you selected each one.

1. Nature can present many challenges to humans.
2. We cannot escape our fates.
3. Family is our most important support.
4. Love is what makes life worth living.
5. Dangerous situations can make people become leaders.
6. To be truly happy, you must do what you know is right, even if it is unpopular.
7. People often do not appreciate what they have until it is gone.
8. Water is our most important resource.
9. In wartime, ordinary rules and routines vanish.
10. Individuals are able to survive in challenging environments in remarkable ways.
11. All people have the same basic needs.
12. Sometimes we have to abandon things that are important to us in order to survive.

Sources:

Rachel Mork, “12 Most Common Themes in Literature” www.life123.com;

“Literature,” www.learner.org;

Angela Bunyi, “Finding THE Message: Grasping Themes in Literature,” www.scholastic.com

Challenges and Survival Factors in *A Long Walk to Water*

List the challenges that Nya and Salva face and the factors that help them to survive.

CHALLENGES	SURVIVAL FACTORS
Salva's village was attacked	Salva's teacher told the boys to run away from the village
No clean water near where Nya's family lives	Nya walks to get water every day
Salva is alone - no family/adult to take care of him	Other people help Salva
Salva and people travelling with him don't have enough food	Salva and his group find food (honey)
	Salva makes a friend (Marial)



.....
Name:

.....
Date:

Use this chart to take notes on the Survival anchor chart your class makes. Anything that is written on the class anchor chart should also be recorded on this sheet. You will need to have this sheet with you in class and when you complete homework.

Challenges and Survival Factors in *A Long Walk to Water*

List the challenges that Nya and Salva face and the factors that help them to survive.

CHALLENGES	SURVIVAL FACTORS



CHALLENGES	SURVIVAL FACTORS



Directions: Look at today's learning targets and circle the one that you think you have made progress meeting. Explain how you know you have made progress on that learning target.

TODAY'S LEARNING TARGETS:

1. I can effectively engage in discussions with different Discussion Appointment partners.
2. I can identify "theme" as it applies to *A Long Walk to Water*.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 2

Establishing Routines for Discussing *A Long Walk to Water* (Chapter 6)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can analyze the development of a theme throughout a literary text. (RL.7.2)

Supporting Learning Targets

- I can use context clues (in the sentence or on the page) to determine the meaning of words in *A Long Walk to Water*.
- I can analyze the development of a theme in a novel by identifying challenges to and factors in survival for Salva and Nya in *A Long Walk to Water*.

Ongoing Assessment

- Reader's Notes from Chapter 6 (from homework)



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Vocabulary Entry Task (5 minutes) B. Introducing Learning Targets and Reading Closely for Details (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Introducing Reader's Dictionary (10 minutes) B. Reviewing Reader's Notes, Starting Salva/Nya Anchor Chart, and Adding to Survival Anchor Chart (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Previewing Homework and Revisiting Learning Targets (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapters 7 and 8 in <i>A Long Walk to Water</i>. Complete Reader's Notes, Parts 1 (Gist Notes) and 2 (Reader's Dictionary), for these chapters. 	<ul style="list-style-type: none"> • Lessons 2 and 3 establish the classwork and homework routines that will guide students' reading, note-taking, and discussion of <i>A Long Walk to Water</i> throughout Unit 2. Later in the unit, students will move more quickly with each routine, but initially the routines are slowed down to give teachers and students time to master them. • The Vocabulary Entry Task will be a feature of almost every lesson through Lesson 9. The entry task can be posted on a document camera or overhead for students to complete in a spiral notebook, or it can be distributed to students on small sheets of paper. Decide and set the routine that will work best for your students, beginning with this lesson. • This lesson also introduces the Odell Education resource called Reading Closely: Guiding Questions Handout (provided here in supporting materials and also available as a stand-alone document on EngageNY.org and odelleducation.com/resources). Students will refer to this document regularly as a way of understanding and connecting their learning targets. Preview this document in advance, thinking in particular about how it relates to the "Things Close Readers Do" anchor chart that students created during Unit 1. • As they read the novel for homework, students will take Reader's Notes for each reading assignment. Part 1 of the Reader's Notes is gist notes about each chapter. This builds on their work with gist notes in 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. Students gradually begin combining their initial gist notes to create gist notes for an entire chapter. These notes are still informal, but move students closer to more formal summaries. • The Reader's Dictionary includes two to eight words per chapter that students may not know and that are central to understanding the novel and completing the assessments. Some of these target words can be determined from context; others cannot. The definitions for words that cannot be determined from context are provided in the dictionary. Students will attempt to determine the meaning of the other words from context and then check their work in class the next day. • A Reader's Notes Teacher's Edition is provided in the unit overview. It provides definitions for the vocabulary that students encounter as they read chapters 6-18 of <i>A Long Walk to Water</i>. It is explicitly mentioned in this lesson. Consider using it in a similar fashion in the following lessons.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Online dictionaries such as the Longman Dictionary of Contemporary English (http://www.ldoceonline.com) can be a good source. Bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as www.safeshare.tv, for actually viewing these links in the classroom.• Lesson 2 includes a chance for students to have supported practice with the reading routines that they will use for homework: taking gist notes and determining the meaning of words in context. Take the time now to build this capacity; this will ensure that all students are successful with and learning from the homework assignments.• In addition to practicing homework routines, students will use their Reader's Notes to add to the two anchor charts, which will record their thoughts about the novel and prepare them for the End of Unit 2 and End of Unit 3 assessments. The Salva/Nya anchor chart, begun in this lesson, captures the main events that happen to each character, sorted by chapter. The Survival anchor chart (begun in Lesson 1) focuses on challenges the characters face and factors in their survival.• Both anchor charts are used daily; both will contain quite a lot of text. Consider keeping these charts electronically; if not, be aware that each chart will require several pieces of flip chart paper. Create the Salva/Nya anchor chart in advance of this lesson (see supporting materials).• As you launch this unit, decide how you will organize the materials students are using as they complete their reading and note-taking homework assignments. See the Unit 2 overview "Preparation and Materials," which explains several options. Review this in advance.• As students do a "first read" of chapters of the novel each night for homework, they will complete their Reader's Notes. They will use this work in class each day as they discuss the novel.• Starting in Lesson 3, students also will use the Gathering Textual Evidence graphic organizer each night as they reread chapters to identify and analyze quotations about survival.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> • In each lesson, the “Materials” box lists the section of the Reader’s Notes and Gathering Textual Evidence graphic organizer that students will use for that night’s homework. Those specific sections of the overall documents are also provided as supporting materials at the end of the lesson, for ease of reference. If you chose to make packets for chapters 6-18 (a Reader’s Notes packet for students “first read” and a Gathering Textual Evidence Packet for their “reread”), you of course do not need to also copy the supporting materials at the end of the lesson. • In advance: Review the Fist to Five strategy, Reading Closely for Details, the Teacher’s Edition of the Reader’s Notes for Chapter 6, and Chapters 6–8 of <i>A Long Walk to Water</i>. • Create the Salva/Nya anchor chart (see supporting materials). • Post: Learning targets, entry task, Salva/Nya anchor chart, Survival anchor chart, Fist to Five chart (from Unit 1, Lesson 1).

Lesson Vocabulary	Materials
<p>determine, context, immediate, broader, analyze, development; generations (33), makeshift (33), hopes were dashed (34), solemn (35, 37), topi (35), aroma (36), cold fist gripped his heart (38)</p>	<ul style="list-style-type: none"> • <i>A Long Walk to Water</i> (book; one per student) • Vocabulary Entry Task (one per student) • Things Close Readers Do anchor chart (from Unit 1) • Reading Closely: Guiding Questions (from Odell Education; also see stand-alone document on EngageNY.org and odelleducation.com/resources) (one per student) • Reader’s Dictionary Teacher’s Edition (one to display) • Reader’s Notes for Chapters 7 and 8 (one per student) • Salva/Nya anchor chart (new; teacher-created) • Survival anchor chart (begun in Lesson 1; see Supporting Materials) • Survival anchor chart (Student’s Notes; from Lesson 1; one per student)



Opening	Meeting Students' Needs
<p>A. Vocabulary Entry Task (5 minutes)</p> <ul style="list-style-type: none">• Post the Vocabulary Entry Task in advance:<ul style="list-style-type: none">* That very day he shot a young antelope, the kind called a topi.• “What does topi (page 33) mean? Underline the phrase in the sentence that helped you figure it out.”<ul style="list-style-type: none">* “What does <i>solemn</i> (page 35) mean? What on the page tells you that?”• Ask students to take out their Reader’s Notes so you can check Part 1 (gist notes) for Chapter 6 in a moment.• Introduce the entry task routine for students. Tell them that this will be a daily routine and that the vocabulary work will always focus on words from the previous night’s reading. Sometimes students will look closely at unfamiliar words; sometimes they will look closely at a word that they may have seen before but that has a particular importance or meaning in this text.• The expectation is that students work silently and individually to complete the entry task. Tell students the format you have chosen to use for this task (they complete it either in a daily work notebook or on a paper you distribute each day). Focus students on the posted entry task. Ask them to take 2 to 3 minutes to individually complete their entry task. As students work, circulate to check that their Reader’s Notes for Chapter 6 (Part 1) are complete. Do not collect students’ notes, since they need them later in the lesson.• Focus students whole group. Cold call two students to share their answers to the entry task, making sure they explain how they figured the words out. Remind them that they determined word meaning from context when they worked with informational text in Unit 1 and ask them to name some strategies they learned. Listen for them to explain that they kept reading (the sentence or page) or reread (the sentence or page) to gather clues; that they checked a guess by rereading and substituting the word; or other strategies for determining vocabulary in context (see Unit 1, Lessons 10–14).• Point out that in the novel, as in informational text, readers use both <i>immediate</i> (in the sentence) and <i>broader</i> (on the page; maybe even after the word) context to determine the meaning of a word.	



Opening (continued)	Meeting Students' Needs
<p>B. Introducing Learning Targets and Reading Closely for Details (5 minutes)</p> <ul style="list-style-type: none"> • Direct the class's attention to the two learning targets for the day: • "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>." • "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>." • Ask students: "Which learning target have we been working on so far today? When you know, raise your hand." Pause. When most of the class has a hand up, call on one student to read the target aloud ("I can use context clues ..."). Confirm that students understand the meaning of context; remind them that the prefix <i>con</i> means "with," so context means the additional information that comes with the text. • Focus students on the second target. Ask them: "When did you work on this target? When you know and can explain your thinking, raise your hand." • Wait until at least two-thirds of the class has a hand up. Call on one student to share. Probe to make sure the student explains the connection between Lesson 1 and the learning target. Confirm that students remember the meaning of theme from their work in Lesson 1. Point out that yesterday they identified a theme; today they are analyzing its development. Analyzing means taking something apart to see how it fits together. Development refers to the process of building. It may help students to connect this term to housing development. In a literary sense, development means how some component—an idea, a character—is built over the course of a book. So analyzing the development of theme means noticing how an author used different pieces, such as characters or scenes or words, to build a theme in a book. • Focus students on the Things Close Readers Do anchor chart (from Unit 1). Ask students to read the chart silently and choose one item on the list that they think is very important. When they have one in mind, they should raise their hands. After all hands are up, select three students to read their choices out loud. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, but especially challenged learners. Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Distribute Reading Closely: Guiding Questions. Explain the general purpose of the handout and connect it to the Things Close Readers Do anchor chart. (For example: “In our first unit, we spent a lot of time talking about things close readers do. Our Things Close Readers Do anchor chart lists a lot of strategies to use when reading closely and carefully, and we practiced those strategies a lot. This document is going to help us get even better at reading closely. It explains in a lot more detail many things readers do in order to read a text closely and understand it fully. We will work with this document throughout the year, even though we won’t get to talk about every single bullet on this page. But on different days, we will focus on a different skill and then practice that skill for a while. I want you to remember that these skills are important not on their own, but because when you put them all together, they will help you become a stronger reader. This handout will help us see how the different skills we are working on are connected.”) • Give students 2 minutes to silently skim the handout. Then ask questions to help students notice the overall organization of the document. For example: <ul style="list-style-type: none"> * “What is the first row mostly about? The second? The third?” * “Why are the rows arranged in this order?” • Explain to students that they will often make connections between their learning targets and this document. Point students to the first supporting learning target: <ul style="list-style-type: none"> * “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>.” • Ask them to look over the “Questioning the Text” row in Reading Closely: Guiding Questions and find phrases that they think describe this learning target. When they find one, they should put their finger on it. • When most students have their fingers on one, ask a few students to share out. Listen for them to say: “What words or phrases are critical for my understanding of the text?” and “What words do I need to know to better understand the text?” Ask all students to star a statement that relates to this learning target. • Point the class to the second supporting learning target: <ul style="list-style-type: none"> * “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>.” • Ask students to again look over the Reading Closely: Guiding Questions handout and put their finger on a statement that connects to this learning target. Tell them that there are several possibilities. 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• When most students have their fingers on one, ask a few students to share out. Possible answers include but are not limited to: “What is this text mainly about?” “What is the author thinking and saying about the topic or theme?” “How are the details I find related in ways that build ideas and themes?” Ask all students to star a statement that relates to this learning target.• Direct students to put Reading Closely: Guiding Questions in a place where they can easily find it each day.	



Work Time	Meeting Students' Needs
<p>A. Introducing Reader's Dictionary (10 minutes)</p> <ul style="list-style-type: none"> Point the class to Part 2 of the Reader's Notes: the Reader's Dictionary. Tell students they will be using these pages to keep track of words they learn so that they can remember them and use them in their writing later in the unit. Ask them to locate the Reader's Dictionary for Chapter 6. Ask: <ul style="list-style-type: none"> * "Why are definitions provided for words in bold but not words in regular type? How will you get the other □ definitions?" Listen for them to use and explain the word context in their answers. Ask: <ul style="list-style-type: none"> * "What words might you add to this list?" Briefly review the definitions of the words in bold from Chapter 6. Notice that the definitions are student-friendly and match the usage of the word in the novel; they are not comprehensive dictionary definitions. Next, ask students to turn to Chapter 6 in <i>A Long Walk to Water</i> and work with their seat partners to determine the meaning of other words. Remind them that the purpose of a Reader's Dictionary is to record a definition that they understand, not to copy one from a dictionary. Emphasize that you would prefer a mostly accurate definition in their own words to a formal dictionary definition. As they read, they will be mostly working with context clues at home, so today is their chance to practice this skill with a partner. Reassure students that they will get better at figuring out what a word means from context and writing it down in their own words as they practice over the course of the novel. Prompt them to use their entry task work to fill in definitions for solemn and topi. After students have worked for a few minutes, post definitions on a flip chart or a screen. (Posting the Teacher's Edition of the Reader's Dictionary would work.) Ask students how many they got correct or close to correct. Model what correct means: ("For example, the posted definition for 'his hopes were dashed' is 'he completely lost hope.' If you put that 'hopes were dashed' means that Salva was confused, I would call that not correct, since the emotion you named is wrong. However, if you put 'he was discouraged,' I would say that was mostly correct because you got the emotion right, even though you didn't quite capture how strong the emotion was, as the posted definition does.") Ask students to show you with their fingers how many they got correct or close to correct and celebrate their success. Prompt them to correct any definitions that were wrong. (If not part of a packet, distribute the Reader's Notes for Chapters 7 and 8). Direct the class's attention to the Reader's Dictionary for Chapters 7 and 8. Read all listed words aloud and briefly review the provided definitions. Do not define words that do not have definitions, as students will be trying to determine their meaning from context as they read for homework. Remind students that they will encounter these words as they do their homework and encourage them to refer back to the definitions here as needed to make sure they understand the reading assignment. 	<ul style="list-style-type: none"> For students who struggle with complex vocabulary, consider adding visual images to the definitions in the Reader's Dictionary. To further support ELLs, consider providing definitions of challenging vocabulary in the students' home language. Resources such as Google Translate and bilingual translation dictionaries can help. 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.



Work Time (continued)	Meeting Students' Needs
<p>B. Reviewing Reader's Notes, Starting Salva/Nya Anchor Chart, and Adding to Survival Anchor Chart (15 minutes)</p> <ul style="list-style-type: none"> Ask students to turn to Part 1 (gist notes) of their Reader's Notes for Chapter 6 and discuss them with their seat partner, as they did in Unit 1. Students should add anything to their Reader's Notes that they are missing. Tell students that the class will be keeping a Salva/Nya anchor chart. On this chart, they will record what happens to Salva and Nya in each chapter. This will help them notice patterns in the book and keep track of the plot. To create it, they will use Part 1 of their Reader's Notes. Ask students to work with their seat partners to choose Salva or Nya and generate a one- to two-sentence gist statement about their initial sense of what happened to that character in Chapter 6 (based on their homework). Cold call two pairs of students per character to contribute their sentence(s), and then synthesize their answers into one gist statement per character. Ask students to name what makes a strong gist statement. Listen for these answers: briefly names major events, refers to other characters by name, explains time and place, is clear about the order of events and why characters do certain things. Create a small checklist called "strong gist notes" near the top of the anchor chart that students will be able to refer to throughout the unit as they add to this chart. Notice that this sort of chapter-wide gist statement moves students closer to formal summaries, but is still in informal note form. Prompt students to use the Salva/Nya chart to add to or revise their Reader's Notes. Finally, add to the Survival anchor chart. Tell students that each day, they will add to the Survival anchor chart that they began in Lesson 1. Today, they will work with their seat partners to add ideas to the chart from Chapter 6. Set purpose: "Find at least one challenge to survival and at least one factor in survival for Salva and Nya from Chapter 6, which you read for homework last night. Please be ready to share your ideas." As the class works, circulate to gauge how well students are applying the thinking embedded in the two columns of the anchor chart (which was modeled during Lesson 1). Determine whether more modeling may be needed later in the lesson. When work time ends, cold call several pairs to share, making sure to probe: "What in the text makes you say that?" Possible answers include: "challenges—Dinka, lack of water, lions." Add to the Survival anchor chart. Prompt students to take out their Survival anchor chart (Student's Notes) and update it so that it includes all of the ideas on the class Survival anchor chart. If a student contributes an idea that does not fit on the chart or is inaccurate, it is important not to record it. Framing your correction with the fact that students are learning to use this anchor chart can keep the tone positive, but the anchor chart will not serve its purpose unless this public record of class thinking is a good point of reference for students. 	<ul style="list-style-type: none"> Many students will benefit from having the time available for this activity displayed via a visible timer or stopwatch. Providing models of expected work supports all learners, but especially challenged learners. Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate thinking 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 so that the use of the cold call is a positive experience for all.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework and Revisiting Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Post the assignment and explain it. Say something like: “For homework tonight, you will read Chapters 7 and 8 in <i>A Long Walk to Water</i> and complete both parts of the Reader’s Notes for these chapters. As you complete Part 1, the gist notes, remember to think about the kinds of initial gist notes that will later help you summarize a chapter.”• Invite students to turn and talk:<ul style="list-style-type: none">* “What do you think will happen to Salva in the next two chapters? Why do you think that?”• Remind students that as they read, they should continue to use context to figure out what words mean and to record ideas in Part 2, the Reader’s Dictionary. Encourage them to write down at least one idea for each word.• Do a Fist to Five with the learning target:<ul style="list-style-type: none">* “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>.”	<ul style="list-style-type: none">• Opportunities for peer conversation about the book will motivate reluctant readers.• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapters 7 and 8 in <i>A Long Walk to Water</i>. Complete both parts of the Reader’s Notes for these chapters.	<ul style="list-style-type: none">• Consider providing a reading calendar for students to help them, support teachers, and families understand what is due when.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 2

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:
.....

Date:
.....

Please complete this task individually. Please refer to the pages you read last night for homework and to your Reader's Dictionary.

1. *That very day he shot a young antelope, the kind called a topi.*

What does *topi* (page 33) mean? Underline the phrase in the sentence that helped you figure that out.

2. What does *solemn* (page 35) mean? What on the page tells you that?



READING CLOSELY: GUIDING QUESTIONS

APPROACHING TEXTS Reading closely begins by considering my specific purposes for reading and important information about a text.	I am aware of my purposes for reading: <ul style="list-style-type: none"> • Why am I reading this text? • In my reading, should I focus on: <ul style="list-style-type: none"> ⇒ The content and information about the topic? ⇒ The structure and language of the text? ⇒ The author's view? 	I take note of information about the text: <ul style="list-style-type: none"> • Who is the author? • What is the title? • What type of text is it? • Who published the text? • When was the text published?
QUESTIONING TEXTS Reading closely involves: 1) initially questioning a text to focus my attention on its structure, ideas, language and perspective then 2) questioning further as I read to sharpen my focus on the specific details in the text	I begin my reading with questions to help me understand the text and I pose new questions while reading that help me deepen my understanding: Structure: <ul style="list-style-type: none"> • How is the text organized? • How has the author structured the sentences and paragraphs? • How do the text's structure and features influence my reading? Topic, Information and Ideas: <ul style="list-style-type: none"> • What information/ideas are presented at the beginning of the text? • What information/ideas are described in detail? • What stands out to me as I first examine this text? 	I pose new questions while reading that help me deepen my understanding: <ul style="list-style-type: none"> • What do I learn about the topic as I read? • How do the ideas relate to what I already know? • What is this text mainly about? • What information or ideas does the text present? Language: <ul style="list-style-type: none"> • What words or phrases stand out to me as I read? • What words and phrases are powerful or unique? • What do the author's words cause me to see or feel? <ul style="list-style-type: none"> • What words do I need to define to better understand the text? • What words or phrases are critical for my understanding of the text? • What words and phrases are repeated? Perspective: <ul style="list-style-type: none"> • Who is the intended audience of the text? • What is the author saying about the topic or theme? • What is the author's relationship to the topic or themes? • How does the author's language show his/her perspective?
ANALYZING DETAILS Reading closely involves: 1) thinking deeply about the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text; 2) analyzing and connecting details leads me to pose further text-specific questions that cause me to re-read more deeply.	I analyze the details I find through my questioning: Patterns across the text: <ul style="list-style-type: none"> • What does the repetition of words or phrases in the text suggest? • How do details, information, or ideas change across the text? Meaning of Language: <ul style="list-style-type: none"> • How do specific words or phrases impact the meaning of the text? 	I analyze the details I find through my questioning: Importance: <ul style="list-style-type: none"> • Which details are most important to the overall meaning of the text? • Which sections are most challenging and require closer reading? Relationships among details: <ul style="list-style-type: none"> • How are details in the text related in a way that develops themes or ideas? • What does the text leave uncertain or unstated? Why?

From Odell Education's "Reading Closely for Details: Guiding Questions" handout. Used by permission.



CHAPTERS 7 and 8

PART 1: GIST NOTES		
Chapter and page numbers	What Nya's story is about	What Salva's story is about
7		
8		



CHAPTERS 7–8

Word/Phrase	Page	Definition
terror	40	
puzzled	42	
reeds	43	
papyrus	43	
shallow canoes	43	
prow	44	The front of a boat
monotonous	46	
abundance	47	



Word/Phrase	Page	Definition
massed	49	
gourd	50	A round fruit whose shell can be used as a container
desperate	50	
Other new words you encountered:		



(For Teacher Reference: writing in italics indicates the type of content you are looking for students to add)

Strong Gist Notes:

- *Briefly name major events*
- *Refer to characters by name*
- *Explain time and place*
- *Are clear about the order of events and why characters do certain things*

Chapter	Nya	Salva
6	<i>Nya and her family are at the lake camp, where she digs for water instead of walking to it. Her mother is worried that when her father and brother go out hunting, they will be attacked by Dinka</i>	<i>Salva meets his Uncle Jewiir, who was traveling in the same group he was. Uncle Jewiir is a leader in the group. He uses his gun to shoot a topi to eat, but they have all been so starved that it makes them sick. Salva's friend Marial is killed by a lion while he is sleeping.</i>
7		
8		



Chapter	Nya	Salva
9		
10		
11		
12		



Chapter	Nya	Salva
13		
14		
15		
16		



Chapter	Nya	Salva
17		
18		



(For Teacher Reference: text in italics refers to ideas students might add. This model is provided as a guide for teachers as you begin with this chart. In future lessons, use your own professional judgment, based on your reading of the novel, as well as notes in the lesson itself, to guide you on what to add.)

List the challenges that Nya and Salva face and the factors that help them to survive.

CHALLENGES	POSSIBLE ENTRIES FROM LESSON 1
<i>Salva's village was attacked</i>	<i>Salva's teacher - told the boys to run away from the village</i>
<i>No clean water near where Nya's family lives</i>	<i>Nya walks to get water every day</i>
<i>Salva is alone - no family/adult to take care of him</i>	<i>Other people help Salva</i>
<i>Salva and people travelling with him don't have enough food</i>	<i>Salva and his group find food (honey)</i>
	<i>Salva makes a friend (Marial)</i>
CHALLENGES	POSSIBLE ENTRIES FROM LESSON 2
<i>Attacks by Dinka (on Nuer people)</i>	<i>Family – Salva's uncle takes care of him</i>
<i>Lack of water (Salva's group can't find any)</i>	
<i>Lions</i>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 3

Practicing Routines for Discussing *A Long Walk to Water* and Gathering Textual Evidence



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
I can cite several pieces of text-based evidence to support an analysis of a literary text. (RL.7.1)
I can analyze the development of a theme throughout a literary text. (RL.7.2)

Supporting Learning Targets

- I can use context clues (in the sentence or on the page) to determine the meaning of words in *A Long Walk to Water*.
- I can break a word into parts in order to determine its meaning and figure out what words it is related to.
- I can analyze the development of a theme in a novel by identifying challenges to and factors in survival for Salva and Nya in *A Long Walk to Water*.
- I can cite several pieces of text-based evidence to support my claims about the factors that allowed Salva and Nya to survive in *A Long Walk to Water*.

Ongoing Assessment

- Reader's Notes for Chapters 7 and 8 (from homework)



Practicing Routines for Discussing *A Long Walk to Water* and Gathering
Textual Evidence (Chapters 7 and 8)

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Vocabulary Entry Task (5 minutes) B. Reviewing Reader's Dictionary, Chapters 7 and 8 (5 minutes) C. Introducing Learning Targets and Connecting to Reading Closely: Guiding Questions Handout (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Using Reader's Notes to Add to Salva/Nya and Survival Anchor Charts (10 minutes) B. Introducing the Focus Question and Gathering Textual Evidence about Survival (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Previewing Homework (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Reread Chapters 6–8 and add two quotes to the Gathering Textual Evidence graphic organizer. B. Read Chapters 9 and 10 and complete Reader's Notes (both parts) for these new chapters. Debrief (5 minutes) 	<ul style="list-style-type: none"> • In Lesson 3, students practice the routines they learned in Lesson 2. Be sure to notice and provide specific positive feedback when they follow these routines (for example, doing the entry task quickly and individually, following routines for showing their homework, having focused conversations with their discussion partners). Building these routines early in the unit will create efficiencies and allow students to learn as much as possible from the tasks that are the building blocks of this unit. • In Lesson 3, students learn one more routine that is a part of every homework assignment and some lessons through Lesson 9: how to use the Gathering Textual Evidence graphic organizer. Students gather evidence as they reread chapters. This task builds on the work with textual evidence students did in Unit 1. This graphic organizer is an essential scaffold for the End of Unit 2 Assessment, which is a literary analysis essay that addresses the question of how Salva and Nya survived. Students refer to their graphic organizer daily in Lessons 10 – 16. • Supporting students in doing this work well will position them to be successful when they write. Remind students of the importance of doing this work carefully and keeping track of this graphic organizer. • On the Gathering Textual Evidence graphic organizer, students practice the skills of explaining quotes and connecting them to specific factors in the survival of the two main characters. • See Unit Overview, “Preparation and Materials,” for an explanation of ways to organize this ongoing assignment. Like the Reader's Notes, the recommendation is to create one packet (found as a stand alone document with the unit overview). However, if you prefer to not make a packet, the “supporting materials” in each lesson include the section of the Gathering Textual Evidence graphic organizer that will be for homework that night. • If you chose to make packets for chapters 6-18 (a Reader's Notes packet for students “first read” and a Gathering Textual Evidence Packet for their “reread”), you of course do not need to also copy the supporting materials at the end of the lesson. • In advance: Decide how you will check this homework assignment. See Unit Overview “Preparation and Materials” for details. • Students also rely heavily on this graphic organizer again in Unit 3 when they draft their poems.



Practicing Routines for Discussing *A Long Walk to Water* and Gathering
Textual Evidence (Chapters 7 and 8)

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> • By this point in the novel, students should be able to keep their Reader's Notes (<u>first</u> read for gist and vocabulary) fairly independently. If they need more support, continue to provide it. • Starting in this lesson, students fill out the Salva/Nya anchor chart increasingly independently. This anchor chart will be a crucial resource as they begin work toward their End of Unit 2 Assessment and the Module Performance Task: a two-voice poem (see separate document on EngageNY.org). Even though the anchor chart is not created as collectively, it is important that it reflects a clear and complete understanding of the novel. • Review: Reading Closely: Guiding Questions, Chapter 6–10 of <i>A Long Walk to Water</i>, Teacher's Edition of Reader's Notes for Chapters 6–10, Teacher's Edition of the Gathering Textual Evidence graphic organizer (in order to plan the modeling in Work Time B). • Post: learning targets, entry task, Salva/Nya anchor chart, Survival anchor chart.

Lesson Vocabulary	Materials
<p>prefix, root word, evidence, claim; terror (40), puzzled (42), shallow canoes (43), papyrus (43), reeds (43), prow (44), monotonous (46), abundance (47), massed (49), gourds, desperate (50)</p>	<ul style="list-style-type: none"> • <i>A Long Walk to Water</i> (book; one per student) • Vocabulary Entry Task (one per student) • Reading Closely: Guiding Questions (from Lesson 2; one per student) • Reader's Notes (Chapters 9 and 10) (one per student) • Survival anchor chart (begun in Lesson 1) • Salva/Nya anchor chart (begun in Lesson 2) • Survival anchor chart (Students' Notes; begun in Lesson 1) • Discussion Appointments in Salva's Africa (from Lesson 1; one per student) • Gathering Textual Evidence graphic organizer (one per student and one to display) • Document camera

Opening	Meeting Students' Needs
---------	-------------------------



A. Vocabulary Entry Task (5 minutes)

- Post Vocabulary Entry Task in advance:
- Vocabulary Entry Task:
- “Salva staggered forward with yet another enormous load of reeds in his arms. Everyone was busy. Some people were cutting down the tall papyrus grass by the water’s edge. Others, like Salva, gathered up the cut stalks ...” (page 43)
 - * “What do the words *reed* and *papyrus* mean? Underline the parts of the excerpt that could help you figure this out.”
 - * “What does *abundance* mean? What did you find on page 47 that helped you figure it out?”
- Remind students of the expectation that the entry task is done individually. Assure them that they will get better at the skill of thinking about words in context both by grappling alone (the entry task) and by talking over their thinking (during the discussion of the entry task).
- As students do the entry task, check their homework: Reader’s Notes for Chapters 7 and 8.
- Provide specific positive feedback for meeting the expectation of individual grappling during the entry task and following your routine for having their homework checked.
- When students are finished, call on several of them to share their thinking. Help the class notice that the context for *reeds* and *papyrus* is in the same sentence, but the context for *abundance* comes from reading farther down the page.

B. Reviewing Reader’s Dictionary, Chapters 7 and 8 (5 minutes)

- Tell students that in addition to determining the meaning of words using context, we can sometimes use our knowledge of word parts and families to figure out what a word means. Point them to the word *desperate* (page 50). Ask: “What other words does it remind you of?” Listen for students to mention: “despair,” “desperation,” or “desperado.”
- Tell students that *desperate* has two parts. There is a *prefix*, the small part of the word at the beginning. In this case, the prefix is *de-*, which means “down from” or “apart from.” For example, *decode* means to take a code apart, *deforest* means to take a forest down, *desegregate* means to take apart a segregated system.
- The main part of a word is called a *root*, and it is from the root that other words are built. It’s just like the root of a tree or plant: other things grow from it. The root of *desperate* is *sper*, from the Latin *sperare*, which means “to hope.” Many of our root words come from Latin. If you look at *despair* and *desperado*, you can see this root. Turn and talk: What does *desperate* mean? How did you use the parts of the word to figure it out?
- Cold call several students to share their thinking. Then probe by asking them, “Is a desperate person careful? Why or why not?”

- Discussion of breaking a word into parts and figuring out what words it is related to should tap into students’ interest in playing with language. Model your own interest in and curiosity about language just as much as you model the skill of breaking words apart.
- Reading the vocabulary words aloud will help students learn those words.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Post definitions of other words from Chapters 7 and 8 and ask students to review their Reader's Dictionaries in their Reader's Notes and correct their own work as necessary. Remind them that this skill will improve with practice. Reassure them that it is OK if they are not getting them all right. Be clear that there are two purposes for focusing on vocabulary. It will help them build knowledge related to the theme of survival, which is their focus as they read this novel, and it will help them practice the more general skill of figuring words out, which will make them better readers of any text. • Direct students' attention to the Reader's Notes for Chapters 9 and 10. Read all listed words in the Reader's Dictionary aloud and briefly review the provided definitions. Do not define words that do not have definitions, and remind students to use the Reader's Dictionary for reference as they complete their homework. 	
<p>C. Introducing Learning Targets and Connecting to Reading Closely: Guiding Questions Handout (5 minutes)</p> <ul style="list-style-type: none"> • Ask students which learning target they were working on when they talked about what <i>desperate</i> means. Tell them to raise their hand when they know. When most of the class has a hand up, call on one student to share. ("I can break a word into parts in order to determine its meaning and figure out what words it is related to.") • Next, direct students' attention to the new learning target: "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>." • Confirm that they remember what it means to cite text-based evidence (see Unit 1, Lesson 4). Introduce the term <i>claim</i>. Help students connect to the contexts in which they already know this word: I claimed that seat. She claimed that she had already paid for the shoes. A <i>claim</i> is a statement that something is true, and it needs to be supported. When we write about texts, we often make claims about a text and support those claims with evidence from the text. Ask: "When is another time in this module that you did this thinking? Raise your hand when you think of a time." • When more than two-thirds of the class has a hand up, call on two students to share their thinking. Confirm that students remember meaning of <i>cite</i> and <i>evidence</i>. • Ask students to get out the Reading Closely: Guiding Questions handout and look in particular at Section III. Ask: "What phrases do you see on this handout that describe this learning target? When you find one, put your finger on it." • When most students have their finger on one, ask a few students to share out. Listen for students to say: "What details, information, and ideas are repeated throughout the text?" or "Which details are most important to help me understand the text?" or "How are the details I find related in ways that build ideas and themes?" • Ask all students to star a statement that relates to this learning target. 	



Work Time	Meeting Students' Needs
<p>A. Using Reader's Notes to Add to Salva/Nya and Survival Anchor Charts (10 minutes)</p> <ul style="list-style-type: none">• Tell students that they are getting more familiar with the novel and with the routines for taking notes on the class's two anchor charts. So starting today, while most of the class works on one chart, one pair will work on the other. In effect, this pair will be teaching the class. A new pair will have this job each day.• Ask all students to work with seat partners to discuss what they might add to the Survival anchor chart from last night's reading. Prompt them to use their Reader's Notes for this work.• As all pairs work, select one strong pair and invite them to come to the Salva/Nya anchor chart. Direct their attention to the criteria on the anchor chart for strong gist statements: remind them that these chapter-wide gist statements are still informal notes, but becoming closer to actual summaries. Ask this pair to add to the Salva/Nya chart.• Focus students whole group and ask them to look at the pair's work on the Salva/Nya anchor chart. Remind students that this chart is helping them think more about plot in order to keep track what happened to each main character in each chapter. Invite the pair of students who added to the Salva/Nya chart to share their work with the class. Ask if anyone wants to clarify or add anything to the entry. Prompt students to use this chart and the criteria list to check their Reader's Notes and make sure their notes are of high quality. Thank the students who worked on the Nya/Salva chart, and provide positive feedback to the class for working together to make sure the notes on this chart are complete.• Focus the group on the Survival anchor chart. Remind students that this chart is helping them think more about theme. Cold call pairs of students to add to the Survival anchor chart. With each factor that they suggest, probe: "What in the text makes you say that?" Remind students to update their Survival Anchor Chart (Student's Notes) and return it to their binder where they will be able to access it when doing their homework.• Reiterate that the pattern of individual thinking and reading at home, combined with good partner conversation in class, will make the students stronger readers. Consider pointing out how this routine is similar to work they will do later in life, in study groups in high school or college, or in seminars or book groups. Emphasize that the goal of all their work this year is to become increasingly proficient and independent readers.	



Work Time (continued)	Meeting Students' Needs
<p>B. Introducing the Focus Question and Gathering Textual Evidence about Survival (20 minutes)</p> <ul style="list-style-type: none"> • Give students specific positive feedback for their use of the two anchor charts. Emphasize that these charts are going to be very important for the writing students will do later in this unit and also in Unit 3. • Remind students that we keep asking ourselves about how Nya and Salva survive. Share with them that at the end of the unit, they will write an essay answering the question: <ul style="list-style-type: none"> * “What factors made survival possible for Salva in <i>A Long Walk to Water</i>?” At the end of the module, they will write a poem that explains how both Salva and Nya survive. Starting today, they will begin to gather textual evidence. Gathering and thinking about this evidence will help them understand the book more deeply and prepare them to write the essay and poem. • Tell students that for the rest of class, they will work with their Kenya Discussion Partner (listed on their copy of Discussion Appointments in Salva’s Africa). Remind them of the expectations established in Lesson 1 about moving quietly and efficiently, and that if their Discussion Appointment partner is absent, they should come to the front of the room so you can assign them a partner. • Distribute the Gathering Textual Evidence graphic organizer and tell students they should move to meet with their Discussion Appointment. • When students are settled, direct them to work with their Kenya partner to follow the directions on page 1 of the graphic organizer to learn about how to take their notes. • Check for understanding by asking them to hold up fingers in answer to your questions. Ask: <ul style="list-style-type: none"> * “Which column in the graphic organizer is filled out directly from the novel?” * “Which column in the graphic organizer tells more about the quote?” * “Which column in the graphic organizer shows your thinking about how this connects to a factor in survival?” • Clarify as needed. Point out to students that they will use their Survival anchor chart (Student’s Notes) when they are working at home; when they are working in class, they can refer to the Survival anchor chart on the wall. • Tell students that they will begin using the graphic organizer today. Remind them that they used a similar graphic organizer in Unit 1 when they thought about Salva and Nya’s identity. Point out that, moving from left to right, there are four columns in this graphic organizer. 	<ul style="list-style-type: none"> • Discussion Appointments and other protocols that involve movement give students a needed break that allows them to better focus on challenging tasks. Here, the movement comes right before students need to engage with the most challenging section of the lesson. • Modeling is most effective when students can see and hear what you are doing. It is best for them to have the paper in front of them and to see you actually write the notes. • During this time, you could choose to have a small group of students who need more support complete the work in a small group with you. One way of supporting struggling students is to provide them with more guided practice before releasing them to work independently.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Direct their attention to the first row of the chart, which has been filled out as an example. Ask them to follow along as you think aloud about how you completed the row. • Ideally, post the graphic organizer on a document camera and point to each section as you think aloud about it. A think-aloud might sound something like this: <ul style="list-style-type: none"> * “I knew I wanted to find a quote about how important family was for survival. I had just read the chapter where Salva finds his uncle, and so I went back to that part of the book.” * “I could see from my Reader’s Notes that it was Chapter 6, so I turned to that chapter and found the part about Salva. I reread the pages (34 and 35) when he first finds his uncle. Open your book to those pages and □take a look.” * “I almost chose that quote on page 34 that says, ‘Uncle!’ he cried out, and ran into the man’s arms.’ But then I realized that this quote shows how happy he was to see his uncle, not how important his uncle was to his survival.” * “So instead, I chose the quote on page 35 that you see on the chart, which says both that they are together and that his uncle will take care of him.” (Point out the “details/evidence” in the first column and the page number in the second column.) * (Focus students on the third column, Explanation.) “After I wrote the quote down and the page number where I found it in the text, I moved on to the third column. In this column, I explained the context of the quote, which means what happened in the story right before and right after that quote. When I look back at my chart later, this will help me remember what exactly the quote means, and I would also use this information if I were including this quote in my essay.” * (Focus students on the fourth column, Significance.) “Finally, in the right-hand column, I connected this quote to a specific factor that was important in Salva’s survival. You’ll see that family is a factor we have listed on the chart on page 1 of this packet. In this column, I am analyzing—I am connecting this quote to a bigger idea in the story. You’ll see that I explain what happens later as a way of proving that Salva’s uncle did in fact take care of him and so family was an important factor in his survival.” • Invite students to think about what they noticed in this modeling, then talk with their partners about their observations. • Tell students that it’s their turn to give it a try. They will first analyze a quote that has already been selected and explained. Tell students they will have 5 minutes to do the following: <ol style="list-style-type: none"> 1. Read the first three columns of the chart. 2. Complete the fourth column. Remember that in this column you can discuss events before and after the quote, and your goal is to clearly connect this quote to the ways that family allowed Nya’s sister to survive. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• As students work, circulate to support their thinking. Listen for them to point out that Akeer might not have survived if her family had not brought her to the clinic. Because they did bring her to the clinic, Akeer got better. You may need to push them to add the longer-term analysis (that the visit helped her get better).• After the class has worked for 5 minutes, refocus students whole group. Call on several pairs to share their answers. Notice and provide specific positive feedback for a clear link to family and for use of details from the text beyond the immediate context of the quote.• Create a written record of what a strong answer for this column looks like. Prompt students to make sure that their graphic organizers have a strong answer and encourage them to correct theirs using the one you have just written up as a model.• Finally, tell students that now they will find, explain, and analyze a quote on their own. Focusing on Chapters 6–8, they need to find one more quote about how family helps Nya or Salva survive. Focusing on Chapters 6-8 of <i>A Long Walk to Water</i>, they need to find one more quote about how family helps Nya or Salva survive.• As students work, circulate to listen and push their thinking. After students have worked for 5 minutes, call on several pairs to share their work. Offer specific positive feedback for choosing a brief and relevant quote, for clearly explaining and then also analyzing that quote.• Focus students whole group. Choose a particularly strong example to add to the graphic organizer you have been using for the first two examples.• Reinforce students' growing skill with the Discussion Appointment routine. Give specific positive feedback if you noticed quick transitions to partner work, students coming to the front who needed a partner, and strong collaboration in their pairs.• Ask students to thank their Kenya Discussion Appointment and return to their seats.	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (5 minutes)</p> <ul style="list-style-type: none">• Review the homework assignment, pointing out that tonight students need to reread and then also read some new chapters. Tell them that there are some difficult scenes in tonight's reading, and have them turn to the notes from Unit 1 about reading emotionally difficult text and find one thing they can do.• Remind students that they will need their Survival anchor chart (Student's Notes) to complete the homework assignment.• Invite students to turn and talk:<ul style="list-style-type: none">* "Why is rereading important in tonight's homework assignment?"* "How much time do you think you will spend rereading?" Encourage students to set a minimum time (5 to 10 minutes) for which they will reread.	<ul style="list-style-type: none">• The opportunity to discuss the homework and set goals with their peers will help motivate students to engage in rereading, which is likely to be a new and perhaps challenging activity for them.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread Chapters 6–8 and add two quotes to your Gathering Textual Evidence graphic organizer. These can relate to any factor important to survival on our anchor chart; they do not have to relate to family.• Read Chapters 9 and 10 and complete Reader's Notes (both parts) for these new chapters.	<ul style="list-style-type: none">• Struggling students could be asked to add one quote from a particular chapter that relates to a specific factor (in this case, focusing them on water and Chapter 6 would work).



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 3

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

Please complete this task individually. Please refer to the pages you read last night for homework and to your Reader's Dictionary.

