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

**Author’s Craft: Juxtaposition in *A Long Walk to Water***

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 *A Long Walk to Water* develops and compares Salva’s and Nya’s point of view to convey her ideas about how people survive in South Sudan.

### End of Unit 3 Assessment

**Using Strong Evidence**

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 *A Long Walk to Water* 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.

### Final 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 Silva, as well as factual information about Southern Sudan and the environmental and political challenges facing the people of Sudan during and after the Second Sudanese Civil War. Students will have read the novel and various informational texts to gather a rich collection of textual details from which they can select to incorporate into their poems. This task addresses NYSP12 ELA Standards RL.7.6, RL.7.11, W.7.3a, d, W.7.4, W.7.5, W.7.8, W.7.9, L.7.1, and L.7.2.
Content Connections

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

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

Unifying Themes (pages 6–7)

• Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.

• Theme 4: Geography, Humans, and the Environment: The relationship between human populations and the physical world (people, places, and environments).

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


This unit is approximately 3-5 weeks or 17 sessions of instruction.

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Lesson Title</th>
<th>Supporting Targets</th>
<th>Ongoing Assessment</th>
<th>Anchor Charts and Protocols</th>
</tr>
</thead>
</table>
| Lesson 1 | Analyzing Point of View in *A Long Walk to Water* | • I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6) | • Students’ final drafts of their End of Unit 2 Assessment (*A Long Walk to Water* essay) | • World Café protocol  
  • Salva/Nya |
| Lesson 2 | Mid-Unit 3 Assessment and Planning the Two-Voice Poem | • 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) | • 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. | • Mid-Unit 3 Assessment  
• |
## GRADE 7: MODULE 1: UNIT 3: OVERVIEW

### Calendared Curriculum Map: Unit-at-a-Glance

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Lesson Title</th>
<th>Supporting Targets</th>
<th>Supporting Targets</th>
<th>Ongoing Assessment</th>
<th>Anchor Charts and Protocols</th>
</tr>
</thead>
</table>
| **Lesson 3** | Examining a Model Two-Voice Poem and Planning a Two-Voice Poem | • 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) | • 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. | • Exit Ticket | • Survival  
• Salva/Nya |
| **Lesson 4** | Peer Critique: Use of Evidence in the Two-Voice Poem | • 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) | • I can critique my partner’s two-voice poem using the rubric.  
• I can revise my work by incorporating feedback from my partner. | • Two-voice poem drafts | • Peer Critique protocol |
### Lesson 5: End of Unit 3 Assessment: Using Strong Evidence

**Supporting Targets**
- 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)

**Ongoing Assessment**
- 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.

**Anchor Charts and Protocols**
- End of Unit 3 Assessment

### Lesson 6: Performance Task: Two-Voice Poem Readings

**Supporting Targets**
- 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)
- 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

**Anchor Charts and Protocols**
- 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.
Grade 7: Module 1: Unit 3: Lesson 1
Analyzing Point of View in A Long Walk to Water
## 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**
   - Entry Task: Reviewing Juxtaposition (10 minutes)

2. **Work Time**
   - Juxtaposition: Modeling and Guided Practice (15 minutes)
   - Juxtaposition: Partner Practice and Debrief (15 minutes)

3. **Closing and Assessment**
   - Turn and Talk (5 minutes)

4. **Homework**
   - 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.
<table>
<thead>
<tr>
<th>Agenda</th>
<th>Teaching Notes (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• 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.</td>
<td></td>
</tr>
<tr>
<td>• 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.</td>
<td></td>
</tr>
<tr>
<td>• Homework assignments are less frequent in this unit, as students are primarily working to write their two-voice poems.</td>
<td></td>
</tr>
<tr>
<td>• 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.</td>
<td></td>
</tr>
<tr>
<td>• This lesson includes time for students to practice this skill individually and in pairs; use your judgment</td>
<td></td>
</tr>
<tr>
<td>• In advance: Add a sheet or a space to the Salva/Nya chart for a third column.</td>
<td></td>
</tr>
<tr>
<td>• Post: Entry task, Salva/Nya anchor chart.</td>
<td></td>
</tr>
</tbody>
</table>
Lesson Vocabulary | Materials
--- | ---
juxtapose, compare, contrast | • Entry Task: Reviewing Juxtaposition (one per student)
• Juxtaposition Practice handout (one per student)
• *A Long Walk to Water* (book; one per student)
• Salva/Nya anchor chart, with a third column added (begun in Unit 2, Lesson 2)

Opening

**A. Entry Task: Reviewing Juxtaposition (10 minutes)**
- 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:
  - “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).

Meeting Students’ Needs

• 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

#### A. Juxtaposition: Modeling and Guided Practice (15 minutes)

- 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:
  - “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.

#### Meeting Students’ Needs

- 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.

### B. Juxtaposition: Partner Practice and Debrief (15 minutes)

**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.

- 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:
  * “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.

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?
   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.)

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.)