“Salva staggered forward with yet another enormous load of reeds in his arms. Everyone was busy. Some people were cutting down the tall papyrus grass by the water’s edge. Others, like Salva, gathered up the cut stalks . . .” (p. 43)

1. What do the words *reed* and *papyrus* mean?

Underline the parts of the excerpt that could help you figure this out.

2. What does *abundance* mean? What did you find on page 47 that helped you figure it out?



CHAPTERS 9 and 10

PART 1: GIST NOTES

Chapter and page numbers	What Nya's story is about	What Salva's story is about
9		
10		



Word/Phrase	Page	Definition
shrubs	52	Small bushes
endured	52	
been reduced to	52	
relentless	52	
arid	52	Dry
lag	53	
vulture	59	A bird that eats dead animals
corpses	59	
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	
vision	61	
receding	61	
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:		



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?

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.

- o What information will you put in the first two columns? Where will you get this information?
- o What information will go in the remaining columns? Where will this information come from?
- o Why are you gathering all this information? What are you trying to figure out?

Chapter 9-10

Detail/Evidence	Page & chapter	Explanation Put the quote in context: to which event in the story does this connect?	Significance Which idea on the anchor chart does this quote connect to? Why?	Used in your writing?
Quote (About Nya or <u>Salva</u> ?) “Eh, Nephew!’ he said in a cheerful voice. We are together now, so I will look after you.”	35, ch. 6	Explanation Salva had been travelling alone. One day, he met his uncle, who had been traveling with 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	
Quote (About <u>Nya</u> or Salva?)	45, ch. 8	Explanation Akeer is Nya’s sister. She is		



<p>“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.”</p>		<p>sick because she drank contaminated water. Her family took her to the medical clinic, which was several days’ journey away.</p>		
--	--	--	--	--



<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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 <u>Nya</u> or Salva?)				



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 4

Using Routines for Discussing *A Long Walk to Water* and Introducing Juxtaposition (Chapters 9 and 10)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6)

Supporting Learning Targets

- I can use context clues (in the sentence or on the page) to determine the meaning of words in *A Long Walk to Water*.
- I can break a word into parts in order to determine its meaning and figure out what words it is related to.
- I can explain what juxtaposition means and list several ways in which Salva and Nya are juxtaposed in *A Long Walk to Water*.
- I can explain one way in which juxtaposing these characters helps the author compare and contrast their points of view.

Ongoing Assessment

- Reader's Notes from Chapters 9 and 10 (from homework)
- Gathering Textual Evidence graphic organizer for Chapters 6-8 (from homework)
- Exit ticket



Using Routines for Discussing *A Long Walk to Water* and Introducing Juxtaposition (Chapters 9 and 10)

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Vocabulary Entry Task (5 minutes) B. Reviewing Reader's Dictionary and Introducing Learning Targets (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Take a Stand: Survival in Chapters 9 and 10 (10 minutes) B. Introducing Juxtaposition (15 minutes) 3. Closing and Assessment Exit Ticket (5 minutes) 4. Homework <ol style="list-style-type: none"> A. <u>Reread</u> Chapters 9 and 10 and add two quotes to the Gathering Textual Evidence graphic organizer. B. Read Chapters 11–13. Complete Reader's Notes (both parts) for these new chapters 	<ul style="list-style-type: none"> • By Lesson 4, students should be proficient with the routines for reviewing vocabulary and the reading. The lesson Opening has been condensed into fewer steps to reflect the familiarity with these routines. • Continue to offer specific positive feedback for student mastery and use of routines, especially rereading for homework. • If you choose to collect Reader's Notes after Chapter 10 and the Gathering Textual Evidence graphic organizer for Chapters 6–8 (recommended), collect the work just before the closing of class. Otherwise, follow your usual routine for spot-checking homework. <p>Students also should be familiar enough with the two main anchor charts (Salva/Nya and Survival) that you can introduce some variation without confusing them. (It does not make sense to change the routine every day, but some variation will increase student engagement.) In this lesson, the class will update the anchor charts, but in the context of the more engaging Take a Stand protocol. This simple protocol is described in Part A of Work Time and also in the supporting materials. Review it in advance.</p> <ul style="list-style-type: none"> • This lesson introduces students to the concept of juxtaposition. This concept helps students meet standard RL.7.6, which focuses on how an author develops and contrasts the point of view of two narrators or characters. The novel <i>A Long Walk to Water</i> was chosen for this module in part because it addresses this reading standard so directly. • This standard, and the concept of juxtaposition, is introduced in this lesson and practiced informally in this unit. In Unit 3, students will engage more deeply with the standard, which is more central to (and formally assessed through) their two-voice poem about Salva and Nya. • Juxtaposition is defined for students in the lesson; it involves putting things side by side to see how they compare and contrast. In <i>A Long Walk to Water</i>, the author juxtaposes the two main characters in a number of ways. Do not tell students this; they will come to discover it throughout the lesson series. But note for yourself the many comparisons: Both Salva and Nya are children, both suffer from lack of water, and both are affected by some aspect of the conflict in South Sudan. Also note the contrasts: The two characters grow up about 20 years apart from each other, they are different genders and from different tribes, etc. And, of course, one character is fictional and the other is based on a real person.



Using Routines for Discussing *A Long Walk to Water* and Introducing
Juxtaposition (Chapters 9 and 10)

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Through this juxtaposition, Park is able to show a wider range of experiences than if she had only one character. The parallels and contrasts between the characters also help the reader understand each character's point of view and allow Park to more fully convey her ideas about how people in Sudan survive. Throughout this unit, students will be guided to notice not only how the two main characters are juxtaposed, but also to think about the author's purpose in using this approach.• In advance: Review the explanation of juxtaposition in the lesson. This lesson includes some basic examples, but you may prefer to select examples that you know your particular students will relate to.• Find a visual example of juxtaposition here: http://www.dpreview.com/challenges/Entry.aspx?ID=672430&View=Results&Rows=4. Images 2 and 4 are particularly effective. Bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as www.safeshare.tv, for actually viewing these links in the classroom.• Review the Take a Stand protocol (see Appendix 1). Read the directions for Part A of Work Time to envision this activity. Consider posting three charts in three areas of the classroom: "Strongly Agree," "Strongly Disagree," and "In the Middle."• Review Chapters 9 and 10 of <i>A Long Walk to Water</i>, as well as the Teacher's Edition of the Reader's Notes for these chapters.• Prepare Reader's Notes, Chapters 11–18 (packet) if this is how you are organizing this work. See Unit 2 overview.• In advance: Bring in or locate an online image that shows juxtaposition of two objects.• Post: Learning targets, Vocabulary Entry Task definition of <i>juxtaposition</i>, charts (Strongly Agree, Strongly Disagree, in the Middle; Salva/Nya anchor chart; Survival anchor chart).• Before teaching this lesson, review the Unit 3 mid-unit assessment. In your conversation with students, try to avoid specific discussion of those examples of juxtaposition. (Both are from chapters 17 and 18: Salva's step by step work to start his organization juxtaposed with Nya's village's step by step change because of the well; Nya's joy in going to school juxtaposed with Salva's joy in finding his father.)



Lesson Vocabulary	Materials
metaphor, point of view, perspective, juxtaposition (n)/juxtapose (v), compare, contrast; relentless (52), refugee camp (60), spark of hope (61), shrubs (52), endured (52), been reduced to (52), arid (52), lag (53), vulture (59), corpses (59), vision (61), receding (61), ritual scarring (62)	<ul style="list-style-type: none"> • Vocabulary Entry Task (one per student) • Reader's Notes, Chapters 11–13 (one per student) • Gathering Textual Evidence graphic organizer (Chapters 9–10) (one per student) • <i>A Long Walk to Water</i> (book; one per student) • Salva/Nya anchor chart (begun in Lesson 2) • Reading Closely: Guiding Questions (from Lesson 2; one per student) • Survival anchor chart (begun in Lesson 1) • Survival anchor chart (Students' Notes; begun in Lesson 1) • Take a Stand directions and prompt (one per student) • Discussion Appointments in Salva's Africa (from Lesson 1; one per student) • Juxtaposition image (one to display; see Teaching Note above) • Juxtaposition image discussion prompts (one per student) • Juxtaposition in Chapters 8 and 9 questions (one per student) • Exit ticket (one per student)

Opening	Meeting Students' Needs
<p>A. Vocabulary Entry Task (5 minutes)</p> <ul style="list-style-type: none"> • Post the Vocabulary Entry Task before students arrive: <ul style="list-style-type: none"> A. "What does <i>relentless</i> (page 52) mean? How did you figure it out? B. "Why does the author use the phrase '<i>spark of hope</i>' (page 61)? What does this mean? Why didn't she just write 'hope'?" • When students are finished, cold call several of them to share their thinking. Help them notice that "spark of hope" provides a visual image of a small light in the darkness. It is a <i>metaphor</i>, which authors sometimes use to help their readers understand the emotions of their characters. Authors sometimes choose a sensory image to represent an emotion, since we cannot see or hear emotions directly. 	



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Reader's Dictionary and Introducing Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • Write the word <i>refugee</i> on the board. Ask students if they see a prefix they recognize. When a student points out the prefix <i>re-</i>, explain that <i>re-</i> means again, back, or from, as in <i>rewind</i> (wind again), <i>retrace</i> (trace again), or <i>revert</i> (turn back to the way it was before). • Ask students if they recognize a root in the word. (This is likely to be harder.) Explain that the root of this word, like the root of <i>desperate</i>, is from Latin. The root is <i>fug</i>, from <i>fugere</i>, which means “to flee or run away.” • Ask students: “Given this prefix and this root, what do you think this word means? What is a refugee camp? Why might they be set up?” • Listen for students to identify that a refugee is someone who has fled home. • Extend the learning of this word family by asking students if they can think of other words that have the same root. Listen for them to suggest related words, including <i>fugitive</i> and <i>refuge</i>. • Post definitions of other words in their Reader's Notes for Chapters 9 and 10 and ask students to review their dictionaries and correct as necessary. • (If Reader's Notes for Chapters 11–13 and are in a new packet, distribute that packet.) Distribute Gathering Textual Evidence graphic organizer (Chapters 9- 10). Finally, quickly review the words in the Reader's Dictionary for Chapters 11–13. As before, read the words aloud but do not define any words that are not already defined. • Read aloud the last two supporting learning targets: <ul style="list-style-type: none"> * “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>.” * “I can explain one way in which juxtaposing these characters helps the author compare and contrast their points of view.” • Ask students: <ul style="list-style-type: none"> * “Think of a time while reading this book that you talked about point of view. When you remember one, raise your hand.” When most of the class has a hand up, call on several students to explain their thinking. Listen for references to the point of view work in Unit 1. Confirm that students remember what point of view means: the perspective from which a story is told or how things are being seen and experienced. • Ask the class to repeat after you: <i>juxtapose</i>, <i>juxtaposition</i>, <i>juxtaposing</i>. Tell the students that they will talk more about this learning target, but that <i>juxtapose</i> literally means to put two things next to each other. To illustrate this abstract concept in a concrete way, ask students to juxtapose two items on their desks. 	<ul style="list-style-type: none"> • Reading the vocabulary words aloud will help students learn those words.



Work Time	Meeting Students' Needs
<p>A. Take a Stand: Survival in Chapter 9 and 10 (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their book <i>A Long Walk to Water</i> out. Ask a strong pair of students to use their Reader's Notes to add to the Salva/Nya anchor chart. Direct their attention to the criteria for strong gist notes. • Invite other students to clarify the pair's notes as needed. • Tell the class that today, as usual, they will be talking about survival. But they are going to do it in a new way. Review the Take a Stand protocol briefly with students. Tell them that it is a simple process that lets them show their opinion by where they stand, physically. Point out that "take a stand" is often used synonymously with "tell your opinion." • Give directions: <ol style="list-style-type: none"> 1. You will be given a question to think about. 2. Then you will physically "take a stand": go to the spot in the room that is designated for that opinion. 3. You will be asked to justify your decision. Why do you think what you think? 4. If you hear someone else say something that changes your thinking, you may move to the spot in the room that designates your new opinion. • Distribute the Take a Stand directions and prompt, or post the prompt on the board. Read it aloud: <ul style="list-style-type: none"> * "Salva survives the desert crossing mostly because he is lucky. His personal qualities, such as bravery and persistence, have little to do with his survival." • Give students 2 minutes to review their Reader's Notes and think silently about this prompt. • Refocus students whole group and point out the three areas of the room: <ul style="list-style-type: none"> * "People who strongly agree will be all the way over here." * "People who strongly disagree will be all the way over here." * "People who are in the middle will be here." • Ask the class to physically move to "take a stand." Once students are settled, tell them you would like to hear a few of them justify their thinking. Encourage students to listen to their peers and consider whether, based on the evidence and explanation, their own opinion is changing. Emphasize that readers often modify their opinions as they read, think, talk, and write more about a topic. <p>Cold call a few students to justify their stand, making sure to hear from students at different points on the spectrum. Pause to allow their classmates to move in response to the ideas they hear.</p>	<ul style="list-style-type: none"> • Use of protocols (like Take a Stand) 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. • In this part of the lesson, students are supported in grappling with a complex idea by having the opportunity to explore that idea with an image and in conversation, rather than in writing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ask at least one student who moved: <ul style="list-style-type: none"> * “How and why did your thinking change?” Publically appreciate students who are willing to revise their thinking based on others’ evidence and explanations. Thank students for their participation and ask them to return to their seats. Briefly debrief the protocol by asking: “What factors in survival did we talk about today?” Add these to the Survival anchor chart. Make sure that <i>persistence</i> is mentioned and added to the chart. Prompt students to use the Salva/Nya chart to check their Reader’s Notes for accuracy and to update the Survival anchor chart (Student’s Notes). 	
<p>B. Introducing Juxtaposition (15 minutes)</p> <ul style="list-style-type: none"> Tell students that today they are going to dig in to some really interesting aspects of the novel, specifically why the author wrote the story the way she did. Review key text features with the class, asking: <ul style="list-style-type: none"> * “What text features in <i>A Long Walk to Water</i> signal when the reading is about Salva or about Nya?” Give students a moment to talk, then invite volunteers to share. Confirm that they have noticed the following: <ul style="list-style-type: none"> * Nya’s story is the first (shorter, colored) part of each chapter. * Dates are listed at the start of each character’s story in each chapter. * Salva’s story takes place earlier in time than Nya’s. Ask students to take out their Reading Closely: Guiding Questions handout (from Lesson 2). Focus them on the second row, and ask them, <ul style="list-style-type: none"> * “Are we mostly talking about Structure, Topic, Language, or Perspective? How can you tell?” Listen for students to notice that the class is discussing the structure of this book. Tell them that strong readers notice how a book is put together, and why, and that this is the work you will be doing today. Project a definition of <i>juxtaposition</i>: “To put things next to each other, especially for the purpose of comparing them.” Read it aloud. Explain that using prefixes and word roots will help students remember what this word means. <i>Juxta</i> means “next to,” and <i>pos</i> is a common root from the Latin <i>positus</i> (placed). Ask students to think of other words that use the root <i>pos</i>. Listen for “position,” “impose,” “compose,” etc. 	<ul style="list-style-type: none"> Many students will benefit from having the time available for the various partner conversations displayed via a timer or stopwatch. Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to add this word and its definition to their Reader's Notes (in the margin).• Share the juxtaposition image. Give students a minute to look at it, then post the juxtaposition image discussion prompts. Turn and talk:<ul style="list-style-type: none">* "What two images are juxtaposed here?"* "What is the same about these images? What is different?"* "Why did the artist want you to compare these two images?"• Tell students that now they will think about this question:<ul style="list-style-type: none">* "How did the author of <i>A Long Walk to Water</i> juxtapose Nya and Salva?"• Start a list on the board, getting the class started with the most basic example: One way Park juxtaposes Salva and Nya is by putting them in the same book, and even in the same chapter. Add that to the list.• Direct students' attention to the Salva/Nya anchor chart and ask: "What other ways does the author juxtapose Salva and Nya?" Wait until four or five hands are up, and then hear two students' ideas.• Point out that juxtaposition means putting things side by side BOTH for <i>comparison</i> (how they are alike and different) AND for <i>contrast</i> (how they are different). Pause for a moment to make sure students understand this academic vocabulary: Comparing usually focuses on similarities, and contrasting involves finding differences.• To check for understanding, do a quick call and response. Tell students that you will make a statement and then count to three on your fingers. At three, they need to say all together "compare" or "contrast." Say: "Both dogs are brown, but my dog is bigger." "He had chocolate ice cream, but I had vanilla." "We both ate spaghetti."• Provide positive feedback to students for engaging with the new and complicated idea of juxtaposition. Tell them that they are acquiring tools for thinking deeply about complex texts. As they move on to high school and college, they will need tools that match the texts they will read.• Tell students that in a moment, during their Ethiopia Discussion Appointment, they will continue talking about how the characters compare. Briefly review the expectations for movement, and then ask students to move to their Ethiopia Discussion Appointment.• When students are settled, refocus the class. Ask students to think, then turn and talk: "Now that we have noticed that the two characters are juxtaposed, let's think about how this helps us compare and contrast them. Find at least two similarities and two differences between Salva and Nya."	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Call on several pairs to explain their ideas. Listen for comparisons: The two characters are within the book (the author could have told one story, then the other); are within the same historical context; are both children; and both need water. Listen for contrasts: boy versus girl, different years, etc.• Point out that the author clearly chose to write her novel in this way: She is using juxtaposition to get us, as readers, to think more deeply about the characters and themes. Tell students that now they will practice analyzing one particular instance of how Park uses juxtaposition to help readers compare and contrast the two characters' points of view.• Post the Juxtaposition in Chapters 8 and 9 questions for a Think-Pair-Share:<ul style="list-style-type: none">* "In Chapters 8 and 9, what was each character's experience with water?"* "How were their experiences the same and different?"* "Why do you think the author put these two accounts so close to each other?"* "What does she want you to notice or wonder about survival in Sudan?"• Listen for students to notice:<ul style="list-style-type: none">– In Chapters 8 and 9, Salva is crossing the desert. People live or die depending on whether or not they have water. Nya is worried about getting clean water, since the nurse told them to boil it but there is never enough to boil.– Same: Life depends on clean water. Different: Nya is at home, where dirty water causes sickness but not death, and there is hope (people come to talk about a well); Salva is traveling, and people die from thirst.– Putting these so close together helps Park show us how important access to clean water is in Sudan, in war and in peace, at home and traveling, in the 1980s and today. People without access to clean water have difficulty surviving.• Tell students that this is only an introduction to this idea. They will circle back to it and should keep it in mind as they read.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: (5 minutes)</p> <ul style="list-style-type: none">Distribute the exit ticket. Read the prompt aloud and ask students to respond in writing:<ul style="list-style-type: none">* “How does Park’s decision to juxtapose Salva and Nya in <i>A Long Walk to Water</i> help us better understand each character’s point of view? Support your answer with at least one specific comparison from the book so far.”Collect Reader’s Notes and the first part of the Gathering Textual Evidence graphic organizer (for Chapters 6–8). <p><i>(Note: If you have created the Gathering Textual Evidence graphic organizer as a packet, it is formatted so that students can tear off the first page and turn it in and still have the part of the packet they need to complete tonight’s homework.)</i></p>	<ul style="list-style-type: none">Using entrance/exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.When you review student’s Reader’s Notes and Gathering Textual Evidence graphic organizers, consider giving feedback that celebrates effort and also tells students what the “next step” should be. Note any students who are really struggling with this; they may need additional support in class.Also select one particular issue that applies to most of the class; identify a piece of work that deals with this issue well and type it up for use in Lesson 5.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Reread Chapters 9 and 10 and add two quotes to your Gathering Textual Evidence graphic organizer.Read Chapters 11–13 and complete the Reader’s Notes (both parts) for these new chapters. <p><i>Note: Review students’ Reader’s Notes and Gathering Textual Evidence graphic organizers and be ready to return them to the class at the start of Lesson 5</i></p>	<ul style="list-style-type: none">Struggling students could be asked to add one quote from a particular chapter that relates to a specific factor (in this case, focusing them on water and chapter 6 would work).



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 4

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Please complete this task individually. Please refer to the pages you read last night for homework and to your Reader's Dictionary.

1. What does *relentless* (page 52) mean? How did you figure it out?
2. Why does the author use the phrase *spark of hope* (page 61)? What does this mean? Why didn't she just write "hope"?



CHAPTERS 11-13

PART 1: GIST NOTES

Chapter and page numbers	What Nya's story is about	What Salva's story is about
11		
12		
13		



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



**Gathering Textual Evidence – How do Salva and Nya
survive in a challenging environment in
A Long Walk to Water? (Chapters 9–10)**

.....
Name:
.....

.....
Date:
.....

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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?)				



Directions

1. You will be given a question to think about.
2. Then you will physically “take a stand”: go to the spot in the room that is designated for that opinion.
3. You will be asked to justify your decision. Why do you think what you think?
4. If you hear someone else say something that changes your thinking, you may move to the spot in the room that designates your new opinion.

The prompt:

Salva survives the desert crossing mostly because he is lucky. His personal qualities, such as bravery and persistence, have little to do with his survival.



What two images are juxtaposed here?

What is the same about these images? What is different?

Why did the artist want you to compare these two images?



1. In chapters 8 and 9, what was each character's experience with water?
2. How were their experiences the same and different?
3. Why do you think the author put these two accounts so close to each other?
4. What does she want you to notice or wonder about survival in Sudan?



.....
Name:

.....
Date:

1. How does Park's decision to juxtapose Salva and Nya in *A Long Walk to Water* help us better understand each character's point of view? Support your answer with at least one specific comparison from the book so far.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 5

Practice Evidence-Based Constructed Response:

Explaining One Factor That Helps Nya or Salva Survive (Chapters 11–13)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Practice Evidence-Based Constructed Response: Explaining One Factor
That Helps Nya or Salva Survive (Chapters 11–13)

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

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the development of a theme throughout a literary text. (RL.7.2)
I can select evidence from literary or informational texts to support analysis, reflection and research. (W.7.9)

Supporting Learning Targets

- I can define words from *A Long Walk to Water* in my Reader's Dictionary.
- I can continue to select evidence to explain what happens to Salva and Nya in *A Long Walk to Water*.
- I can select a quote from *A Long Walk to Water* and explain how it illustrates a factor in how Nya and/or Salva survive.

Ongoing Assessment

- Reader's Notes from Chapters 11-13 (from homework)
- Gathering Textual Evidence graphic organizer for Chapters 9 and 10 (from homework)
- Student contributions to Salva/Nya anchor chart and Survival anchor chart
- Evidence-based constructed response



Practice Evidence-Based Constructed Response: Explaining One Factor That Helps Nya or Salva Survive (Chapters 11–13)

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Vocabulary Entry Task: Chapters 11–13 (5 minutes) B. Returning Reader’s Notes and Gathering Textual Evidence Organizers (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reviewing Chapters 11–13: Adding to Our Anchor Charts (5 minutes) B. Modeling, Partner Practice, and Independent Practice: Writing a Short Evidence-Based Constructed Response (25 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Self-Assessment of Evidence-Based Constructed Response (5 minutes) 4. Homework <ol style="list-style-type: none"> A. <u>Reread</u> Chapters 11–13 and add quotes to Gathering Textual Evidence graphic organizer. B. Read Chapters 14–15 and complete Reader’s Notes (both parts) for these new chapters. 	<ul style="list-style-type: none"> • This lesson is a continuation of the work with the theme of survival in <i>A Long Walk to Water</i> and practice for the type of explanation of evidence that students will do for the End of Unit 2 Assessment essay. • Part of the lesson’s Opening is to return the Reader’s Notes and Gathering Textual Evidence graphic organizers that students turned in yesterday. This gives you a chance to help students improve their evidence gathering as well as support those who may not be keeping up or understanding what is required at this point. • During this part of the lesson, students are asked to determine one thing they can do to improve their work on each document. This self-assessment of their work is a crucial step in helping students become more self-directed as they continue through the unit. • The purpose of the constructed response is for the students to gain experience in explaining how the details and/or quotes they select illustrate a central idea in the text. Use students’ short constructed responses, along with their self-assessment at the end of class, as valuable formative assessment data. • Note patterns in students’ responses, both strengths and areas of need. Identify instructional next steps, including additional modeling if needed. Also note which students may need more support; consider pulling an invitational group for more modeling or guided practice. • Future lessons include careful scaffolding toward the End of Unit Assessment. Preview the unit-at-a-glance chart at the end of the Unit 2 Overview document to understand more fully what scaffolds are already “baked in” to upcoming lessons and what other adjustments you may need to make based on your own professional judgment. The ultimate goal is for students to be able to use quotes from the text correctly and appropriately as well as explain how a quote supports a main idea. All of these skills will be needed when students write their analysis essays about the theme of survival in <i>A Long Walk to Water</i> during the last half of this unit.



**Practice Evidence-Based Constructed Response: Explaining One Factor
That Helps Nya or Salva Survive (Chapters 11–13)**

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• The opening routines (entry task, Reader’s Dictionary, and Reader’s Notes) should be familiar to students by this point in the unit, and thus should take less time. Note that some days students share with partners, and other times the sharing is whole group. During whole group sharing, be sure the routines move along at a rapid pace but not so fast as to leave students confused. Adjust as needed, given the particulars of your class. But know that the heart of the instruction in each lesson takes place during the work time, so pace accordingly.• In this lesson, students are introduced to a simplified quote sandwich graphic. Students will use a more built-out version of this graphic in Module 2.• In advance: Have the Reader’s Notes and Gathering Textual Evidence graphic organizers assessed and ready to return to the class in the Opening.• Choose a quote from Chapters 1–10 that you think illustrates Salva’s persistence in the face of challenges. Prepare how you would explain the quote to model for the constructed response question. An example is provided in the body of the lesson; feel free to choose a different example that may have emerged as more central or relevant to your students based on previous lessons. The goal is to model the writing with content that students are familiar with, but not the same content that they themselves will then write about.• Post: learning targets, entry task.



Practice Evidence-Based Constructed Response: Explaining One Factor
That Helps Nya or Salva Survive (Chapters 11–13)

Lesson Vocabulary	Materials
spare (adj); persistence (n)/persistent (adj)/persist (v); stampede (74), despair (72), peril (80)	<ul style="list-style-type: none">• <i>A Long Walk to Water</i> (book; one copy per student)• Vocabulary Entry Task (one per student)• Discussion Appointments in Salva’s Africa (from Lesson 1; one per student)• Salva/Nya anchor chart (begun in Lesson 2)• Survival anchor chart (begun in Lesson 1)• Survival anchor chart (Students’ Notes; begun in Lesson 1)• Evidence-Based Constructed Response sheet (one per student)• Quote Sandwich graphic (one to display)• Document camera• Gathering Textual Evidence graphic organizer, Chapters 11–13 (one per student)• Reader’s Notes, Chapters 14 and 15 (one per student)

Opening	Meeting Students’ Needs
<p>A. Vocabulary Entry Task: questions about specific words from Chapters 11–13 (stampede, despair, peril) (5 minutes)</p> <ul style="list-style-type: none">• Distribute Vocabulary Entry Task as students enter:<ol style="list-style-type: none">1. What does <i>despair</i> mean? Why does Salva feel <i>despair</i>? What is the relationship between <i>despair</i> and <i>desperate</i>?2. Why is it dangerous to be in a <i>stampede</i>?• Ask students to begin. By this lesson, they should be into the routine of the entry task and be efficient.• When students are finished, cold call two or three to share their answers.• Point out that “stampede” is an American word derived from a Spanish word meaning “crash,” <i>estampida</i>, and a French word meaning “feet,” <i>pieds</i>. Ask:<ul style="list-style-type: none">* “How do these words make sense in stampede?” Call on one or two students who raise their hands.	



Practice Evidence-Based Constructed Response: Explaining One Factor
That Helps Nya or Salva Survive (Chapters 11–13)

Opening (continued)	Meeting Students' Needs
<p>B. Returning Reader's Notes and Gathering Evidence Organizers (5 minutes)</p> <ul style="list-style-type: none">• Return the Reader's Notes to students and explain your comments, being sure to give specific positive feedback for things they did well, in addition to their next steps for improvement.• Ask students to look at your comments in their Reader's Notes and circulate to speak to those who may need a personalized response from you to understand what you have written about their work.• Do the same with the Gathering Textual Evidence graphic organizer.• Once students have looked at their work and your feedback, point out that they will continue to add information to these two documents and will need that information when they write their essays at the end of the unit. Say something like: "Because these documents will be so helpful to you, you need to do the very best you can to improve collecting this information as we finish reading <i>A Long Walk to Water</i>."• Ask students to write one thing they will do to improve their notes and one thing they will do to improve their work on their Gathering Textual Evidence graphic organizer.• Then ask students to meet with their Khartoum Discussion Appointments (as listed on their copy of Discussion Appointments in Salva's Africa). Tell them to find a place to sit, since they will be working together for the rest of class. Once they are settled, tell students to share with their partners their plans for improving their work on their Reader's Notes and Gathering Evidence organizers.	<ul style="list-style-type: none">• The Gathering Textual Evidence graphic organizer will be used throughout the unit, though it will not be used everyday in class. Remind students that this will return to this document repeatedly; doing strong work and making sure to keep track of this paper will help them succeed on later assessments.



Work Time	Meeting Students' Needs
<p>A. Review Chapters 11-13: Adding to Our Anchor Charts (5 minutes) <i>Note: Part A of Work Time is quite short. Students should be familiar with these routines. In Part B of Work Time, they focus in much more depth on the ideas related to the Survival anchor chart. This is done through modeling and then practice writing.</i></p> <ul style="list-style-type: none"> • Ask one pair to add to the Salva/Nya anchor chart. (Choose a pair that you think will have good Reader's Notes on what is happening in the novel). • As this pair works, instruct all other pairs to compare their gist notes and decide what they would add to the Survival anchor chart. • Direct whole group's attention to the Salva/Nya chart to check their Reader's Notes. Have students compare their notes to what was added to the chart to see if they need to clarify notes on the chart or add to their own Reader's Notes. • Be sure students have their text A Long Walk to Water. Ask pairs to contribute ideas for the Survival anchor chart and record their answers without elaboration unless there is a response that is incorrect. In that case, ask the pair to rethink and revise the contribution. Prompt students to update Survival anchor chart (Student's Notes). 	
<p>B. Modeling, Partner Practice, and Independent Practice: Writing a Short Evidence-Based Constructed Response (25 minutes) <i>Note: This entire activity takes 25 minutes total. See the italicized subheadings and suggested pacing below. Adjust to meet the needs of your class.</i></p> <ul style="list-style-type: none"> • Distribute the Evidence-Based Constructed Response sheet. • Post this question on the board or a document camera: <ul style="list-style-type: none"> * "How does persistence help Salva survive in a difficult environment?" • Ask students: <ul style="list-style-type: none"> * "What is <i>persistence</i>?" • Define the word if they cannot. It means "the ability to stick with something even if it is very hard." Use a quick example such as this one: "When you want something from you parents, do you ask and ask and ask? If so, you are being persistent!" Use this as an opportunity to reinforce parts of speech: <i>persistence</i> is the noun, <i>persistent</i> is the adjective describing someone who shows persistence, and <i>persist</i> is the verb, the act of sticking with something that's hard. 	



Work Time (continued)	Meeting Students' Needs
<p><u>Modeling (5 minutes)</u></p> <ul style="list-style-type: none">• Tell students you will briefly model for them how they might write a short constructed response to answer how Salva's persistence in the face of a challenge helped him survive. To do this, you are going to share a handy way for them to use and explain quotes. It is called a Quote Sandwich.• Display the Quote Sandwich graphic on a document camera or the board. Explain what is in each of the three sections of this sandwich: context (what is going on in the story at this time), quote from the scene, and explanation (how the quote shows persistence).• Display your quote with the page number. Have students turn to that page.• Share the example on the Evidence-Based Constructed Response sheet while students read along with you.• Then, using the Quote Sandwich, have them draw squares around the part of your example that represents the bread, middle, and bread of your Quote Sandwich. They should label each of the three levels of your sandwich.• Have them turn to a partner and explain why they drew the boxes where they did.• Discuss the following example:<ul style="list-style-type: none">* [Salva's persistence is one factor in how he survives in a difficult environment. One place in the text where we see this is when Salva is crossing the desert with a group of refugees. This is a long, difficult crossing that will take at least three days. On the first day, Salva's only pair of shoes falls apart. He has to decide how to cope with this.] TOP PIECE OF BREAD* [The author writes, "After only a few minutes, Salva had to kick off the flapping shreds and continue barefoot." (52)] SANDWICH FILLING* [Salva's taking off his shoes shows real persistence. Instead of just giving up, he decides to go barefoot to continue his hike across the desert. Because of his persistence, Salva is able to continue and to survive.] BOTTOM PIECE OF BREAD <p><u>Partner Practice (10 minutes)</u></p> <ul style="list-style-type: none">• Once you have modeled the process, prompt students to turn to Chapter 11 in <i>A Long Walk to Water</i> and say:<ul style="list-style-type: none">* "Now that you see what you need to do, please work with your Discussion Appointment by Khartoum to find a section and quote from Chapter 11, 12, or 13 that you can use to show Salva's persistence."	



Practice Evidence-Based Constructed Response: Explaining One Factor
That Helps Nya or Salva Survive (Chapters 11–13)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• If needed, clarify that the word <i>sparse</i>, as it is used as an adjective in this context, means “lean, trim, or short.” While the class is working, circulate to be sure students are selecting a quote that shows persistence. Tell them that at this point, they are just talking. They will write their response on their own in a few minutes.• After 5 minutes or so, have two or three pairs share their section and quote with the class. <p><u>Independent Practice (10 minutes)</u></p> <ul style="list-style-type: none">• Instruct students to use the Evidence-Based Constructed Response sheet to write their answer to the question about Salva’s persistence. Remind them that they should give a quote followed by the page where it is found in the book and explain how it shows Salva’s persistence in the face of a challenge.• Circulate to observe students as they write, noting patterns of strength or confusion. Provide additional guided practice with individuals as needed. You might ask a student to explain how the quote shows persistence or what they think persistence is and how a person might show it.	



Practice Evidence-Based Constructed Response: Explaining One Factor
That Helps Nya or Salva Survive (Chapters 11–13)

Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessment of Evidence-based Constructed Response (5 minutes)</p> <ul style="list-style-type: none">When the time is up, tell students that they have just begun to practice a type of writing they will work with a lot more in future lessons. It is fine if they didn't finish or they felt challenged. The goal today was just to get started with this skill, and you want them to think about how that went.Say something like: "The writing you have been doing is a way for you to show me that you are working toward one of our learning targets: '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.' I'd like for you to look at what you have written and be sure that it matches the learning target."Give directions:<ol style="list-style-type: none">Read the learning target.Reread your writing and answer these questions:<ul style="list-style-type: none">* "Name a star: What is one thing you did well?"* "Name a step: What is one thing you need in your answer to meet this target?"Ask volunteers to respond. You should get answers like: "I need a quote" or "I need to explain how the quote shows persistence."As time permits, invite students to revise their evidence-based constructed responses.Collect students' writing as useful formative assessment data. (See teaching note below for details.)Distribute Gathering Textual Evidence graphic organizer, Chapters 11-13 and Reader's Notes, Chapters 14 and 15.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><u>Reread</u> Chapters 11–13 and add quotes to Gathering Textual Evidence graphic organizerRead Chapters 14–15 and complete Reader's Notes (both parts) for these new chapters. <p><i>Note: Later in the unit (Lesson 10), students return to finding and writing explanations of quotes and details from the novel as they begin to work on their essays. It would be good to return these Evidence-based Constructed Response sheets as soon as possible so students can see what they may need to work on. Then either keep students' sheets or help students file them in their folder so they can refer to these sheets later as they prepare for their essays.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 5

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name:

Date:

Please complete this task individually. Refer to your Reader's Dictionary and the pages you read last night for homework.

1. What does *despair* mean? Why does Salva feel despair? What is the relationship between *despair* and *desperate*?

2. Why is it dangerous to be in a *stampede*?



.....
Name:

.....
Date:

Focus Question: How does persistence help Salva survive in a difficult environment?

Directions: Select a scene and strong quote to illustrate how persistence helps Salva survive a challenge he faces in *A Long Walk to Water*. Then write your answer to the focus question, explaining the situation that Salva is facing and how his persistence helps him.

Example:

Salva's persistence is one factor in how he survives in a difficult environment.

One place in the text where we see this is when Salva is crossing the desert with a group of refugees. This is a long, difficult crossing that will take at least three days. On the first day, Salva's only pair of shoes falls apart. He has to decide how to cope with this. The author writes, "After only a few minutes, Salva had to kick off the flapping shreds and continue barefoot" (52). Salva's taking off his shoes shows real persistence. Instead of just giving up, he decides to go barefoot to continue his hike across the desert. Because of his persistence, Salva is able to continue and to survive.



The top piece of bread – pretty thick!

Context – what’s going on here

The filling – the heart of the sandwich – pretty thin, but very important!

Quote – usually needs to be spare, but important

The bottom piece of bread – again, pretty thick!

Analysis / explanation / ties back to focus statement



**Gathering Textual Evidence – How do Salva and Nya
survive in a challenging environment in
A Long Walk to Water? Chapters 11-13**

.....
Name:
.....

.....
Date:
.....

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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?)				



CHAPTERS 14 and 15

PART 1: GIST NOTES

Chapter and page numbers	What Nya's story is about	What Salva's story is about
14		
15		



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



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 6

Comparing Historical and Fictional Accounts: Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip”)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Comparing Historical and Fictional Accounts: Second Sudanese Civil War
(Chapters 14 and 15, Plus Rereading “Time Trip”)

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

- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L. 7.4)
- I can analyze the development of a theme throughout a literary text. (RL.7.2)
- I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9.)
- I can cite several pieces of evidence to support an analysis of informational text. (RI 7.1)

Supporting Learning Targets

- I can use context clues to deter Gathering Textual Evidence graphic organizer for Chapters 11-13 (from homework) mine word meanings.
- I can compare the accounts of survival in “Time Trip: Sudan’s Civil War” and *A Long Walk to Water*.
- I can cite several pieces of text-based evidence to support my comparison of “Time Trip: Sudan’s Civil War” and the novel *A Long Walk to Water*.

Ongoing Assessment

- Reader’s Notes from Chapters 14-15 (from homework)
- Gathering Textual Evidence graphic organizer for Chapters 11-13 (from homework)
- Exit Ticket



Comparing Historical and Fictional Accounts: Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip”)

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Vocabulary Entry Task (5 minutes) B. Reviewing Reader’s Dictionary and Introducing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reviewing Chapters 14 and 15: Adding to Our Anchor Charts (10 minutes) B. Rereading “Time Trip: Sudan’s Civil War” (10 minutes) C. Comparing Historical Accounts in “Time Trip: Sudan’s Civil War” and <i>A Long Walk to Water</i> (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Challenges to Survival in the “Time Trip” and the Novel (5 minutes) 4. Homework: <p><i>Note: this homework is due at the start of Lesson 8.</i></p> <ol style="list-style-type: none"> A. <u>Reread</u> Chapters 14 and 15 and add two quotes to your Gathering Textual Evidence graphic organizer. B. Read Chapters 16–18 and complete the Reader’s Notes (both parts) for these chapters. C. <u>Reread</u> Chapters 16 – 18 and add two quotes to your Gathering Textual Evidence graphic organizer. 	<ul style="list-style-type: none"> • This lesson builds on Unit 1, Lesson 6, in which students did an initial read of the informational text “Time Trip: Sudan’s Civil War.” In that lesson, they made connections between the article and Salva’s experience in <i>A Long Walk to Water</i>. Now, in Lessons 6 and 7 of Unit 2, students return to this text to compare it with the experiences of Salva in <i>A Long Walk to Water</i> in much more detail now that they are further into the novel. • The central purpose of these two lessons aligns directly with RL.7.9. Reread this standard to ground yourself. Students analyze the author’s choice to use history in a fictional narrative. The standard mentions “understanding how authors of fiction use or alter history.” In these lessons, that standard is addressed as the class considers how an author can add to or elaborate on historical accounts to suit the purpose of the novel. • This lesson is students’ first explicit work with this standard and provides critical scaffolding leading up to their Mid-Unit 2 Assessment (in Lesson 9). Preview Lesson 9 in advance to have a clear picture of where the class is heading for this next sequence of lessons. • In advance: Review Unit 1, Lesson 6, specifically Work Time A: Reading and Annotating for Gist. Also, prepare model annotations of the article “Time Trip: Sudan’s Civil War” that reflect the same type of annotations that students did in Unit 1, Lesson 6. Be sure the annotations show the gist of each paragraph. • Students will need their annotated copy of this article from Unit 1. Prepare new texts in case some students don’t have it so all of them can dig in to the reading. If students don’t have a place to keep their work, this lesson will also work well if all of them are given prepared copies of the text. • Post: learning targets, entry task.



Comparing Historical and Fictional Accounts: Second Sudanese Civil War
(Chapters 14 and 15, Plus Rereading “Time Trip”)

Lesson Vocabulary	Materials
infer, context clues, juxtaposition; isolated (84), orphaned (84), refugee (throughout), aid worker, abruptly (94), braced, frigid (95)	<ul style="list-style-type: none">• <i>A Long Walk to Water</i> (book; one per student)• Vocabulary Entry Task (one per student)• Reader’s Notes, Chapters 16–18 (one per student)• Gathering Textual Evidence graphic organizer, Chapters 14–15 (one per student)• Gathering Textual Evidence graphic organizer, Chapters 16–18 (one per student)• Salva/Nya anchor chart (begun in Lesson 2)• Survival anchor chart (begun in Lesson 1)• Survival anchor chart (student’s notes) (begun in Lesson 1; one per student)• Discussion Appointments in Salva’s Africa (from Lesson 1, one per student)• “Time Trip: Sudan’s Civil War” (from Unit 1, Lesson 6; one per student and one to display).• Document camera• Exit ticket (one per student)• Reading Closely: Guiding Questions (from Lesson 2; one per student)



Opening	Meeting Students’ Needs
<p>A. Vocabulary Entry Task (5 minutes)</p> <ul style="list-style-type: none"> Distribute Vocabulary Entry Task as students enter: “Kakuma had been a dreadful place, isolated in the middle of a dry, windy desert.” (84) <ul style="list-style-type: none"> “What does the word <i>isolated</i> mean? Underline the parts of the excerpt that could help you figure this out.” “What does <i>aid worker</i> mean? What did you find on pages 85 and 86 that helped you figure it out?” Remind students that the entry task should be done individually. Assure them that they will get better at thinking about words in context both by grappling alone (the entry task) and by talking over their thinking (during the discussion of the entry task). As students do the entry task, check their homework: Reader’s Notes for Chapters 14 and 15. Provide specific positive feedback for meeting the expectation of individual work during the entry task and following your routine for having their homework checked. Ask a student to offer a definition of <i>isolated</i>. Listen for an answer similar to: “far away from other places or buildings; remote.” Point out that the word <i>isolated</i> has the root sol in the middle. Ask: <ul style="list-style-type: none"> “What do you think sol means?” If they are having difficulty, prompt the students with other “sol” words, such as “solo,” “sole,” or “solitary.” If students don’t come to “alone” as the root’s definition, provide it for them. 	<ul style="list-style-type: none"> To support ELLs, write instructions and questions on the board as often as possible. Having a visual helps students understand better. Also, many languages share the same Greek and Latin roots. When discussing these, you can ask students to think of words in their own language that may be related. For instance, “solo” in Spanish translates to “alone” in English.
<p>B. Reviewing Reader’s Dictionary and Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> Post definitions of other words from Chapters 14 and 15 and ask students to review their Reader’s Dictionaries in their Reader’s Notes and correct their own work as necessary. Remind them that this skill will improve with practice. Reassure them that it is OK if they are not getting them all right. Be clear that there are two purposes for focusing on vocabulary work. It will help them build knowledge related to the theme of survival, which is their focus as they read this novel, and it will help them practice the more general skill of figuring words out, which will make them better readers of any text. Distribute Reader’s Notes for Chapters 16-18, Gathering Textual Evidence graphic organizer, Chapters 14-15, and Gathering Textual Evidence graphic organizer, Chapters 16-18. Share the learning targets: <ul style="list-style-type: none"> “I can use context clues to determine word meanings.” 	



Comparing Historical and Fictional Accounts: Second Sudanese Civil War
(Chapters 14 and 15, Plus Rereading “Time Trip”)

Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">* “I can compare the accounts of survival in ‘Time Trip: Sudan’s Civil War’ and <i>A Long Walk to Water</i>.* “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>.”• Ask students to get out the Reading Closely: Guiding Questions handout and look in particular at Section II. Invite students to choose one of today’s learning targets and ask: “What phrases do you see on this handout that relate to the learning target? When you find one, put your finger on it.”• When most students have their finger on one, ask a few students to share out. Listen for students to say: “What information or ideas does the text present?” or “What do I learn about the topic as I read?” or “How do the ideas relate to what I already know?”• Ask all students to star a statement that relates to this learning target. Remind students that they have been working on the first learning target consistently.• Remind them that they worked on the second learning target in Unit 1 (Lesson 6), when they read a short informational text about the “Lost Boys of Sudan.” Tell them that they will revisit that text today to learn more; it will be interesting to see how much more they understand now that they are much further into the novel.	



Work Time	Meeting Students’ Needs
<p>A. Reviewing Chapters 14 and 15: Adding to Our Anchor Charts (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their text <i>A Long Walk to Water</i>. • Invite students to turn their attention to their Reader’s Notes from Chapters 14 and 15. • Ask one pair of students to add to the Salva/Nya anchor chart using their notes from Chapters 14 and 15. • While one pair is adding to the anchor chart, tell the other pairs to use their gist notes to add to the Survival anchor chart. • Invite the pair who added to the Salva/Nya anchor chart to share what they added. Ask students to compare their own gist notes to the anchor chart. Ask: <ul style="list-style-type: none"> * “Does anyone want to add or clarify anything that was added to the anchor chart?” • If so, make changes to anchor chart. Be sure that students have added something like this to the Salva/Nya anchor chart: <ul style="list-style-type: none"> – “Water came out of the borehole in Nya’s village.” – “Salva left Kakuma refugee camp and walked to Ifo refugee camp.” – “Salva met an aid worker named Michael who taught him how to read English.” – “Salva is chosen to go to America.” – “Salva flew to New York and met his new family.” • Next, cold call on pairs to add to the Survival anchor chart. With each factor, ask: <ul style="list-style-type: none"> * “What happened in the text that makes you say that?” • Push students to use evidence from the text to support their answer. Remind students to update the Survival anchor chart (Student’s Notes). • Tell student that in a moment, they will meet with their partners at the White Nile discussion appointment (as listed on their copy of Discussion Appointments in Salva’s Africa). Before they transition, tell them they will focus their discussion on the <i>juxtaposition</i> of Salva and Nya in Chapters 14 and 15. Remind them that in each chapter, author Linda Sue Park provides a juxtaposition of Salva and Nya. Since Unit 2, Lesson 2, the students have kept track of juxtaposition using the Salva/Nya chart. • Post these questions for students to discuss: 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> * “Looking at the Salva/Nya chart, in what ways are they juxtaposed?” * “What comparisons is the author drawing between them?” * “What contrasts?” * “What are we learning about survival from these characters and their juxtaposition?” • Ask students to take their copies of <i>A Long Walk to Water</i> and their Reader’s Notes to their discussion appointment and begin. As students work, circulate to listen in. Do not give answers; rather, probe and prompt students back to the text. Use this conferring time as an opportunity to gather critical informal assessment data about how well the class understands the concept of juxtaposition. 	
<p>B. Rereading: “Time Trip: Sudan’s Civil War” (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to get out the article “Time Trip: Sudan’s Civil War” (from Unit 1, Lesson 6). • Point out that, as a class, they have been thinking about the challenges Salva and Nya face to survive in the novel. Set purpose with brief direct instruction: Tell students that Linda Sue Park had to do a lot of research about the Sudanese civil war in order to write <i>A Long Walk to Water</i>. Once she knew the history well, she could decide what to include in the novel and why, and what else she might want to make up from her imagination. Let students know that in this lesson, they will begin to analyze the historical information Park used in the novel and how her choices emphasize the theme of survival in the book. To do that, the class will revisit the text “Time Trip: Sudan’s Civil War” to gather historical information to compare to <i>A Long Walk to Water</i>. • Ask students to take 5 minutes to reread “Time Trip: Sudan’s Civil War” for a specific purpose: As they read, they should underline any details that help them answer this question: <ul style="list-style-type: none"> * “Why was Sudan a challenging place to survive?” • While students read and underline, circulate to see what details students are focusing on in the text. Clarify the task as needed and provide additional modeling or guided practice to individual students if needed. • After about 5 minutes, pause students and refocus them whole group. Cold call on several of them to share something they underlined in the article. Encourage them to be specific, directing their classmates to the paragraph and sentence where they found these details. Consider displaying your own text on a document camera and modeling underlining the key details students share, so all students can follow along. 	<ul style="list-style-type: none"> • Providing a clear model supports students in understanding the thinking and the work they are expected to do.



Comparing Historical and Fictional Accounts: Second Sudanese Civil War
(Chapters 14 and 15, Plus Rereading “Time Trip”)

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Listen for details like:<ul style="list-style-type: none">– “Apart from an 11-year peace from 1972 to 1983, Sudan has been entrenched in war since it became an independent nation in 1956.”– “They went days without food or water, eating leaves and berries and sucking liquid from mud to stay alive.”– “The boys had to cross the crocodile-infested River Gilo.”• If students give an answer that is unclear, push them to explain further. Clarify if necessary.	
<p>C. Comparing Historical Accounts in “Time Trip: Sudan’s Civil War” and <i>A Long Walk to Water</i> (5 minutes)</p> <ul style="list-style-type: none">• Refocus students on the Survival anchor chart. Ask them to take 5 minutes to work with their seat partners to make a list in their notebooks of challenges to survival or means of survival that are mentioned in both the article and the novel.• After a few minutes, refocus the class. Cold call a few students to share something their partner said. Add these to the Survival anchor chart. Invite students to look at the learning target:<ul style="list-style-type: none">* “I can compare the accounts of survival in ‘Time Trip: Sudan’s Civil War’ and <i>A Long Walk to Water</i>.”• Let them know that they compared, or looked for similarities in, a fictional and a historical account of the Second Sudanese Civil War. In the next lesson, they will focus on finding differences instead.	



Comparing Historical and Fictional Accounts: Second Sudanese Civil War
(Chapters 14 and 15, Plus Rereading “Time Trip”)

Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: Challenges to Survival in the “Time Trip” and the Novel (5 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets and tell students that they will reflect on these targets in writing.• Distribute the exit ticket and read it aloud:<ul style="list-style-type: none">* “What are two challenges to survival that are mentioned in both ‘Time Trip: Sudan’s Civil War’ and A Long Walk to Water?”• Give students 2 to 3 minutes to write their exit ticket. Tell them that they will continue comparing A Long Walk to Water and “Time Trip: Sudan’s Civil War” tomorrow, thinking even more about what Linda Sue Park chose to include in her novel, what she added or changed, and why.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• <u>Reread</u> Chapters 14 and 15 and add two quotes to your Gathering Textual Evidence graphic organizer.• Read Chapters 16–18 and complete the Reader’s Notes (both parts) for these chapters.• <u>Reread</u> Chapters 16 – 18 and add two quotes to your Gathering Textual Evidence graphic organizer. (Due at Lesson 8)	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 6

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

Please complete this task individually. Please refer to the pages you read last night for homework and to your Reader's Dictionary.

“Kakuma had been a dreadful place, isolated in the middle of a dry, windy desert.” (84)

1. What does the word *isolated* mean? Underline the parts of the excerpt that could help you figure this out.

2. What does *aid worker* mean? What did you find on pages 85 and 86 that helped you figure it out?



.....
Name:

.....
Date:

CHAPTERS 16-18

PART 1: GIST NOTES

Chapter and page numbers	What Nya's story is about	What Salva's story is about
16		
17		
18		



Word/Phrase	Page	Definition
bewildering	98	
destruction	99	
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	
clinic	100	
contaminated	106	
Other new words you encountered:		



**Gathering Textual Evidence—How do Salva and Nya
survive in a challenging environment in
A Long Walk to Water?**

.....
Name:

.....
Date:

Chapters 14-15

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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?)				



**Gathering Textual Evidence—How do Salva and Nya
survive in a challenging environment in
A Long Walk to Water?**

.....
Name:

.....
Date:

Chapters 16-18

<i>Detail/Evidence</i>	<i>Page & chapter</i>	<i>Explanation</i> Put the quote in context: to which event in the story does this connect?	<i>Significance</i> 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 Nya or <u>Salva</u> ?)		Explanation	Significance	



Learning Target: I can compare the accounts of survival in “Time Trip: Sudan’s Civil War” and *A Long Walk to Water*.

Independently, write a paragraph response to the question below. Cite evidence from the article “Time Trip: Sudan’s Civil War” to support your thinking.

What challenges to survival are mentioned in both “Time Trip: Sudan’s Civil War” and *A Long Walk to Water*?



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 7

Considering Author's Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading "Time Trip," Continued)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Considering Author's Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip,” Continued)

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

I can cite several pieces of evidence to support an analysis of informational text. (RI.7.1)
I can analyze the development of a theme throughout a literary text. (RL.7.2)
I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9.)
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)

Supporting Learning Targets

- 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.
- I can compare and contrast the accounts of survival in “Time Trip: Sudan’s Civil War” and *A Long Walk to Water*.
- I can analyze how Linda Sue Park used or altered history in *A Long Walk to Water*.

Ongoing Assessment

- Two-column chart from Work Time
- Exit ticket



Considering Author's Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip,” Continued)

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task and Review Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Gathering Evidence to Compare Two Texts (10 minutes) B. Chalk Talk Protocol (10 minutes) C. Debrief Chalk Talk (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Why Did Linda Sue Park Use Details in <i>A Long Walk to Water</i> That Did Not Really Happen? (10 minutes) 4. Homework <p><i>Note: This homework was assigned in Lesson 6 and is due at Lesson 8.</i></p> <ol style="list-style-type: none"> A. <u>Reread</u> Chapters 14 and 15 and add two quotes to your Gathering Textual Evidence graphic organizer. B. Read Chapters 16–18 and complete the Reader's Notes (both parts) for these chapters. 	<ul style="list-style-type: none"> • This lesson is designed to address RL.7.9, which is a fairly sophisticated standard. Students compare and contrast historical accounts and fictional accounts of historical events. The goal is that through this analysis, they will better understand both the history and the fiction, including how and why authors of fiction choose to alter history in order to communicate a theme to readers (RL.7.2). This lesson focuses on both comparing and contrasting, building upon the foundation of comparing in the previous lesson. • As in the previous lesson, the use of the word “alter” in the learning target refers to Park adding to or elaborating on historical facts. • Review: Chalk Talk protocol (Appendix 1). • The quotes for Chalk Talk were chosen for their insight into the author's intentions. These quotes should help students think about why Linda Sue Park wrote the novel, and the choices she made as an author of fiction. The quotes include several from Park and Salva Dut. The other two quotes, from the novel itself, were chosen because they reflect ideas that are not evident in “Time Trip: Sudan's Civil War.” • Encourage your class to think about why Park would include characters, events, or details that may not have really happened. • Set up your room for Chalk Talk by making sure the charts are posted where students can easily read them and write on them. Consider spreading out the charts so students can more easily access them. • Chalk Talk is a protocol that asks students to have a “discussion” on paper. This allows students to respond to others' questions and comments in any order and build off others' ideas. Alternatively, it is possible to give more structure to a Chalk Talk by setting up the chart papers as two-column I Notice, I Wonder charts with the quote at the top. Based on the needs of your students, determine whether to provide this additional structure or leave the Chalk Talk more open. • It is important to take a few minutes to set the expectations for Chalk Talk if the students are not familiar with this protocol. Emphasize that silence helps support everyone's thinking and learning during this protocol. Also, remind them that, as in spoken discussions, questions and comments need to be written respectfully and students need to stay on task.



Considering Author's Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip,” Continued)

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance: See the Quotations for Chalk Talk supporting material. Write each of the quotes at the top of a piece of chart paper, leaving plenty of room for students to write comments and questions about each. If your class is large, consider writing the same quote on two different charts so that you have eight charts total.• Note that this lesson Opening varies the routine. Students do not review vocabulary from the novel; instead, they focus on the key academic vocabulary of “contrast.”• Post: learning targets, entry task. encourage your class to think about why Park would include characters, events, or details that may not have really happened.

Lesson Vocabulary	Materials
contrast, cite, analyze, alter (v)	<ul style="list-style-type: none">• Vocabulary Entry Task (one per student)• “Time Trip: Sudan’s Civil War” (from Unit 1, Lesson 6; one per student)• Document camera• Comparing Historical and Fictional Experiences in Sudan note-catcher (one per student and one for the teacher)• <i>A Long Walk to Water</i> (book; one per student)• Quotations for Chalk Talk (for Teacher Reference)• Chart paper displayed around the room, each with a quote on it (four pieces; see Work Time B)• Markers (one per student)• Exit ticket (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task and Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Post the Vocabulary Entry Task in advance: “Carefully read the learning target below and make inferences about the meaning of the underlined word.”<ul style="list-style-type: none">* “I can compare and contrast the accounts of survival in ‘Time Trip: Sudan’s Civil War’ and <i>A Long Walk to Water</i>.”* What does the word <i>contrast</i> mean? Underline the parts of the learning target that could help you figure this out.• Remind students that the entry task is done individually. Assure them that they will get better at thinking about words in context both by grappling alone (the entry task) and by talking over their thinking (during the discussion of the entry task).• When students are finished, call on several of them to share their thinking. Make sure they understand that <i>contrast</i> means to find differences between two things.• Review the other learning targets:<ul style="list-style-type: none">* “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.”* “I can analyze how Linda Sue Park used or altered history in <i>A Long Walk to Water</i>.”• Point out that students focused on the first learning target in the previous lesson.• Invite the class to read the third learning target. Ask what <i>alter</i> means. Call on one or two students. If it is not clearly defined, make sure students know that in this context, <i>alter</i> is a verb that means “change.” Briefly discuss how an author can alter history when writing fiction. For her book, Park alters history by adding to it or emphasizing certain facts.• Let students know that the third learning target builds on the first two and that this will prepare them for the Mid-Unit Assessment.	



Considering Author's Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading "Time Trip," Continued)

Work Time	Meeting Students' Needs
<p>A. Gathering Evidence to Compare Two Texts (10 minutes)</p> <ul style="list-style-type: none"> Set purpose for students, saying something like: "Yesterday with your partner, you compared a fictional and a historical text. Now you are going to work individually to gather evidence to support your comparisons." Remind them that comparing usually involves focusing on similarities. Display the Comparing Historical and Fictional Experiences in Sudan note-catcher on the document camera or create the same two-column structure on the white board. Model how to use the two-column note-catcher to compare "Time Trip: Sudan's Civil War" and <i>A Long Walk to Water</i>. For example, you could model in the following way: <ul style="list-style-type: none"> * "In the article, I noticed that it mentioned how difficult it was to survive while trying to escape to Ethiopia. I know that is similar to Salva's experience. So, on the left side of my notes, I will write the quote from the article that says, 'They went days without food or water, eating leaves and berries and sucking liquid from mud to stay alive.'" As you are speaking, write the quote. * Then say: "Next to that, in the right-hand column, I will write, 'In Chapter 9, Salva was walking through the desert and didn't have enough water,'" and write that in the right-hand column. After modeling, invite students to think of more similarities and add them to their own note-catchers. Give them about 5 minutes. When they have done that, ask students to share what they added with their seat partner. While students are sharing, circulate and check that pairs are collecting relevant quotes. Clarify any questions or confusion students have. Once the students have finished sharing, refocus the class. Ask for a few pairs to share something they added to their charts. Add to the chart on the document camera or white board. 	
<p>B. Chalk Talk (10 minutes)</p> <ul style="list-style-type: none"> Tell students that now that they have looked for similarities between "Time Trip: Sudan's Civil War" and <i>A Long Walk to Water</i>, they will think about the choices that Linda Sue Park made when she wrote the book. Explain that <i>A Long Walk to Water</i> is historical fiction. It is based on real events, but it is not all literally true. For instance, although Salva is a real person, Nya is not. Salva's experiences in the book are based on his experiences in real life. Nya's experiences in the book are based on real events, but she is a fictional character. Point out the quotations for Chalk Talk on chart paper around the room. Tell students that each chart has a quote from the book. The quotes from Chapters 10 and 14 are from Salva's story, and the other two quotes are from "A Message from Salva Dut" and the Author's Note at the end of the book. 	<ul style="list-style-type: none"> Chalk Talk supports ELLs and SPED students because it allows them more time to consider comments and formulate their thoughts than they would have in a spoken discussion.



Considering Author's Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip,” Continued)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell the students that this activity will help them with the third learning target: “I can analyze how Linda Sue Park used or altered history in <i>A Long Walk to Water</i>.” Keep in mind the similarities that you found between the novel and “Time Trip: Sudan’s Civil War.”• Review the Chalk Talk protocol for the students. Set expectations that this activity is done silently, so that everyone has an opportunity to read, reflect, and respond. Distribute markers and let students engage. As students are reading and writing on the chart paper, walk around. Feel free to add questions or comments to push the students to think more deeply.	
<p>C. Debrief Chalk Talk (10 minutes)</p> <ul style="list-style-type: none">• Look over the chart paper and talk about what you notice. It could be something like: “I noticed that many of you had questions about why Linda Sue Park included Salva learning to read,” or “There was a lot of disagreement about the quote from Chapter 10.” Take this opportunity to skim the charts and notice where students seemed to understand well or not.• Ask students to turn to their partner and discuss some of the choices that Park made when writing <i>A Long Walk to Water</i>.• To help guide student discussions, pose questions about author intention, such as:<ul style="list-style-type: none">* “Why did Linda Sue Park write this book?”* “Why did Park include so many historical facts in the book?”* “Why did Park include details like Salva learning to read?”* “If you wanted to best understand what happened in Sudan and how it affected people, would you read the novel or the article?”• After giving students time to discuss with their partner, cold call on pairs to share their thoughts. Listen for students to make distinctions like: “If you want the historical facts, it would be better to read an article. However, if you want to understand people’s emotional experiences, it might be better to read the novel” or “Since Park knows Salva, she cares about this topic, so she wanted people to understand the history as well as Salva’s experience.”	<ul style="list-style-type: none">• To support ELLs, write instructions and questions on the board as often as possible. Having a visual helps students understand better.



Considering Author's Purpose: Comparing Fictional and Historical Experiences of the Second Sudanese Civil War (Chapters 14 and 15, Plus Rereading “Time Trip,” Continued)

Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Why Did Linda Sue Park Use Details in <i>A Long Walk to Water</i> That Did Not Really Happen? (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have had a chance to think and talk about this idea of authors altering history, they get to write their own ideas about where and why Linda Sue Park might have done this. Continue to reinforce for students that authors make deliberate decisions when writing. These decisions are designed to affect the reader or help the author get across some sort of message.• Distribute the exit ticket and ask students to respond in writing.<ul style="list-style-type: none">* “What is one example of the way Linda Sue Park altered history in <i>A Long Walk to Water</i>? Why might she make the choice to alter history in <i>A Long Walk to Water</i>?”	<ul style="list-style-type: none">• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.• Sharing with a partner helps students develop confidence before sharing with the whole class.
Homework	Meeting Students' Needs
<p><i>Note: This homework was assigned in Lesson 6 and is due in Lesson 8.</i></p> <ul style="list-style-type: none">• <u>Reread</u> Chapters 14 and 15 and add two quotes to your Gathering Textual Evidence graphic organizer.• Read Chapters 16–18 and complete the Reader's Notes (both parts) for these chapters.• <u>Reread</u> Chapters 16 – 18 and add two quotes to your Gathering Textual Evidence graphic organizer.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 7

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

Please complete this task individually. Please refer to the pages you read last night for homework and to your Reader's Dictionary.

"I can compare and contrast the accounts of survival in "Time Trip: Sudan's Civil War" and *A Long Walk to Water*."

1. What does the word *contrast* mean? Underline the parts of the learning target that could help you figure this out.



Experience in “Time Trip: Sudan’s Civil War”	Experience in A Long Walk to Water



Experience in “Time Trip: Sudan’s Civil War”	Experience in A Long Walk to Water
<ul style="list-style-type: none">• <i>“They went days without food or water, eating leaves and berries and sucking liquid from mud to stay alive.”</i>• <i>“The boys who continued found shelter at a refugee camp in Ethiopia, but their safety was short-lived.”</i>• <i>“The boys had to cross the crocodile-infested River Gilo. Thousands drowned, were eaten by crocodiles, or were shot.”</i>• <i>“The boys arrived at a refugee camp in Kenya in 1992.”</i> <p><i>“About 4,000 of the Lost Boys were brought by the U.S. government to cities in the United States to begin new lives.”</i></p>	<ul style="list-style-type: none">• <i>In Chapter 9, Salva was walking through the desert and didn’t have enough water.</i>• <i>Salva walked to Ethiopia to the Itang refugee camp in Chapter 11.</i>• <i>On page 79, after Salva was forced to swim across the River Gilo, “he would learn that at least a thousand people had died trying to cross the river that day, drowned or shot or attacked by crocodiles.”</i>• <i>In Chapter 14, a heading reads “If a Refugee Camp, Kenya, 1992–96,” and Salva “had been living in refugee camps in northern Kenya.”</i>• <i>Salva is chosen to go to America to live with a new family in Chapter 14.</i>



Teacher Directions: Write each of the quotes at the top of a piece of chart paper, leaving plenty of room for students to write comments and questions about each. If your class is large, consider writing the same quote on two different charts, so you have eight charts total.

“I hope that because of this book more people will learn about the Lost Boys and the Country of Sudan.” —Salva Dut, “A Message From Salva Dut” (116)

“Some of the details in this story have been fictionalized, but the major events depicted are based on Salva’s own experiences.” —Linda Sue Park, Author’s Note (118)

““There will be many other people in the camp. You will become friends with some of them—you will make a kind of family there.” —Uncle, in Chapter 10 (60)

“The whole rest of the day, Salva went around saying ‘A, B, C,’ mostly to himself but sometimes aloud, in a quiet voice.” —Chapter 14 (86)



.....
Name:
.....

.....
Date:
.....

Learning Target: I can analyze how Linda Sue Park used or altered history in *A Long Walk to Water*.
Independently, write a response to the questions below.

1. What is one example of the way Linda Sue Park altered history in *A Long Walk to Water*?

2. Why might Linda Sue Park make the choice to alter history in *A Long Walk to Water*?



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 8

World Café to Analyze Theme and Character in *A Long Walk to Water* (Chapters 16–18)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

- I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
I can analyze the development of a theme throughout a literary text. (RL.7.2)
I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6)

Supporting Learning Targets

- I can effectively engage in discussions with my classmates about our reading.
- 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.
- I can explain the physical and emotional factors that helped Nya and Salva to survive in *A Long Walk to Water*.

Ongoing Assessment

- Reader's Notes from Chapters 16-18 (from Lesson 6 homework)
- Gathering Textual Evidence graphic organizer for Chapters 14-18 (from Lesson 6 homework)
- World Café charts



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Vocabulary Entry Task (5 minutes) B. Reviewing Reader's Dictionary and Adding to Salva/Nya Anchor Chart (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. World Café (25 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Previewing Water for South Sudan Homework Assignment (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Water for South Sudan Homework Assignment: read informational text and answer text-dependent and vocabulary questions. 	<ul style="list-style-type: none"> • This lesson serves as a culminating discussion of <i>A Long Walk to Water</i>. This lesson uses the same World Café protocol that students were introduced to in Unit 1, Lesson 9. • The specific discussion questions in the World Café are designed to help students synthesize their thinking around questions that have been of continuing importance: the factors that allowed Salva and Nya to survive, and the ways the author compares and contrasts Salva and Nya in order to convey ideas about how people survive in Sudan. The Opening routines have been condensed to provide more time for the discussion and to allow an in-depth preview of the homework assignment. • The homework assignment is the text that will be used for the Mid-Unit 2 Assessment of RL.7.9. The text is from the website of Salva's organization, Water for South Sudan, and this lesson includes time to show students the website and a video on it. This will help them more clearly understand the process of drilling a well, generate enthusiasm for the reading assignment, and provide an opportunity to discuss the purpose of the text they will read. The homework assignment is excerpts from the website. • In advance: Review Chapters 16–18 of <i>A Long Walk to Water</i>. • Review the World Café protocol (embedded in this lesson; also in Unit 1, Lesson 9). • Decide if you would like to collect the Reader's Notes and Gathering Textual Evidence graphic organizer for the whole novel in order to assess students' work. If so, plan to do so in this lesson. Students may want to refer to their Reader's Notes in Lesson 9, and they will need to use both documents daily in class beginning in Lesson 10. • Go to www.waterforsouthsudan.org and explore the website. You will share this with students in preparation for their homework assignment. This lesson suggests a particular video, but you may find that another video or section of the website more precisely matches your students' needs or interests. • Prepare necessary technology to show the video. • Post: learning targets, entry task, Salva/Nya anchor chart, Survival anchor chart. • Before teaching this lesson, review the Unit 3 mid-unit assessment. In your conversation with students, try to avoid specific discussion of those examples of juxtaposition. (Both are from chapters 17 and 18: Salva's step by step work to start his organization juxtaposed with Nya's village's step by step change because of the well; Nya's joy in going to school juxtaposed with Salva's joy in finding his father.)



Lesson Vocabulary	Materials
compare, contrast, point of view, juxtaposition; bewildering (98), destruction (99), aid organization (100), relief agency (100), remote (100), clinic (100), contaminated (106)	<ul style="list-style-type: none"> • Vocabulary Entry Task (one per student) • Salva/Nya anchor chart (begun in Lesson 2) • Survival anchor chart (begun in Lesson 1) • Survival anchor chart (Student's Notes; begun in Lesson 1) • World Café materials/setup: <ul style="list-style-type: none"> – World Café protocol directions (one for document projector or charted on board) – Classroom divided into three sections, with each having enough room for one-third of the class to sit at tables in small groups of three (triads) – Table card prompts (with tables in each section having the same question and each section having a different question) – One recording chart for each triad – A marker for each triad • Computer and means of displaying the screen • Water for South Sudan homework assignment (one per student)

Opening	Meeting Students' Needs
<p>A. Vocabulary Entry Task (5 minutes)</p> <ul style="list-style-type: none"> • Post the Vocabulary Entry Task in advance: <ul style="list-style-type: none"> * “What do aid organizations and relief agencies do?” (page 100) * “Why might they be involved in South Sudan?” • While students work, check their homework (Reader's Notes for Chapters 16–18 and Gathering Textual Evidence graphic organizer for Chapters 14–18). • When students are finished, cold call several of them to share their thinking. • Congratulate the class on finishing the novel. Tell them that today they will have the chance to talk with many of their classmates about what happened in the last part of the book, and that you are looking forward to hearing their thinking. 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Help students reflect on their progress on standard L.7.4: “I can use a variety of strategies to determine the meaning of unknown words or phrases.” • Ask students to turn and talk: <ul style="list-style-type: none"> * “How has your ability to determine the meaning of words you encounter when you’re reading improved in the past several weeks?” * “What is one thing you can do now in terms of figuring out the meaning of unknown words that you could not do a few weeks ago?” • Ask several students to share their growth. Celebrate class progress with this skill and point out that their willingness to both think hard on their own and to tackle these questions collaboratively is making them stronger readers. Ask students to consider another class or time that they might use this skill. Call on several to share. 	
<p>B. Reviewing Reader’s Dictionary and Adding to Salva/Nya Anchor Chart (5 minutes)</p> <ul style="list-style-type: none"> • Post definitions from Chapters 16–18 and ask students to review their dictionaries and correct as necessary. • Select one pair of students to use their Reader’s Notes to add to the Salva/Nya anchor chart. Other pairs use their Reader’s Notes to find ideas to add to the Survival anchor chart. Cold call pairs of students to add to the Survival anchor chart without elaboration. Direct students to use the Salva/Nya anchor chart to make sure their Reader’s Notes are accurate and complete. Prompt students to update their Survival anchor chart (Student’s Notes). • Ask students: <ul style="list-style-type: none"> * “How did keeping this dictionary help you learn about Salva and Nya? About the world? About the theme of survival?” • As time permits, invite a few volunteers to share out. Emphasize that building one’s vocabulary is a powerful way to learn more about the world and enables students to apply this learning in their own writing, which they will do later in the unit. 	<ul style="list-style-type: none"> • Developing self-assessment and reflection supports all learners, but research shows it helps struggling learners most.



Work Time	Meeting Students' Needs
<p>A. World Café (25 minutes)</p> <ul style="list-style-type: none"> Ask students to raise their hand in response to this question: <ul style="list-style-type: none"> * Who was surprised by the book's ending?" Do not explain that Salva and Nya meet at the end of the book—leave that for students to articulate in the World Café protocol. Tell students that today they will have the chance to talk about the end of the book. Remind students that they are becoming stronger readers both through the reading and thinking they are doing on their own, as well as through their conversations with each other. In Unit 1, they used the World Café protocol to talk about the first part of the book. Today they will use the same protocol to deepen their understanding of the two characters' points of view and the theme of survival. Direct students' attention to the learning target: <ul style="list-style-type: none"> * "I can effectively engage in discussions with my classmates about our reading." Ask: <ul style="list-style-type: none"> * "What can you do to make sure your conversations help everyone think more deeply about the book? When you have thought of two things, raise your hand." Wait until most of the class has a hand up, and then call on several students to share their thinking. Note: Directions for the World Café protocol follow. They are almost identical to the directions in Unit 1, Lesson 9, except that teachers offer specific praise for strong discussions (instead of smooth transitions). In case you don't need to read the whole protocol again, the questions are listed here. When teaching this lesson, first review the protocol with students and then share the discussion questions. Below are the three main questions, and related probing questions, for the World Café (see also supporting materials). <ol style="list-style-type: none"> What do we learn about Salva as a leader in Chapter 13? (Who is he leading as a boy? As an adult?) (What makes him an effective leader?) How does the author juxtapose Salva and Nya in the final chapters of the novel? (How has Salva's point of view about the Nuer changed?) (How has Nya's point of view about the Dinka changed?) (What does this help us understand about what might help people survive in Sudan?) 	<ul style="list-style-type: none"> Use of protocols (like World Café) 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. The World Café protocol can be difficult to explain through written instructions and visual cues. Students benefit from guided prompts along the way, in particular providing kinesthetic cues to orient them to the steps of the World Café. This discussion protocol intentionally moves at a fast pace. This is because students will be rotating through a series of three questions, so classmates are often just reiterating the ideas that others have recorded in a previous round.



Work Time (continued)	Meeting Students' Needs
<p>3. What are the physical and emotional resources that enable Salva and Nya to survive? (What do you think the author's opinion is about which type of resource is more important for survival? What makes you say that?) (What is <i>your</i> opinion about which type of resource is more important for survival? Why?)</p> <p>Directions for the World Café follow.</p> <ul style="list-style-type: none"> Ask students to take out their text, <i>A Long Walk to Water</i>, as well as their Reader's Notes and Gathering Textual Evidence graphic organizer for Chapters 6–18. Arrange students into triads, with each triad sitting at a table with materials for the World Café: recording chart, a marker, and one table card prompt (see Materials at the end of this lesson). Display the World Café protocol directions on the document camera or on a chart. Briefly review the protocol directions. Remind students that they have done this protocol once before, in Unit 1. Remind them that it will feel fast-paced at first, because it's designed to give every student a chance to think for a little bit about each question. Caution students that you will interrupt their conversations, but they'll have a chance to keep working with their ideas at the end of the activity. Review the simple signal you will use to indicate when each round is done (e.g., raising hands, clapping). <p>Round 1:</p> <ul style="list-style-type: none"> Ask each triad to choose a student to be the “Recorder” for the first round. The Recorder will write down ideas from the group's conversation on the recording chart at the table. Ask all groups to have their Recorder raise his or her hand. Remind students to use their Reader's Notes, Gathering Textual Evidence graphic organizers, and the novel to support their discussions. Remind them of the goals they set in the opening part of class about conversations that deepen everyone's understanding of the book. Focus students on the question on their table card prompts. Ask them to read the question aloud and then discuss that question. Ask the Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity. After 3 minutes, use the signal to get students' attention. Explain the transition that they will do momentarily: <ol style="list-style-type: none"> The Recorders will stay seated at the table where they have been working. The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts. 	<ul style="list-style-type: none"> Because students will be interrupted in the midst of the World Café protocol, it's important to remind them of an agreed-upon signal that you will use to respectfully get their attention. If such a signal is not already in use in the classroom, consider using a combination of a visual and auditory signal, such as achime and hand-raising. Because the students are working with three different table prompts in this World Café and the students acting as Recorders in the first round will remain seated for the transition to the second round, it is necessary to hold four rounds. This ensures that all students have had time to discuss all three posted table card prompts. Often, students will increase efficiency in their discussions as the World Café progresses. This is a great time to circulate and prompt them to look at specific areas in their notes or the text to add to their discussion. Keep the final World Café charts from each group, as students may want to refer to them in the assessments for Units 2 and 3.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Signal students to transition quickly and quietly. <p>Round II:</p> <ul style="list-style-type: none">Give specific positive praise for strong discussions—e.g., text-based, focused on the question, building on each other's ideas, asking each other questions.Be sure that the Round I Recorder has remained at his/her original table. Tell the class the following three steps, then prompt them to begin:<ol style="list-style-type: none">The Round I Recorder summarizes the conversation that happened at that table during Round I.Choose a <i>new</i> Round II Recorder from the new students at the table.The new group reads the question on their table card prompt, then begins a discussion about that question.Remind students to use their Reader's Notes, Gathering Evidence graphic organizers, and the novel to support their discussions. Prompt the Round II Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity.After 3 minutes, use the signal to get students' attention. Remind them of the transition:<ol style="list-style-type: none">Round II Recorders will stay seated at the table where they have been working.The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.Signal the transition to Round III. <p>Round III:</p> <ul style="list-style-type: none">Repeat the process from Round II.Be sure that the Round II Recorder has remained at his/her Round II table. Review the three steps, then prompt them to begin:<ol style="list-style-type: none">The Round II Recorder summarizes the conversation that happened at that table during Round I.Choose a <i>new</i> Round III Recorder from the new students at the table.The new group reads the question on their table card prompt, then begins a discussion about that question.Remind them to use their Reader's Notes, Gathering Evidence graphic organizers, and the novel to support their discussions. Prompt the new Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• After 3 minutes, use the signal to get students' attention. Remind them of the transition:<ol style="list-style-type: none">1. Round III Recorders will stay seated at the table where they have been working.2. The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.	



Closing and Assessment	Meeting Students' Needs
<ul style="list-style-type: none"> • A. Previewing Water for Sudan Homework Assignment (10 minutes) • Display the following website on a screen: www.waterforsouthsudan.org. Share with students that this is the website for the organization that Salva Dut founded, Water for South Sudan (also called Water for Sudan). Tell students that the purpose of this website is both to inform people about the organization's work and to advocate for its importance. Define <i>advocate</i>: to publicly call for something. For example, "The student government advocated for another dance." • Turn and talk: <ul style="list-style-type: none"> * "Given the website's purpose to inform and advocate, what types of information might it include? What might it not include?" • Call on several students to share their thinking, making sure that the class understands that the website will argue that this work is very important and that this organization is very effective. It is not likely to explain problems with the organization. • Tell students that tonight for homework, they will read a few pages from this website, which will be the basis of an assessment the following day. They are welcome to dig around on the website at home in addition to doing their homework. It features many videos and stories that relate to the novel that they might find interesting. • Show students a short video (this one focuses on the actual process of drilling for water): http://waterforsudan.org/drilling-in-south-sudan/ • Turn and talk: "What did you learn from this video that you did not learn from the novel?" • Distribute out Water for South Sudan homework and make sure students understand the task. 	<ul style="list-style-type: none"> • Exploring this website serves to build students' background knowledge about Sudan. This is a place many of them have never been, with circumstances beyond most of their experiences. Seeing this place and these people on video improves engagement and builds important foundational knowledge.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Tonight, you will learn about the organization that Salva Dut began, called Water for South Sudan. The organization's website is at www.waterforsouthsudan.org. Your homework is to read parts of the website (printed out) and answer the questions. We will be discussing these texts tomorrow and using them for an assessment. 	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 8

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name:

Date:

Please complete this task individually. Please refer to the pages you read last night for homework and to your Reader's Dictionary.

1. What do aid organizations and relief agencies do?" (page 100)

2. "Why might these types of organizations be involved in the South Sudan?"



What do we learn about Salva as a leader in chapter 13?
(Who is he leading as a boy? As an adult?)
(What makes him an effective leader?)

What do we learn about Salva as a leader in chapter 13?
(Who is he leading as a boy? As an adult?)
(What makes him an effective leader?)



How does the author juxtapose Salva and Nya in the final chapters of the novel?
(How has Salva's point of view about the Nuer changed?)
(How has Nya's point of view about the Dinka changed?)
(What does this help us understand about what might help people survive in Sudan?)

How does the author juxtapose Salva and Nya in the final chapters of the novel?
(How has Salva's point of view about the Nuer changed?)
(How has Nya's point of view about the Dinka changed?)
(What does this help us understand about what might help people survive in Sudan?)



What are the physical and emotional resources that enable Salva and Nya to survive?

(What do you think the author's opinion is about which type of resource is more important for survival? What makes you say that?)

(What is your opinion about which type of resource is more important for survival? Why?)

What are the physical and emotional resources that enable Salva and Nya to survive?

(What do you think the author's opinion is about which type of resource is more important for survival? What makes you say that?)

(What is your opinion about which type of resource is more important for survival? Why?)



Both of the following texts are from the website of an organization called Water for South Sudan. Some vocabulary words have been defined for you in the right hand column; make sure to use these definitions as you read the text closely. After you read each section of text, answer the questions.

Vocabulary to Preview

Borehole: a deep hole drilled in the ground

Remote: far away from where other people live

Initiative: the ability to make decisions and take action on your own

Text	Questions
<p>Who We Are: Mission http://waterforsudan.org/mission/</p> <p>Water for South Sudan, Inc., based in Rochester, New York, USA, is a not-for-profit 501(c)(3) corporation founded in 2003. . . .</p> <p><u>Our mission is simple: drill borehole wells which bring safe drinking water to the people in South Sudan's remote villages, transforming lives in the process.</u> This mission is inspired and led by our founder, former "Lost Boy" Salva Dut. . . .</p> <p>Water for South Sudan, Inc., follows this basic principle: the ethical and moral way to create lasting change is to respect and empower people's capacity to transform their own lives.</p> <p>We are committed to creating hope and building initiative alongside the people we serve. . . .</p>	<p>What does <i>mission</i> mean?</p> <p>What does <i>transform</i> mean?</p> <p>Rewrite the underlined sentence in your own words, making sure to not use the words <i>mission</i> or <i>transform</i>.</p> <p>What is a <i>principle</i>?</p> <p>What does it mean to <i>empower</i> someone?</p> <p>How does Water for Sudan connect to the novel <i>A Long Walk to Water</i>?</p>

Text © Water for South Sudan, Inc. Used by permission.



Vocabulary to Preview

Borehole: a deep hole drilled in the ground

Equity: an investment you make in a business or idea

(Note: In other contexts, this word can mean “equality” or “justice.”)

War-ravaged: damaged by war

Text	Questions
<p>Water for Sudan: What We Do http://waterforsudan.org/empowering-villages/</p> <p>South Sudan is not as well-known as Sudan’s Darfur region but its people have much in common with their fellow Sudanese in that region: a harsh desert climate, a war-ravaged environment, and lack of safe, drinkable water. Before South Sudan gained independence in 2011, both were part of Africa’s largest country, and The Republic of South Sudan is now one of the world’s poorest.</p> <p>As of May 2012, Water for South Sudan has drilled 137 borehole wells in South Sudan, bringing clean, safe water to tens of thousands of people in remote villages. A single well may serve several thousand people.</p> <p>People in the villages where Water for South Sudan operates become partners in the process of making safe, drinkable water available there.</p> <p>Villagers provide free, “sweat equity” labor, from unloading trucks and carrying supplies to lugging heavy bags of rocks then pounding them into needed gravel.</p>	<p>What does <i>sweat equity</i> mean?</p> <p>Who are the village elders? Why might they help decide where to put the well?</p> <p>Why does the article say that the people in the villages “become partners in the process of making safe, drinkable water available”?</p> <p>What does <i>renewed</i> mean in this text?</p>



Text	Questions
<p>Village elders help determine a well's location and appoint one of their people to maintain the completed well and its pump. The Water for South Sudan team trains that well manager and provides spare parts.</p> <p>The result is a village renewed by its own efforts with increased confidence that its people can continue to transform their own lives.</p>	<p>Rewrite the final sentence of this text in your own words.</p>



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 9

Mid-Unit 2 Assessment: Comparing Fictional and Historical Texts



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of evidence to support an analysis of informational text. (RI.7.1)
 I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
 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)

Supporting Learning Targets

- 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.
- I can explain how the author of *A Long Walk to Water* both used and altered history (based on my comparison of the novel and *Water for South Sudan*'s website).

Ongoing Assessment

- *Water for South Sudan* Homework Assignment (text-dependent questions)
- Mid-Unit 2 Assessment

Agenda

1. Opening
 - A. Vocabulary Entry Task (5 minutes)
2. Work Time
 - A. Discussing *Water for South Sudan* Homework Assignment: Text-Dependent Questions (15 minutes)
 - B. Mid-Unit 2 Assessment (20 minutes)
3. Closing and Assessment
 - A. Turn and Talk (5 minutes)
4. Homework
 - A. Vocabulary Review

Teaching Notes

- This lesson gives students background information that helps them better understand Nya's story. It includes the Mid-Unit 2 Assessment, which evaluates students' ability to explain how and why the novel's author both used and altered historical facts. The standard, RL 7.9, uses the language of "alter" history. It is worth noting that author Linda Sue Park seldom alters facts; rather, she more often elaborates on or imagines details about historical facts. Students practiced these skills in Lessons 6 and 7.
- Notice that students do not have a portion of the novel due today, since they completed it for Lesson 8, but the beginning routine of the class remains similar, with a review of vocabulary from the informational text they read. The review of learning targets is brief and folded into Work Time.
- By this point, students have met at least once with each discussion partner. Starting at this point, when lesson plans call for the use of the Discussion Appointment protocol, they do not indicate which Discussion Appointment to use; you will decide. It is useful to try to rotate through the Discussion Appointments to give students the opportunity to discuss their ideas with a range of classmates.
- In advance: Review the *Water for South Sudan* reading.
- Explore the waterforsouthsudan.org website and make sure the video loads correctly. Prepare necessary



Mid-Unit 2 Assessment: Comparing Fictional and Historical Texts

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Explore the waterforsouthsudan.org website and make sure the video loads correctly. Prepare necessary technology.• Decide which Discussion Appointment students will use today.• Decide appropriate options for students who finish the assessment early.• Consider whether there are students who should review the homework assignment in a small guided reading group with you, rather than with a partner.• Post: learning targets, vocabulary entry task.