- 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

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
</table>

### A. Turn and Talk (5 minutes)

- Ask students to talk with a partner based on this prompt:
  - “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

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
</table>

### A. Continue with independent reading.

**Note:** Review students’ Juxtaposition Practice handout, focusing on comments for students who are struggling (students who are on track just need to know that).
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.
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?
Grade 7: Module 1: Unit 3: Lesson 2
Mid-Unit 3 Assessment and Planning the Two-Voice Poem
### 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.

### Agenda

1. **Opening**
   - Entry Task: Preparing for Assessment (5 minutes)

2. **Work Time**
   - Mid-Unit 3 Assessment (20 minutes)
   - Preparing to Write Two-Voice Poem (10 minutes)

3. **Closing and Assessment**
   - Exit Ticket: What Is the Theme You Will Try to Convey in Your Poem? (10 minutes)

4. **Homework**
   - Read the two-voice poem “Unexpected Links,” and answer text-dependent questions.

### Teaching Notes

- 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.
- The exit ticket, completed on the Two-Voice Poem: Gathering Evidence graphic organizer, 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

Do not preview vocabulary for the assessment task.

## Materials

- Juxtaposition Practice handout (from Lesson 1)
- Mid-Unit 3 Assessment: Author’s Craft: Juxtaposition in *A Long Walk to Water* (one per student)
- Mid-Unit 3 Assessment: Author’s Craft: Juxtaposition in *A Long Walk to Water* (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

### A. Entry Task: Preparing for Assessment (5 minutes)

- 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.

### Meeting Students’ Needs

- Providing specific and focused feedback helps students set concrete goals for reaching learning targets.
### Work Time

<table>
<thead>
<tr>
<th>A. Mid-Unit 3 Assessment (20 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
</table>
| • 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:  
  1. Circle all of the items for which you will need to find textual evidence from the book or from your notes.  
  2. 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. | • 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. |
| B. Preparing to Write Two-Voice Poem (10 minutes) | 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. |
| • 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:  
  * What is the most important factor in survival on your chart? Why is it important? Star it. |
**Work Time**

* 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**

**A. Exit Ticket: What Is the Theme You Will Try to Convey in Your Poem? (10 minutes)**

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.

---

**A. Review the two-voice poem “Unexpected Links” Homework. Answer the text-dependent questions.**

---

**Homework**

- 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?
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?
## Mid-Unit 3 Assessment: Author’s Craft: Juxtaposition in A Long Walk to Water
(Answers for Teacher Reference)

**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.
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!
Today I explored maps. Here are three things I learned about reading maps:

1. 

2. 

3. 
Grade 7: Module 1: Unit 3: Lesson 3
Examine 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.
## Lesson Vocabulary

cite, sources, plagiarism, parenthetical citation

## Materials

- 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

**A. Review Model Poem and Learning Targets (10 minutes)**

- As students enter, give them the **entry task.**
  
  * What do you think the word *cite* means?
  
  * Reread the model two-voice poem and put a star by any evidence that is *cited.*

- 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 *cite.* 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: *cit*, which in Latin means “to call or summon.”
- Review the learning targets for today:
  
  * 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.”

## Meeting Students’ Needs

- 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)**

- Point out that *cite* 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

#### A. Citations in the Two-Voice Poem (5 minutes)
- 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:

  * “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 *plagiarism*. Plagiarism is using someone else’s idea without giving them credit. It is easy to avoid by doing two things:

  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 *A Long Walk to Water* 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)

- 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.

### Meeting Students’ Needs

- 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.

### B. Analyzing the Model Poem (15 minutes)

- 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:
  * “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:
  * “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.

- 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:
  * “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.

C. Planning the Two-Voice Poem (10 minutes)

- 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.

- 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

A. Exit Ticket: Citing Your Sources (5 minutes)
- Distribute the exit ticket and ask students to respond in writing:
  * “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.

### Meeting Students’ Needs

- 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

A. Finish poem planner and Works Cited list.

### Meeting Students’ Needs

-
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.**

**Big Idea: Leaders help people to make change**

<table>
<thead>
<tr>
<th>Uncle Jewiir</th>
<th>Both say this</th>
<th>Nya’s Uncle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life challenges us...</td>
<td></td>
<td>...here in Sudan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Every year when the rains stopped and the pond near the village dried up...”(26)</td>
</tr>
<tr>
<td></td>
<td>My people were forced to leave our village...</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>...every year to find water</td>
</tr>
<tr>
<td>...running for their lives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“More than 4 million people were forced to flee their homes” (&quot;Time Trip: Sudan’s Civil War&quot;)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>For my family, I would do anything.</td>
<td></td>
</tr>
<tr>
<td>“You only need to walk as far as those bushes, Salva”(53)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I will take opportunities</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“to create a future that might be different,”(&quot;Water for Sudan&quot;)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A well,</td>
<td></td>
</tr>
</tbody>
</table>
## Two-voice Poem Planner: Model Poem “I Would Do Anything”