Lesson Vocabulary	Materials
advocate; mission, transform, empower, principle, renewed (from waterforsouthsudan.org)	<ul style="list-style-type: none">• Vocabulary Entry Task (one per student)• Discussion Appointments in <i>Salva's Africa</i> (from Lesson 1)• Document camera• Reading Closely: Guiding Questions handout (from Lesson 2)• Mid-Unit 2 Assessment: Comparing “Water for South Sudan” and <i>A Long Walk to Water</i> (one per student)• Mid-Unit 2 Assessment: Comparing “Water for South Sudan” and <i>A Long Walk to Water</i> (Answers and Sample Responses for Teacher Reference)• <i>A Long Walk to Water</i> (book; one per student)• Vocabulary Review homework (one per student)



Opening	Meeting Students' Needs
<p>A. Vocabulary Entry Task (5 minutes)</p> <ul style="list-style-type: none">• Post the Vocabulary Entry Task in advance: “Take out your homework and compare the definitions you wrote in the right-hand column with the ones below, and then correct your paper as necessary.”<ul style="list-style-type: none">– <i>Mission</i>: purpose– <i>Transform</i>: completely change– <i>Empower</i>: give someone more control over their own life– <i>Principle</i>: a belief about what is right or wrong– <i>Renewed</i>: feeling strong and able to start again• When you and your partner are finished, discuss these questions:<ul style="list-style-type: none">* “What is an experience that has transformed you?”* “What is an experience that has empowered you?”• Ask students to put their Water for South Sudan Homework Assignment out on the desk so you can check it. Do not pick it up, since they will need it during the lesson.	<ul style="list-style-type: none">• This turn and talk provides students with the opportunity to connect words that are critical to the assessment to their own experiences.



Work Time	Meeting Students' Needs
<p>A. Discussing Water for South Sudan Homework Assignment: Text-Dependent Questions (15 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning target:<ul style="list-style-type: none">* "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)."• Remind them that they have practiced this skill before (with Salva's story and the article about Sudan) and tell them that after they have a chance to talk about the reading they did for homework, they will have an assessment of this skill, using the reading they did the previous evening.• Tell students that they will have the opportunity to discuss the Water for South Sudan Homework Assignment with a classmate. They should review their homework and make sure that they both understand the answers to all the questions.• Remind students of their work with the Reading Closely: Guiding Questions handout. Remind them that this document helps connect all of the different skills strong readers use, and tell them that readers use these skills both with novels, which they have been doing, and with informational text, which is what they are discussing today. Encourage them to use the same close reading skills when discussing this text that you have seen them use in discussing the novel.• Remind students of the expectations for the Discussion Appointment protocol and direct them to find their Discussion Appointment (you select which appointment: Juba, Kenya, Ethiopia, Khartoum, White Nile).• After students have worked for 10 minutes, cold call several to explain their answers, especially to the questions for Excerpt 2. If possible, scribe strong answers on a blank form on a document camera. Prompt students to correct their work as necessary. You can leave this up during the assessment.• Thank students for their participation and ask them to return to their seats and clear their desks for the Mid-Unit 2 Assessment.	<ul style="list-style-type: none">• Making sure that all students have the opportunity to make meaning of this text before they are assessed ensures that the assessment is primarily of the standard, RL 7.9, and not primarily of their ability to independently make meaning of complex text.• During Work Time A, you may want to pull struggling readers to review the homework in a small group with you, focusing on Excerpt 2 to ensure that they have understood the text on which the assessment centers.



Work Time (continued)	Meeting Students' Needs
<p>B. Mid-Unit 2 Assessment (20 minutes)</p> <ul style="list-style-type: none">• Tell students that today they get to demonstrate their progress on the learning target that was discussed earlier. Assure students that there are no tricks to this assessment; it really is the exact process they've been practicing in class in Lessons 6 and 7.• Tell students that everyone needs to remain silent until the entire class is finished, that this commitment is how they show respect for each other and it is non-negotiable. Write on the board, "If you finish early, you can ..." and include suggestions they made in Unit 1 (Lesson 14).• Distribute the Mid-Unit 2 Assessment: Comparing "Water for Sudan" and A Long Walk to Water to each student.• Ask students to begin work on the assessment. Circulate as needed to ensure students are on task and answer any questions regarding the directions for the assessment.• Collect students' assessments.	<p>For some students, this assessment may require more than the 20 minutes allotted. Consider providing students time over multiple days if necessary. It is also possible to shorten the number of responses. To do this, cross out the bottom row on each chart. All students need to show their thinking on both charts.</p> <ul style="list-style-type: none">• Use your professional judgment with regard to Section III of the assessment. This question will be particularly difficult for students who struggle to explain complex ideas in writing, and a weak answer may indicate more about their writing than about their understanding of standard RL 7.9. Options include: asking for oral answers from some students; making success with this item the criteria for an "advanced" as opposed to "proficient" score on the assessment; removing it for all students and substituting a Think-Pair-Share about that question.



Closing and Assessment	Meeting Students' Needs
<p>Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">• Explain the following scenario: “Your little brother is in fourth grade, and he is learning about the U.S. Civil War. He comes home grumbling from school one day. ‘Can you believe it? My teacher says I have to read TWO things—this novel about a soldier in the Civil War and this article about camp life and battle strategies in the Civil War. I don’t get it. Why can’t I just read one thing?’”• Ask students to turn and talk:<ul style="list-style-type: none">* “What would you tell your brother? How does reading informational text and a novel help you understand a topic better?”• After several minutes, invite a few students to share something their partner said. Reinforce the relationship between reading informational text and reading historical fiction.• Distribute the Vocabulary Review homework and explain the directions. As time permits, ask students to do the first one to make sure they understand how to do the task.	<ul style="list-style-type: none">• Consider posting this scenario and the turn and talk questions on the board.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• See Vocabulary Review homework. Rewrite the sentences from <i>A Long Walk to Water</i> in your own words. Make sure you are correctly explaining the underlined words. The page number after each sentence indicates the page in the book where you can find the sentence. Let’s look at the example on your homework sheet: <p>5. Salva shook with <u>terror</u> inside and out. (40) Salva was very scare`d.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 9

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name:

Date:

Take out your homework and compare the definitions you wrote in the right hand column with the ones below, and then correct your paper as necessary.

Mission: purpose

Transform: completely change

Empower: give someone more control over their own life

Principle: a belief about what is right or wrong

Renewed: feeling strong and able to start again

When you and your partner are finished, discuss these questions:

“What is an experience that has transformed you?”

“What is an experience that has empowered you?”



.....
Name:
.....

Date:
.....

Directions: For this assessment, reread the text below, then follow the directions about how to show your thinking. The underlined sentences are referred to specifically in the assessment.

Water for Sudan: What We Do

<http://waterforsudan.org/empowering-villages/>

South Sudan is not as well-known as Sudan’s Darfur region but its people have much in common with their fellow Sudanese in that region: a harsh desert climate, a war-ravaged environment, and lack of safe, drinkable water. Before South Sudan gained independence in 2011, both were part of Africa’s largest country, and The Republic of South Sudan is now one of the world’s poorest.

As of May 2012, Water for South Sudan has drilled 137 borehole wells in South Sudan, bringing clean, safe water to tens of thousands of people in remote villages. A single well may serve several thousand people.

People in the villages where Water for South Sudan operates become partners in the process of making safe, drinkable water available there.

Villagers provide free, “sweat equity” labor, from unloading trucks and carrying supplies to lugging heavy bags of rocks then pounding them into needed gravel.

Village elders help determine a well’s location and appoint one of their people to maintain the completed well and its pump. The Water for South Sudan team trains that well manager and provides spare parts.

The result is a village renewed by its own efforts with increased confidence that its people can continue to transform their own lives.

Text © Water for South Sudan, Inc. Used by permission.



I. How did Park use information about Water for Sudan in her book?

Directions: Fill out the chart below. The first row has been completed for you as an example.

Excerpts from the text “Water for Sudan”	How the author of <i>A Long Walk to Water</i> shows this in Nya’s story (The number in parentheses refers to the chapters in the novel that you should reread. Just reread Nya’s story, not the whole chapter.)
<u>A single well may serve several thousand people.</u>	(18) When the well is opened, Nya explains that no one was to be turned away and that people from miles around, as well as people from her village, would use the well. As a result, the well would serve many more people than just the ones who lived in Nya’s village.
<u>People in the villages where Water for South Sudan operates become partners in the process of making safe, drinkable water available there.</u>	(10, 12)
<u>The result is a village renewed by its own efforts with increased confidence that its people can continue to transform their own lives.</u>	(17, 18)

Text © Water for South Sudan, Inc. Used by permission.



II. How did Park elaborate on historical facts in her novel?

Directions: Reread Chapter 18 (Nya’s Story), which tells about the opening of the well. What are two details in this chapter that show how Park added to the historical facts? Why does she include these details? What do they help the reader understand? Show your thinking in the chart below. The first row is already done as an example.

Details from Chapter 18 about the opening of the well that are NOT in text from waterforsouthsudan.org ?	Why does the author include this detail? What does it help the reader understand?
The well includes a gravel foundation and a pump and is made using concrete. To get water out of the well, people moved a handle up and down.	Park includes this because it helps the readers to better understand what Nya saw that day and what it was like for her to use the well. A description of Nya operating the well makes it easier for readers to imagine the well than simply writing that the well was there and had a pump handle.



Nya is not a historical character; Park created her. In a book otherwise based so closely on facts, why did Park add to history in this way? What does Nya's story help the reader understand?

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.



I. How did Park use information about Water for Sudan in her book?

Directions: Fill out the chart below. The first row has been completed for you as an example.

Excerpts from the text “Water for Sudan”	How the author of A Long Walk to Water shows this in Nya’s story (The number in parentheses refers to the chapters in the novel that you should reread. Just reread Nya’s story, not the whole chapter.)
<u>A single well may serve several thousand people.</u>	(18) When the well is opened, Nya explains that no one was to be turned away and that people from miles around, as well as people from her village, would use the well. As a result, the well would serve many more people than just the ones who lived in Nya’s village.
<u>People in the villages where Water for South Sudan operates become partners in the process of making safe, drinkable water available there.</u>	(10, 12) <i>Nya’s uncle, who is the chief in the village, helps the drilling team decide where to put the well. Later, Nya’s mother and other women carry rocks to the well, and then other villagers break them up into gravel. Many people in the village help to build the well.</i>
<u>The result is a village renewed by its own efforts with increased confidence that its people can continue to transform their own lives.</u>	(17, 18) <i>People in Nya’s village feel very hopeful because of the well. Her father and some other men decide to build a school. Once there is a well, children will be able to go to school instead of carrying water all the time. They also decide to build a clinic. Having the well makes it possible for the people of Nya’s village to change their lives in many ways.</i>



II. How did Park elaborate on historical facts in her novel?

Directions: Reread Chapter 18 (Nya’s Story), which tells about the opening of the well. What are two details in this chapter that show how Park added to the historical facts? Why does she include these details? What do they help the reader understand? Show your thinking in the chart below. The first row is already done as an example.

Details from Chapter 18 about the opening of the well that are NOT in text from waterforsouthsudan.org ?	Why does the author include this detail? What does it help the reader understand?
The well includes a gravel foundation and a pump and is made using concrete. To get water out of the well, people moved a handle up and down.	Park includes this because it helps the readers to better understand what Nya saw that day and what it was like for her to use the well. A description of Nya operating the well makes it easier for readers to imagine the well than simply writing that the well was there and had a pump handle.
<i>The book describes what it was like for Nya to first drink water from the well. She is used to drinking warm, cloudy water from the pond; she describes the well water as “delicious” and “clear and cool.” (112)</i>	<i>Park includes this because it helps the reader imagine what it would be like to live in a village where something we take for granted—clear, cool, clean water—is a new experience. This helps the reader understand why the work of building wells changes people’s lives.</i>
<i>The book describes how surprised Nya was when she found out that the crew leader of the well-drilling team was Dinka. She was Nuer, and her family had always been scared of the Dinka. She wonders why he would do this for her people.</i>	<i>It is true that Salva is a Dinka; what Park added was how a Nuer girl might perceive him. Adding this in helps Park show that the work of building wells not only makes people’s lives better, but also helps to break down barriers between groups.</i>



III. How did Park add to the historical facts in her novel?

Nya is not a historical character; Park created her. In a book otherwise based so closely on facts, why did Park add to history in this way? What does Nya’s story help the reader understand?

An exemplary answer will connect this question to the author’s overall purpose in writing the novel.

Sample answer:

*Park wrote **A Long Walk to Water** so that American teenagers could better understand what has been happening in the Sudan. Creating Nya, a possible but not real character, allows her to show the work of Salva’s organization—the reader sees the well go in through Nya’s eyes and understands how it will impact her life. Once a reader understands how this one well will change one girl’s life, the reader can understand how 137 wells, each serving thousands of people, will change life for many people. It is important that Nya is a girl, as women and girls do most of the water carrying, and so they are particularly affected by the digging of a well.*



.....
Name:
.....

.....
Date:
.....

In this assignment, you will rewrite the sentences from *A Long Walk to Water* in your own words. Make sure that your rewritten sentence correctly explains the underlined words. All of these words are in your Reader's Notes.

The page number after each sentence indicates the page in the book where you can find the sentence, and you may find it helpful to read the whole paragraph to make sure you understand exactly what the sentence means.

Example:

Salva shook with terror inside and out. (40)

Salva was very scared.

1. Thousands, maybe millions, of hungry mosquitoes massed so thickly that in one breath Salva could have ended up with a mouthful if he wasn't careful. (49)
2. The sun was relentless and eternal: There was neither wisp of cloud nor whiff of breeze for relief. (52)
3. He felt as though he were standing on the edge of a giant hole – a hole filled with the black despair of nothingness. (72)



In this assignment, you will rewrite the sentences from *A Long Walk to Water* in your own words. Make sure that your rewritten sentence correctly explains the underlined words. All of these words are in your Reader's Notes.

The page number after each sentence indicates the page in the book where you can find the sentence, and you may find it helpful to read the whole paragraph to make sure you understand exactly what the sentence means.

Example:

Salva shook with terror inside and out. (40)

Salva was very scared.

4. Kakuma has been a dreadful place, isolated in the middle of a dry, windy desert. (84)

5. The first several weeks of Salva's new life were so bewildering that he was grateful for his studies. (98)

6. The clinic where his father was recovering was in a remote part of southern Sudan. (100)



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 10

Introducing Essay Prompt: Factors for Survival in A
Long Walk to Water



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)

Supporting Learning Targets

- I can select pieces of textual evidence that show the factors that help Salva survive.

Ongoing Assessment

- Exit Ticket

Agenda

1. Opening
 - A. Entry Task: Introducing Learning Targets and Connecting to Mid-Unit Assessment (5 minutes)
 - B. Introducing Essay Prompt (5 minutes)
2. Work Time
 - A. Discussing the Prompt (10 minutes)
 - B. Introducing the Forming Evidence-Based Claims Graphic Organizer (10 minutes)
 - C. Completing the First Row of Forming Evidence-Based Claims Graphic Organizer (10 minutes)
3. Closing and Assessment
 - A. Exit Ticket (5 minutes)
4. Homework
 - A. Finish Row 1 of Forming Evidence-Based Claims graphic organizer.

Teaching Notes

- This lesson is the transition between the lessons on reading the novel and informational text about Sudan and the scaffolding toward the literary analysis essay that will be the assessment at the end of Unit 2. It is important for students to be able to follow the development of a theme through the novel in order for them to understand the work and the author's intent in writing it. Being able to share their understanding of the novel through an analytical essay is a powerful skill that will also be the reward for their close reading of the novel and the informational texts that helped them to understand the time and place of Salva and Nya's challenges. Writing about what they read is enjoyable for students, especially if they have become engaged with the text and want to share their understanding with an audience. Lessons 10–14 will follow a similar pattern of having students look at components of a literary analysis essay and work to prepare for writing their own.
- In this lesson students start filling out the Odell Education resource called Forming Evidence-Based Claims worksheet (provided here in supporting materials and also available as a stand-alone document on EngageNY.org and odelleducation.com/resources). This graphic organizer is to help students find the details that will best support their claim/thesis in their essay. The first row helps students select details or events in the novel that were important in the survival of one of the main characters in *A Long Walk to Water*. Filling out the second row helps students practice explaining the meaning and significance of the details they choose. The work to complete this organizer will help them to plan and write their essays in lessons 15–16. Students will complete the organizer in Lesson 13.
- You will model filling out the first row of the organizer for students. In your example, use the survival factors that help Nya meet challenges. Students will be writing about Salva only, but the method and information will be similar for both.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> • In advance: Read the Essay Prompt and think about how it connects to the learning targets in this lesson, as well as the mid-unit assessment students just completed. • Look ahead to Lesson 14 in order to familiarize yourself with the NYS Grade 6-8 Expository Writing Evaluation rubric (found on page 14 of New York State Educator Guide to the 2013 Grade 7 Common Core English Language Arts Test) so that you can help students prepare to meet the criteria for writing a quality essay. • Post: Learning targets.

Lesson Vocabulary	Materials
factors, claim	<ul style="list-style-type: none"> • End of Unit 2 Assessment Prompt: <i>A Long Walk To Water</i> Essay (one per student) • Forming Evidence-Based Claims worksheet (adapted in collaboration with Odell Education; also see generic stand-alone document on EngageNY.org and odelleducation.com/resources) (one per student) • Document camera • Survival anchor chart (begun in Lesson 1) • Half-sheet of paper for exit ticket (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task: Introducing Learning Targets and Connecting to Mid-Unit Assessment (5 minutes)</p> <ul style="list-style-type: none"> • As students enter the classroom, ask them to write down the learning target for today on the top of a sheet of paper they will use during the class. Ask them to circle the key word(s) in the target. • Focus students whole group. Ask a student to read the learning target for today and give the key word(s) he or she circled. They may circle <i>textual evidence</i>. If so, confirm that the words are key to this target and clarify what they mean if needed. • If students also circle <i>factors</i>, point out the meaning of this word as “one of the elements contributing to a particular result or situation.” Examples: We couldn’t have the picnic because of several factors; we forgot the food, it was raining, and the car broke down,” or “Literacy is one of the main factors that prepare someone to be ready for college and a career.” If the students do not circle <i>factors</i>, discuss and clarify the word anyway—it is the focus of the essay prompt they will get today. 	<ul style="list-style-type: none"> • Using entrance/exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Ask students:<ul style="list-style-type: none">* “How does this learning target relate to the mid-unit assessment you did in the last class?”Listen for responses like: “We had to pick out challenges, and this is asking us to think about how the characters survived those challenges.”	
<p>B. Introducing Essay Prompt (5 minutes)</p> <ul style="list-style-type: none">Say to students: “Remember, we have been thinking about the question of how individuals survive in challenging situations and looking specifically at Salva and Nya in South Sudan. Today we will focus a bit more on a specific question you will be writing about.”Give each student a copy of the End of Unit 2 Assessment Prompt: A Long Walk to Water Essay. Point out the word <i>factor</i> and how it is used in this prompt.<ul style="list-style-type: none">* Essay Prompt: Focusing Question: “How do individuals survive challenging environments in <i>A Long Walk to Water</i>?”After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: What factors made survival possible for Salva in <i>A Long Walk to Water</i>? Support your discussion with evidence from the novel and be sure to explain your thinking about how this evidence relates to a factor in Salva’s survival.	
Work Time	Meeting Students' Needs
<p>A. Discussing the Prompt (10 minutes)</p> <ul style="list-style-type: none">Emphasize to students that in order to write a good essay, it is very important that they fully understand the prompt. Have students meet with one of their Discussion Appointment partners and follow these directions:<ol style="list-style-type: none">What does this prompt mean to you?Write the prompt in your own words on your prompt sheet.On the prompt sheet, list the things you will need to do in order to get ready to write your essay.As the students work, circulate and listen to see that they understand that they must decide what the survival factors are and gather information about survival factors to use in their essaysIn the last minutes of this segment, cold call a few pairs to see what they have. Be sure that all pairs have the prompt and list written down. Before students leave their partners, remind them to thank their partners for good work.	<ul style="list-style-type: none">Mixed-ability grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. Determine these groups ahead of time.



Work Time (continued)	Meeting Students' Needs
<p>B. Introducing the Forming Evidence-Based Claims Graphic Organizer (10 minutes)</p> <ul style="list-style-type: none">• Make the transition to this work segment by saying: “Now that you understand the prompt, we need to begin to gather the information you will need to write a good paper.”• Distribute a copy of Forming Evidence-Based Claims graphic organizer. Display the document using a document camera.• Tell students that this graphic organizer will help them get clear on what details really struck them about the novel and why: What <i>claims</i> do they want to make about what they read? In other words, what statements can they make to show that they have analyzed the text and can explain its significance? Point out that this is a skill students have been practicing a lot in their other four-column graphic organizer throughout Unit 1 and the first part of Unit 2. They will use this new graphic organizer to help them begin to sort and sift some of those details in order to write a more formal essay.• Model for students how to use this graphic organizer. Think aloud: “I see the essay prompt question at the top, and it looks like I need to put in some details from the story of Salva and Nya that relate to the prompt question.” Ask:<ul style="list-style-type: none">* “Where can I get some details to fill this in?” Then, look at the Survival anchor chart and say, “Oh, we have collected a lot of details related to survival on our chart. I think I will choose _____ because it shows a time when Nya had to survive something dangerous.”• Write the detail and the page reference on the model Forming Evidence-Based Claims organizer you are displaying.• Ask students to give you two other details/quotes that would show survival factors and add those to the organizer.• Emphasize that paying attention to details is a part of reading closely, which students have practiced a lot. Here, they are in effect thinking again about the details in order to prepare to write. Continue to reinforce how interrelated reading and writing are: You must have read carefully in order to have strong details to analyze in formal writing. Students have built a lot of expertise about Salva, Nya, and issues related to survival; now is their chance to begin to pull all that great reading and thinking together to share with others.	<ul style="list-style-type: none">• Graphic organizers and recording forms provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning, and they engage students more actively.



Work Time (continued)	Meeting Students' Needs
<p>C. Completing the First Row of Forming Evidence-Based Claims Graphic Organizer (10 minutes)</p> <ul style="list-style-type: none">• Tell students that you have shown them how to find good details to support the prompt. Now they need to go ahead and fill in their organizers with the details and quotes that they think would be good to show how Salva survived in <i>A Long Walk to Water</i>.• While students are working, circulate and be sure that all are able to find appropriate examples of survival factors.• Support students in:<ul style="list-style-type: none">– Using the anchor charts (Survival and What Happened to Salva/Nya?) to get examples– Using their Reader's Notes and Gathering Textual Evidence graphic organizer for examples as well– Using quotes to support their examples and page numbers for the quotes• When the time is up, ask students to save their organizers in whatever type of organizational folder or binder they are using. Tell them that they will be filling out the rest of this sheet in a few days so that they can plan for their essays.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: (5 minutes)</p> <ul style="list-style-type: none">• Give students a half-sheet of paper for their exit ticket responses. Post the following exit ticket questions on the board or on a document reader:<ul style="list-style-type: none">* What does the prompt ask you to discuss in your essay?* What do you need to get ready to write your paper about the prompt?• Tell students they do not have to copy the questions. They only need to number their answers according to the question they are answering.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• If you did not finish putting important details, quotes, and page numbers on the Forming Evidence-Based Claims graphic organizer, finish Row 1.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 10

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



End of Unit 2 Assessment Prompt: *A Long Walk To Water* Essay

Date:

After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: What factors made survival possible for Salva in *A Long Walk to Water*? Support your discussion with evidence from the novel and be sure to explain your thinking about how this evidence relates to a factor in Salva's survival.

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.



Name Date

HOW I CONNECT THESE DETAILS



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 11

Analyzing a Model Essay: “Challenges Facing a Lost Boy of Sudan”



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)

I can quote or paraphrase others’ work while avoiding plagiarism. (W.7.8)

I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)

Supporting Learning Targets

- I can analyze a model literary analysis essay to determine its strengths.
- I can use quotes effectively in my writing.
- I can punctuate quotes correctly in my writing.

Ongoing Assessment

- Student contributions to What Makes a Literary Analysis Essay Effective? anchor chart
- Student responses to observations of how quotes are used in text



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Introducing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Examining a Model Essay: First Read and Partner Discussion (15 minutes) B. Building Criteria: “What Makes a Literary Analysis Essay Effective?” (10 minutes) C. Using Quotes in Essays (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Examining “Tips on Using Quotes” Handout and Revisiting Learning Targets (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Select three quotes from Reader’s Notes and put them in sentences, punctuating them correctly. B. Continue with independent reading. 	<ul style="list-style-type: none"> • This is the second lesson to prepare students to write their analytical essays for the End of Unit 2 Assessment. In this lesson, students are introduced to a model essay on <i>A Long Walk to Water</i>. Using a model essay is a way for to demonstrate what is expected of the students. No coach would expect an athlete to learn a new skill such as dribbling a basketball without demonstrating it first. Models are crucial for students who are learning a new skill such as writing a literary analysis essay. • The model essay is about the challenges that Salva faces but not the factors that enable him to survive. The model essay is intentionally about the book that students also will write about. Students will be familiar with the context. The model, however, will not use exactly the same examples and information that the student essay on factors will use. • The model uses the text that students have read and part of the information they have been gathering on the Survival anchor chart (students’ notes), demonstrating the process they will go through to write their own essays. • Over the next few lessons, students will use this model essay to look at the writer’s purpose/thesis and how the writer supports his or her claims. • Discussing the model essay will give students a concrete example to help them understand the components in the NYS Expository Writing Evaluation rubric, which they examine over the next four lessons. • Discussing the model essay will give students a concrete example to help them understand the components in the NYS Expository Writing Evaluation rubric, which they examine over the next four lessons. • A major part of examining the NYS rubric will be looking at the academic vocabulary words in the rubric. In Lessons 12–15, these words will be collected in a Writer’s Glossary. Preview this document in the Lesson 12 supporting materials. • In this lesson, students also look at the use of quotes in the model essay to learn how to incorporate quotes as well as punctuate and cite them correctly. The lesson has students notice uses of quotes that are sometimes more complex than what students will be expected to do in their essays. In this way, students are exposed to more sophisticated uses of quotes, and, if they wish, they can expand their own use of quotes beyond the minimal requirements of using correct punctuation and page citations.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• The chart the class creates today on Using Quotes in Essays is a way to capture their observations. It will be compared to the Tips for Using Quotes and can be left up for students to use as a reference when they write their essays. These lessons use the MLA format for citing and documenting quotes.• For homework, students work with their Gathering Textual Evidence graphic organizers, which they have been filling out while rereading as a part of their homework. This routine was begun in Lesson 3. By this point, students should have completed Gathering Textual Evidence graphic organizers for Lesson 6-18 with evidence and quotes from <i>A Long Walk to Water</i>). Emphasize to students that these notes serve as the foundation for their essay.• Read through the model essay “Challenges Facing a Lost Boy of Sudan.”• Decide which Discussion Appointment partners to use for this lesson.• Have chart paper displayed and titled for the new anchor chart: What Makes a Literary Analysis Essay Effective?• Have chart paper displayed and titled for the new anchor chart: Using Quotes in Essays.• Post: Learning targets.• If you like, post some pictures of the landscape of Sudan, especially the desert. These photos can catch the students’ attention and act as background for the model essay they read in this lesson.

Lesson Vocabulary	Materials
<p>quotes (n), claim, effective; despite, hostile, brutality, fend, daunting, parched</p> <p><i>NOTE: These words come from the model essay “Challenges Facing a Lost Boy of Sudan.”</i></p>	<ul style="list-style-type: none">• Model Essay: “Challenges Facing a Lost Boy of Sudan” (one per student)• What makes a Literary Analysis Essay Effective? anchor chart (new; teacher-created; see Work Time B)• Using Quotes in Essays anchor chart (new; teacher-created; see Work Time C)• Tips on Using Quotes (one per student and one enlarged to hang in the classroom)• Gathering Textual Evidence graphic organizers (students’ completed notes from all previous Unit 2 lessons)



Opening	Meeting Students’ Needs
<p>A. Entry Task: Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• As students enter the classroom, have them write the learning targets on the top of a sheet of paper they will use for today’s class.• Once students have copied the targets, ask them to turn to a partner to discuss the following question:• “Which of the targets are new to you, and what would you like to know about these targets?”• Invite pairs to write their answers down on the paper where they copied the targets.• Cold call two pairs to share their responses. Listen for students to mention that, in fact, all three targets are new. Tell students that the first learning target is about using what they have already discussed about the prompt in Lesson 10 to look at an essay model, and that targets 2 and 3 are about how they use quotes (direct evidence from the text) when they write. Tell them that they will see different ways to use quotes in the model essay today.• Address any clarifying questions about these targets. Tell students that they will be working on the first learning target for the next four lessons, and the other two targets for the next six lessons.	<ul style="list-style-type: none">• Posting learning targets for students allows them 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	Meeting Students’ Needs
<p>A. Examining a Model Essay: First Read and Partner Discussion (15 minutes)</p> <ul style="list-style-type: none"> • Be sure students are sitting with the Discussion Appointment partner you chose for this lesson. • Remind students that yesterday they spent time thinking about a prompt for an essay they will be writing. Tell them that in order to help them with this writing task, you are going to read a model essay similar to what they will be writing and that, over the next few lessons, they will use this essay to discuss what makes a good essay. Having a model will support all students by giving them a concrete example of what is expected. They will be creating an anchor chart on what makes a literary analysis essay effective. • Distribute the Model Essay: “Challenges Facing a Lost Boy of Sudan” to each student. Tell them that you are going to read this essay aloud and would like them to read along silently. As they read, you would like them to listen and circle any words that they are unsure of or want to talk about. • Read the essay aloud. • Then invite students to raise their hands to share any words that they circled. List these words on the board. Likely words include those identified above as vocabulary: <ul style="list-style-type: none"> * <i>despite</i> = in spite of; notwithstanding * <i>hostile</i> = a person or thing that is antagonistic or unfriendly * <i>brutality</i> = brutal; savage; cruel; inhuman: a brutal attack on the village fend = to resist or make defense * <i>daunting</i> = to lessen the courage of; dishearten: Don’t be daunted by the amount of work still to be done. * <i>parched</i> = to make dry, hot, or thirsty: Walking in the sun parched his throat. • If students do not mention these words, all of which are strong academic vocabulary, check to see that students do understand the meanings. • When going over these words, point specifically to <i>despite</i>, which connects two thoughts. Consider paraphrasing the sentence in the model to demonstrate how the word is a connector word that shows the relationship between two things—Salva’s survival “in spite of” the challenges. Point out how words like this make it easier for a reader to understand a writer’s thoughts, which will be important for students to do when they write their own essays (through connectors and transition words). • If you get other words, ask students to supply meanings or give brief explanations to the class. 	<ul style="list-style-type: none"> • Modeling gives students a clear and understandable vision of the task at hand. • Use thoughtful grouping: ELLs will benefit from working with a native speaker of English to provide a model of language. If a student seems excessively nervous or uncomfortable, consider partnering him or her with a student who speaks the same L1.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> Tell students: “Now you are going to work with one of your Discussion Appointment to reread the essay and answer the following question: <ul style="list-style-type: none"> “What one sentence in this essay states the main point the writer is trying to make?” Ask them to highlight this sentence in the essay. Refocus students whole group. Tell them that the sentence that states the main point is in effect the author’s purpose for writing the essay. It is the essay author’s <i>claim</i>, focus statement, or main point about Salva’s challenges. Ask several pairs to share their opinion of what the author of the essay wanted them to know about Salva’s story 	
<p>B. Building Criteria: “What Makes a Literary Analysis Essay Effective?” (10 minutes)</p> <ul style="list-style-type: none"> Post the chart paper for the new What Makes a Literary Analysis Essay Effective? anchor chart. Ask students: <ul style="list-style-type: none"> “Was the author’s message clear to you?” Ask for a thumbs-up/-down for a quick show of their understanding of the essay. Tell them that if they could understand the author’s ideas, the essay was an <i>effective</i> literary analysis essay. In other words, the essay achieved the author’s goal. Invite students to discuss with their partner: <ul style="list-style-type: none"> “What is one thing you think helped make the essay clear to you?” Invite a few pairs to share their thinking with the class. Add their ideas to the new What Makes a Literary Analysis Essay Effective? anchor chart. You might get responses such as: “The author’s main idea was in the beginning,” or “The author gave examples of challenges.” At this point, it is fine if students do not have many items listed. If they are giving good, solid elements of a clear essay, add what they offer. Tell them they will be adding more items to this chart as they talk about how to write a clear essay over the next several lessons. By doing this, they are working on learning target 1. Ask students to thank their discussion partners for good thinking and return to their own seats. 	<ul style="list-style-type: none"> Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.
<p>C. Using Quotes in Essays (10 minutes)</p> <ul style="list-style-type: none"> Tell students that one thing that makes a literary essay effective is using quotes from the book to support your ideas. Say: “There are rules for how to use quotes, and writers have to pay attention to those rules to make their work clear and correct. To see some good ways to use quotes, we will look at the model essay again and focus on the quotes and how the author of the essay used them.” Point out that looking at the essay for using quotes is the beginning of working on learning targets 2 and 3. Ask students to 	



Work Time (continued)	Meeting Students’ Needs
<p>reread the model essay and complete the following analysis of the text:</p> <ol style="list-style-type: none">Underline quotes in the text.Discuss the following with a partner:<ul style="list-style-type: none">* “How did you identify the quotes?”* “In which paragraphs did you find quotes, and why do you think the author used these quotes from the novel in these places?” <ul style="list-style-type: none">• Be sure to distinguish that in this context, quotes means any words taken directly from the novel, not just what a character says out loud. Give students 5 minutes to reread, annotate, and discuss with their partner.• Cold call a student or two for responses to each of these items. List their responses on the new Using Quotes in Essays anchor chart. Be sure the class notices the following:<ul style="list-style-type: none">– All quotes are words taken directly from the text.– All quotes begin and end with quotation marks.– The quotes give details to support the ideas in a paragraph.– Quotes are followed by a number in parentheses indicating the page number in the book from which the quote was drawn.– If a character said the quote, that character is named.– Every quote has some thinking (analysis/explanation) around it.• Some students may notice other things such as that some of the quotes are things someone said and some are what the author described, and some quotes are not complete sentences but are part of the essay’s sentence. List these items on the anchor chart as well; however, these things will not be an expectation for use of quotes in their own essays at this time.• For students who are more sophisticated in their writing, noticing and listing these items will give them ideas for expanding their work beyond the basic criteria for this first literary analysis essay.• Point out that in their essays, students will need to use quotes correctly. Emphasize the purpose of using quotes: It helps writers prove what they are thinking in a way that is specific enough that readers can understand. This is a skill students have been working on throughout the module. Using quotes also proves to the reader that the writer has read carefully and thought deeply about the text. Relate this back to the work students did in Unit 1 about “Things Close Readers Do” and the Odell Education resource students have used related to “Reading Closely for Details.” Give students specific positive praise for ways they have been developing this skill of “reading for evidence” throughout the module.	<ul style="list-style-type: none">• Providing a model that is clear enough to illustrate the criteria for all students, but also a bit more advanced than what students are actually expected to do, helps push even the strongest writers.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">Keep this Using Quotes in Essays anchor chart to refer to in Lesson 12, when students will share some examples of their own sentences using quotes.	
Closing and Assessment	Meeting Students’ Needs
<p>A. Examining “Tips on Using Quotes” Handout and Revisiting Learning Targets (5 minutes)</p> <ul style="list-style-type: none">Distribute the Tips on Using Quotes handout. Ask students to look at it with their partner to see if these tips match their list of observations and if they have any questions about what the sheet says. (Note: students will use the MLA format for citing and documenting quotes.)Listen for a student to ask about the use of an ellipsis with partial quotes. Explain the use of ellipses but tell them that using partial quotes and ellipses will not be required in their essays this time. They can use them if they wish, however.Preview the homework: students get to practice using quotes correctly with some of the quotes they have collected on their Gathering Textual Evidence graphic organizers (from their prior work throughout Unit 2). Point to learning targets 2 and 3 and say that their homework will let them work on these targets.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">Select three important quotes from <i>A Long Walk to Water</i> that you have on your Gathering Textual Evidence organizer or your Reader’s Notes.Put your three quotes into sentences smoothly, punctuating them correctly and giving the page number from the book in parentheses after the quote.Use your Tips for Using Quotes handout to see some of the rules for using quotes. <p><i>Note: In Lesson 12, students will examine the NYS Grade 6–8 Expository Writing Evaluation rubric, which can be found in the New York State Educator Guide to the 2013 Grade 7 Common Core English Language Arts Test, page 14 (http://engageny.org/sites/default/files/resource/attachments/grade-7-ela-guide1_o.pdf). Preview this rubric thoroughly in advance. Look at what students have added to their What Makes a Literary Essay Effective? anchor chart so that you can make connections between the two documents.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 11

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Focusing Question:

What challenges did Salva face in *A Long Walk to Water*?

1. Linda Sue Park's novel, *A Long Walk to Water* tells the story of one of the thousands of Lost Boys of Sudan. These boys ran from their villages during the Second Sudanese Civil War in the 1980s and had to keep moving from country to country to escape the violence of the war.
5. Park's main character, Salva, is based on a real person who did survive this long journey **despite** the challenges of the war, the loss of his family, and the **hostile** environment of Southern Sudan.
10. The first challenge Salva faced was the **brutality** of the Second Sudanese Civil War. He didn't really understand what the war was about, but on an ordinary school day, it came to his village. At the sound of gunfire, his school teacher ordered the boys to "Go quickly.... Into the bush.... Not home. Don't run home. They will be going into the villages. Stay away from the villages—run into the bush." (6) The teacher was telling them to stay away from where the soldiers were attacking people. He hoped they could hide or escape from the danger. Salva did what the
15. teacher asked and ran into the wilderness of the bush with the other boys. He didn't know what happened to his family. He only knew that he couldn't go back home where "a huge black cloud of smoke rose" as a plane flew overhead. (8) The war had thrown him, a frightened 11 year-old boy, into the bush with strangers who were also running away. The war has challenged him by
20. making him a refugee.
25. Once Salva ran from his village and joined a group of others, he faced another huge challenge. He was alone without his family. He was not really old enough to take care of himself so he had to rely on adults in the group of refugees. He looked for people from his village, hoping to find some family members, but none of them were there. When soldiers surrounded the refugees, they took the men and older boys but left Salva with the women and children. As he travelled with them, he worried and wondered, "Where are we going? Where is my family? When will I see them again?" (12) Because he had no family and was still a child, he
30. was considered a burden to the others and they soon left him alone to **fend** for himself. He eventually did find his uncle in one of the groups, but his uncle was soon shot by soldiers, leaving Salva alone, without any family once again. To be so alone with no one to help him was a very tough challenge for Salva.



35

In his long journeys, first to Ethiopia and then then to Kenya, Salva faced another daunting challenge: the landscape of Southern Sudan. This part of Africa is made up of swampland, plains where lions live, dangerous rivers full of crocodiles, and deserts. Walking across this land, the refugees never had enough food or water. At one point, Salva's group came upon men who were dying of thirst. Some women in his group offered water to these men, but most people did not because they were told, "If you give them your water, you will not have enough for yourself! It is useless—they will die, and you will die with them!" (56) Obviously, the **parched** and hostile land of Sudan was not easy to travel through for young, orphaned Salva.

Park, Linda Sue. *A Long Walk to Water*. New York: Clarion Books, 2010.



1. Linda Sue Park's novel, *A Long Walk to Water* tells the story of one of the thousands of Lost Boys of Sudan. These boys ran from their villages during the Second Sudanese Civil War in the 1980s and had to keep moving from country to country to escape the violence of the war. Park's main character, Salva, is based on a real person who did survive this long journey
5. **despite** the challenges of the war, the loss of his family, and the **hostile** environment of Southern Sudan.
- The first challenge Salva faced was the **brutality** of the Second Sudanese Civil War. He didn't really understand what the war was about, but on an ordinary school day, it came to his village.
10. At the sound of gunfire, his school teacher ordered the boys to "Go quickly.... Into the bush.... Not home. Don't run home. They will be going into the villages. Stay away from the villages—run into the bush." (6) The teacher was telling them to stay away from where the soldiers were attacking people. He hoped they could hide or escape from the danger. Salva did what the
15. teacher asked and ran into the wilderness of the bush with the other boys. He didn't know what happened to his family. He only knew that he couldn't go back home where "a huge black cloud of smoke rose" as a plane flew overhead. (8) The war had thrown him, a frightened 11 year-old boy, into the bush with strangers who were also running away. The war has
20. challenged him by making him a refugee.
- Once Salva ran from his village and joined a group of others, he faced another huge challenge. He was alone without his family. He was not really old enough to take care of himself so he had to rely on adults in the group of refugees. He looked for people from his
25. village, hoping to find some family members, but none of them were there. When soldiers surrounded the refugees, they took the men and older boys but left Salva with the women and children. As he travelled with them, he worried and wondered, "Where are we going? Where is my family? When will I see them again?" (12) Because he had no family and was still a child, he
30. was considered a burden to the others and they soon left him alone to **fend** for himself. He eventually did find his uncle in one of the groups, but his uncle was soon shot by soldiers, leaving Salva alone, without any family once again. To be so alone with no one to help him was a very tough challenge for Salva.



35

In his long journeys, first to Ethiopia and then then to Kenya, Salva faced another daunting challenge: the landscape of Southern Sudan. This part of Africa is made up of swampland, plains where lions live, dangerous rivers full of crocodiles, and deserts. Walking across this land, the refugees never had enough food or water. At one point, Salva's group came upon men who were dying of thirst. Some women in his group offered water to these men, but most people did not because they were told, "If you give them your water, you will not have enough for yourself! It is useless—they will die, and you will die with them!" (56) Obviously, the **parched** and hostile land of Sudan was not easy to travel through for young, orphaned Salva.

Despite the challenges of war, losing his family, and having to walk across Southern Sudan, Salva did survive. He was eventually adopted by an America family in Rochester, NY. As a grown man, he returned to Sudan, found his father and was reunited with his original family. He also started an organization to build wells to make life less of a struggle for other children in Sudan. His story is a remarkable one because of all that he had to overcome. His life can be an inspiration to all of us because it shows that we can overcome many things that would try to discourage and defeat us.

Park, Linda Sue. *A Long Walk to Water*. New York: Clarion Books, 2010.



At the end of Lesson 11, you might have statements like the following:

- The author's message was listed in the first paragraph.
- The author's message was also in the last paragraph.
- The author gave examples of challenges.



1. You must use quotation marks around **ANY** sentences you use from another writer's work.
2. You should introduce a quote with the name of the speaker or author. If you are using only one source and name the author in the beginning of your paper, you do not have to give the author's name with each quote.
3. You may introduce a quote by saying something like, Salva said, "_____."
4. Remember to separate the speaker from the quote with a comma if the quote is not blended into your sentence.
5. You may use an author's whole name or last name to introduce a quote, but do not use the author's first name alone. You do not know the writer that well!
6. Punctuation usually goes inside the final quotation marks. See the examples.
7. You may work a quote into your sentence.
Example: Salva couldn't go back home, where "a huge black cloud of smoke rose" as a plane flew overhead. (8)
8. Try to work quotes smoothly into your sentences. See the example for #9.
9. If you quote only part of a sentence, and it isn't clear that the part you quote is not a complete sentence, put an ellipsis to show that you are not quoting a whole sentence. Ellipsis is three periods in a row to show where something is missing.
Example: When her sister got sick, Nya remembered that "Most of the adults and older children who fell ill recovered ..." (39), but she was afraid for her sister anyway.
10. Do not use double punctuation at the end of a quote. If there is a question mark inside the quotation marks, you do not need a period after the quotation marks.
Example: Salva asked, "Where is my family?" (12)



11. Give the page number where the quote is in the text in parentheses after the quote.
12. Be sure to show your own thinking about the quote (analysis/explanation). (We will talk about this more later.)



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 12

Scaffolding for Essay: Examining a Model and Introducing the NYS Grade 6–8 Expository Writing Evaluation Rubric



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can quote or paraphrase others' work while avoiding plagiarism. I can use a standard format for citation. (W.7.8)
I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)

Supporting Learning Targets

- I can use correct punctuation of quotes.
- I can analyze a model essay on *A Long Walk to Water* using a rubric.
- I can discuss new vocabulary from the NYS Grade 6–8 Expository Writing Evaluation rubric.

Ongoing Assessment

- Student homework on using quotes
- Exit ticket

Agenda

1. Opening
 - A. Introducing Learning Targets (5 minutes)
 - B. Homework Check (10 minutes)
2. Work Time
 - A. Introducing the NYS 6–8 Expository Writing Evaluation Rubric (10 minutes)
 - B. Analyzing the Model Essay Using the Rubric (10 minutes)
 - C. Comparing the Rubric to “What Makes a Literary Analysis Essay Effective?” Anchor Chart (5 minutes)
3. Closing and Assessment
 - A. Exit Ticket (5 minutes)
4. Homework
 - A. Continue independent reading.

Teaching Notes

- This lesson continues the scaffolding toward the End of Unit 2 Assessment essay. In the previous lesson, students began to analyze a model essay by finding the writer's claim and discussing what in the essay helped to make that clear. In this lesson they will begin to look at the NYS Grade 6–8 Expository Writing Evaluation rubric, which will be used to assess the drafts and final copies of their essays.
- The rubric is a good assessment tool, but it is complex in both concepts and vocabulary. Seventh-graders need to be introduced to the writing elements being assessed and the terminology of the rubric. This lesson will involve close reading of the first criteria and level descriptors on the rubric.
- The academic vocabulary in the rubric is defined in a Writer's Glossary, which students use in Lessons 12-15. The whole glossary is available at the end of the Unit 2 overview document. The specific page you will need for Lessons 12-15 also appear in the supporting documents at the end of each lesson.
- The words used in the rubric are defined in the glossary since most of them cannot easily be defined by their context, especially by novice writers. Therefore, the words are already defined in the glossary. Discuss these definitions and give students examples so that they understand how the words are used in reference to their writing. Since the words from the rubric that are in the Writer's Glossary show up in many places in relation to writing, this glossary can be used as a reference all year. Consider adding other academic vocabulary related to your students' work as writers, and/or creating an Interactive Word Wall (see Appendix)



Scaffolding for Essay: Examining a Model and Introducing the NYS Grade 6–8
Expository Writing Evaluation Rubric

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In Lessons 13–15, students will continue to analyze the model essay and look at the other rows of the rubric so that by the time they complete their essays, they will have had the chance to discuss all of the criteria expected of middle school writers in New York State.• This first row of the rubric is about how clearly a writer states the claim and supports it, so it corresponds to the discussions students had about the model essay in Lesson 11.• As part of their examination of the rubric, they will add to the anchor chart What Makes a Literary Analysis Essay Effective? and compare the model essay, “Challenges Facing a Lost Boy of Sudan,” to the rubric criteria. By doing these activities, students will increase their academic vocabulary, begin to understand the complex descriptors in the rubric, and have a more concrete idea of what their own papers should include.• Prepare a place or system for students to keep their rubrics and model essays in the classroom (i.e., a folder, file, or binder). Students will reuse the rubric and the model essay, so both need to be kept in the classroom.• This lesson starts a four-lesson process where students will highlight or underline parts of the model essay that illustrate the NYS rubric. If possible, have students do this with colored pencils or highlighters. Each row of the rubric criteria in the essay could be marked with a different color so students could easily see the parts of the essay that illustrate the rubric criteria.• In advance: Determine which Discussion Appointment partners you want students to work with during this lesson. When you give the students instructions, name the African location on their Discussion Appointments map for the partner you wish them to meet.



Lesson Vocabulary	Materials
<p>rubric, column, row; content, extent, conveys, compelling, task, insightful, comprehension, logically/illogically</p> <p><i>NOTE: These words come from the first row of the NYS Grade 6–8 Expository Writing rubric. Vocabulary words from the other rows will be discussed in later lessons.</i></p>	<ul style="list-style-type: none"> • Entry Task: Learning Targets (one per student) • Document camera • Tips on Using Quotes handout (from Lesson 11) • Using Quotes in Essays anchor chart (created in Lesson 11; should be posted in classroom) • Model Essay: “Challenges Facing a Lost Boy of Sudan” (from Lesson 11) • NYS Grade 6–8 Expository Writing Evaluation rubric (one per student) • Highlighters or colored pencils (one color per row of the rubric) • Writer’s Glossary page from Row 1 of the NYS Rubric (one per student) • What Makes a Literary Analysis Essay Effective? anchor chart (begun in Lesson 11; See example in Supporting Materials for additions) • Exit Ticket (one per student)

Opening	Meeting Students’ Needs
<p>A. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • As students enter the classroom, give each one an Entry Task: Learning Targets handout. For each target, tell students they should list one thing they have done in previous lessons to work on this target. Give students 2 to 3 minutes to get this done. • Once all are finished, ask a student to read the first learning target aloud and connect it to the mini-lesson on using quotes in Lesson 11. • Then ask another student to read learning target 2 and make connections to Lesson 11. • Students should give responses such as: “We worked with how to use quotes in our sentences,” “We talked about how to use punctuation with quotes,” or “We read a model essay yesterday, but we didn’t have a rubric.” • Do the same with another student and learning target 3. This learning target is a new one because they have not seen the NYS rubric yet. • Ask the class if they know what a <i>rubric</i> is and call on several to explain. If they do not know, give the following definition: “any established mode of conduct or procedure; protocol.” (Source:www.dictionary.com) 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain how this applies to an essay: a guide that lists the criteria for writing an effective essay and descriptions of how well students might write. We use this information to assess the writing and give feedback to the author.• If time permits, explain that the root word for <i>rubric</i> is Latin for red; in the Middle Ages the word named the fancy letters that monks used to start new chapters within their holy books. These letters were usually red. If you have a picture of one of these ornate manuscripts, you could show it on the document camera.• Tell students that even today, the red letters are in some church hymnals to tell the congregation what to do. These are rubrics because they give instructions of when to stand, sing, and pray. Then ask students to discuss with a seat partner: * “How do these uses of <i>rubric</i> relate to our use of a rubric to write and assess an essay?”	
<p>B. Homework Check (10 minutes)</p> <ul style="list-style-type: none">• Have two or three students share one of their homework sentences using quotes by putting them on the document reader and explaining what they did. (If no document reader is available, two students could write their sentences on the board for review.)• Invite the class to look at the student samples to see if they are correct and make suggestions to correct them if they are not. Their answers here should be based on the work they did in the previous lesson on the anchor chart Using Quotes in Essays and the Tips on Using Quotes handout.• Be sure to make any necessary corrections that the students do not find. Also, give the rationale for the corrections. This may take more time than allotted, but it is important that students see how to use the evidence they have gathered about the survival factors in the novel because supporting their claim well is the heart of the essay. If they miss this, the rest of the essay is very unlikely to work.• Thank the students who were willing to share their samples. Collect all homework papers for a quick assessment of how well students understand using, punctuating, and citing quotes. If they need more practice, you can assign more sentences using quotes for homework at the end of this lesson.	



Work Time	Meeting Students' Needs
<p>A. Introducing the NYS Grade 6–8 Expository Writing Evaluation Rubric (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to get out their copies of Model Essay: “Challenges Facing a Lost Boy of Sudan” (from Lesson 11). Say: “Yesterday we were looking at a model essay on <i>A Long Walk to Water</i> and you found the writer’s main claim about the challenges that Salva faced. For the next few lessons, we are going to continue to look at that model to see how a writer puts a good essay together. To help us discuss the model essay, we are going to look at a rubric from New York State that describes what middle school students can do to write well.” • Give students a moment to skim over the essay to refresh their memories and talk with a partner about what they remember. • Distribute the NYS Grade 6–8 Expository Writing Evaluation rubric. If possible, display a copy of the rubric on a document reader so that all students can see when you are circling vocabulary words and discussing the criteria. • Tell students: “This is the rubric that New York State uses to look at student writing for sixth through eighth grades. This rubric tells what the state expects students your age to do when they write an essay. In the next few lessons, you are going to learn what is in this rubric. Then we will use it as you write your essay on <i>A Long Walk to Water</i>. By doing this, you will have inside information to become a great writer!” • Ask students to meet with one of their Discussion Appointment partners. Tell them that they will be working with this partner during the whole class today. • Tell the pairs to read only the first row of the rubric and circle words they do not know or are unsure about. • Call on several pairs to share the words they identified. Circle these words on your copy on the document camera. Expect that they will not know the meanings of the following vocabulary words: <i>content</i>, <i>extent</i>, <i>conveys</i>, <i>compelling</i>, <i>task</i>, <i>insightful</i>, <i>comprehension</i>, <i>logically</i>, and the opposite <i>illogically</i>. Do not define the words until you have distributed the Writer’s Glossary page for Row 1 of the NYS Rubric. This will have the vocabulary words bolded and defined. • Once students have their glossary page, discuss and illustrate the definitions of the words already on the page and add any others that students contribute. (See Writer’s Glossary page for Lesson 12 for definitions.) Students may know some of these words used in other ways, so be sure that they understand them as they are used to refer to writing in the rubric. 	<ul style="list-style-type: none"> • Having students look at the NYS rubric that will be used to evaluate their writing during seventh and eighth grades will give all of them initial understanding of the criteria for their writing. Discussing the vocabulary and criteria in the rubric one row at a time allows students to access the information in smaller pieces, something that aids in understanding complex information. • Many students will benefit from having the time available for this activity displayed via a visible timer or stopwatch.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing the Model Essay using the Rubric (10 minutes)</p> <ul style="list-style-type: none"> • Tell students: “Now we are going to use the model essay to understand what the rubric is saying writers should do.” Explain that the first row across on the rubric describes how a writer introduces the topic of an essay. Say something like: “We need to look closely at how an essay would follow what the rubric describes so you know what you have to do as a writer to write an effective essay. We are going to be using the model essay to do that.” • Tell students that the numbered boxes on the rubric describe how well an essay follows the criteria in the left-hand column (be sure students are clear that <i>columns</i> are the lines from left to right, and rows are the lines from top to bottom). Box 4 describes the best essay, so we will look at the model essay to see what this description means. Read aloud Level 4 and say: “This means that the essay should start by telling the reader what the topic will be, but saying it in a way that is interesting so the reader wants to read the rest.” • Put a copy on the document reader if possible so that all can see as you discuss the essay. • Have students read the first paragraph of the model essay. Ask them to underline or highlight the last sentence in this introduction paragraph. As they do so, underline or highlight your copy as a model. (Since students will be highlighting various parts of this model essay as they discuss the rubric, it might be helpful for you to use a different color for each of the rows on the rubric. If students could use highlighters or colored pencils as well, that would help them see what the model does to meet each row of the rubric.) • Point out that this sentence uses a key word from the focus question and the title: <i>challenges</i>. Ask: • “What is this sentence saying about the challenges that Salva faces?” • Call on a student or two to get a response. Confirm that the sentence tells three challenges he is facing: war, losing his family, and the hostile environment of his country. Point out that this sentence does “clearly introduce the topic.” • Now ask: <ul style="list-style-type: none"> * “Does this sentence introduce the topic in an interesting, compelling way? If so, what words or phrases spark the reader’s interest?” • If a student volunteers, “thousands of Lost Boys of Sudan,” confirm that response. A student might also point to boys running from their villages during a war, which would make someone curious. 	<ul style="list-style-type: none"> • Students may have some difficulty recognizing the subtlety of the different levels of the rubric. You need to help them understand the differences between “lack of comprehension of the text” (Level 0), “literal comprehension of the text” (Level 2), and “insightful analysis of the text” (Level 4). At this point, students do not need sophisticated understanding of the rubric, but they do need to begin to understand what the rubric is demanding of them. If you wish and have time, you could also discuss how Levels 1 and 3 refer to their understanding of the text. • For students who struggle with following multistep directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up these instructions for students to have in hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite students to reread the rest of the essay to see if they think the writer knows the book well and how they can tell that. With their partner they should find three things in the essay that show the writer knows the book. Ask them to number these three items in the margin of their copies of the model essay. If students are using colored pencils, these numbers should be in the same color as the underlined claim/thesis sentence in the first paragraph.• Once they have finished, cold call several pairs to see what they have selected. Then say: “So the model essay does follow the best description of the rubric. It tells the topic early in an interesting way, and it shows that the writer understood the book well. These are two things you want to do in your own essays.”	
<p>C. Comparing the Rubric to “What Makes a Literary Analysis Essay Effective?” Anchor Chart (5 minutes)</p> <ul style="list-style-type: none">• Post the What Makes a Literary Analysis Essay Effective? anchor chart. Say: “Let’s look at our anchor chart What Makes a Literary Essay Effective? so we can be sure that we have put the ideas that are in this row of the rubric on our list.”• Ask the pairs to look at their chart and what the rubric says makes a good essay. Tell them that the rubric’s ideas for a good essay are in the Criteria box and box 4.• Cold call several pairs to see if they have things to add to the class anchor chart. At this point, you might get statements such as: “The beginning should be interesting,” “The essay must match and answer the focusing question,” or “The writer should really understand the book to write about it.”• Have students thank their Discussion Appointment partners.	

Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: (5 minutes)</p> <ul style="list-style-type: none">• Have the following questions on the board or document reader, and ask students to answer them. Give each student an Exit Ticket on which to respond.<ol style="list-style-type: none">1. Write one of the words you circled on the NYS rubric and explain what it means.2. Pick one detail or line from the model essay that you think shows that the essay meets the criteria in Row 1 of the rubric, and tell why your example meets the rubric criteria.• Collect students’ exit tickets and preview the homework.	



Homework	Meeting Students' Needs
<ul style="list-style-type: none">Continue reading in your independent reading book for this unit at home.Alternative Homework Assignment: If students need more practice using quotes, ask them to repeat the homework assignment form Lesson 11, selecting three quotes from their Reader's Notes or Gathering Textual Evidence graphic organizers (either packets or separate notes from various lessons) and writing sentences including these quotes, being sure to punctuate them correctly. <p><i>Note: Review students' exit tickets to be sure that students understand the material in the lesson. The exit ticket is not intended to be graded; rather, it is a useful formative assessment to give you a sense of what students understood in the lesson. If the definitions or examples they give to illustrate the rubric are off-base or unclear, write a note on the ticket to make a correction clear to the student or speak to that student during the next lesson to clarify his or her understanding. If all of the students miss the mark, especially on the example from the model essay, you will need to take a few minutes in the next lesson to clarify the information you wanted them to learn.</i></p> <p><i>Note that in Lesson 15, students begin the full draft of their essay. Ideally, they would do this on computers. Arrange necessary technology. (An alternate plan is included for classrooms where word processing is not feasible.)</i></p>	<ul style="list-style-type: none">Now that students are done reading <i>A Long Walk to Water</i>, it could be a good time to push them to move forward with their independent reading books. The unit overview includes a possible Reader's Response letter. If you are doing this, you might use this opportunity to check in with students about what the deadline for completing their book and the letter is.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 12

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Entry Task: Learning Targets

- DIRECTIONS:** Read today's learning targets to yourself and write one thing for each target that you have already done to work toward that target. If there is a word or idea in the target that is new to you, circle it.



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

Word/Phrase	Page	Definition
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 Ex: <i>The extent of his injuries was not clear immediately.</i>
conveys	1	to communicate or express something Ex: <i>The TV ad conveys the message that thin is beautiful.</i>
compelling	1	very interesting or exciting, so that you have to pay attention Ex: <i>The movie's story was very compelling.</i>
task	1	a piece of work that must be done Ex: <i>I was given the task of building a fire.</i>
insightful	1	showing that you understand what a text, situation or person is really like Ex: <i>Steve's comments about the story were very insightful.</i>
comprehension	1	understanding Ex: <i>They don't have the least comprehension of what I'm trying to do.</i>
logically (opposite: illogically)	1, 3	seeming reasonable and sensible, ideas are in a clear order Ex: <i>He could logically present his argument for desert to his mom.</i> opposite: <i>Not reasonable, sensible or clearly put together</i>
Other new words you encountered:		



1. Write one of the words you circled on the NYS rubric and explain what it means.
2. Pick one detail or line from the model essay that you think shows that the essay meets the criteria in row 1 of the rubric, and tell why your example meets the rubric criteria.



What you might have listed on this chart so far:

- The author's message was listed in the first paragraph.
- The author's message was also in the last paragraph.
- The author gave examples of challenges.
- The topic should be introduced in the beginning in an interesting way.
- The essay should logically follow the focusing question and the connection should be really clear.
- The writer should show that he or she really understands the book.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 13

Scaffolding to Essay: Using Details to Support a Claim



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)
I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)

Supporting Learning Targets

- I can make connections between details in *A Long Walk to Water*.
- I can describe how these details support the theme of survival in *A Long Walk to Water*.
- I can discuss new vocabulary from the NYS Grade 6–8 Expository Writing Evaluation rubric.

Ongoing Assessment

- Students' work on Forming Evidence-Based Claims graphic organizer
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Introducing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Analyzing Model Essay and “Command of Evidence” Row of NYS Grade 6–8 Expository Writing Evaluation Rubric (10 minutes) B. Preparing Evidence Part I: Modeling the Use of the Forming Evidence-Based Claims Graphic Organizer (10 minutes) C. Preparing Evidence Part II: Completing the Forming Evidence-Based Claims Graphic Organizer (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Revisiting Learning Targets and Adding to “What Makes a Literary Analysis Essay Effective?” Anchor Chart (3 minutes) B. Exit Ticket (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete Forming Evidence-Based Claims organizer if necessary. Continue reading in your independent reading book. 	<ul style="list-style-type: none"> • This lesson continues the scaffolding for the literary essay students will draft in Lesson 16. To begin the lesson, students continue to clarify vocabulary and meaning in the second criterion of the NYS Grade 6–8 Expository Writing rubric. Working through the rubric as they are building the information for their essays should help them to see the connection between their work and the expectations for their writing. • You may wonder about the repetition with the model essay, but it will help students improve their own writing. You will find that students are reading the model so much (looking for different rubric descriptors each time) that they come close to memorizing it. This is OK! It is the full model—a sort of anchor text, if you want to think of it that way—that helps the kids much more than a rubric. The best of both worlds is when the model is so familiar and so well-annotated with rubric language by the end that kids really do understand the rubric-defined elements of strong writing—because they have a strong example entrenched in their heads. • In this lesson, students also complete the Forming Evidence-Based Claims graphic organizer they started in Lesson 10. This organizer will help them to make connections between their details in order to come to a clear thesis for their essay. • Before students continue to work on this organizer, you will model the thinking needed to complete it. You began this modeling in Lesson 10 by filling in the first row of the organizer. • In your example, use the survival factors that help Nya meet challenges. Students will be writing about Salva only, but the method and information will be similar for both. • In advance: prepare to model using the Forming Evidence-Based Claims graphic organizer. On the task line at the top, fill in “What factors helped Nya survive?” Then fill in the first row by adding three good details, quotes, and page references that would illustrate factors that helped Nya survive. Think about how you will fill in the rest of the organizer because you will be showing and explaining it to students. • Review the Writer’s Glossary and be prepared to provide simple definitions. (This glossary is provided as a part of the Unit 2 overview; the specific words for Lesson 13 are also included in the supporting materials, below). Based on the needs of your class, determine whether to spend more or less time on the academic vocabulary in the rubric. Students will revisit this vocabulary throughout the year. As noted in Lesson 12, consider creating an Interactive Word Wall to reinforce these terms.



Lesson Vocabulary	Materials
command, relevant/irrelevant, concrete details, sustain, varied (variety), partially, textual evidence, consistent/inconsistent, minimal, valid/invalid <i>NOTE: Words are from Row 2 of the NYS Grade 6–8 Expository Writing Evaluation rubric.</i>	<ul style="list-style-type: none">• Model Essay: “Challenges Facing a Lost Boy of Sudan” (from Lesson 11; one per student)• NYS Grade 6–8 Expository Writing Evaluation rubric (from Lesson 12; one per student)• Writer’s Glossary page from Row 2 of the NYS Rubric (one per student)• Forming Evidence-Based Claims graphic organizer (begun in Lesson 10; one per student)• Document camera• Survival anchor chart (begun in Lesson 1)• <i>A Long Walk to Water</i> (book; one per student)• What Makes a Literary Analysis Essay Effective? anchor chart (begun in Lesson 11)• Half-sheet of paper for exit ticket (one per student)

Opening	Meeting Students’ Needs
A. Entry Task: Introducing Learning Targets. (5 minutes) <ul style="list-style-type: none">• As students enter the classroom, ask them to read the learning targets silently and write down what they think they will be doing in this class based on those targets.• Then have them to turn to a seat partner and share what they wrote down.• Cold call several pairs to share their predictions. Confirm the predictions that are in line with the lesson agenda.	



Work Time	Meeting Students' Needs
<p>A. Analyzing Model Essay and “Command of Evidence” Row of NYS Grade 6–8 Expository Writing Evaluation rubric (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students are sitting with the Discussion Appointment partner you designated for today’s lesson. Ask students to take out their copy of the Model Essay: “Challenges Facing a Lost Boy of Sudan” and their copy of the NYS Grade 6–8 Expository Writing rubric. • Say: “Yesterday we looked at the model essay to see how the writer introduced the topic and showed us that he or she understood the book. Today we are going to see how well the writer proved the claim made in the first paragraph.” Remind students that looking at models is something people in many fields do: athletes, artists, architects, etc. It is very helpful to have a clear vision of what success looks like, particularly when you are trying something new or hard. • Focus the class on the model essay. Ask a student to read aloud the last sentence from the first paragraph: “Park’s main character, Salva, is based on a real person who did survive this long journey <i>despite</i> the challenges of the war, the loss of his family, and the <i>hostile</i> environment of Southern Sudan.” • Say: “What are the three challenges that the writer points out?” Have a student state these and ask all to number the three challenges of war, losing family, and the environment. • Tell students to work with their partner to look for where and how the writer illustrated these challenges. Encourage them to underline one detail per challenge. • Cold call a pair for each challenge and have them share one detail that supports the challenge. Then ask students to give a thumbs-up/-down to show if they think the writer supported the claim with good details. • Say: “Now, let’s look at the NYS rubric to see if the writer met the criteria for using good evidence. That criteria is in the second row of the rubric, so let’s see what it says.” If needed, review the distinction between rows and columns (something even many adults struggle with!). Ask students to read across Row 2 and circle any words they do not know or are unsure about. • Distribute the Writer’s Glossary page for Row 2 of the NYS Rubric. Invite students to work with their partner to check the words there that they circled and add any that are not already on the sheet. • Go through the vocabulary words on the Reader’s Dictionary sheet (command, relevant and irrelevant, concrete details, sustain, varied (variety), partially, textual evidence, consistent and inconsistent, minimal, valid and invalid) and any that students added. Give simple definitions that fit the context and/or ask students to contribute definitions for words they know. Be sure to explain the words that are matched with their opposites, such as “relevant” and “irrelevant.” 	<ul style="list-style-type: none"> • To further support ELLs, 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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">As you and students give definitions for the words, talk about what each of the levels (columns) of the Command of Evidence row means in terms of how a student writes. For example, you could take the Criteria box and say: "This row is about how well a writer proves his or her ideas with examples. These examples should come from other sources and be logical support for the main message the writer wants the reader to understand."Once you have modeled how to do this, ask students to volunteer to take one of the level boxes and put the descriptors into their own words. If you think students need to work with a partner here, they can turn to a seat partner to talk about it before they volunteer an answer.Add any new descriptors to the What Makes a Literary Analysis Essay Effective? anchor chart by asking students to contribute ideas from the part of the rubric they examined today. You might expect to add ideas such as: "The details should be connected to the claim," or "Quotes can support the claim."	
<p>B. Preparing Evidence Part I: Modeling the Use of the Forming Evidence-Based Claims Graphic Organizer (10 minutes)</p> <ul style="list-style-type: none">To introduce the work in the rest of the lesson, tell students: "Now that we know the rubric expects you to use good, logical details to support your ideas, and now that you see what good, logical details can look like from the model, let's go back to the Forming Evidence-Based Claims graphic organizer (see Lesson 10) we used a few days ago and think about and explain the major evidence you want to use for your essay." Ask students to get out their organizers.Tell students that you are going to model how to complete the rest of the organizer. Display your Forming Evidence-Based Claims organizer on a document camera.Tell students that since they are going to write about survival factors that help Salva survive, you will instead model about Nya. This way, they can see how you think it through, but they will still get to do their own good thinking later.Explain how you decided on the details that you put on your organizer. You could reference the Survival anchor chart (begun in Lesson 1). Focus students on the second row of the Forming Evidence-Based Claims graphic organizer. Explain how each of the details shows factors that help Nya survive.Go to the third row and write your claim about these factors. As you are adding to your organizer, be sure to think aloud and explain how the details and evidence you select connect to the claim. Say: "The claim that I have here will be my thesis, or main message, to the readers of my essay, and I will use the details I have to support my idea about what helped Nya survive. Then I'll be sure to explain my thinking about how the evidence I chose supports my claim/thesis/focus."Give students a chance to talk with their partner:	<ul style="list-style-type: none">Graphic organizers and recording forms provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning, and engage students more actively.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> * “What did you notice about my modeling?” * “What questions do you have?” • Address students’ questions. The way you explain your thinking and the amount of explanation needed will depend on the experience your students have had writing essays. If you have time, it would be useful for many students to turn to a partner and explain how the details in your model connect to the focus question and claim. This is an oral rehearsal for them as they begin to work on their own organizers. 	
<p>C. Preparing Evidence Part II: Completing the Forming Evidence-Based Claims Graphic Organizer (15 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts <i>A Long Walk to Water</i>. Now invite students to look at their own organizers and fill in the first box of Row 2 by explaining how their detail in Row 1 relates to the factors of survival for Salva. • Circulate while they work (as well as in the next step, where they will share their ideas with a partner) so that you can gauge how on target they are or if they need more clarification or support. • When all have filled in this first box, invite them to turn to a partner and share. At this point, if they need to revise what they wrote, they can. Let them know that they have three minutes to dig in to this work; you just want to be sure they all understand how to get started. They will continue for homework. • Ask students to complete Row 2 with the other two details and signal to you when they are done. • Circulate as students work, offering help and clarification as needed. Observe what students are adding to their organizers and assist those who do not yet understand what they are to do. Your observations are a chance for formative assessment, and you may wish to take some quick notes on sticky notes about individual students’ understanding and need for additional support. • When all or most are done with Row 2, check to see if any of them have questions and give them specific instructions on how to write a claim/thesis statement in Row 3. Refer them to your model on the document camera. • Tell students it is fine if they did not get to completely finish this graphic organizer; they may finish for homework. If some students completed their graphic organizer, collect them to review patterns. Most students likely will need to continue for homework. Emphasize that they need to bring these graphic organizers back with them for the next lesson, since they will continue working on planning their essay. 	<ul style="list-style-type: none"> • Students will need to be working quickly through this segment. It would be helpful for you to have a timer to be sure they are staying on track. If they need more time, of course you can give it, but they should not think they have time to drift



Closing and Assessment	Meeting Students' Needs
<p>A. Revisiting Learning Targets and Adding to “What Makes a Literary Analysis Essay Effective?” Anchor Chart (3 minutes)</p> <ul style="list-style-type: none">• Give each student a half-sheet of paper for an exit ticket. Students will refer to the posted learning targets for the day.• Have half the class write an explanation of how they worked on the first learning target today. Have the other half of the class write an explanation of how they worked on the second learning target.• Pair each student with someone who explained the opposite learning target and have them explain to each other the connections between the target and the work today.• If time permits, ask students if today’s work has given them any more ideas that they should add to “What Makes a Literary Analysis Essay Effective?” anchor chart. They might add something like: “The claim needs to have evidence to support it,” “The evidence needs to include some quotes,” or “The details in the evidence have to be explained.” (If there is not enough time to add to the anchor chart, students will be able to add to it in the next two lessons as well.)	<ul style="list-style-type: none">• Using entrance/exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson. Pairing entrance tickets with exit tickets allows both teachers and students to track progress from the beginning to the end of the lesson.
<p>B. Exit Ticket (2 minutes)</p> <ul style="list-style-type: none">• Collect the written explanations of the learning targets on today’s work.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• If you did not finish filling out your organizer, please finish it tonight. <p><i>Note: Review the exit tickets to see that students understand the targets and how they are working to meet them. If you detect confusion, you can write a note on the exit ticket to individual students to clarify the information. If you do make notes, you can return the tickets when students come back to class. Or you can verbally address the confusion with individuals or the whole group at the next class meeting. This ticket is a formative assessment, not one to be graded for quality. If you must give a grade for the day, you can give credit to students for completing this ticket seriously. Be sure to read through the third row of criteria on the NYS Expository Writing Evaluation rubric for the next lesson. The concepts and vocabulary are complex, and you will need to prepare for how to explain them to students.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 13

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



WORDS FROM NEW YORK STATE GRADE 6-8 EXPOSITORY WRITING EVALUATION RUBRIC		
Word/Phrase	Page	Definition
command	2	control Ex.: <i>John had command of his emotions and never had an angry outburst.</i>
relevant (opposite: irrelevant)	2	directly relating to the subject or problem being discussed or considered Ex: <i>Every detail in Sally's paper was relevant to the claim she made.</i> Opposite: not related to the subject being discussed
concrete details	2	definite and specific examples Ex: <i>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 Ex: <i>A writer must sustain the main idea through an essay.</i>
varied (noun: variety)	2	consisting of or including many different kinds of things or people, especially in a way that seems interesting (variety: a selection of different things, or different ways of doing something) Ex: <i>Use varied details in your essay to support your claim.</i>
partially	2	not completely Ex: <i>If you only give one detail you are only partially supporting your ideas.</i>
textual evidence	2	proof that comes from a written piece Ex: <i>Quotes from the novel count as textual evidence for your claim.</i>
consistently (opposite: inconsistently)	2, 3	the quality of always being the same, doing things in the same way throughout a piece of work Ex: <i>Jeff consistently used good vocabulary when he wrote.</i> Opposite: <i>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 Ex: <i>If you use a minimal number of details, your essay will not prove your ideas completely.</i>



Word/Phrase	Page	Definition
valid (opposite: invalid)	2	a reason, argument etc that is based on what is reasonable or sensible Ex: <i>The idea that South Sudan is a dangerous place is valid.</i> Opposite: something that is not logical or reasonable
Other new words you encountered:		



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 14

Scaffolding for Essay: Planning Body Paragraphs for Survival Factors in *A Long Walk to Water*



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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)
I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)

Supporting Learning Targets

- I can select details that will support my claim about the theme of *A Long Walk to Water*.
- I can look at a model essay to see how it supports a claim with details.
- I can discuss new vocabulary from the NYS Grade 6–8 Expository Writing Evaluation rubric.

Ongoing Assessment

- Entry Task
- Student work on Planning Your Essay graphic organizer
- Teacher observation and notes as students work on Planning Your Essay graphic organizer
- Student contributions to What Makes a Literary Analysis Essay Effective? anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Revisit Essay Prompt (2 minutes) B. Introducing Learning Targets (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. Revisiting Model Essay: Supporting Details (10 minutes) B. Analyzing NYS Expository Writing Evaluation Rubric Row 3 (10 minutes) C. Planning Your Essay (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Adding to “What Makes a Literary Analysis Essay Effective?” Anchor Chart as Needed (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Fill in body paragraph 2 on the Planning Your Essay worksheet. 	<ul style="list-style-type: none"> • This lesson continues to scaffold toward the End of Unit 2 Assessment. Students revisit the prompt and the claim that they came to on the Forming Evidence-Based Claims graphic organizer in Lessons 10 and 13. They once again use the model essay “Challenges Facing a Lost Boy of Sudan” to envision success. They also continue to look at the vocabulary and analyze the meaning of the NYS Grade 6–8 Expository Writing Evaluation rubric. • At this point, it may seem that the multiple times students revisit the model essay is becoming redundant, but it will help students, especially students who are new to writing a full essay. All of these documents are intended to help students understand what they will need to do when they write their essay draft in Lessons 15 and 16. • This lesson has students examining Row 3 of the NYS rubric. This row is the most complex. There is not enough time in this lesson to have students totally analyze the criteria in Row 3 for Coherence, Organization, and Style. Remind students that they will be using this rubric throughout seventh and eighth grades. Consider this lesson an introduction to the criteria, knowing that each time students use this rubric, they will spend time discussing organization, logic, and style in relation to their writing. • The most important thing for students to get from this first look at the rubric is that they need to plan how they organize their details, quotes, and explanations of their claims so that the readers can follow their ideas easily. • In advance: Read the Essay Prompt and think about how it connects to the learning targets in this lesson, as well as the mid-unit assessment students just completed. • Look ahead to Lesson 14 in order to familiarize yourself with the NYS Grade 6-8 Expository Writing Evaluation rubric (found on page 14 of New York State Educator Guide to the 2013 Grade 7 Common Core English Language Arts Test) so that you can help students prepare to meet the criteria for writing a quality essay. • Post: Learning targets. • Be sure that the What Makes a Literary Analysis Essay Effective? anchor chart is posted in the classroom for reference through Lesson 19. You will be having students add to this chart in several lessons, and they can refer to it as they write and revise their <i>Long Walk to Water</i> essays.



Scaffolding for Essay: Planning Body Paragraphs for Survival Factors in *A Long Walk to Water*

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Students should already have copies of the NYS Expository Writing Evaluation rubric and “Challenges Facing a Lost Boy of Sudan,” but because students marked their copy of this essay in the past three lessons, giving them a new copy at this point would be a good idea. They can still refer to their original one as well.• Post: Learning targets, entry task.

Lesson Vocabulary	Materials
<p>coherence/incoherence, style, complex ideas, concepts, precise, appropriate/inappropriate, transitions, unified, enhance, exhibit, predominantly</p> <p><i>NOTE: From Row 3 of the NYS Grade 6–8 Expository Writing rubric.</i></p>	<ul style="list-style-type: none">• Document camera• Model Essay: “Challenges Facing a Lost Boy of the Sudan” (used in Lesson 12; prepare a fresh copy for each student for use in Lessons 14-15)• NYS Grade 6–8 Expository Writing Evaluation rubric (from Lesson 12; one per student)• Writer’s Glossary for Row 3 of the NYS Rubric (one per student)• Planning Your Essay sheet (one per student)• <i>A Long Walk to Water</i> (book; one per student)• What makes a Literary Analysis Essay Effective? anchor chart (from Lesson 11)



Opening	Meeting Students' Needs
<p>A. Entry Task: Revisit Essay Prompt (2 minutes)</p> <ul style="list-style-type: none">• Have the following on the board or printed out on half-sheets of paper before students arrive:<ul style="list-style-type: none">* You are working on an essay using the following prompt: “After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: What factors made survival possible for Salva in <i>A Long Walk to Water</i>? Support your discussion with evidence from the novel.”* What have you already done to get ready to write your <i>Long Walk to Water</i> essay?• When students are finished, cold call several students for their thinking. Listen for: “We have picked out some details,” “We have got a claim,” “We have read a model essay several times,” or “We have talked about a rubric.”	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners.
<p>B. Introducing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Read the targets aloud to students and ask them to give a thumbs-up/-down to indicate if they understand each target. At this point they should recognize the language of the first target from the Odell organizer work in Lesson 13. Remind them they have already looked at the model essay on <i>A Long Walk to Water</i> in Lessons 11 and 12 (the second learning target), and have worked with the NYS rubric in Lessons 12 and 13.• Discuss any of the targets that students do not understand—indicated by their thumbs-down.	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Revisiting Model Essay: Supporting Details (10 minutes)</p> <ul style="list-style-type: none"> • Say something like: “Over the past two days we have been looking at the model essay and the first two rows of the NYS rubric for writing. Today we are going to talk about Row 3 of the NYS rubric, which is about how an essay is organized and if it expresses complex ideas well. This is the most complicated part of the rubric and the one that is sometimes the hardest to do well. So, to help you see what Row 3 means, we are first going to use the model essay about Salva’s challenges to look at how the essay author organized and explained the details to support his claim.” Emphasize that is it not just having quotes, but the ability to explain them, that really makes an essay strong. “Evidence” is only really evidence when you use it to actually prove something. • Ask students to get out their original copy of the Model Essay: “Challenges Facing a Lost Boy of Sudan,” essay about A Long Walk to Water. Also give them a new copy of the Model Essay: “Challenges Facing a Lost Boy of Sudan” to use for the next two lessons. • Designate Discussion Appointment partnerships for the lesson. Post the following directions on the board for students: <ol style="list-style-type: none"> 1. Turn to your partner and reread the model essay looking for the details that support the claim about the challenges Salva faced. Remember, in Lesson 11 you highlighted or underlined the claim in the first paragraph of the essay. Highlight that sentence again on your new copy. 2. When you have finished rereading the essay, talk about what challenges and details the author used to illustrate the claim. 3. You and your partner will agree on and highlight the sentence that gives the main challenge in each body paragraph on the model. Then circle the details you picked that illustrate the challenge in each body paragraph. • After about 5 minutes, refocus students whole group. Cold call several pairs to share the challenges they have highlighted and the details that show each challenge. Be sure that they give specific lines in the essay as they discuss the details. • Then say: “Let’s look at how these details are organized. Does anyone see why the essay author would first discuss: <ol style="list-style-type: none"> 1. That Salva’s country was at war, 2. Then that he was alone without his family, 3. And finally that the country of Sudan is dangerous?” • Call on those who raise their hands to answer this question. You want them to see that the organization is <i>logical</i>, a term in the rubric. The first challenge was the war that caused Salva to run from his home without his family. Then, once he was moving with other refugees, the challenge of the country itself was huge. 	<ul style="list-style-type: none"> • Asking students to identify challenging vocabulary helps them to 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. • Providing models of expected work supports all learners but especially supports challenged learners.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing NYS Expository Writing Evaluation Rubric Row 3 (10 minutes)</p> <ul style="list-style-type: none"> Ask students to get out their copy of the NYS Expository Writing Evaluation rubric. Tell them that they will be looking at the rubric criteria for coherence and organization, Row 3. Remind them of the routine they have been building over the past few lessons: Ask them to read through that row, circling any words they do not know. Distribute the Writer's Glossary page for Row 3 of the NYS Rubric and compare the words they circled with the ones that are on the dictionary page: <i>coherence/incoherence, style, complex ideas, concepts, precise, appropriate/inappropriate, transitions, unified, enhance, exhibit, predominantly</i>. The glossary page should already have a simple definition for each of the words. Have a student volunteer read the words and definitions that are on the dictionary page. Explain a word further if necessary. Be sure to point out the words that are matched with their opposite, i.e., <i>coherence/incoherence, appropriate/inappropriate</i>. If students have other words they questioned, ask them to add those to their list and share with the class. See if they can tell what the words mean; if not, give a simple definition. Once the words are defined, tell students that this row of the rubric has to do with how well they organize their information and explain the connections between their details and the claim they are making about factors that help Salva survive. Also point out that as writers, they will be working to do this well in all of their writing this year. We will return to Row 3 of the rubric as they learn to write better. 	<ul style="list-style-type: none"> Collaboration supports students' engagement.
<p>C. "Planning Your Essay" (15 minutes)</p> <ul style="list-style-type: none"> Say something like: "Now that we have looked at one way an author organized an essay, you are going to work on getting your details and support for your claim organized so that you can begin drafting your <i>Long Walk to Water</i> essay tomorrow." Give each student a copy of the Planning Your Essay sheet. Display a copy using a document camera. Invite students to skim this sheet and talk with their partner about what they notice. Explain that this is a framework for a whole essay: introduction paragraph, body paragraphs, and conclusion paragraph. Point out these aspects of the Planning Your Essay sheet. Point out to students that the essay prompt question is at the top of the sheet, and tell them that they will be working on planning their body paragraphs today. Say: "First, you need to get your claim on the planner. Look at the sheet and find letter 'g' under 'Introduction.' Write your claim on that line." 	<ul style="list-style-type: none"> Graphic organizers provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning, and they engage students more actively. For students needing additional supports, you may want to provide a partially filled-in graphic organizer.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• When students have completed this step, say: “I am going to show you how to use this planner by putting one of the body paragraphs from the model essay in the correct space.” On a document camera, take the topic sentence from the first body paragraph of the model essay and the details in that paragraph and put them in the Planning Your Essay sheet under Body Paragraph.• As you do the modeling, be sure to clearly separate the evidence—quote or detail from the novel—from the explanation of how that evidence fits the claim.• Notice that some body paragraphs may not have three pieces of evidence and let students know that is OK. They need to at least have one good piece of evidence, which should be a quote and a clear explanation of that evidence, to make a body paragraph.• Point out students’ progress: Tell them that now it is time for them to work on their planners, putting in the survival factors (topic sentence) and details (evidence and analysis) for each of their body paragraphs.• Be sure students have their texts <i>A Long Walk to Water</i>.• Assure them that this is not the final draft of their <i>Long Walk to Water</i> essay and that they will be spending more time planning and writing the introduction and conclusion of their papers as well as the body paragraphs. Give students about 10 minutes to plan. Tell them this is enough time to get started so they understand the task clearly; they may not finish, which is fine. Planning writing is hard, but pays off with really good work!• While students work, circulate and assist them as needed. Also, notice which students are struggling and will need more support to complete the planner and probably the essay. Consider jotting notes on sticky notes as you observe so that you can be sure to support individual students as they write in the coming lessons.• After about 10 minutes, collect students’ Planning Your Essay sheets if they are finished. Tell students that it is fine if they are not done yet; they may take their Planning Your Essay sheets home with them. Remind them that they must bring these sheets back to class tomorrow because they will be working on them again.	



Closing and Assessment	Meeting Students' Needs
<p>A. Adding to “What Makes a Literary Analysis Essay Effective?” Anchor Chart as Needed (5 minutes)</p> <ul style="list-style-type: none">• Be sure the What Makes a Literary Analysis Essay Effective? anchor chart is posted. Focus students on this chart, and point out how their learning is growing from lesson to lesson. Remind them that this chart will stay up as a reference for them as they write.• Invite students to offer any new learning they want to add to this chart. You might prompt them by asking questions like:<ul style="list-style-type: none">* “What did you realize about the details that you put into your essay?”* “Is it OK if the details are not logically organized?”* “How should a writer use quotes in an essay?”• If they do not volunteer, add statements such as: “The details should be in a logical order,” “The quotes should have quotation marks before and after them,” “The quotes should have a page number after them,” and “Each body paragraph needs a topic sentence.”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Fill in body paragraph 2 on the Planning Your Essay sheet. <p><i>Note: In Lesson 15, students begin their full draft of their essay. Ideally, they will do this on computers. Arrange necessary technology. (An alternate plan is included for classrooms where word processing is not feasible.)</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 14

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

Word/Phrase	Page	Definition
Coherence (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 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 (opposite: inappropriate)	3	correct or suitable for a particular time, situation, or purpose 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:		



.....
Name:

.....
Date:

Focusing Question: What factors made survival possible for Salva in *A Long Walk to Water*?

Introduction:

A. Hook to capture the reader's interest and attention:

B. Name the book and author. Give brief background knowledge to reader:

Claim/Thesis:

II. Body Paragraph 1: Survival Factor

Topic sentence:

Evidence 1:

Analysis 1:

Evidence 2:

Analysis 2:

Evidence 3:

Analysis 3:

Concluding sentence:



III. Body Paragraph 2: Survival Factor

Topic sentence:

Evidence 1:

Analysis 1:

Evidence 2:

Analysis 2:

Evidence 3:

Analysis 3:

Concluding sentence:



IV. Body Paragraph 3: Survival Factor

Topic sentence:

Evidence 1:

Analysis 1:

Evidence 2:

Analysis 2:

Evidence 3:

Analysis 3:

Concluding sentence:



V. Conclusion Paragraph: summarize and make connections or explain importance

a. Restate claim/thesis

b.

c.

d.

e.

f.

g.

h.

Adapted from Odell Education's "Forming EBC Worksheet" and developed in partnership with Expeditionary Learning



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 15

End of Unit 2 Assessment, Part 1a: Writing Body Paragraphs



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)
I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)

Supporting Learning Targets

- I can organize my details from *A Long Walk to Water* so they support my claim/thesis.
- I can ensure my quotes are accurate and punctuated correctly.

Ongoing Assessment

- Entry task
- Student work on Planning Your Essay organizer
- Exit ticket
- Draft body paragraphs



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task and Introducing Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Examining Row 4 of NYS Rubric (5 minutes) B. Share and Discuss: Student Claims and Plans for Two Body Paragraphs (5 minutes) C. Completing Plan for Body Paragraph 3 (10 minutes) D. Writing Body Paragraphs for Essay (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Questions You Have about Your Essay (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish the body paragraphs of your essay. Be sure that the details and quotes you plan to use are correct. 	<ul style="list-style-type: none"> • This lesson continues the scaffolding for the essay draft to be completed in the next lesson. As in Lessons 12–14, this lesson begins with students discussing the criteria on the NYS Expository Writing Evaluation rubric. This lesson completes the introduction to the rubric with a discussion of the Control of Conventions row. Students once again will look at vocabulary in the rubric and talk about the importance of using standard English conventions in their writing. • Use sensitivity when framing the purpose and value of using standard English in formal academic writing. It is important for students to understand that this formal context requires use of formal written language, while they also clearly hear and feel respect for the many ways they likely use language in other settings. This is particularly important for students whose home language or dialect may be something other than “standard” English. Link this instruction directly to L.7.6: Different situations require different language use, and one way to be “college and career ready” is to know how to move effectively between various styles of oral and written communication. <p>Students will have started filling in the information for their first two body paragraphs on their Planning Your Essay graphic organizer, and will have a chance to discuss what they have done so far as well as complete the third body paragraph.</p> <ul style="list-style-type: none"> • By sharing the plans for their first two paragraphs, they will have a chance to have a peer act as a reader who will give them some feedback on their thinking. If they need to revise or supply clearer support for their survival factors, they will have an opportunity to do so at this point. • Once they have completed plans for the third paragraph, they will begin writing the body paragraphs. This begins Part 1 of the official end of unit assessment, which is students’ best independent on-demand draft of their essay. (Students write the introduction and conclusion in Lesson 16). Consider to what extent you want to support students in this work. • For students who struggle with writing, you could have them write a four-paragraph essay instead of a five-paragraph essay. In that case they would plan and write two body paragraphs instead of three. • Students will need to refer to many resources during this lesson: See materials list below. Determine an efficient way to help students gather these materials. • Ideally, students would draft their essays on computers. Arrange appropriate technology. If this is not possible, have students draft by skipping lines, so they have space to make revisions in future lessons.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• If your students are not familiar with expectations about computer use in the classroom, explain them during Part C of Work Time.• Decide which Discussion Appointment partner you want students to work with during this class. Prepare written directions for Discussion Appointments on chart paper, the board, or for a document reader for Work Time B.• Post: Entry ticket, learning targets.

Lesson Vocabulary	Materials
<p>ensure, accurate; conventions, standard English grammar, emerging, frequent, hinder, minimal</p> <p><i>NOTE: From Row 3 of the NYS Grade 6–8 Expository Writing rubric.</i></p>	<ul style="list-style-type: none">• NYS Grade 6–8 Expository Writing rubric (from Lesson 12; one per student)• Writer’s Glossary page from Row 4 of the NYS Rubric (one per student)• <i>A Long Walk to Water</i> (book; one per student)• Students’ Gathering Evidence graphic organizers (from throughout Unit 1 and from Unit 2, Lessons 1-8)• Survival anchor chart (begun in Lesson 1)• Students’ Planning Your Essay graphic organizer (begun in Lesson 14)• Computers (one per student)• End of Unit 2 Assessment Prompt: <i>A Long Walk to Water</i> Essay (introduced in Lesson 10; included again in the supporting materials for this lesson)



Opening	Meeting Students' Needs
<p>A. Entry Task and Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Write the following quote from the NYS Grade 6–8 Expository Writing rubric on the board with the question that follows. (You also could have half-sheets of paper with this information on it to give to students as they enter.)<ul style="list-style-type: none">* “Coherence, Organization and Style: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language.”* “What does the word <i>coherence</i> mean? What is one thing you can do to make your essay coherent?”• When students are finished responding in writing to the above, cold call one or two students to get the definition of “coherence.” Then ask two or three students to volunteer ways to make an essay coherent. If you wish, collect these entry tasks to check on student understanding.• Focus the class on the learning targets. Point out that these targets are the same as those of previous lessons. Read the first target aloud and have students show you a Fist to Five indicating how well they think they are doing with this target.• Since there are two words that students may not know, <i>ensure</i> and <i>accurate</i>, call attention to those words and define them if needed before you ask students for a Fist to Five response in learning target 2. If students are not in the three-to-five finger range, ask some to explain their responses. Why are they still feeling insecure with these two targets?• Point out that the two words from the learning targets are on the Writer’s Glossary sheet for Lesson 15, which students will get at the start of the next activity. If some students are still insecure, ask others for ideas or give more support to students who need it during Work Time.• Check for understanding with the second learning target briefly.	<ul style="list-style-type: none">• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.



Work Time	Meeting Students' Needs
<p>A. Examining Row 4 of NYS Rubric (5 minutes)</p> <ul style="list-style-type: none">Ask students to get out their copy of the NYS Expository Writing Evaluation rubric, and give each student the Writer's Glossary page from Row 4 of the NYS Rubric.The vocabulary words from the learning targets and Row 4 of the NYS rubric are already on the Writer's Glossary page. Ask students to read Row 4 of the rubric and add any other words they want to talk about.Go through the words on the Writer's Glossary page. First ask students if they know the meaning of each word. Then point out the definitions on the Glossary page and discuss if needed.When you get to "standard English grammar," say: "If <i>standard</i> means the way something must be done, how would that relate to the English language?"If necessary, you could give an example of "standards" in the gas mileage that cars must meet. Once they give you something like, "Standards must be the rules for English," point out why a language needs to have rules for how words are put together. Say: "The standards for English mean that anyone in the world can understand what another English speaker is saying or writing if they both know and follow the rules."Point out that their essays should be clear to any English speaker and have to follow the rules of standard English grammar. Ask them to give you a rule or two of English grammar to be sure they understand what you are explaining. If they cannot give examples, you might offer something like these: "Sentences need to have a subject and a verb," or "In English, we capitalize the first word in a sentence."It is important that students begin to realize why their grammar matters when they write. They may have dialects or local speech patterns and words that are not understandable to English speakers elsewhere. There are many situations—conversations or personal writing—when other forms of English (and of course other languages) are totally fine. However, it is important to distinguish when a situation calls for or requires formal English (this relates to L.7.6). When they speak, their friends understand, but when they write, they are writing for a larger audience. As authors, it is their responsibility to be sure that readers can understand what they are saying about a topic. This is part of why they have been looking at the model essay so much: to start to get a feel for this more formal standard English.	<ul style="list-style-type: none">ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., <i>law</i>, <i>peace</i>, etc.) that most students would know.



Work Time (continued)	Meeting Students' Needs
<p>B. Share and Discuss: Student Claims and Plans for Two Body Paragraphs (5 minutes)</p> <ul style="list-style-type: none"> • Display the End of Unit 2 Assessment Prompt: <i>A Long Walk to Water</i> Essay (which students were first introduced to in Lesson 10). • Ask students to meet with their assigned Discussion Appointment, and to take 5 minutes to do the following: <ol style="list-style-type: none"> 1. Share claim and plans for the first two body paragraphs. 2. Help each other to be sure that ideas are connected and that quotes are used, punctuated, and cited correctly. (Refer students to the Tips on Using Quotes anchor chart.) 3. Revise your plan to improve your factor, evidence, or quotes. • Circulate to listen in and support as needed. For students who may need more support, consider pulling a small invitational group. 	<ul style="list-style-type: none"> • Asking students to provide feedback to their peers based on explicit criteria benefits both students in improving the quality and clarity of their writing.
<p>C. Complete plan for Body Paragraph 3 (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts <i>A Long Walk to Water</i>. Tell students to get out their Forming Evidence-Based Claims, Reader's Notes on <i>A Long Walk to Water</i>, and their Gathering Evidence organizer to use to complete the factor and evidence they want to use for their third body paragraph. They also can refer to the Survival anchor chart in the class to get evidence and quotes for paragraph 3. • Remind them that at this point, they are just planning, not writing full paragraphs. Ask students to complete the Body Paragraph 3 section of their Planning Your Essay graphic organizer. Tell them that they may talk through their ideas with their partner, but should do their own writing. 	<ul style="list-style-type: none"> • For students who struggle, consider having them write only two body paragraphs. If you do that, revise the directions below to meet the expectations for those writing two instead of three body paragraphs.
<p>D. Writing Body Paragraphs for Essay (15 minutes)</p> <p><i>Note: Ideally, students will write their rough draft of the essay on computers. If, however, the technology is not easily available or students would require a lot of time to use the technology because they need a great deal of assistance with the technology itself, they should write their drafts by hand.</i></p> <ul style="list-style-type: none"> • When students are ready, tell them they can go ahead and write the three body paragraphs for their essays. (Students can begin this phase of writing at different times as they complete the plans for body paragraph 3.) 	<ul style="list-style-type: none"> • Giving individual support during writing offers all students the precise assistance they may need.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Circulate as students work, giving assistance as needed and being sure that all are making progress in completing the three paragraphs.	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Questions You Have about Your Essay (5 minutes)</p> <ul style="list-style-type: none">• Have the following questions on the board and give students a half-sheet of paper to write their answers.<ul style="list-style-type: none">* What problems are you having with your essay?* What help do you need to complete your essay?• Thank the students and collect their exit tickets.	<ul style="list-style-type: none">• Having students reflect on their own needs allows all of them to express what the teacher might do to help them. The teacher also has the opportunity to determine what individuals may need in the completion phase of their essay drafts.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish the body paragraphs of your essay. Be sure that the details and quotes you plan to use are correct. Also check that you have a clear topic sentence in each paragraph that names the factor for survival that you are discussing. Check that you have good evidence and explanations of how your evidence supports your survival factor. <p><i>Note: In Lesson 16, students will finish their draft. Plan to offer additional support to those students who will need it to finish their essays. Read the exit tickets from today. They should offer some idea of where students are in their writing and which students are struggling. In some cases, you may be able to answer student questions or give writing assistance with individual notes on the exit tickets themselves. If so, return those tickets to students at the beginning of the next lesson.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 15

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

Word/Phrase	Page	Definition
conventions	4	a formal agreement, especially between countries, about particular rules or behavior <i>Ex: Standard English conventions mean that anyone who speaks English can understand what is written in English.</i>
standard English grammar	4	rules for how the English language will be spoken and written <i>Ex: In English, the subject of a sentence usually comes before the verb.</i>
emerging	4	in an early state of development <i>Ex: A student who is an emerging writer is just beginning to learn how to write well.</i>
frequent	4	happening or doing something often <i>Ex: Frequent spelling mistakes make a writer's work hard to read and understand.</i>
hinder	4	to make it difficult for something to develop or succeed <i>Ex: Sentence fragments or run on sentences hinder a reader's understanding of a piece of writing.</i>
valid (opposite: invalid)	2	a reason, argument etc that is based on what is reasonable or sensible <i>Ex: The idea that South Sudan is a dangerous place is valid.</i> Opposite: something that is not logical or reasonable
Other new words you encountered:		



End of Unit 2 Assessment Prompt: A Long Walk To Water Essay

“How do individuals survive challenging environments in A Long Walk to Water?”

After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: What factors made survival possible for Salva in *A Long Walk to Water*? Support your discussion with evidence from the novel and be sure to explain your thinking about how this evidence relates to a factor in Salva's survival.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 16

End of Unit 2 Assessment, Part 1b: Writing Introduction and Conclusion



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the development of a theme or central idea throughout a literary text. (RL.7.2)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)
I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)

Supporting Learning Targets

- I can write an organized explanatory essay about the theme of survival in *A Long Walk to Water*.
- In my essay, I can support my claim with details and quotes from the novel.

Ongoing Assessment

- Draft body paragraphs (from homework)
- Completed essay and Planning Your Essay graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Introducing Learning Targets (5 minutes)Review “What Makes a Literary Analysis Essay Effective?” Anchor Chart (5 minutes)Work Time<ol style="list-style-type: none">Examining Introduction and Conclusion Criteria of NYS Rubric (10 minutes)Planning Introduction and Conclusion Paragraphs (10 minutes)Writing Introduction and Conclusion (15 minutes)Closing and Assessment<ol style="list-style-type: none">Checking in and Collecting Planning Materials and Drafts (5 minutes)Homework<ol style="list-style-type: none">Catch up on your drafting if necessary. Continue independent reading.	<ul style="list-style-type: none">This lesson continues Part 1 of the official end of unit assessment, which is students’ best independent on-demand draft of their essay. (Students write the introduction and conclusion in Lesson 16). Consider to what extent you want to support students in this work.This lesson is written assuming the use of computers to draft the essays in order to make revisions in Lesson 19 easier.Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy for you to scan the screens throughout the lesson.If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time.Consider logistics for how students will save and submit their drafts at the end of class: printing, saving to a server, emailing, etc.If using computers is not possible in your classroom, have students draft on lined paper, skipping lines to make room for revisions. Consider giving students more time to handwrite. <p>Since students will produce this draft independently, this essay draft is used as an assessment for “Content and Analysis” and “Command of Evidence” on the New York State 6–8 Expository Writing rubric. Plan to return the essay drafts with feedback in Lesson 19.</p> <ul style="list-style-type: none">Post: Learning targets and “What Makes a Literary Analysis Essay Effective?” anchor chart.



Lesson Vocabulary	Materials
introduction, conclusion	<ul style="list-style-type: none"> • What Makes a Literary Analysis Essay Effective? anchor chart (begun in Lesson 11) • NYS Grade 6–8 Expository Writing rubric (from Lesson 12; one per student) • Model Essay: “Challenges Facing a Lost Boy of Sudan” (from Lesson 11 and distributed again in Lesson 14; one per student) • <i>A Long Walk to Water</i> (book; one per student) • Planning Your Essay graphic organizer (students’ completed copies) • Computers (one per student)

Opening	Meeting Students’ Needs
<p>A. Introducing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Focus the class on the posted learning targets. Tell students that today they will continue to work on the draft of their <i>A Long Walk to Water</i> essay. Let them know that you will collect their planners and their essay drafts at the end of class to assess them based on today’s learning targets. • Read each target aloud, or invite a volunteer student to do so: <ul style="list-style-type: none"> * “I can write an organized explanatory essay about the theme of survival in <i>A Long Walk to Water</i>.” * “In my essay, I can support my claim with details and quotes from the novel.” • Give students a moment to think, then turn and talk with a partner: <ul style="list-style-type: none"> * “What seems most important to focus on today in your writing?” • Remind them that they will get to revise for conventions after they get their first full draft back. 	<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, there is space during Work Time to check in with students who need more support.
<p>B. Review “What Makes an Essay Effective?” Anchor Chart (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to look at the What Makes a Literary Analysis Essay Effective? anchor chart. Review the criteria for strong essays, especially focused on the introduction and conclusion of the essay. • Point out any criteria that are particularly important or challenging. 	<ul style="list-style-type: none"> • Consider allowing SPED and ELL students more time to complete their draft.



Work Time	Meeting Students' Needs
<p>A. Examining Introduction and Conclusion Criteria of NYS Rubric (10 minutes)</p> <ul style="list-style-type: none">• Ask students to look at their NYS rubric and point to the criteria in Row 1, Column 3 on the rubric that is focused on the introduction of an essay. Circulate around the room and make sure students are pointing to the Content and Analysis row where it says: “clearly introduce a topic in a manner that follows from the task and purpose.”• Review learning about the first paragraph of the essay from Lesson 12, such as: “The beginning should be interesting,” or “The essay must match and answer the focusing question.”• Then invite students to look at Row 3, Column 3 on the rubric again, this time to find criteria about the conclusion. They should point to: “provide a concluding statement or section that follows from the topic and information presented.” Review the meaning of concluding statement—the paragraph that wraps up the main ideas and supporting details of an essay.• Ask students to look at the Model Essay “Challenges Facing a Lost Boy of Sudan.” Have them reread the final paragraph (either on their own or invite a volunteer to read aloud): “Despite the challenges of war, losing his family, and having to walk across Southern Sudan, Salva did survive.... His life can be an inspiration to all of us because it shows that we can overcome many things that would try to discourage and defeat us.”• Think-Pair-Share: Direct students to think silently about how this conclusion fulfills the criteria of the rubric: “provide a concluding statement or section that follows from the topic and information presented.” After about a minute, have students turn to their seat partner and share their thinking. Give students two or three minutes to discuss.• Refocus the class. Cold call on two pairs of students to share what they thought. Listen for responses such as: “The first sentence sums up the three main ideas of the essay,” “It gives information about how Salva helps others to overcome the same challenges,” and “The last line leaves the reader thinking.”• Point out to students that the introduction and conclusion paragraphs, unlike their body paragraphs, do not have quotes from the text. One of the main points of the introduction and conclusion is for the writer of the essay to share their own thinking: what they have learned from analyzing the evidence. Point out that this is part of why they have waited to write their introductions and conclusions: All the reading, thinking, talking, and writing they have done over the past few lessons will help students be even clearer about what they really want to tell their readers.	<ul style="list-style-type: none">• Mixed-ability grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. Determine these groups ahead of time.



Work Time (continued)	Meeting Students' Needs
<p>B. Planning Introduction and Conclusion Paragraphs (10 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts <i>A Long Walk to Water</i>. Transition the students to planning their own introduction and conclusion paragraphs using their Planning Your Essay graphic organizer. Say: “Now you have the chance to plan the introduction and conclusion of your essay. Keep the New York State rubric and the model essay out so that you can refer to them as you plan. Before you begin, read over your body paragraphs to remind yourself what ideas you need to introduce in your introduction and what ideas you need to wrap up in your conclusion.”• Students will finish planning at different times. Let them know that when they are done, they may begin drafting their introduction and conclusion in the same document in which they drafted their body paragraphs (either in word processing software or on lined paper).• Let students know that they can raise their hand if they have a question, but otherwise set the expectation that this planning should be done individually.• As students are working, circulate around the room to support them as needed.	<ul style="list-style-type: none">• Collaboration supports students' engagement.
<p>C. Writing Introduction and Conclusion (15 minutes)</p> <ul style="list-style-type: none">• As students finish their planning, encourage them to begin typing or handwriting their actual introduction and conclusion paragraphs.• Remind students to save their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will be turning in their draft at the end of the class.• Continue to circulate around the room, supporting students when needed or when their hands are raised.• When there are a few minutes left, remind students to save their work.	<ul style="list-style-type: none">• For students who struggle with writing, consider having them orally rehearse their plan before they begin drafting.



Closing and Assessment	Meeting Students' Needs
<p>A. Checking in and Collecting Planning Materials and Drafts (5 minutes)</p> <ul style="list-style-type: none">• Give students specific positive praise for behaviors or thinking you noticed during class. Emphasize ways in which they are showing stamina as writers, and specific examples of students who are having strong insights about the theme of the novel.• Tell students you look forward to reading their drafts. Collect student drafts and planning work: Forming Evidence-Based Claims sheet and Planning Your Essay.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Catch up on drafting your essay if necessary. Tell someone at home what you are writing about and what you are learning: about the theme of survival, and about formal essay writing. Continue reading in your independent reading book for this unit at home. <p><i>Note: Assess the essay draft for “Content and Analysis” and “Command of Evidence” on the New York State 6–8 Expository Writing rubric. Be prepared by Lesson 19 to return the essay drafts with feedback and the rubric. Focus your feedback on the top two rows of the rubric. But keep an eye out for common organization or convention mistakes in the essays. You can address those in Lesson 19 when students revise.</i></p> <p><i>Lessons 17 and 18 give students time to begin work that will build toward the Final Performance Task—the Two-Voice Poem. (This also allows time for you to review essays and give feedback by Lesson 19.)</i></p>	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 17

Launching the Performance Task: Planning the Two-Voice Poem



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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 plan and write a two voice poem that compares and contrasts how Salva and Nya survived in the challenging environment of South Sudan.
- I can gather evidence from *A Long Walk to Water* for my two voice poem.

Ongoing Assessment

- Two voice Poem: Gathering Evidence graphic organizer (middle three columns)

Agenda

1. Opening
 - A. Vocabulary Entry Task (10 minutes)
2. Work Time
 - A. Introducing Performance Task and Selecting Organizing Ideas (15 minutes)
 - B. Gathering Textual Evidence from the Novel (15 minutes)
3. Closing and Assessment
 - A. Turn and Talk (5 minutes)
4. Homework
 - A. Read Author's Note in *A Long Walk to Water*; complete vocabulary work and text-dependent questions (see Author's Note homework assignment).

Teaching Notes

- At this point, students have completed the drafts of their survival essays. They will revise those essays in Lesson 19, after you have had time to review their drafts and provide feedback.
- Thus, in this lesson, students are introduced to the Final Performance Task: a research-based two voice poem (see stand-alone document on EngageNY.org). This lesson includes a student-friendly version of this longer stand-alone document.
- In Lessons 17 and 18, students are introduced to the task of writing their two voice poem. Note that it is preferable but not essential to use this whole period for preparing to write the poem. If some students have not finished their essays, it's possible to condense the second part of the lesson and build in some writing time. Students who have finished writing the essay could begin their homework during this time.
- Students select a theme for their poems and gather textual evidence from the novel and from informational texts to support that theme. They will read one new informational text: the Author's Note in *A Long Walk to Water*. Point out to students that this specific poem is "research-based". The poem will give them a chance to be creative, but is not just from their imagination. They will cite evidence, staying grounded in the texts they have been reading throughout the module.
- The reading of the Author's Note has two purposes: to continue to build students' background knowledge about the historical context of the novel; and, even more important, to help students begin to think of themselves as writers. They, like Linda Sue Park, can and should intentionally craft a message for their readers, so they will be making deliberate decisions about word choice, etc.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Students have been talking about how the choices Park made allowed her readers to compare and contrast Salva and Nya. As they begin to think about their poems, students will consider how they want to compare and contrast these characters, and what their choices as writers will be.• The first choice is one they will make today: What do they want their poem to focus on? Selecting a focus at the beginning of the writing process will help them collect evidence from both the novel and informational texts. They are likely to draw on the claims they made in their essays as they choose their themes today. Writing the essay first should have deepened students' thinking about survival and will help them create more thoughtful, nuanced poems. Help students see the connection between the focus of their essay and the focus of their poem: What message are they trying to send to their readers?• Both Parts A and B of Work Time include a teacher think-aloud about what you might write your own two voice poem about. Review this and prepare your think-aloud in advance. Choose a factor for your modeling that will have connections to informational text; strong candidates include water, walking, and aid organizations.• In advance: On the Survival anchor chart, put a star next to ideas that also are discussed in the informational texts the class has read.• Review the Author's Note in <i>A Long Walk to Water</i>.• Review the Performance Task Prompt and the Two voice Poem rubric. Although students will analyze the rubric before they start composing their poems, being familiar with it yourself will help you more effectively support students as they gather evidence in Lessons 17 and 18.• Post: Vocabulary Entry Task, Survival anchor chart, Salva/Nya anchor chart.



Lesson Vocabulary	Materials
compare, contrast; (from Author's Note in <i>A Long Walk to Water</i>) fictionalized (118), depict (118), duration (118), coalition (118), displaced (118), languished (119), accord (119), autonomy (119)	<ul style="list-style-type: none"> Vocabulary Entry Task (one per student) Author's Note homework assignment (one per student) Performance Task Prompt: Two voice Poem (one per student) Model Two-Voice Poem: "I Would Do Anything" (one per student) Two voice Poem Rubric (Look ahead to Unit 3, Lesson 3 for actual rubric; see Teaching Note above) Two voice Poem: Gathering Evidence graphic organizer (one per student) Two voice Poem: Gathering Evidence graphic organizer (for Teacher Reference) <i>A Long Walk to Water</i> (book; one per student) Salva/Nya anchor chart (begun in Lesson 2) Survival anchor chart (begun in Lesson 1) Students' Gathering Textual Evidence graphic organizer, all chapters (from Lessons 3–9; students' completed copies) Students' Reader's Notes, all chapters (from Lessons 2–9; students' completed copies)

Opening	Meeting Students' Needs
<p>A. Vocabulary Entry Task (10 minutes)</p> <ul style="list-style-type: none"> Post the Vocabulary Entry Task in advance: <ul style="list-style-type: none"> * "Some of the details in this story have been <u>fictionalized</u>, but the major events <u>depicted</u> are based on Salva's own experiences." 1. What do the words fictionalized and depicted remind you of? What do you think they mean? 2. Rewrite the sentence in your own words. After students have completed the task, cold call several of them to share their thinking. Ask them: <ul style="list-style-type: none"> * "What do you think the root word in <i>fictionalized</i> is? How did that help you figure out what this word means?" Listen for students to mention <i>fiction</i>, and clarify that this is a made-up, imaginary story. 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “What is the root word for <i>depict</i>?”• Listen for someone to say, “picture.” Share that the root word “pict” is from the Latin for paint. Ask them how the meaning of <i>depict</i> relates to painting. Listen for them to connect an actual painting with describing something in words so that it can be seen just as a painting is seen.• Distribute the Author’s Note homework assignment, calling students’ attention to the words that are defined for them, and also placing this assignment in the larger context of the class’s shift from thinking primarily as readers of a literary text to thinking primarily as authors of a literary text.	
Work Time	Meeting Students' Needs
<p>A. Introducing Performance Task and Selecting Organizing Ideas (15 minutes)</p> <ul style="list-style-type: none">• Celebrate the strong work that students have done in their essays. Comment on the strengths you have noticed in how they analyzed the novel. Tell them that in a few days, they will have a chance to revise the essay they wrote, but that you’ll need a few days to look over their work and give them feedback.• Tell them that in the meantime, they will start preparing to write another piece. Direct their attention to the learning targets and explain that they will be writing a two voice poem that compares and contrasts Salva’s and Nya’s experiences, especially as they relate to survival in South Sudan.• Just as Park got to think about what she really wanted to communicate about Salva, Nya, and the Sudan, students will get to choose some important ideas and craft and perform a poem that communicates them. Highlight that writing this poem is a chance for students to use their creativity and encourage other people, especially people who don’t know about Sudan or haven’t read the novel, to understand more about the situation there and how it affects teenagers. This is a good time to build enthusiasm by discussing the format or venue in which students will share their final work.• Turn and talk:<ul style="list-style-type: none">* “What is one thing you have learned in this module that you think it is important for other teenagers to know?”• Distribute the Performance Task Prompt: Two voice Poem and the Model Two voice Poem. Ask students to follow along while you read the poem out loud once all the way through.	<ul style="list-style-type: none">• This read-aloud builds a familiarity with the structure of a two voice poem in a way that hearing it read by one person or reading it silently cannot do.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Then ask seat partners to read the poem out loud: One person reads character A, the other person reads character B, and they choral read the parts in the middle.• Remind them that they are both reading the parts in the middle because both characters can say those statements. Check their understanding by asking:<ul style="list-style-type: none">* “Would the center column count as a <i>comparison</i> or a <i>contrast</i> between the two characters?”• Listen for them to remember that comparing means noticing similarities and differences, while contrasting means noticing differences. Remind students that they discussed the difference between comparing and contrasting earlier in their studies (Unit 1, Lesson 4).• After students have read the poem, ask them to read the Performance Task Prompt and underline the main aspects of the task.• Think-Pair-Share:<ul style="list-style-type: none">* “How will a two voice poem allow you to compare and contrast Salva and Nya?”* “How will you use the novel and informational texts?”• Listen for students to notice that one side will be Salva, the other side will be Nya, and the middle will be the things they have in common. Listen for students also to notice that they will use evidence from various informational texts they have read, as well as from the novel.• Tell students that all strong pieces of writing have a focus and a purpose. In their essays, they made a claim about survival and supported it with evidence. In order to write a strong poem, they will also need a focus, and they can choose several ideas to focus on. Tell students that they may use some of the thinking they did for the essay in this poem.• Reread the part of the Performance Task Prompt that directs them to focus on ways that Salva and Nya survived, as well as the part that requires they use evidence from both the novel and informational texts. Tell them that today they will be choosing which factors in survival they want to write about.• Direct students’ attention to the Survival anchor chart. Explain that ideas that are starred have evidence in both informational texts and the novel. Today they need to choose one to three factors in survival that their poem will center on. At least one factor they choose must have a star.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Think aloud about how you might select one, highlighting what is compelling, significant, and well-understood by you (the hypothetical writer). Refer to the Salva/Nya anchor chart as you think aloud, to show students how an author sometimes chooses a very specific moment and then builds out from there to a theme. • For the modeling you do in this lesson, you may wish to use the example on the Two voice Poem: Gathering Evidence graphic organizer (teacher's edition), or you may generate one of your own. In either case, plan to model the outer columns of the chart in Lesson 18 with the same factor you are modeling here in Lesson 17. Also, plan to write down your work as you model (or use a filled in graphic organizer) and leave it posted so students can refer to it as they work. • Distribute the Two voice Poem: Gathering Evidence graphic organizer. • Turn and talk: <ul style="list-style-type: none"> * "Which factors do you want to focus on in your poem? Why?" • Ask students to choose from one to three factors in survival they will focus on, and to write them in the middle column of the graphic organizer. Invite several students to share their choices and the reasons behind those choices. Help the class notice that writers often begin by selecting ideas that move, inspire, or intrigue them – the job of the piece of writing is to share not just the idea, but the feeling that those ideas gave the writer. 	
<p>B. Gathering Textual Evidence from the Novel (15 minutes)</p> <ul style="list-style-type: none"> • When all students have chosen a few survival factors to focus on, model briefly how they will use the Salva/Nya chart and the Gathering Textual Evidence graphic organizer (the one they used to gather quotes about survival in <i>A Long Walk to Water</i>) to fill out the two columns on either side of the middle column. • As you model, write up your example where students will be able to refer to it. Be clear about when you are paraphrasing or summarizing (usually) or where you are noting quotations (rarely, and limited to particularly powerful use of language by the author). Choose a factor for your modeling that will have connections to informational text; strong candidates include water, walking, and aid organizations. • After you model, tell the students that now they will now have about 10 minutes to do this work for their own ideas. Be sure students have their texts <i>A Long Walk to Water</i>. Direct the students to use the Salva/Nya chart, their Reader's Notes, and their Gathering Textual Evidence graphic organizer to add ideas to the two columns on their own charts. Set a goal for them to accomplish by the end of the period. For example, you might encourage them to find an example for Salva and an example for Nya for one factor. Assure them that they will have time to revisit this chart in the next lesson. 	<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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Consider collecting these charts and look them over before the next lesson, to make sure that all students have made choices that will ensure they can write strong poems. Lesson 18 includes a time for students to read over any feedback, as well as a time when you could confer with students who need extra support in selecting a focus.	
Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">Ask students to turn and talk:<ul style="list-style-type: none">* “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.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read the Author’s Note and complete the Author’s Note homework assignment.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 17

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

Please complete this task individually. Please refer to the pages you read last night for homework and to your Reader's Dictionary.

“Some of the details in this story have been fictionalized, but the major events depicted are based on Salva's own experiences.” (*A Long Walk to Water*, Author's Note, page 118)

1. What do the words *fictionalized* and *depicted* remind you of? What do you think they mean?

.....

.....

.....

.....

2. Rewrite the sentence in your own words.

.....

.....

.....

.....

.....

.....

.....

.....

.....



.....
Name:

.....
Date:

Read the Author’s Note in *A Long Walk to Water*. Answer the questions below.

Vocabulary:

duration: length of time that something continues

coalition: two groups working together to form a government

languished: forced to remain and unhappy about it

accord: agreement

What does *displaced* mean? How can you tell?

What does *autonomy* mean? How can you tell?

What research did Park do in order to write this book? What were her major sources of information?

What is the connection between the Second Sudanese Civil War and the Lost Boys?



How was the civil war settled?

What is Salva doing now?



Theme: How leaders help their people

Focus: Leaders help people to make change

Uncle Jewiir	Both	Nya’s Uncle
Life challenges us...		...here in Sudan
		“Every year when the rains stopped and the pond near the village dried up,”(26)
	My people were forced to leave our village...	
...running for their lives.		...to find water.
“More than 4 million people were forced to flee their homes” (“Time Trip: Sudan’s Civil War”).		
	For my family, I would do anything.	
“You only need to walk as far as those bushes, Salva.”(53)		
	I will take opportunities...	
		“...to create a future that might be different:”(Water for Sudan)
a refugee camp,		a well, a school.
	Tomorrow will be better than today...	
...for Salva.		... for Nya.



Works Cited

“Life and Death in Darfur: Sudan’s Refugee Crisis Continues,” in *Current Events*, April 7, 2006, 2. From JUNIOR SCHOLASTIC *CURRENT EVENTS*, April 7, 2006. Copyright © 2006 by Scholastic Inc. Reprinted by permission of Scholastic Inc.

Park, Linda Sue. *A Long Walk to Water*. New York: Clarion Books, 2010.

“Water for South Sudan: Schools.” © Water for South Sudan, Inc. Used by permission.



We have read a novel about South Sudan and some articles with factual information about the country, its peoples, and the Second Sudanese Civil War. Now you will have a chance to share what you have learned by writing a research-based two voice poem spoken by Nya and Silva that expresses your ideas about how these characters survived in challenging environments. In your poem you will be using details and quotes from *A Long Walk to Water* and the articles about Sudan.

Criteria for strong poems:

- Your poem explains at least one way that Salva and Nya survived in a challenging environment.
- Your poem includes lines spoken by Nya and Silva: specific lines spoken separately by each character, plus lines spoken by both characters together.
- In addition to lines you suppose the characters might say, your poem includes specific textual evidence from *A Long Walk to Water*.
- Your poem will also include quotes and details from the informational articles you read that show how Salva and Nya's story connects to the larger context.
- You must organize your poem so it clearly expresses your view of the characters and their situations.
- You must pay attention to the details of standard English conventions appropriate to your poem.
- You must use punctuation and formatting correctly in the quotes and citations of sources.
- On a separate page, you will include citations for the quotes that you use.



.....
Name:
.....

.....
Date:
.....

Historical facts that connect to or provide context for this part of Nya’s story (informational texts)	Evidence from Nya’s story about how this factor helped her survive (<i>A Long Walk to Water</i>)	Factor that allowed survival (from Survival anchor chart)	Evidence from Salva’s story about how this factor helped him survive (<i>A Long Walk to Water</i>)	Historical facts that connect to or provide context for this part of Salva’s story (informational texts)



Name: _____

Date: _____

Historical facts that connect to or provide context for this part of Nya's story (informational texts)	Evidence from Nya's story about how this factor helped her survive (<i>A Long Walk to Water</i>)	Factor that allowed survival (from Survival anchor chart)	Evidence from Salva's story about how this factor helped him survive (<i>A Long Walk to Water</i>)	Historical facts that connect to or provide context for this part of Salva's story (informational texts)
<p>Drilling a well requires equipment that can drill a borehole well, which is a well that goes down hundreds of feet to an aquifer. Villages cannot do this on their own because they do not have the expertise or the equipment.</p> <p>Water for South Sudan believes that by working with villagers to help them drill a well, they will make it possible for the villagers to improve their own lives in many ways.</p> <p>(waterforsouthsudan.org)</p>	<p>Salva's organization, Water for South Sudan, drilled a well in Nya's town.</p> <p>The well would make her life better: She would not get sick from dirty water like her sister, and she would be able to go to school.</p> <p>When Nya found out a school would be built, "She felt as if she were flying." (104)</p>	<p>Aid organizations</p>	<p>Salva lived for a number of years in refugee camps in Kenya that were run by aid organizations.</p> <p>He learned English from an aid worker named Michael.</p> <p>An aid organization helped him resettle in the United States.</p>	<p>Many other boys, like Salva, fled the fighting in Sudan and ended up in refugee camps. Many of them were helped by aid organizations to resettle in the United States.</p> <p>(<i>A Long Walk to Water</i>, Author's Note)</p>



Historical facts that connect to or provide context for this part of Nya's story (informational texts)	Evidence from Nya's story about how this factor helped her survive (<i>A Long Walk to Water</i>)	Factor that allowed survival (from Survival anchor chart)	Evidence from Salva's story about how this factor helped him survive (<i>A Long Walk to Water</i>)	Historical facts that connect to or provide context for this part of Salva's story (informational texts)
In many places in South Sudan, people do not have access to clean water. Women and girls often carry water. (waterforsouthsudan.org)	Nya walked twice a day to the pond to get water for her family before the well was built. It took her four hours to do each round trip and made her tired, but she did it because she and her family needed the water.	Persistence	Salva kept trying to find a better place—she was in three refugee camps and then came to the United States. Of his decision to leave the first refugee camp, the book says, “He had heard of another refugee camp, far to the south and west, where he hoped things would be better.” (85)	Lost Boys were separated from their families and had to walk thousands of miles to get to safety in Kenya. Eventually, some of them were resettled in the United States. (“Time Travel: Sudan's Civil War”)

Adapted from Odell Education's "Forming EBC Worksheet" and developed in partnership with Expeditionary Learning



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 18

Gathering Textual Evidence for the Two-Voice Poem (Author's Note)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI 7.1) I can compare and contrast a fictional and historical account of a time, place, or character. (RL 7.9) 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	Ongoing Assessment
<ul style="list-style-type: none">• 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.• I can gather evidence from informational texts for my two-voice poem.	<ul style="list-style-type: none">• Two-Voice Poem: Gathering Evidence graphic organizer (outer two columns)



Gathering Textual Evidence for the Two-Voice Poem (Author's Note)

Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Vocabulary Entry Task (5 minutes)Work Time<ol style="list-style-type: none">Modeling: Gathering Evidence from Informational Texts (10 minutes)Independent Practice: Gathering Evidence from Informational Texts (25 minutes)Closing and Assessment<ol style="list-style-type: none">Turn and Talk: Reading Closely for Details (5 minutes)Homework<ol style="list-style-type: none">Finish the Two-Voice Poem: Gathering Evidence graphic organizer.	<ul style="list-style-type: none">In Lesson 17, students chose a few ideas about survival on which to focus their poems, and gathered details from the novel about Salva and Nya's experience with this factor in survival.In this lesson, students continue to gather details for their poem, but this time also from informational texts. They will reread the informational texts they have used so far and add evidence from these texts to the graphic organizer. This activity ensures that students have synthesized their ideas and various texts before they begin to craft their poem.During Part A of Work Time, you again model planning: this time, modeling how to skim various informational texts and then gather evidence from one. Prepare this model, based on the same survival factor you chose for modeling in Lesson 17.During Work Time, circulate to confer with students, or begin Work Time by pulling a small group of students whose previous work (Gathering Textual Evidence graphic organizer, first draft of essay) has indicated they struggle with identifying and analyzing textual evidence.The debrief provides students with a structure to notice the importance of rereading to find evidence. It also will motivate them to continue to do this for homework.In advance: Review the Author's Note in <i>A Long Walk to Water</i>.Create a chart that lists the informational texts the class has read in this module and lists the survival factors that each addresses (see Unit 1 and 2 overviews).If students are not certain to have their informational texts from previous lessons, supply extra copies of these texts.Post: Vocabulary Entry Task, learning targets, list of informational texts read in this module, Survival anchor chart, Salva/Nya anchor chart. You will model filling out the first row of the organizer for students. In your example, use the survival factors that help Nya meet challenges. Students will be writing about Salva only, but the method and information will be similar for both.



Lesson Vocabulary	Materials
(Author's Note, A Long Walk to Water) genocide (119), referendum (119)	<ul style="list-style-type: none"> • Vocabulary Entry Task (one per student) • Performance Task Prompt (from Lesson 17) • Two Voice Poem: Gathering Evidence graphic organizer (from Lesson 17) • Two Voice Poem Gathering Evidence graphic organizer (for Teacher Reference) (From Lesson 17) • List of informational texts read in this module (new; teacher-created; see Work Time A) • Survival anchor chart (begun in Lesson 1) • Salva/Nya anchor chart (begun in Lesson 2) • Extra copies of the informational texts that students read throughout this module (if students are not certain to have theirs) • Odell Education Reading Closely for Details handout (from Lesson 2)

Opening	Meeting Students' Needs
<p>A. Vocabulary Entry Task (5 minutes)</p> <ul style="list-style-type: none"> • Post the Vocabulary Entry Task in advance: <ol style="list-style-type: none"> 1. "What does <i>genocide</i> mean (page 119)? How can you tell?" 2. "What does <i>referendum</i> mean (page 119)? How can you tell?" • After students have completed the task, cold call several of them to share their thinking. Listen for them to notice that the context needed to define these words comes in the same sentence but after the word, and point out that this is common in informational text. (Be sure students realize that even though the Author's Note is in the back of the novel, it is an informational text.) • Direct students' attention to the word <i>genocide</i>. Tell them that this word is made up of two roots: <i>gen-</i> and <i>-cide</i>. Ask them to raise their hands if they can think of other words that include <i>-cide</i>. • After at least one-third of the class has their hands up, call on a few students to share their thinking. Explain that <i>gen-</i> is from Greek and Latin meaning race, kind, or class; <i>-cide</i> is from Latin <i>cidere</i> or <i>caedere</i>, meaning to cut down or kill. 	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain how you can put those two words together to figure out the meaning of <i>genocide</i>: to deliberately kill a nation or ethnic group of people. Write several more words with the root <i>-cide</i> on the board and ask students to talk with a partner about what they mean: homicide, suicide, pesticide.• Call on several students to define these words and explain how they figured them out.• Collect or check the homework.• Preview the lesson, telling students that today they will add evidence from informational texts to their Two Voice Poem Gathering Evidence graphic organizer. Remind them of the requirement on the Performance Task Prompt that they include evidence from both the novel and the informational texts. If appropriate, tell them that they will also be able to add more information from the novel to their graphic organizer (this depends on how far they got in Lesson 17).• Direct their attention to the learning targets, helping them notice that today they will work specifically on the second one:<ul style="list-style-type: none">* “I can gather evidence from informational texts for my two-voice poem.”• In the Author's Note, they read about how Linda Sue Park used historical information to write her novel <i>A Long Walk to Water</i>. Today students are preparing to be authors. They will do something similar to what Park did: They will read through their informational texts to decide which information will enrich and inform the ideas they are communicating in their two-voice poems.	



Work Time	Meeting Students' Needs
<p>A. Modeling: Gathering Evidence from Informational Texts (10 minutes)</p> <ul style="list-style-type: none">• Using the same survival factor you modeled with in Lesson 17, model for students how you would find evidence in one informational text that connects to those parts of Salva and Nya's story. You may wish to use the example on the Two Voice Poem Gathering Evidence graphic organizer (for Teacher Reference) or create one of your own.• As you model, think aloud about deciding which informational text to use (refer students to the list of informational texts you made), skimming that text to find the section that is relevant, rereading that section carefully, and pulling evidence and quotes that connect closely to the story of Salva and Nya that is on your chart.• As you model, use a physical copy of the informational text: You want students to see you rereading, not just hear you say that you will. It is worth being dramatic here: Move your finger across the text to show how you skim quickly, then how you read one section more slowly.• Focus on one informational text that seems most relevant. Highlight for students that you are looking for historical information that connects to or explains the specific evidence from the novel.• When you add evidence to the chart, be clear about whether you are paraphrasing, summarizing, or quoting, and why. Also make sure to show students how you are noting the source of your information or quote.• After you model for one piece of evidence from one informational text, ask students to name the strategies you used to complete the graphic organizer. Make sure they notice both the use of rereading and of paraphrasing, and that they can name that they should look for historical information that connects directly to the evidence from the novel, not directly to the middle column.	<ul style="list-style-type: none">• If many students are struggling with finding evidence in informational texts, consider making the first part of Work Time a guided whole-class practice. Select a survival factor likely to be used by many students and direct students to a particular text. Discuss possible entries on the graphic organizer, making sure students can complete this work independently.• When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.• Providing models of expected work supports all learners but especially supports challenged learners.• It may be helpful to direct struggling readers to specific parts of the informational text. It is more beneficial to them to spend time grappling with how to connect a particular section of text to an idea on their graphic organizer than to spend time looking for a passage in a piece of text.



Work Time (continued)	Meeting Students' Needs
<p>B. Independent Practice: Gathering Evidence from Informational Texts (25 minutes)</p> <ul style="list-style-type: none">• Return students' Two Voice Poem Gathering Evidence graphic organizer and remind them to look for any feedback or direction from you about how to proceed.• Direct students to put a check mark by the factor on their chart for which they are sure they can find evidence in informational texts.• Give students a few minutes to talk with their seat partners:<ul style="list-style-type: none">* "Which text will you reread?"* "Where in that text will you focus? Why?"• Then invite students to work individually for 10 minutes while you circulate and confer. Alternately, you may choose to pull a small group to work with during this time. If you have students who have consistently struggled with finding evidence in informational text, or whose struggles with organization will make finding the right source hard for them, you can scaffold this step by making it guided practice.• After about 10 minutes, pause the class to notice and name some positive work you have seen. You could share a strong example from a student's work, name careful rereading, notice accurate paraphrasing, etc.• Once you know that all students are comfortable finding evidence from informational text, you may want to give them some flexibility regarding how they work on the graphic organizer. Students who need to add evidence from the novel may prefer to do that before they add more evidence from informational texts. They will be completing this work at home, so use your judgment to make sure they use their class time for the part of the work with which they are most likely to need support.• Tell them that they will be filling out the rest of this sheet in a few days so that they can plan for their essays.• Remind the students they have 10 minutes left to work, and ask them to talk with their seat partner once more:<ul style="list-style-type: none">* What factor will you work on for this 10 minutes?"* "What text will you reread in order to gather evidence on this factor?"• Have the class work silently for another 10 minutes while you circulate and confer. As you confer, push students to articulate the connection between the detail from the novel and the informational text. Ask them how a particular detail from the informational text will help them more fully explain how Salva and Nya survived. Also check that they are paraphrasing or quoting thoughtfully. For example, ask:	<ul style="list-style-type: none">•



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “Why did you choose to use the author’s words here?”• Thank students for their hard work today, noticing how rereading has helped them gather the details that will make their poems compelling and original.• Add bullet here: As students complete the Two Voice Poem Gathering Evidence graphic organizer, collect it. Some students may finish in class; others will finish for homework and you can collect their work at the start of Unit 2, Lesson 19.	

Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk: Reading Closely for Details (5 minutes)</p> <ul style="list-style-type: none">• Post the following questions on the board. Ask students to locate their Reading Closely for Details handout.• Invite students to turn and talk with a partner about their answers:<ul style="list-style-type: none">* “What rereading strategies are you using to find textual evidence?”* “Look at the Reading Closely for Details handout, and in particular look at the last row. How does rereading help strong readers analyze detail?”* “What texts will you look at tonight?”* “What are you hoping to find evidence about?”• Cold call a few pairs to share their responses to each question.• Preview homework.	



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish adding evidence from the informational text and the novel to your Two-Voice Poem graphic organizer. <p><i>Note: Be prepared to return students' draft essays (from Lesson 16), which they will revise during Lesson 19 as Part 2 of their End of Unit Assessment. Provide specific, focused feedback on Rows 1 and 2 of the NYS rubric.</i></p> <p><i>Before Unit 3, Lesson 2, review the students' Two Voice Poem Gathering Evidence graphic organizers. Make sure all students have successfully set a focus and gathered ideas for their poem. To help students prepare for the end of unit 3 assessment, consider providing them with specific feedback about how well their evidence from informational text matches the aspects of Salva and Nya's story on which they are focusing.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 18

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

Please complete this task individually. Refer to the Author's Note in *A Long Walk to Water*.

What does *genocide* mean (p. 119)? How can you tell?

What does *referendum* mean (p. 119)? How can you tell?



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 2: Lesson 19

End of Unit 2 Assessment, Part 2: Revise Essay Drafts



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)
I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)
I can use a standard format for citation. (W.7.8)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)
I can use correct grammar and usage when writing or speaking. (L.7.1)
I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)
I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)

Supporting Learning Targets

- I can write a clear and organized analysis essay that makes a valid claim about the theme of *A Long Walk to Water*.
- I can support my claim with details and quotes from *A Long Walk to Water*.
- I can use quotes correctly in my essay.
- I can use correct grammar and punctuation in my essay.
- I can use feedback from others to revise and improve my essay.
- I can use new vocabulary appropriately in my essay.

Ongoing Assessment

- Students' final essays
- Essay drafts and planner sheets



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Review Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Mini-Lesson: Addressing Common Errors (5 minutes)Return Draft Essays with Feedback (5 minutes)Essay Revision (28 minutes)Closing and Assessment<ol style="list-style-type: none">Previewing Unit 3 (2 minutes)Homework<ol style="list-style-type: none">Finalize your essay.	<ul style="list-style-type: none">In this lesson, there are 5 minutes set aside to address common mistakes you may have noticed while grading student essays. A sample structure is provided here. Focus the lesson on a common conventions error you noticed as you assessed the draft essays.Some students may need more help revising than others. There is space for this during the revision time.As in Lesson 16, consider the setup of the classroom; students ideally will be working on computers.If students did not use computers to draft their essays in Lesson 16, consider giving them more time to revise and rewrite their essays.Have independent activities ready for students who finish revising early.Since not all students may finish their revisions during this class, have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.In advance: Look over the graded essays and find a common conventions error. Craft a mini-lesson to address the error (a sample structure is provided in the lesson).

Lesson Vocabulary	Materials
feedback	<ul style="list-style-type: none">Document cameraWhat Makes a Literary Analysis Essay Effective? anchor chart (begun in Lesson 11)Tips on Using Quotes (from Lesson 11; students' copies)<i>A Long Walk to Water</i> (book; one per student)Computers



Opening	Meeting Students' Needs
<p>A. Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none">Review the first two learning targets:<ul style="list-style-type: none">* I can write a clear and organized analysis essay that makes a valid claim about the theme of □A Long Walk to Water.* I can support my claim with details and quotes from A Long Walk to Water.Remind students that their draft essays have already been assessed for these learning targets. This drafting related to Rows 1 and 2 of the NYS rubric.Now invite students to read the other learning targets. Ask students to work with their seat partners. Assign each pair a learning target to discuss. Prompt with questions like:<ul style="list-style-type: none">* “What does the learning target mean?”* “What does it look like to meet this learning target?”Give students 1 or 2 minutes to discuss.Cold call on pairs to explain to the class what their learning target means.Let students know that they should focus their revisions on meeting these learning targets.	<ul style="list-style-type: none">Some SPED or ELD students may need more scaffolding to revise. It can be helpful to give their feedback as a set of step-by-step instructions. For instance:<ol style="list-style-type: none">The circled words are misspelled. Get a dictionary and use it to correct the circled words.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. Mini-Lesson: Addressing Common Errors (5 minutes)</p> <ul style="list-style-type: none">Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization).On the document camera or white board, show an example of the error. Explain why it is incorrect.Model how to revise and correct the error.Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully.If many students give a thumbs-down, show another example of the error. Ask students to think about how to fix it.Cold call on a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up/-down. If some students are still struggling, consider checking in with them individually.	



Work Time (continued)	Meeting Students' Needs
<p>B. Return Draft Essays with Feedback (5 minutes)</p> <ul style="list-style-type: none">• Tell students that they will be getting their essays back now with comments on them. They should look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a “Help List” on the white board and invite students to add their names to it if they need questions answered.• Return students’ draft essays.• Ask students if they think anything should be added to the What Makes a Literary Analysis Essay Effective? anchor chart. If needed, invite students to add other criteria to the chart.• Have students take out their Tips on Using Quotes handout to refer to if they have errors related to their use of quote which need to be revised.	
<p>C. Essay Revision (28 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts <i>A Long Walk to Water</i>.• Revisit expectations for using computers.• Assign computers, and then prompt students to open the word processing program and make revisions.• Circulate around the room, addressing student questions. Consider checking in first with students who need extra support to make sure they can use their time well.• When a few minutes are left, ask students to save their work.	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Unit 3 (2 minutes)</p> <ul style="list-style-type: none">• Tell students that their finished essay is due at the beginning of class tomorrow, along with their essay drafts and planners.• Tell the class that the final draft of this essay marks the end of Unit 2. Next, they will focus on the performance task: a two-voice poem. Students have already been preparing for this creative writing by gathering evidence from the novel and the informational texts they have read throughout the module. Get students excited for this final writing piece: It's a great opportunity for them to demonstrate all they have learned about the world, the theme of survival, and the craft of using juxtaposition.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish the final draft of your essay to turn in tomorrow, along with the first draft, rubric, and planners.	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3

Overview



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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.*



Mid-Unit 3 Assessment	<p>Author’s Craft: Juxtaposition in <i>A Long Walk to Water</i></p> <p>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.</p>
End of Unit 3 Assessment	<p>Using Strong Evidence</p> <p>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.</p>
Final Performance Task	<p>Research-Based Two-Voice Poem</p> <p>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.</p>



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).
-

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



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



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



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.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 1

Analyzing Point of View in *A Long Walk to Water*



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6)

Supporting Learning Targets

- I can explain how Park compares and contrasts Nya and Salva to convey ideas about how people survive in Sudan.

Ongoing Assessment

- Students' final drafts of their End of Unit 2 Assessment (*A Long Walk to Water* essay)
- Exit ticket

Agenda

1. Opening
 - A. Entry Task: Reviewing Juxtaposition (10 minutes)
2. Work Time
 - A. Juxtaposition: Modeling and Guided Practice (15 minutes)
 - B. Juxtaposition: Partner Practice and Debrief (15 minutes)
3. Closing and Assessment
 - A. Turn and Talk (5 minutes)
4. Homework
 - A. Continue with independent reading.

Teaching Notes

- Unit 3 is quite short. In terms of purpose and focus, in effect it began during the last few lessons of Unit 2.
- Here in Lesson 1, students return to the idea of juxtaposition (introduced in Unit 2, Lesson 4 and then discussed in Lesson 8). Students consider how comparing and contrasting Salva's and Nya's experiences allows Park to show what factors enabled survival in Sudan. Students' brainstorming of a list of ways the characters are juxtaposed will feel familiar from Unit 2, Lesson 4; the discussion of Salva's traits as a leader refer back to the conversations students had in the World Café protocol in Unit 2, Lesson 8.
- This lesson gives students a chance to solidify this thinking before it is formally assessed in the mid-unit assessment in Lesson 2. This mid-unit assessment functions as a bridge between the thinking students have been doing as they read the novel and the thinking they will do as they write their poems. In a sense, *A Long Walk to Water* is serving as a mentor text. By analyzing the ways in which Park uses several points of view to develop her theme, students prepare to make their own choices as authors about how they will use the two voices in their poems to convey a particular message.
- Before teaching this lesson, review the Unit 3 mid-unit assessment. In your conversation with students, try to avoid specific discussion of this example of juxtaposition (from Chapters 17 and 18): Salva's step-by-step work to start his organization juxtaposed with Nya's village's step-by-step change because of the well. Students need practice with the thinking but should not have a conversation about specific passages they will work with independently during the assessment.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> • This lesson includes time for students to practice this skill individually and in pairs; use your judgment to set the pace of this work and to determine when to have students work in pairs and when to work with the whole group. Circulating during the entry task should provide a good sense of where students are; this will inform your choices about how to structure students' work with the Juxtaposition Practice handout. • The debrief and share at the end of Work Time in this lesson is critical because it gives students an opportunity to receive feedback on their work before their assessment in Lesson 2. At the end of Work Time, collect the Juxtaposition Practice handouts and provide brief written feedback to make sure students are on track for the mid-unit assessment. • Homework assignments are less frequent in this unit, as students are primarily working to write their two-voice poems. • Review the homework in Unit 3 and determine whether your students will be able to complete independent reading in addition to what is already outlined. If appropriate, encourage students to complete their independent reading assignment and the Reader's Response Letter (see module overview) for homework. • This lesson includes time for students to practice this skill individually and in pairs; use your judgment • In advance: Add a sheet or a space to the Salva/Nya chart for a third column. • Post: Entry task, Salva/Nya anchor chart.

Lesson Vocabulary	Materials
juxtapose, compare, contrast	<ul style="list-style-type: none"> • Entry Task: Reviewing Juxtaposition (one per student) • Juxtaposition Practice handout (one per student) • <i>A Long Walk to Water</i> (book; one per student) • Salva/Nya anchor chart, with a third column added (begun in Unit 2, Lesson 2)



Opening	Meeting Students' Needs
<p>A. Entry Task: Reviewing Juxtaposition (10 minutes)</p> <ul style="list-style-type: none">• Distribute Entry Task: Reviewing Juxtaposition to all students as they enter and ask them to complete their task individually. Assure them that this entry task is just to get them thinking about today's lesson and to let you know what they already understand.• After students have worked individually for 5 minutes, call the class together and debrief the entry task. Students should correct their work as necessary.• Point students to the learning target for today and help them notice that this is a day when they are talking about author's craft: the choices an author makes about how to write. They will be focusing on how and why Park juxtaposes Salva and Nya. Remind them that they have analyzed this before; this lesson is a chance to solidify and extend their thinking before the Mid-Unit 3 Assessment in Lesson 2.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* "How does having both characters' stories so close to each other help Park convey the message that even after years of difficulty, life can improve?"* "How is this message stronger because it is shown in both stories, rather than just in one?"• Listen for students to explain that two stories help to show a pattern and that having the same message presented twice gives readers two ways to understand how a character might have felt. Give positive feedback for strong thinking about author craft and help students notice how they are stepping back from thinking about what happened in the story to thinking about how the author constructed the story and why she constructed it that way.• Collect students' final essays (their End of Unit 2 Assessments).	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.• Use of protocols (like Back-to-Back and Face-to-Face) 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.



Work Time	Meeting Students' Needs
<p>A. Juxtaposition: Modeling and Guided Practice (15 minutes)</p> <ul style="list-style-type: none">Tell students that today they will practice analyzing how Park's decision to juxtapose these characters helps readers compare and contrast them and also conveys her messages more strongly. Before they return to more specific analysis, they will create a list of similarities and differences they noticed between Salva and Nya. This will both guide their reading of specific passages and help them as they write their two-voice poem.Ask:<ul style="list-style-type: none">* "What are two ways in which Salva and Nya are juxtaposed? (You may want to remind them of the image from Lesson 4 that you used to introduce juxtaposition.)"Ask students to raise their hands when they have an answer. After most students have their hands up, call on several to share their thinking. Capture this thinking in a list on the board. Listen for: both voices in each chapter, in the same place, overlapping times.Remind students that often an author juxtaposes characters or situations because she wants the reader to compare them. Today, students will notice some comparisons of and contrasts between Nya and Salva that the author highlights through how she juxtaposes them.Model this with the Salva/Nya anchor chart. For example, focus students on the class notes related to Chapters 7 and 8. In these chapters, Park is showing how Salva and Nya are similar: Family helps them both survive. Salva's uncle is his guide and protector; Nya's family takes Akeer to the clinic and stays with her as she recovers.Point out the new column on the Salva/Nya chart: Comparing and Contrasting Salva and Nya. Add this idea to the chart for Chapter 7/8. Write: "Same: Family helps them both survive."Next, ask students to repeat this task with their seat partner for Chapters 9–11. They should keep a list of ideas in their notebooks. As they share out, add their ideas to the chart. Listen for: same—importance of water (lack of clean water can kill you), persistence; different—Salva is all alone and Nya is with her family, Nya is Nuer but Nuer kill Salva's uncle. If students do not think of ideas, guide them as needed.Finally, ask students to repeat this for the remainder of the book and add those ideas to the chart as they share.	<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.



Work Time (continued)	Meeting Students' Needs
<p>B. Juxtaposition: Partner Practice and Debrief (15 minutes) <i>Note: Expect students to need more support for Questions 4 and 5; depending on your class, it may make sense to deal with those questions as a whole group.</i></p> <ul style="list-style-type: none"> • Give specific positive praise for ways you hear students thinking about author's craft. Tell them that they are ready to dive back into analyzing one specific instance of juxtaposition. Just as they will do tomorrow, today they will take one example and notice what comparisons and contrasts the author draws. They will also consider how these comparisons help Park convey a message. • Distribute the Juxtaposition Practice handout and direct students to Chapter 13 in A Long Walk to Water. • Ask students to locate a Discussion Appointment partner to work with to answer these questions. • After students are settled with their partners, give them time to work while you circulate and confer. Listen for common misconceptions and ask students questions that help them analyze author craft, such as: <ul style="list-style-type: none"> * "Why do you think Park wanted to show Salva as a teenager and as an adult?" * "What specific words does Park repeat in the two descriptions?" * "Why does she do that?" • During the share, write correct answer(s) up on the board or screen and encourage students to revise their work if it is not correct. Identify strengths in students' analysis. Make sure to explain and address any major misconceptions you noticed as you circulated. <ol style="list-style-type: none"> 1. The author juxtaposes Salva in two roles. Which two roles does she juxtapose? (leader of Lost Boys and crew leader of well crew) 2. How does this juxtaposition help you compare Salva as a boy with Salva as an adult? What does this comparison suggest about what allowed him to survive? (Salva encourages a group to move forward one step at a time; Salva is patient but determined; persistence and not giving up are important in both circumstances.) 3. How does adding Nya to Salva's story help Park better show why these traits allowed Salva to survive? <ol style="list-style-type: none"> a. How does having Nya as a character make it possible for Park to compare Salva as a boy and as an adult? (Nya sees Salva in his role as crew leader; this allows another character to observe and report on these traits.) b. To what extent do these traits also help Nya? (Nya is also persistent. She keeps getting water even though it is hard. She is not a leader in the way that Salva is, though.) 	<ul style="list-style-type: none"> • Many students benefit from seeing questions and correct answers posted on an interactive white board or via a document camera. It will help them to see how they should be answering questions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">4. How does juxtaposition help you compare the characters of Salva and Nya? (It is easier to notice similarities and differences when scenes are next to each other.)5. Why might Park use two characters to convey her messages about survival in Sudan, and not just one? (It allows her to weave patterns, shows how similar situations can affect characters, shows the experience of a broader range of people, gives the reader two possible chances to emotionally connect, and shows that survival can look more than one way.) <ul style="list-style-type: none">• As students leave, ask them to turn their papers in so you can add any additional feedback to ensure their success on the Mid-Unit 3 Assessment.	
Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">• Ask students to talk with a partner based on this prompt:<ul style="list-style-type: none">* “The assessment tomorrow will be similar to the entry task and the handout for Work Time. How confident do you feel about the assessment tomorrow? What do you need to remember from our work today in order to do well tomorrow?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue with independent reading. <p><i>Note: Review students' Juxtaposition Practice handout, focusing on comments for students who are struggling (students who are on track just need to know that).</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 1

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:
.....

.....
Date:
.....

Reread the following passages. You will also need to refer to the paragraphs around these passages to answer the questions.

p. 104

Nya went back and picked up the plastic can. She felt as if she were flying.
School! She would learn to read and write!

p. 105

Salva waited. Mawien Dut stared for a long moment. Then he cried out, “Salva! My son, my son!”
His body shaking with sobs of joy, he reached up to hug Salva tightly. . . .
“And . . . and my mother?” Salva asked, barely daring to hope.
His father smiled. “She is back in the village.”
Salva wanted to laugh and cry at the same time.

1. These two passages juxtapose Salva and Nya. What does juxtapose mean?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



In *A Long Walk to Water*, the author juxtaposes Salva and Nya to help the reader compare and contrast them.

2. What is one similarity between Salva and Nya in these two scenes?
 - a. They both feel abandoned.
 - b. Something they barely dared to hope for is happening.
 - c. They are both in the villages in which they grew up.
 - d. They are both children.
3. What is one contrast between Salva and Nya in these two scenes?
 - a. Nya is in Sudan, and Salva is in New York.
 - b. They both feel great joy.
 - c. Both scenes take place in the same year.
 - d. Nya's family is together and Salva's family has been separated.
4. What theme about survival does Park convey by juxtaposing these two scenes?
Circle your choice and explain your answer.
 - a. Family helps people survive.
 - b. Even after years of difficulty, life can suddenly get better.
 - c. Reading and writing helps you survive.



.....
Name:

.....
Date:

Reread chapter 13 in *A Long Walk to Water*.

1. The author juxtaposes Salva in two roles. Which two roles does she juxtapose?

2. How does this juxtaposition help you compare Salva as a boy with Salva as an adult? What does this comparison suggest about what allowed him to survive?

3. How does adding Nya to Salva's story help Park better show why these traits allowed Salva to survive?



- a. How does having Nya as a character make it possible for Park to compare Salva as a boy and an adult?

- b. To what extent do these traits also help Nya?



Thinking about the whole book

4. How does juxtaposition help you compare the characters of Salva and Nya?

5. Why does Park use two characters to convey her messages about survival in Sudan, and not just one?



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 2

Mid-Unit 3 Assessment and Planning the Two-Voice Poem



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite text-based evidence to support an analysis of literary text. (RL.7.1)
I can determine the central ideas of informational text. (RL.7.2)
I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RL.7.2)
I can objectively summarize informational text. (RL.7.2)
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 compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9)
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 explain how Park compares and contrasts Salva and Nya to convey ideas about how people survive in Sudan.
- 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.

Ongoing Assessment

- Mid-Unit 3 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Entry Task: Preparing for Assessment (5 minutes)Work Time<ol style="list-style-type: none">Mid-Unit 3 Assessment (20 minutes)Preparing to Write Two-Voice Poem (10 minutes)Closing and Assessment<ol style="list-style-type: none">Exit Ticket: What Is the Theme You Will Try to Convey in Your Poem? (10 minutes)Homework<ol style="list-style-type: none">Read the two-voice poem “Unexpected Links,” and answer text-dependent questions.	<ul style="list-style-type: none">In Part A of Work Time, students demonstrate their ability to analyze how Park compares and contrasts Salva’s and Nya’s points of view, and how her juxtaposition of these two characters allows her to convey ideas about how people survive in Sudan.In Part B of Work Time, students shift from analyzing how Park used two characters to communicate her ideas to considering what ideas they as writers want to convey in their two-voice poem and planning for how they can use the two characters to do this.Please note that there is not an exit ticket provided in the supporting materials. This is because the exit ticket is completed by writing a note and starrng evidence on the Two-Voice Poem: Gathering Evidence graphic organizer (from Unit 2) and is an important part of planning to write their two-voice poems. It will be helpful to review these to make sure students are on track to write focused, purposeful poems. You may want to note students who are struggling and pull them into a small group for extra support. These students may benefit from being assigned a theme. Also, if you have some special education staff who can help at this point, that might be useful for students who are really struggling.In advance: Look over the Two-Voice Poem: Gathering Evidence graphic organizers that students turned in (Unit 2, Lesson 18 or 19). Review the students’ work to make sure all of them have successfully set a focus and gathered ideas for their poem. To help students prepare for the End of Unit 3 Assessment, consider providing them with specific feedback about how well their evidence from informational text matches the aspects of Salva’s and Nya’s stories they chose to focus on. Noticing which students have struggled to complete the graphic organizer may also guide your thinking about which ones may need additional support during the writing process.Post: Learning targets.



Lesson Vocabulary	Materials
Do not preview vocabulary for the assessment task.	<ul style="list-style-type: none">• Juxtaposition Practice handout (from Lesson 1)• Mid-Unit 3 Assessment: Author’s Craft: Juxtaposition in <i>A Long Walk to Water</i> (one per student)• Mid-Unit 3 Assessment: Author’s Craft: Juxtaposition in <i>A Long Walk to Water</i> (Answers for Teacher Reference)• Two-Voice Poem: Gathering Evidence graphic organizer (from Unit 2, Lesson 17; with teacher feedback)• “Unexpected Links” homework (one per student)

Opening	Meeting Students’ Needs
<p>A. Entry Task: Preparing for Assessment (5 minutes)</p> <ul style="list-style-type: none">• As students enter, return the Juxtaposition Practice handouts from Lesson 1 with your comments on them.• Focus comments for students who are struggling (students who are on track just need to know that). Give them several minutes to review the feedback and discuss it with a partner. Consider using this time to confer briefly with a few students most in need of clarification.	<ul style="list-style-type: none">• Providing specific and focused feedback helps students set concrete goals for reaching learning targets.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 3 Assessment (20 minutes)</p> <ul style="list-style-type: none"> Tell students that today they get to demonstrate their progress on the learning target that they practiced yesterday and that is posted today. Assure students that there are no tricks to this assessment; it really is exactly the same process they've been practicing in class in Unit 2 and in Unit 3, Lesson 1. Distribute the Mid-Unit 3 Assessment: Author's Craft: Juxtaposition in A Long Walk to Water to each student. Ask them to read through it carefully and follow these directions: <ol style="list-style-type: none"> Circle all of the items for which you will need to find textual evidence from the book or from your notes. List materials or papers you will use in the assessment, and then get these out. Answer any clarifying questions about the assessment. Tell students that everyone needs to remain silent until the entire class is finished, that this commitment is how they show respect for each other and it is non-negotiable. Write on the board: "If you finish early, you can ..." and include suggestions they made in Unit 1 (Lesson 14). Students complete Mid-Unit 3 Assessment. If students finish early, encourage them to continue with their independent reading book or to begin their homework. 	<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.
<p>B. Preparing to Write Two-Voice Poem (10 minutes)</p> <ul style="list-style-type: none"> Congratulate students on the mastery they have just shown on the assessment and explain that for the rest of the lessons, they will be thinking about their own writing and the choices they will make as writers. Just as Park had a purpose for which she juxtaposed two characters, so they also need a purpose for their writing. Return the Two-Voice Poem: Gathering Evidence graphic organizers and give students a few minutes to quietly review your feedback. Tell them that they will be doing an assessment in a few lessons on their ability to select evidence from informational text to support a theme, and the feedback on this graphic organizer will let them know how they are doing with this skill. Tell students that writers often play with several ideas before they generate their writing plans, and that they often talk over their ideas. Today, they will do a short protocol to help them explore possibilities and think about what will make their poems most compelling. Use the Back-to-Back and Face-to-Face protocol with these questions: <ul style="list-style-type: none"> * What is the most important factor in survival on your chart? Why is it important? Star it. 	<ul style="list-style-type: none"> The Back-to-Back and Face-to-Face discussion activity acts as a physical and mental release for students' focus after the mid-unit assessment. Ensuring that students have opportunities to incorporate physical movement in the classroom supports their academic success. This closing activity is meant to help students synthesize their current understanding of the characters in the novel in a low-stakes structure.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* What big idea do you want your readers to understand about that survival factor? How will you use Salva's and Nya's points of view to communicate this?* What would be a compelling detail or scene with which to start your poem? Write a #1 next to it. Why would it be a good place to start?	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: What Is the Theme You Will Try to Convey in Your Poem? (10 minutes)</p> <ul style="list-style-type: none">• Direct students to follow the process below to capture their thinking on their Two-Voice Poem: Gathering Evidence graphic organizer.<ol style="list-style-type: none">1. At the top of your graphic organizer, write: The big idea about survival I want my poem to convey is _____.2. Complete the sentence, explaining the main idea you want your poem to convey about survival.3. On the Two-Voice Poem: Gathering Evidence graphic organizer, star the details from each column that will be most helpful to you in conveying this idea.	<ul style="list-style-type: none">• To provide visual support, consider posting these directions on the board.• Consider collecting the Two-Voice Poem: Gathering Evidence graphic organizer to make sure that all students have a clear main idea for their poem and to guide your decisions about who may need additional support during the writing process.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Review the two-voice poem "Unexpected Links" Homework. Answer the text-dependent questions.• Find a book that has a map in it. You can look in our classroom library, the school library, your local library, or at home. Examine the map closely. Does it have a key? What are some of the physical features that are shown on the map?	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 2

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name: _____

Date: _____

For this assessment, you may use your book as well as any reading notes you have.

Reread the passage on pages 109 – 110

A year passed, then two . . . then three. Salva spoke to hundreds of people – in churches, at civic organizations, in schools. Would he ever be able to turn his idea into reality? Whenever he found himself losing hope, Salva would take a deep breath and think of his uncle's words.

A step at a time.

One problem at a time—just figure out this problem.

Day by day, solving one problem at a time, Salva moved towards his goal.

Reread the passage on page 113

In a few more days, the school would be finished. Nya and Dep and Akeer would all go to school, along with the other children. Next year there would be a marketplace where the villagers could sell and buy vegetables and chickens and other goods. There was even talk of a clinic someday—a medical clinic, so they wouldn't have to walk so far to get help, as they had to when Akeer was ill.

It was the well that was bringing the village all these good things.

1. What is one similarity between Salva and Nya in these two passages?
 - a. They are both attending school.
 - b. They are living in the same country.
 - c. They are making speeches about why a well is important.
 - d. They both think that a well will help Nya's village and others like it.
2. What is one way that Salva and Nya are contrasted in these two passages?
 - a. Salva is giving his speeches before the well is built; Nya sees the well after it is built.
 - b. Nya is not as persistent as Salva.
 - c. Nya is in Sudan; Salva is in Kenya.
 - d. Nya thinks about her family, and Salva does not.
3. What theme does the author communicate by juxtaposing these two passages?
 - a. Public speaking takes bravery.
 - b. A well changes village life in South Sudan.
 - c. Progress towards a goal is often made one step at a time.
 - d. Salva's organization built a well for Nya's village.



4. What evidence from the passages supports this claim? Select two choices from the list below.

- a. Salva spoke to hundreds of people.
- b. Whenever he found himself losing hope.
- c. The school would be finished.
- d. It was the well that was bringing the villages all these good things.
- e. Ny and Dep and Akeer would all go to school
- f. Solving one problem at a time, Salva moved towards his goal

5. In the two passages, what quality does the author suggest that Salva and Nya share?

- a. Bravery
- b. Hope
- c. Happiness
- d. Compassion

6. Explain how this emotion helps either Salva or Nya to survive. Support your answer with specific textual evidence from Chapters 17 and 18.

7. How does juxtaposing these two scenes help Park explain how people survive in South Sudan? In other words, why is having both of these scenes more helpful in conveying this theme than having just one scene, or not having them near each other?



For this assessment, you may use your book as well as any reading notes you have.

Reread the passage on pages 109 – 110

A year passed, then two . . . then three. Salva spoke to hundreds of people – in churches, at civic organizations, in schools. Would he ever be able to turn his idea into reality? Whenever he found himself losing hope, Salva would take a deep breath and think of his uncle's words.

A step at a time.

One problem at a time—just figure out this problem.

Day by day, solving one problem at a time, Salva moved towards his goal.

Reread the passage on page 113

In a few more days, the school would be finished. Nya and Dep and Akeer would all go to school, along with the other children. Next year there would be a marketplace where the villagers could sell and buy vegetables and chickens and other goods. There was even talk of a clinic someday—a medical clinic, so they wouldn't have to walk so far to get help, as they had to when Akeer was ill.

It was the well that was bringing the village all these good things.

1. What is one similarity between Salva and Nya in these two passages?
 - a. They are both attending school.
 - b. They are living in the same country.
 - c. They are making speeches about why a well is important.
 - d. They both think that a well will help Nya's village and others like it.**
2. What is one way that Salva and Nya are contrasted in these two passages?
 - a. Salva is giving his speeches before the well is built; Nya sees the well after it is built.**
 - b. Nya is not as persistent as Salva.
 - c. Nya is in Sudan; Salva is in Kenya.
 - d. Nya thinks about her family, and Salva does not.
3. What theme does the author communicate by juxtaposing these two passages?
 - a. Public speaking takes bravery.
 - b. A well changes village life in South Sudan.
 - c. Progress towards a goal is often made one step at a time.**
 - d. Salva's organization built a well for Nya's village.



4. What evidence from the passages supports this claim? Select two choices from the list below.
- a. Salva spoke to hundreds of people.
 - b. Whenever he found himself losing hope.
 - c. The school would be finished.
 - d. It was the well that was bringing the villages all these good things.**
 - e. Ny and Dep and Akeer would all go to school
 - f. Solving one problem at a time, Salva moved towards his goal
5. In the two passages, what quality does the author suggest that Salva and Nya share?
- a. Bravery
 - b. Hope**
 - c. Happiness
 - d. Compassion
6. Explain how this emotion helps either Salva or Nya to survive. Support your answer with specific textual evidence from Chapters 17 and 18.

Note: This is a list of possible answers. There are other correct answers also. For full credit, students should clearly explain a connection between hope and survival, and they should cite specific textual evidence.

Hope helps Salva survive:

- He kept hoping to see his father, even though he had to wait months—but hope made him keep working until he got there and was reunited with him.
- The hope of making life better in Sudan led him to start his organization. Even when he had to do difficult things, like speak in front of people, hope of success helped him keep going.
- Salva also has hope for Nya's village. He works to get the well there and sees the results.

Hope helps Nya survive:

- Hope about learning to read and write makes it easier to do her work (carry the water).
- She has hope that her life will improve, which means she is likely to take advantage of the changes the well will bring.
- Hope about all of the ways that the well will improve her life makes her go to thank Salva, even though he is a Dinka.



7. How does juxtaposing these two scenes help Park explain how people survive in South Sudan? In other words, why is having both of these scenes more helpful in conveying this theme than having just one scene, or not having them near each other?

Answers should be similar to conversations in Unit 3, Lesson 1: students could refer to the following:

- * providing two different points of view
- * having the two scenes next to each other makes it easier to compare Nya and Salva
- * providing two different types of evidence so that reader will relate to at least one
- * helping the reader see that there are patterns

Answers will vary. Possible response:

By juxtaposing these two scenes, Park helps readers notice that hope helps both Salva and Nya survive. They both have different hopes and take different actions, so it would be harder to notice that hope helps them both if she had not put the scenes next to each other. When Park puts the two scenes next to each other, she can show how Salva's hope that he could make a difference led him to take action that changed people's lives. His hope and his actions led to a well in Nya's village and a chance for her to go to school.

Showing how hope is important to two characters lets Park show readers a pattern. Hope is important for survival in many cases. Hope allows Salva to start a new organization. Hope allows Nya to dream of a better life. Showing two different forms of hope also gives readers two different stories to think about. This makes it more likely that every reader will connect with at least one of the character's stories.



Name:

Date:

Read the poem “Unexpected Links,” then answer the questions. Remember to refer to specific details from the text as you answer the questions.

1. What are the “two voices” in this poem? What two points of view do they represent?

2. How does the author compare and contrast these two points of view? What do they have in common? How do they differ?

3. What is the big idea about the experiences of the two girls the author trying to communicate in this poem?

4. How does comparing the two voices help her do to that?



5. Look carefully at the landforms and water in one of those three countries. What is the physical environment like these?

6. Explore the maps!



A Suburban Girl

I wish I had my own room.
My sister tore my
Jonas Brothers poster
and lost my mood ring.
Sometimes, I hang a sheet over
the couch and table to make
a private place,

wakes me

I search the refrigerator
and Mom yells at me
to stop wasting
electricity. I quick pick
string cheese and apple juice
for my snack. I grab
graham crackers and juice for

a dark, green tent

sun filtering in

every morning,

When I am hungry

my little sister

I miss my father

A Refugee Girl

is our world.
Seven of us inside, but we all fit
because we have only
woven mats on the dirt floor and
the tattered clothes we wear and the
possibility of

I ignore my cavernous stomach.
When the whirr of helicopter blades
announces food,
I scramble out
to be first in the cloudy line
for sorghum,
which we resell for
small amounts of real food.
That is what I do

was hurt yesterday
by men who thundered into
our camp on horseback,
men who pointed fire at us all
and I wish my father were here
but we had to leave him behind
and I do not know if he is all right



when he is out of town
fixing hospital machines
instead of home with us
But he says
he is lucky to have a job
When he comes home,
he always brings me

a toy

can be anything
We stuffed a sorghum sack
with old newspapers
and played soccer
for three hours yesterday
while our mothers listened
for hoofbeats in the distance
or metal birds in the sky
and we pretended
not to be scared and
tried to concentrate on

my mom is
crying as she watches
the news on t.v.
Children, she says,
deserve

right now

for a future

Freedom

Hope

Peace

**our
world**

from fear

in



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 3

Examining a Model Two-Voice Poem and Planning a Two-Voice Poem



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Examining a Model Two-Voice Poem and Planning a Two-Voice Poem

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

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 cite several pieces of text-based evidence to support an analysis of informational text. (RI 7.1)

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 cite text-based evidence to support the comparison and contrasting of Salva and Nya in my two-voice poem.
- I can analyze a model two-voice poem using a rubric.
- I can plan my two-voice poem.

Ongoing Assessment

- Exit Ticket

Agenda

1. Opening
 - A. Review Model Poem and Learning Targets (10 minutes)
2. Work Time
 - A. Citations in the Two-Voice Poem (5 minutes)
 - B. Analyzing the Model Poem (15 minutes)
 - C. Planning the Two-Voice Poem (10 minutes)
3. Closing and Assessment
 - A. Exit Ticket: Citing Your Sources (5 minutes)
4. Homework
 - A. Finish poem planner and Works Cited list.

Teaching Notes

- This lesson builds on learning that students began in Unit 2, Lesson 17, when they started planning their research-based two-voice poem.
- In this lesson, students use the Gathering Evidence graphic organizer that they started in Unit 2, Lesson 17.
- In Unit 2, Lesson 17, students read this same model poem, “I Would Do Anything.” In this lesson, they read the poem focusing on how the author of the poem used evidence.
- For a teacher’s version of the Gathering Evidence graphic organizer, please see supporting materials of Unit 2, Lesson 17.
- The rubric for the two-voice poem is based on the New York State Expository Writing Rubric. The use of an expository rubric for this piece of narrative writing is intentional, since students will be applying many of the same writing skills to this poem, most importantly using evidence to develop their central idea and juxtaposition of Salva and Nya.
- As students work on their two-voice poems across the next few lessons, encourage them to refer to their Reader’s Notes and glossaries for rich vocabulary to incorporate. Emphasize how much knowledge they have learned about this time and place in history.



Examining a Model Two-Voice Poem and Planning a Two-Voice Poem

Lesson Vocabulary	Materials
cite, sources, plagiarism, parenthetical citation	<ul style="list-style-type: none"> • Entry task (one per student) • Model Two-voice Poem: “I Would Do Anything” (one per student; from Unit 2, Lesson 17) • Works Cited page (one per student) • Document camera • Two-voice poem rubric (one per student) • Two-voice Poem Planner: Model Poem “I Would Do Anything” (one per student) • Two-voice Poem Planner (one per student) • Exit ticket (one per student)

Opening	Meeting Students’ Needs
<p>A. Review Model Poem and Learning Targets (10 minutes)</p> <ul style="list-style-type: none"> • As students enter, give them the entry task. <ul style="list-style-type: none"> * What do you think the word <i>cite</i> means? * Reread the model two-voice poem and put a star by any evidence that is <i>cited</i>. • Give students about 5 minutes to complete it individually. • Invite students to share their thinking with their seat partner. • Cold call one or two pairs to define the word <i>cite</i>. Listen for: “To cite is to show where your information came from.” If students don’t come to a correct definition, provide it for them. • Encourage them to turn to their partner and think of other words with “cite” in them. Call on students to share words. Listen for words such as “citation,” “recital,” “recite,” “excite.” • Tell students that all those words have the same root: <i>cit</i>, which in Latin means “to call or summon.” • Review the learning targets for today: <ul style="list-style-type: none"> * “I can cite text-based evidence to support the comparison and contrasting of Salva and Nya in my two-voice poem.” * “I can analyze a model two-voice poem using a rubric.” * “I can plan my two-voice poem.” 	<ul style="list-style-type: none"> • Reviewing academic vocabulary words benefits all students developing academic language. • Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Point out that <i>cite</i> is the verb in the first learning target and that students will be citing sources in their own two-voice poem. Ask students to raise their hand if they remember another time that they used a rubric to analyze writing. Call on one or two and listen for them to say: “We analyzed a model essay with the rubric.” Tell students that today they’ll be analyzing their two-voice poem with the rubric, but that they will see many similarities with the essay rubric. This is because the poem rubric is based on the New York Expository Writing rubric. 	
Work Time	Meeting Students' Needs
<p>A. Citations in the Two-Voice Poem (5 minutes)</p> <ul style="list-style-type: none"> Ask students to look at their Model Two-Voice Poem: “I Would Do Anything” (from Unit 2, Lesson 17) again. Point out the “Works Cited” list after the end of the poem. Ask: <ul style="list-style-type: none"> * “What do you think the Works Cited list is?” Invite students to Think-Pair-Share. Cold call one or two pairs to share their thinking. Listen for a student to say: “a list of the sources or texts used in the poem.” Explain that it is important to include your sources in a “Works Cited” list because you need to give credit to other people’s ideas. If you don’t, that is <i>plagiarism</i>. Plagiarism is using someone else’s idea without giving them credit. It is easy to avoid by doing two things: <ol style="list-style-type: none"> 1. Include your sources in a “Works Cited” list. 2. After quotes from a source, you need to give some information in parentheses about the source. Remind students that in Unit 2, Lesson 17, they considered what it means to write a research-based two-voice poem, including how it allows them to synthesize the literary and informational texts they read and juxtapose Salva and Nya. Tell them that they will analyze the model two-voice poem today and will discover how a poem can use information from sources effectively. Since they will be including quotes from other sources, it will be important to cite them in their research-based poem. Remind students that, in their essays, they included the page number in <i>A Long Walk to Water</i> where their quotes came from. They will continue to do that in their poem. Since they will also include quotes from informational sources, they will need to put the title in parentheses. Instruct students to look at the model poem and notice that the titles are in quotation marks. Emphasize that it is important for students to use quotation marks around the title of an article. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Tell students that for their poem, they will not create a Works Cited list. Instead, provide them with the Works Cited page. • If you collected students' Two-Voice Poem: Gathering Evidence graphic organizers at the end of Unit 3, Lesson 2, return them now. Otherwise, ask students to get them out and put a star next to any sources on the Works Cited page that they gathered evidence from. • Tell students that when they hand in their final two-voice poem, they will need to hand in a Works Cited page with their sources starred. 	
<p>B. Analyzing the Model Poem (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that today they will become familiar with the rubric for the two-voice poem by using it to analyze the model poem. • Distribute the two-voice poem rubric and invite students to look at the text in italics and the text in bold. Ask: <ul style="list-style-type: none"> * "What do you notice about this rubric?" • Call on one or two students to share their thinking. Listen for: "The words in italics look similar to the essay rubric" or "The words in bold mention Salva and Nya." Explain to students that this rubric is based on the same rubric as the essay. That is because they need to use many of the same skills to write this research-based poem, even though it is a different type of writing. However, there are criteria on the rubric that are specific to the two-voice poem; they will focus on those criteria today. • Show the two-voice poem rubric using the document camera. Tell students that you are going to demonstrate how to analyze the model poem using the rubric and that you will focus on the organization of the poem. • Direct students to look at the "3" column on the rubric and read aloud the criteria for organization: <ul style="list-style-type: none"> * "exhibit clear organization, with the use of appropriate transitions to create a unified whole" • The poem has a beginning, middle, and end that connect to each other to create a unified poem. • Point out that the beginning of the poem sets the scene by saying, "Life challenges us ... here in Sudan." • The middle of the poem shows the common experiences of Nya's uncle and Uncle Jewiir, such as: "My people were forced to leave our village ..." and "For my family, I would do anything." Mention that the common experiences serve as transitions from one idea to the next and that the author used both voices to do that. 	<ul style="list-style-type: none"> • For students who need more support, consider giving them the model poem and rubric ahead of time so they can read before the World Café protocol. • Analyzing a rubric for an assignment by using a model of the work offers all students a better opportunity to understand what they are expected to do to complete an assignment successfully.



Examining a Model Two-Voice Poem and Planning a Two-Voice Poem

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Finally, read the last line for both voices: “Tomorrow will be better than today ...” and tell students that this ends the poem in a way that addresses the focus of the poem: Leaders help people to make a change. Be sure students see that that is the goal that both leaders had throughout the poem.• Turn students’ attention back to the rubric and point out that the model poem earns a 3 on the rubric for organization because it has a beginning, middle, and end that connect to each other and create a unified poem.• Instruct students to work with their seat partner to analyze the poem using the rest of the rubric. Point out that you modeled how to analyze the poem with the rubric using only part of the row titled “Cohesion, Organization, and Style,” so students should be sure to look at the rest of that row as well.• While the class is working, circulate around the room and make sure students are referring to the poem and the rubric. If you hear students say the poem is “good” or “bad,” encourage them to justify their answers.• After 5 minutes, debrief the groups’ discussions. Ask students to show how they graded the poem on the first row by holding the corresponding number of fingers in the air (0–4). Cold call one or two students to explain their thinking. Listen for: “I gave it a 4 because the evidence from the text helped develop the theme of the poem.” Repeat this process for each row. Listen for students to say things like:<ul style="list-style-type: none">* “The main idea of the poem is developed with concrete evidence like 4 million people being forced to flee their homes, so our group gave it a 4 for Command of Evidence.”* “The author used punctuation correctly, so we think it earned a 4 for Control of Conventions.”• Tell students that now that they have an understanding of the expectations for the two-voice poem, it is time to start planning their own poems.	



Examining a Model Two-Voice Poem and Planning a Two-Voice Poem

Work Time (continued)	Meeting Students' Needs
<p>C. Planning the Two-Voice Poem (10 minutes)</p> <ul style="list-style-type: none"> Using the document camera, project the Two-voice poem planner: Model Poem “I Would Do Anything”. Explain to students that, like they did with the essay, they are going to plan their poem using a planning document. Point to the model poem in two-voice poem planner and tell students that they will need to decide how to organize their ideas using the planner and use evidence from their Gathering Evidence graphic organizer in their poem. On the model poem, point to where it says: “Every year when the rains stopped and the pond near the village dried up ...”(26) as an example of using evidence. Emphasize that students should use only one box per row of the planner to have clear organization in their poem. Distribute the Two-Voice Poem planner and instruct students to start planning their poems independently. While the class is working, circulate around the room and check in with students to make sure they are using the planners correctly and are pulling evidence from their graphic organizers. 	<ul style="list-style-type: none"> There are two versions of the two-voice poem planner: one with more scaffolding and one with less. Consider providing the more scaffolded planner to students who need support.
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Citing Your Sources (5 minutes)</p> <ul style="list-style-type: none"> Distribute the exit ticket and ask students to respond in writing: <ul style="list-style-type: none"> * “What does it mean to cite your sources?” * “Why is it important to cite your sources?” * “What two things do you need to do to cite your sources correctly?” Once students are done, collect the exit tickets. 	<ul style="list-style-type: none"> Using entrance/exit tickets allows you to quickly check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Finish poem planner and Works Cited list. 	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 3

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:
.....

.....
Date:
.....

Read this learning target:

“I can cite text-based evidence to support the comparison and contrast of Salva and Nya in my two voice poem.”

What do you think *cite* means?

.....
.....
.....

Reread the model two voice poem and put a star by any evidence that is *cited*.

.....
.....
.....
.....



When planning, only fill in one box in each row.

Theme: How leaders help their people.
change

Big Idea: Leaders help people to make

Uncle Jewiir	Both say this	Nya’s Uncle
Life challenges us...		...here in Sudan
		“Every year when the rains stopped and the pond near the village dried up...”(26)
	My people were forced to leave our village...	
		...every year to find water
...running for their lives		
“More than 4 million people were forced to flee their homes” (“Time Trip: Sudan’s Civil War”)		
	For my family, I would do anything.	
“You only need to walk as far as those bushes, Salva”(53)		



Uncle Jewiir	Both say this	Nya’s Uncle
	I will take opportunities	
		“to create a future that might be different,”(<i>Water for Sudan</i>)
		A well,



Uncle Jewiir	Both say this	Nya’s Uncle
A refugee camp,		
		A school.
	Tomorrow will be better than today...	
		... for Nya.
...for Salva.		

1. “Life and Death in Darfur: Sudan’s Refugee Crisis Continues,” *Current Events*, April 7, 2006, 2.
2. Linda Sue Park. *A Long Walk to Water*. Boston: Sandpiper by Houghton Mifflin Harcourt, 2010.
3. Water for South Sudan website, waterforsouthsudan.org.



1. Stephen Buckley, “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,” in *Washington Post*, August 24, 1997, A1.
2. “Life and Death in Darfur: Sudan’s Refugee Crisis Continues,” *Current Events*, April 7, 2006, 2.
3. Linda Sue Park. *A Long Walk to Water*. Boston: Sandpiper by Houghton Mifflin Harcourt, 2010.
4. Vick, Karl. “Sudanese Tribes Confront Modern War.” *Washington Post Foreign Service* 7 Jul. 1999, A1.
5. Water for South Sudan website, waterforsouthsudan.org.



	4	3	2	1	0
Comparing Points of View in A Long Walk to Water (Content and Analysis)	<i>clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose: The poem compares Nya and Salva's experiences and uses evidence from informational text(s) to enhance the meaning. The comparison and use of evidence are insightful.</i>	<i>clearly introduce a topic in a manner that follows from the task and purpose: The poem compares Nya and Salva's experiences around a theme in the novel and uses evidence from informational text(s).</i>	<i>introduce a topic in a manner that follows generally from the task and purpose: The poem generally compares Nya and Salva and it makes sense given the informational texts and A Long Walk to Water</i>	<i>introduce a topic in a manner that does not logically follow from the task and purpose: The central idea of the poem does not logically follow from the informational texts or A Long Walk to Water</i>	<i>demonstrate a lack of comprehension of the text(s) or task: The poem demonstrates a lack of comprehension of the informational texts or A Long Walk to Water.</i>
Command of Evidence	<i>develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s): The main idea of the poem and the comparison of Salva and Nya are developed with well-chosen and concrete evidence and quotes from the texts.</i>	<i>develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s): The main idea of the poem and the comparison of Salva and Nya are developed with relevant evidence and quotes from the texts.</i>	<i>partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant: Some evidence and quotes from the texts help compare Salva and Nya and partially develop the main idea of the poem.</i>	<i>demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant: There is an attempt to use evidence and quotes from the texts, but they are generally invalid or irrelevant.</i>	<i>provide no evidence or provide evidence that is completely irrelevant: There are no quotes or evidence from the texts or they are completely irrelevant to the topic of the poem.</i>



	4	3	2	1	0
Cohesion, Organization and Style	<p><i>exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning: The organization creates a unified poem that enhances meaning.</i></p> <p><i>establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice: The style and language of the poem are appropriate, sophisticated and develops a notable sense of voice.</i></p>	<p><i>exhibit clear organization, with the use of appropriate transitions to create a unified whole: The poem has a beginning, middle and end that connect to each other to create a unified poem.</i></p> <p><i>establish and maintain a formal style using precise language and domain-specific vocabulary: The style and language of the poem are consistent and appropriate.</i></p>	<p><i>exhibit some attempt at organization, with inconsistent use of transitions: The poem has a beginning, middle and end, but there is no clear connection between sections.</i></p> <p><i>establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary: The style and language of the poem are appropriate at times, but not consistently.</i></p>	<p><i>exhibit little attempt at organization, or attempts to organize are irrelevant to the task: The organization of the poem does not support the main idea or the comparison of Salva and Nya</i></p> <p><i>lack a formal style, using language that is imprecise or inappropriate for the text(s) and task: The style and language of the poem are imprecise or inappropriate given the main idea.</i></p>	<p><i>exhibit no evidence of organization: The poem has no evidence of organization</i></p> <p><i>use language that is predominantly incoherent or copied directly from the text(s): The poem uses language that is generally incoherent or only quotes from the texts are used.</i></p>



	4	3	2	1	0
Control of Conventions	<i>demonstrate grade-appropriate command of conventions, with few errors: Use of capitalization and spelling is grade-appropriate with few errors. Quotes and citations are punctuated correctly.</i>	<i>demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension: Occasional capitalization and spelling errors do not hinder comprehension. Quotes and citations are generally punctuated correctly. There is a Works Cited with few errors.</i>	<i>demonstrate emerging command of conventions, with some errors that may hinder comprehension: Some capitalization and spelling errors may hinder comprehension. Quotes and citations are inconsistently punctuated. There is a Works Cited page that contains some errors.</i>	<i>demonstrate a lack of command of conventions, with frequent errors that hinder comprehension: Frequent capitalization and spelling errors hinder comprehension. There is an attempt to punctuate quotes and citations. There is a Works Cited page with many errors.</i>	<i>are minimal, making assessment of conventions unreliable: Capitalization and spelling errors prevent the reader from understanding the poem. Punctuation is not used to signify quotes or citations. There is no Works Cited page.</i>



Theme: Survival

Big Idea:

Salva says this alone	Both say this	Nya says this alone



Works Cited

1. Stephen Buckley, “Loss of Culturally Vital Cattle Leaves Dinka Tribe Adrift in Refugee Camps,” in *Washington Post*, August 24, 1997, A1.
2. “Life and Death in Darfur: Sudan’s Refugee Crisis Continues,” *Current Events*, April 7, 2006, 2.
3. Linda Sue Park. *A Long Walk to Water*. Boston: Sandpiper by Houghton Mifflin Harcourt, 2010.
4. Vick, Karl. “Sudanese Tribes Confront Modern War.” *Washington Post Foreign Service* 7 Jul. 1999, A1
5. Water for South Sudan website, waterforsouthsudan.org.



Learning Target: I can cite text-based evidence to support the comparison and contrast of Salva and Nya in my two voice poem.

Independently, write a response to the questions below.

1. What does it mean to cite your sources?

2. Why is it important to cite your sources?

3. What two things do you need to do to cite your sources correctly?

1.

2.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 4

Peer Critique: Use of Evidence in the Two-Voice Poem



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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.7.5)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)

Supporting Learning Targets

- I can critique my partner's two-voice poem using the rubric.
- I can revise my work by incorporating feedback from my partner.

Ongoing Assessment

- Two-voice poem drafts



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Review Learning Targets Entry Task(5 minutes)2. Work Time<ol style="list-style-type: none">A. Set Expectations for Peer Critique (5 minutes)B. Peer Critique Protocol (20 minutes)C. Incorporating Peer Feedback to Revise Two-Voice Poem (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Revisit Learning Targets (3 minutes)B. Reminder about End of Unit Assessment (2 minutes)4. Homework<ol style="list-style-type: none">A. Revise Two-Voice Poem	<ul style="list-style-type: none">• This lesson includes peer critique. Critiques simulate the experiences students will have in the workplace and thus help build a culture of achievement in your classroom.• In the final performance task in Unit 3, Lesson 6, students will be reading their two-voice poems with a partner. To give students an opportunity to become familiar with each other’s poems, the partner they work with during this lesson should be the same person with whom they will read their poem in Lesson 6.• If your students are unfamiliar with peer critique, consider assigning them to groups of three. Include at least one student in each group who you think will give strong feedback. Doing so can help students become more familiar with the process.• To show students how to incorporate feedback, this lesson plan suggests asking a student volunteer to share her or his work and the feedback s/he received from peers. Read Work Time Part C to understand this process and how to prepare in advance with this student volunteer (at the end of Work Time B).• An alternative is to use the “sample” poem (see supporting materials) to critique.• This “sample” poem is different from the model poem students have seen in previous lessons: the sample poem. If you choose to demonstrate peer critique using this sample poem, see the document called Peer Critique recording form for the sample poem (in supporting materials) as a reference. Then prepare to think aloud about how you, if you were the author of the sample poem, might incorporate the feedback on this peer critique form in order to revise. <p>This peer critique protocol is similar to the Praise-Question-Suggest protocol. That is used intentionally to build student capacity. Students will engage in a similar protocol in Module 2.</p> <ul style="list-style-type: none">• Pair students up for two-voice poem work.• Post: Peer Critique Expectations and Directions



Lesson Vocabulary	Materials
critique, incorporate feedback	<ul style="list-style-type: none"> • Entry task (one per student) • Peer Critique Expectations and Directions (one to display) • Peer Critique recording form (one per student) • Document camera • Sample poem for revision (one to display; see Teaching Note above) • Peer Critique recording form for sample poem (for Teacher Reference)

Opening	Meeting Students' Needs
<p>A. Review Learning Targets Entry Task (5 minutes)</p> <ul style="list-style-type: none"> • As students enter the room, distribute the entry task. • Give students 3 minutes to complete the task. Then, ask them to share their answers with a partner. • Cold call a pair to explain what <i>critique</i> means. Listen for: “Critique means to give feedback” or “Critique means to say what’s good and what needs to be improved.” Clarify if necessary. Add that, as a part of giving feedback, it is often helpful to ask the author questions. For instance: “Can you explain why you are having the character say that?” or “What does the character mean by that?” • Repeat with <i>incorporate feedback</i>. Listen for students to say: “use suggestions to make our poems better.” • Explain to students that today they will work with a partner to critique each other’s poems, and then incorporate the feedback to improve their own poem. 	<ul style="list-style-type: none"> • Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target. • Consider pairing students who need extra support together. Then, during peer critique time, spend time working with those pairs.



Work Time	Meeting Students' Needs
<p>A. Set Expectations for Peer Critique (5 minutes)</p> <ul style="list-style-type: none"> • Tell students that they will engage in a peer critique protocol today to get feedback to help improve their two-voice poem. • Invite students to look at the Peer Critique Expectations and Directions. Review the expectations. Let students know that these four points are crucial for success: • <u>Be kind</u>: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm. • <u>Be specific</u>: Focus on particular strengths and weaknesses, rather than making general comments such as “It’s good” or “I like it.” Provide insight into why it is good or what, specifically, you like about it. • <u>Be helpful</u>: The goal is to contribute positively to the individual, not simply to be heard. Be sure your comments contribute to improving your partner’s poem before you say them. • <u>Participate</u>: Peer critique is a process to support each other, and your feedback is valued! • Explain the steps for the peer critique. Emphasize that this is focused only on the Command of Evidence row of the rubric. • Ask students to give you a thumbs-up if they understand the directions or a thumbs-down if they aren’t sure. Call on a student with a thumbs-up to explain again. Listen for the student to paraphrase the posted expectations and directions. If there is any confusion, clarify for the class. • Distribute the Peer Critique recording form. • Tell students that they will focus their feedback using the Command of Evidence row on the two-voice poem rubric. Review the criteria in the Command of Evidence row. Remind students that, for this feedback to be helpful, they should focus only on this specific area and should give lots of feedback. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process. • Let students know that the partner with whom they are working today will be the same as the person who will hear their two-voice poem in Lesson 6. This gives them a chance to become familiar with their partner’s poem. 	
<p>B. Peer Critique Protocol (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit with their partner and begin the protocol. • As students are giving each other feedback, circulate around the room. Make sure they are focused on the Command of Evidence criteria of the rubric. Consider using this time to address questions or support students who need it. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Also during this time, privately ask for a student volunteer to share her/his poem and Peer Critique recording form for you to model how to incorporate feedback. Invite students to sit with their partner and begin the protocol.• As students are giving each other feedback, circulate around the room. Make sure they are focused on the Command of Evidence criteria of the rubric. Consider using this time to address questions or support students who need it.• Also during this time, privately ask for a student volunteer to share her/his poem and Peer Critique recording form for you to model how to incorporate feedback.	
<p>C. Incorporating Peer Feedback to Revise Two-Voice Poem (10 minutes)</p> <ul style="list-style-type: none">• Refocus the whole group. Display the student volunteer's poem or the sample poem on the document camera.• If using a student's poem, ask him or her to read it aloud, or you read it aloud for the class. Then ask him or her to display his/her Peer Critique recording form. Invite the student to think out loud about specific feedback received and how it might be used to revise the poem. Guide or model as needed (e.g., asking: "So what do you think you will do about that piece of feedback?" or "If I were you, I might think about ... when I revised.")• If using the sample poem, read it aloud. Then display the Peer Critique recording form and model how you might incorporate feedback if this were your poem. (See the Peer Critique recording form for sample poem, for teacher reference)• Point out that feedback may not always be helpful. For instance, in the sample poem, one suggestion is to take out the quote that says: "Every year when the rains stopped and the pond near the village dried up," (26), but this idea actually helps develop the main idea. It is up to the author to determine what feedback to incorporate.• Invite students to begin revising their poems. While they are working, circulate around the room. Take this opportunity to informally look over students' work to make sure they are using the feedback well and focusing on annotating the lines where they need to make changes.	
Closing and Assessment	Meeting Students' Needs
<p>A. Revisit Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets. Ask students to turn to a partner and talk about the most helpful piece of feedback they received and how it helped them.	<ul style="list-style-type: none">• Checking in with learning targets helps students assess their own learning. This research-based strategy supports struggling learners most.



Closing and Assessment (continued)	Meeting Students' Needs
B. Reminder about End of Unit Assessment (2 minutes) <ul style="list-style-type: none">Remind students that the End of Unit Assessment is tomorrow and will focus on choosing the best evidence to support a claim.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Make all revisions to your two-voice poem.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 4

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:
.....

.....
Date:
.....

Read these learning targets:

I can critique my partner's two voice poem using the rubric.

I can revise my work by incorporating feedback from my partner.

1. Look at the first learning target. What do you think *critique* means?

2. Look at the second target. What do you think it means to *incorporate feedback*?

3. Make a prediction. What will you be doing in class today?



.....
Name:

.....
Date:

Expectations

Be Kind: Treat others with dignity and respect.

Be Specific: Focus on *why* something is good or what, particularly, needs improvement.

Be Helpful: The goal is to help everyone improve their work.

Participate: Support each other. Your feedback is valued!

Directions

1. Author and Partner: Review Command of Evidence row of the Two Voice Poem Rubric
2. Author asks partner to read one voice of the poem. Partners read aloud together.
3. Partner: Gives feedback based on rubric criteria: "I like how you _____.
You might consider _____."
4. Author: Records feedback
5. Author: Says, "Thank you for _____. My next step will be _____."
6. Switch roles and repeat

Directions for Revising My Poem

1. Decide where you are going to add a revision note based on feedback.
2. Write your revision note in the space above the sentence you want to change.
3. Read through your entire narrative and continue to record your revision notes
4. **Review your revision notes to be sure they make sense.**



.....
Name:

.....
Date:

Command of Evidence Criteria from Two Voice Poem Rubric

4	3	2	1	0
The main idea of the poem and the comparison of Salva and Nya are developed with well-chosen and concrete evidence and quotes from the texts.	The main idea of the poem and the comparison of Salva and Nya are developed with relevant evidence and quotes from the texts.	Some evidence and quotes from the texts help compare Salva and Nya and partially develop the main idea of the poem.	There is an attempt to use evidence and quotes from the texts, but they are generally invalid or irrelevant.	There are no quotes or evidence from the texts or they are completely irrelevant to the topic of the poem.



Date:	Partner:									
Focus of Critique: Use of Evidence in my Two Voice Poem										
My partner liked ...										
My partner suggested ...										
If this were my final draft, my partner thinks I would have earned a (circle one) on the rubric for Command of Evidence.										
<table border="1"><tr><td>4</td><td></td><td>3</td><td></td><td>2</td><td></td><td>1</td><td></td><td>0</td></tr></table>		4		3		2		1		0
4		3		2		1		0		
My next step(s) ...										



.....
Name:
.....

.....
Date:
.....

When planning, only fill in one box in each row.

Theme: How leaders help their people.
change

Big Idea: Leaders help people to make

Uncle Jewiir	Both say this	Nya's Uncle
Life challenges us...		...here in Sudan
		"Every year when the rains stopped and the pond near the village dried up..."(26)
	My people were forced to leave our village...	
		...every year to find water
...running for their lives		
"More than 4 million people were forced to flee their homes" ("Time Trip: Sudan's Civil War")		
	For my family, I would do anything.	



Uncle Jewiir	Both say this	Nya's Uncle
"You only need to walk as far as those bushes, Salva"(53)		
	I will take opportunities	
		"to create a future that might be different,"(<i>Water for Sudan</i>)



When planning, only fill in one box in each row.

Theme: How leaders help their people.
change

Big Idea: Leaders help people to make

Uncle Jewiir	Both say this	Nya's Uncle
a refugee camp,		a well, a school.
	Tomorrow will be better than today...	
...for Salva.		... for Nya.

1. Life and death in Darfur: Sudan's refugee crisis continues." *Current Events, a Weekly Reader publication* April 7, 2006
2. Linda Sue Park. *A Long Walk to Water*. Boston: Sandpiper by Houghton Mifflin Harcourt, 2010.
3. Water for South Sudan website, waterforsouthsudan.org.



Command of Evidence Criteria from Two Voice Poem Rubric

4	3	2	1	0
The main idea of the poem and the comparison of Salva and Nya are developed with well-chosen and concrete evidence and quotes from the texts.	The main idea of the poem and the comparison of Salva and Nya are developed with relevant evidence and quotes from the texts.	Some evidence and quotes from the texts help compare Salva and Nya and partially develop the main idea of the poem.	There is an attempt to use evidence and quotes from the texts, but they are generally invalid or irrelevant.	There are no quotes or evidence from the texts or they are completely irrelevant to the topic of the poem.
Date:		Partner:		
Focus of Critique: Use of Evidence in my Two Voice Poem				
<p>My partner liked ...</p> <p><i>how I started with a sentence that showed a similarity between the two characters.</i> <i>She also liked how I used the well, the refugee camp and the school to show how life would be better.</i> <i>That's what the leaders (Uncle Jewiir and Nya's uncle) wanted.</i></p>				
<p>My partner suggested ...</p> <ol style="list-style-type: none"> <i>that I move the line that says "...to find water," because it doesn't make sense for both men to say it- it would be better if Nya's uncle said it.</i> <i>2. She also suggested that I take out the quote about the lake three days' walk from Nya's village because it doesn't help develop the main idea of the poem.</i> <i>3. I need to move the quote that Salva's uncle says to his column of the poem. It doesn't make sense for Nya's uncle to say that.</i> <i>4. Take out the quote that says "Every year when the rains stopped and the pond near the village dried up,"(26)</i> 				



If this were my final draft, my partner thinks I would have earned a (circle one) on the rubric for Command of Evidence.

4		3		2		1		0
---	--	---	--	---	--	---	--	---

My next step(s) ...

I need to move the quotes in suggestions number 1 and 2 above. I need to take out the quote about three days' walk. I'm going to leave in the quote about the rains stopping every year because it helps support my main idea.



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 5

End of Unit 3 Assessment: Using Strong Evidence



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can cite several pieces of text-based evidence to support an analysis of informational text. (RL.7.1)
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)
I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)

Supporting Learning Targets

- I can cite evidence to support my analysis of an informational text in the end of unit assessment.
- I can use correct capitalization, punctuation, and spelling in my two-voice poem.

Ongoing Assessment

- End of Unit 3 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Entry Task: Preparing for End of Unit 3 Assessment (5 minutes)Work Time<ol style="list-style-type: none">End of Unit 3 Assessment (20 minutes)Conventions in the Two-Voice Poem (10 minutes)Closing and Assessment<ol style="list-style-type: none">Review Learning Targets (10 minutes)Homework<ol style="list-style-type: none">Revise two-voice poem for conventions. Publish final draft of two-voice poem (type it or nicely rewrite it). Bring all two-voice poem work to turn in (Gathering Evidence graphic organizer, poem planner, final draft of the poem).Practice reading your poem aloud before you come back to class. Reading it to your family would be a great way to share your work with them.	<ul style="list-style-type: none">The students will be referring to the model two-voice poem again in this lesson. If they have kept their previous copy, there is no need to make additional copies.Note it may be somewhat confusing to students that there is a “model” poem (an exemplar, used in most lessons) as well as a “sample” poem (which includes mistakes, and was used in Lesson 4 as an alternative to having a student volunteer share his/her work). In this lesson, students focus again on the model poem.In advance: Consider setting up your room so that students feel like they are in a formal assessment environment.

Lesson Vocabulary	Materials
cite, ellipses	<ul style="list-style-type: none">Entry task (one per student)End of Unit 3 Assessment: Using Strong Evidence (one per student)End of Unit 3 Assessment: Using Strong Evidence (Answers for Teacher Reference)Document cameraModel Two-Voice Poem: “I Would Do Anything” (from Unit 2, Lesson 17; one for display and one per student if needed)Colored pencils



Opening	Meeting Students' Needs
<p>A. Entry Task: Preparing for End of Unit 3 Assessment (5 minutes)</p> <ul style="list-style-type: none">• As students enter the classroom, give them the entry task. Allow them 2 minutes to read it over and answer the questions individually.• Ask students to turn to their seat partner and share their answers.• Cold call one or two pairs to answer the first question: “What does it mean to use ‘strong evidence’ to support your analysis of a text?” Listen for: “It means using quotes from text that strongly support your ideas” or “It means choosing just the right evidence to support your ideas.” Clarify if necessary.	<ul style="list-style-type: none">• Research indicates that cold calling improves student engagement and critical thinking. Be sure to 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.
Work Time	Meeting Students' Needs
<p>A. End of Unit 3 Assessment (20 minutes)</p> <ul style="list-style-type: none">• Tell students that today they get to demonstrate their progress on the learning target that was discussed earlier. Assure students that there are no tricks to this assessment; it really is exactly the same process they’ve been practicing in class in Unit 2 and in Unit 3, Lesson 1.• Tell students that everyone needs to remain silent until the entire class is finished, that this commitment is how they show respect for each other and is non-negotiable. Write on the board: “If you finish early, you can ...” and include suggestions they made in Unit 1, Lesson 14.• Distribute the End of Unit 3 Assessment: Using Strong Evidence to each student.• Ask the class to complete the assessment.	<ul style="list-style-type: none">• For some students, this assessment may require more than the 20 minutes allotted. Consider providing time over multiple days if necessary.



Work Time (continued)	Meeting Students' Needs
<p>B. Conventions in the Two-Voice Poem (10 minutes)</p> <ul style="list-style-type: none">• Return to the entry task. Ask students to share with their seat partner what they think is challenging about using correct capitalization and punctuation in their poems.• Call on one or two students to share their thoughts.• Distribute the Model Two-Voice Poem: “I Would Do Anything” (from Unit 2, Lesson 17) and show it on the document camera. Tell students that they are going to look at the use of capitalization and punctuation in this poem. Explain that in two-voice poems, capitalization and punctuation are very important because they let the reader know where one thought begins and ends, even if one voice starts the idea and the other voice finishes it.• Point to your copy of the poem and explain that the first complete sentence is the first line that begins with Uncle Jewiir and ends with Nya’s uncle: “Life challenges us here in Sudan.”<ul style="list-style-type: none">* Explain that the author used ellipses to indicate that the sentence continues. Show students the period at the end of the sentence and explain that it shows the end of that thought. Next, point out the line that begins with: “Every year when the rains stopped and the pond near the village dried up” (26). Let students know that this sentence is complicated and the author had to make a choice. The reason it’s complicated is because the line “my people were forced to leave our village” is part of two different sentences.* “Every year when the rains stopped and the pond near the village dried up” (26) my people were forced to leave our village to find water.• My people were forced to leave our village, running for our lives.”• Explain that since it is the middle of one sentence and the beginning of another sentence, the author had to decide whether to capitalize “my.” She chose not to; in poetry, the author has the freedom to make a decision like that.• Ask students to work with their seat partner to identify the complete sentences in the rest of the poem, underlining each sentence with a different colored pencil.• The sentences are the following:<ul style="list-style-type: none">* “More than 4 million people were forced to flee their homes” (“Time Trip: Sudan’s Civil War”).* “For my family, I would do anything.”	<ul style="list-style-type: none">• Many students will benefit from having the time available for this activity displayed via a timer or stopwatch.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “You only need to walk as far as those bushes, Salva.”(53)* I will take opportunities “to create a future that might be different” (Water for South Sudan): a well, a refugee camp, a school.* Tomorrow will be better than today for Nya.* Tomorrow will be better than today for Salva.• As a class, review the sentences. Answer any questions the students may have about the way the model poem uses punctuation or capitalization.	
Closing and Assessment	Meeting Students' Needs
<p>A. Review Learning Targets (10 minutes)</p> <ul style="list-style-type: none">• Reread the learning targets and focus particularly on the second one. Ask students to get out their two-voice poems and underline the complete ideas in their sentences in different colors.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Revise your two-voice poem for conventions. Publish the final draft of the two-voice poem (type it or nicely rewrite it). Bring all two-voice poem work to turn in (Gathering Evidence graphic organizer, poem planner, final draft of the poem).• Practice reading your poem aloud before you come back to class. Reading it to your family would be a great way to share your work with them.	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 5

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:

.....
Date:

Read these learning targets:

I can cite evidence to support my analysis of an informational text on the End of Unit Assessment

I can use correct capitalization, punctuation and spelling in my two voice poem.

1. What does it mean to use “strong evidence” to support your analysis of a text?

.....
.....
After the assessment, you will revise your poem for correct capitalization and punctuation.

2. What do you think will be challenging about using correct capitalization and punctuation in your two-voice poem?



Name:

Date:

Directions: Read the following passages and then answer the questions below.

Water for South Sudan: “A thirst for knowledge can be satisfied”

Imagine you’re a woman who treks miles each day for often-contaminated water in desert heat reaching upwards of 120°F. Returning home, you carry a 40 or 50 pound water container on your head. Your children may walk with you, or wait at home for a drink, a bath, or for a cooked meal. They’re not in school because there is no school.

There’s no chance for children, especially young women, to gain a basic education, to create a future that might be different.

Then, a change happens. A borehole well is drilled nearby.

Now, instead of hours walking or waiting for safe, drinkable water, there’s time for other things.

Important things for your family, your village.

Your village builds a school. A teacher arrives. Your children have new learning and new dreams for their lives.

You know that safe water can satisfy many thirsts.

Water for South Sudan: “Entrepreneurs and markets spring up”

Most of us who live in developed countries take for granted the ability to make a quick ride to the supermarket for groceries and ordinary household supplies such as soap. We might even stop for tea or coffee at a local café along the way.

Of course that’s not possible in the remote villages of Africa’s largest country, which is one of the poorest and least developed in the world.

But when a South Sudan village has a borehole well, it can foster a marketplace. Before the well, people of the village might have to walk miles, sometimes taking days, to get such supplies.

Now those common, everyday needs can be met closer to home. Entrepreneurs emerge, bringing wares from soap to foodstuffs, clothes to tools. Even a small café or restaurant might appear, becoming a social center.

Village life blossoms when you just add water.

***A Long Walk to Water* , Chapter 18, p. 113**

In a few more days, the school would be finished. Nya and Dep and Akeer would all go to school, along with the other children. Next year there would be a marketplace where the villagers could sell and buy vegetables and chickens and other goods. There was even talk of a clinic someday—a medical clinic, so they wouldn’t have to walk so far to get help, as they had to when Akeer was ill.

It was the well that was bringing the village all these good things.

But the well was not for their use alone. People would come from miles around to fetch the good clean water. Nya knew from listening to the grownups that the crew leader had made many arrangements concerning the well. No one was ever to be refused water. Some of the villagers would be responsible for maintaining the well. They would be busy with this new work, so the entire village was to help them with their crops and cattle. Other villagers, including Nya’s uncle, would resolve any disputes that arose.



1. Based on both of these sources, what are two ways that clean water changes villages in South Sudan?

a.
b.

2. In the chart below, support your ideas in the box above, using strong evidence from each text.

	Strong evidence from <i>Water for South Sudan</i> and why this evidence is so important in changing villages.	Strong evidence from <i>A Long Walk to Water</i> and why this evidence is so important in changing villages.
<i>One Way Clean Water Changes Villages</i>		
<i>Another Way Clean Water Changes Villages</i>		



3. Part A

Reread the last sentence of *Water for South Sudan*: “A thirst for knowledge can be satisfied”: “You know that safe water can satisfy many thirsts.” What does this sentence mean?

- a. Many people will not be thirsty anymore.
- b. Having access to clean water will give people time to do other things.
- c. Water will positively affect children.

Part B

Select two pieces of evidence from *Water for South Sudan*: “A thirst for knowledge can be satisfied” that best support the answer to Part A.

- a. “Imagine you’re a woman who treks miles each day for often-contaminated water in desert heat reaching upwards of 120° F. “
- b. “Now, instead of hours walking or waiting for safe, drinkable water, there’s time for other things.”
- c. “Your children may walk with you, or wait at home for a drink, a bath, or for a cooked meal. They’re not in school because there is no school.”
- d. “Then, a change happens. A borehole well is drilled nearby.”
- e. “Your village builds a school. A teacher arrives. Your children have new learning and new dreams for their lives.”
- f. “Returning home, you carry a 40 or 50 pound water container on your head.”
- g. “There’s no chance for children, especially young women, to gain a basic education, to create a future that might be different.”



1. Based on both of these sources, what are two ways that clean water changes villages in South Sudan?

a. Possible answers: Children can go to school, villages can build marketplaces (Water for South Sudan)

b. Possible answers: Children can go to school, villages can build marketplaces, medical clinics can be established (A Long Walk to Water)

4. In the chart below, support your ideas in the box above, using strong evidence from each text.

These pieces of evidence should support the two ways that students included above. The answer key shows possible answers, but student responses may vary.

	Strong evidence from <i>Water for South Sudan</i> and why this evidence is so important in changing villages.	Strong evidence from <i>A Long Walk to Water</i> and why this evidence is so important in changing villages.
<i>One Way Clean Water Changes Villages</i>	<p>“Your village builds a school.”</p> <p>Building schools is important because children, especially girls, will get a chance to be educated.</p>	<p>“Nya and Dep and Akeer would all go to school, along with the other children.”</p> <p>Nya will get to go to school instead of walking every day to get water.</p>
<i>Another Way Clean Water Changes Villages</i>	<p>“Entrepreneurs emerge, bringing wares from soap to foodstuffs, clothes to tools.”</p> <p>A marketplace would mean that people in the villages would have more access to supplies they need.</p>	<p>“Next year there would be a marketplace where the villagers could sell and buy vegetables and chickens and other goods.”</p> <p>This means that Nya and her family will have easier access to a variety of food.</p>



5. Part A

Reread the last sentence of Water for South Sudan: “A thirst for knowledge can be satisfied”: “You know that safe water can satisfy many thirsts.” What does this sentence mean?

- a. Many people will not be thirsty anymore.
- b. Having access to clean water will give people time to do other things.**
- c. Water will positively affect children.

Part B

Select two pieces of evidence from Water for South Sudan: “A thirst for knowledge can be satisfied” that best support the answer to Part A.

- a. “Imagine you’re a woman who treks miles each day for often-contaminated water in desert heat reaching upwards of 120° F. “
- b. “Now, instead of hours walking or waiting for safe, drinkable water, there’s time for other things.”**
- c. “Your children may walk with you, or wait at home for a drink, a bath, or for a cooked meal. They’re not in school because there is no school.”
- d. “Then, a change happens. A borehole well is drilled nearby.”
- e. “Your village builds a school. A teacher arrives. Your children have new learning and new dreams for their lives.”**
- f. “Returning home, you carry a 40 or 50 pound water container on your head.”
- g. “There’s no chance for children, especially young women, to gain a basic education, to create a future that might be different.”



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 6

Performance Task: Two-Voice Poem Readings



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can use effective speaking techniques (appropriate eye contact, adequate volume, and clear pronunciation). (SL 7.4)
I can use correct grammar and usage when writing or speaking. (L 7.1)

Supporting Learning Targets

- I can present my two-voice poem, using appropriate eye contact, volume, and pronunciation.
- I can demonstrate correct grammar and usage when presenting my two-voice poem.

Ongoing Assessment

- Two-voice poems

Agenda

1. Opening
 - A. Review Learning Targets Entry Task (5 minutes)
2. Work Time
 - A. Two-Voice Poetry Readings (25 minutes)
 - B. Celebration (5 minutes)
3. Closing and Assessment
 - A. Module Reflection and Collect Final Poems (10 minutes)
4. Homework

Teaching Notes

- In this lesson, students will read their two-voice poems to the class.
- If you have the opportunity, set up a reading for a broader audience, whether it means inviting other classes, or organizing a poetry reading at a local coffee shop or bookstore and inviting community members (families, faculty and staff, other students).
- Reading their poems aloud will help students continue to build their reading fluency.
- Students were given poetry reading partners in Unit 3, Lesson 4.
- To make the reading go smoothly, consider posting the order of readings somewhere in the classroom.
- If there's time (these poems are short), they could practice with a partner before performing.
- In advance: Consider changing the setup of your room to simulate a coffee shop or theater for the students' poetry reading.



Lesson Vocabulary	Materials
audible, varied, precise	<ul style="list-style-type: none">• Entry Task (with poetry reading rubric) (one per student)• Poetry Reading rubric (for Teacher Reference)• Module 1 Reflection (one per student)

Opening	Meeting Students' Needs
<p>A. Review Learning Targets Entry Task (5 minutes)</p> <ul style="list-style-type: none">• As students enter the classroom, give them the Entry Task (with poetry reading rubric). Ask them to complete it individually and to sit with their poetry reading partner.• After 2 minutes, refocus the class. Invite students to share their entry task responses with their partner and then practice reading each poem once aloud.	<ul style="list-style-type: none">• Consider partnering ELLs who speak the same home language for the sharing of their poems during today's class.

Work Time	Meeting Students' Needs
<p>A. Two-Voice Poetry Readings (25 minutes)</p> <ul style="list-style-type: none">• Explain to students that their poetry reading today will conclude all the work they have done during this module. Let students know that today is a celebration of their learning, and these poetry readings are a way to share their hard work.• Set some expectations about being a good audience member. For instance:<ul style="list-style-type: none">– Focus on the poetry readers.– It's good to react to the poem (laugh, cry, smile), but be sure to do so in a way that supports the reading, not distracts others from it.– Show appreciation for the readers when they are done; snapping fingers, instead of clapping, is the traditional response to poetry.• Share the Poetry Reading rubric with students. Use the opportunity to demonstrate/define audible, varied, and precise by modeling reading aloud the model poem used in earlier lessons.	<ul style="list-style-type: none">• Consider allowing students to sit in front of the class instead of stand if that makes them more comfortable. You could also set up a radio studio in the back of the room and have students read their poems from there with the class looking forward as if listening to the radio. This arrangement helps alleviate some of the anxiety of public speaking for some students.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite the first pair of students to stand in front of their classmates. Ask that each student bring his/her poem, read one poem, wait for appreciation, then read the other and wait for appreciation from the audience before sitting down.• As students read, assess their readings using the Poetry Reading rubric.• Repeat until all students have read their poem.	
B. Celebration (5 minutes) <ul style="list-style-type: none">• Once the readings are done, congratulate students on their readings. Mention some highlights from the readings; acknowledge students who may have overcome some stage fright or moments that the class really connected with.	
Closing and Assessment	Meeting Students' Needs
A. Module Reflection and Collect Final Poems (10 minutes) <ul style="list-style-type: none">• Explain to students that they will now have a chance to reflect on the learning they have done in Module 1. Pass out the Module 1 Reflection and students' graded essays.• Emphasize to students that the goal of reflecting is to understand their progress on the important skills they learned in this module. It is important to be honest with themselves. They should answer all of the questions seriously. Explain that you will be reading these reflections and saving them for the students to help document their learning, but not grading them in any way.• Give the class time to reflect.• When students are done, collect their two-voice poem materials (Gathering Evidence graphic organizer, essay planner with revisions, final draft of essay) and Module 1 Reflections.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None	



EXPEDITIONARY
LEARNING

Grade 7: Module 1: Unit 3: Lesson 6

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Read these learning targets:

I can present my two-voice poem, using appropriate eye contact, volume, and pronunciation.

I can demonstrate correct grammar and usage when presenting my two-voice poem.

Today you'll be reading your two-voice poem with your partner's help.

Read over the rubric for your presentation.

5. Underline one thing you are confident you will do well.
6. Circle one thing you are concerned about doing well.

Poetry Reading Rubric

	4	3	2	1
Grammar and Usage	I demonstrate correct grammar and usage consistently.	I demonstrate correct grammar and usage, but I make one or two mistakes.	I make several grammatical and usage mistakes while speaking.	I make many grammatical and usage mistakes while speaking.
Speaking Techniques	My voice is clear and audible. I pronounce my words precisely, and my tone is varied. I make eye contact consistently.	My voice is clear and audible. I pronounce words correctly and make eye contact.	My voice is usually clear and audible. I pronounce most words correctly and sometimes make eye contact.	My voice is unclear and/or inaudible. I mispronounce many words and rarely make eye contact.

Poetry Reading Rubric (for assessment)

	4	3	2	1
Grammar and Usage	I demonstrate correct grammar and usage consistently.	I demonstrate correct grammar and usage, but I make one or two mistakes.	I make several grammatical and usage mistakes while speaking.	I make many grammatical and usage mistakes while speaking.
Speaking Techniques	My voice is clear and audible. I pronounce my words precisely, and my tone is varied. I make eye contact consistently.	My voice is clear and audible. I pronounce words correctly and make eye contact.	My voice is usually clear and audible. I pronounce most words correctly and sometimes make eye contact.	My voice is unclear and/or inaudible. I mispronounce many words and rarely make eye contact.

Poetry Reading Rubric (assessment)

	4	3	2	1
Grammar and Usage	I demonstrate correct grammar and usage consistently.	I demonstrate correct grammar and usage, but I make one or two mistakes.	I make several grammatical and usage mistakes while speaking.	I make many grammatical and usage mistakes while speaking.
Speaking Techniques	My voice is clear and audible. I pronounce my words precisely, and my tone is varied. I make eye contact consistently.	My voice is clear and audible. I pronounce words correctly and make eye contact.	My voice is usually clear and audible. I pronounce most words correctly and sometimes make eye contact.	My voice is unclear and/or inaudible. I mispronounce many words and rarely make eye contact.



.....
Name:
.....

.....
Date:
.....

During this Module, you learned many skills. Take a few minutes to reflect honestly on your learning.

1. In the next unit, you are going to write an essay on a book called *Lyddie*. Take a look at your graded essay and identify what skills you have mastered, as well as the skills you still need to work on. This will help you when you write your essay on *Lyddie*.

I mastered...

I still need to work on...

2. What was your favorite part of writing the two-voice poem? (circle one)

Gathering
Evidence

Planning

Peer critique

Revising

Read aloud



Why was that your favorite part?

3. What was most challenging about writing the two-voice poem?

Gathering
Evidence

Planning

Peer critique

Revising

Read aloud

Why was that challenging for you?

Now think of everything you did during this module, from the beginning when you started reading *A Long Walk to Water* to today.

4. How do you think being a strong reader make you a better writer?



5. What is one thing that challenged you? What was challenging about it?

6. What is one thing you are really proud you learned during this module? Why are you proud of it?