<table>
<thead>
<tr>
<th>Uncle Jewiir</th>
<th>Both say this</th>
<th>Nya’s Uncle</th>
</tr>
</thead>
<tbody>
<tr>
<td>A refugee camp,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A school.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tomorrow will be better than today...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>... for Nya.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>... for Salva.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


3. Water for South Sudan website, waterforsouthsudan.org.


5. Water for South Sudan website, waterforsouthsudan.org.
### Comparing Points of View in A Long Walk to Water (Content and Analysis)

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>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.</td>
</tr>
<tr>
<td>3</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
</tr>
<tr>
<td>1</td>
<td>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.</td>
</tr>
<tr>
<td>0</td>
<td>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.</td>
</tr>
</tbody>
</table>

### Command of Evidence

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>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.</td>
</tr>
<tr>
<td>3</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
</tr>
<tr>
<td>1</td>
<td>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.</td>
</tr>
<tr>
<td>0</td>
<td>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.</td>
</tr>
<tr>
<td>Cohesion, Organization and Style</td>
<td>4</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>exhibit clear organization, with the skilful use of appropriate and varied transitions to create a unified whole and enhance meaning: The organization creates a unified poem that enhances meaning.</td>
<td>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.</td>
</tr>
<tr>
<td>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 consistent and appropriate.</td>
<td>establish and maintain a formal style using precise language and domain-specific vocabulary: The style and language of the poem are appropriate at times, but not consistently.</td>
</tr>
<tr>
<td>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 lack a formal style, using language that is inappropriate for the text(s) and task: The style and language of the poem are imprecise or inappropriate given the main idea.</td>
<td>exhibit no evidence of organization: The poem has no evidence of organization 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.</td>
</tr>
<tr>
<td>exhibit no evidence of organization: The poem has no evidence of organization 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.</td>
<td></td>
</tr>
<tr>
<td>Control of Conventions</td>
<td>4</td>
</tr>
<tr>
<td>------------------------</td>
<td>---</td>
</tr>
<tr>
<td><strong>demonstrate grade-appropriate command of conventions, with few errors:</strong> Use of capitalization and spelling is grade-appropriate with few errors. Quotes and citations are punctuated correctly.</td>
<td></td>
</tr>
<tr>
<td><strong>demonstrate emerging command of conventions, with occasional errors that do not hinder comprehension:</strong> Occasional capitalization and spelling errors do not hinder comprehension. Quotes and citations are generally punctuated correctly. There is a Works Cited page with few errors.</td>
<td></td>
</tr>
<tr>
<td><strong>demonstrate a lack of command of conventions, with frequent errors that hinder comprehension:</strong> 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.</td>
<td></td>
</tr>
<tr>
<td><strong>are minimal, making assessment of conventions unreliable:</strong> 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.</td>
<td></td>
</tr>
</tbody>
</table>
### Theme: Survival

<table>
<thead>
<tr>
<th>Big Idea:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Salva says this alone</td>
<td>Both say this</td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Works Cited


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.
Grade 7: Module 1: Unit 3: Lesson 4
Peer Critique:
Use of Evidence in the Two-Voice Poem
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

1. Opening
   A. Review Learning Targets
   Entry Task (5 minutes)

2. Work Time
   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
   A. Revisit Learning Targets (3 minutes)
   B. Reminder about End of Unit Assessment (2 minutes)

4. Homework

   • 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 poems 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.
   • This peer critique protocol is similar to the Praise-Question-Suggest protocol. That is used intentionally.
A. Revise Two-Voice Poem

### Agenda
- to build student capacity. Students will engage in a similar protocol in Module 2.
- Pair students up for two-voice poem work.
- Post: Peer Critique Expectations and Directions

### Lesson Vocabulary
- critique, incorporate feedback

### Materials
- 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
- 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 *critique* 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 *incorporate feedback*. 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

### Meeting Students’ Needs
- 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

A. Set Expectations for Peer Critique (5 minutes)

- 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:
  - **Be kind:** Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
  - **Be specific:** 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.
  - **Be helpful:** 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.
  - **Participate:** 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.

B. Peer Critique Protocol (20 minutes)

- 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.

### Work Time (continued)

- 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.

### Meeting Students’ Needs

<table>
<thead>
<tr>
<th>C. Incorporating Peer Feedback to Revise Two-Voice Poem (10 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Refocus the whole group. Display the student volunteer’s poem or the sample poem on the document camera.</td>
</tr>
<tr>
<td>- 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.”)</td>
</tr>
<tr>
<td>- 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)</td>
</tr>
<tr>
<td>- 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.</td>
</tr>
<tr>
<td>- 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.</td>
</tr>
</tbody>
</table>

### Closing and Assessment

<table>
<thead>
<tr>
<th>A. Revisit Learning Targets (3 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Reread the learning targets. Ask students to turn to a partner and talk about the most helpful piece of feedback they received</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Checking in with learning targets helps students assess their own...</td>
</tr>
</tbody>
</table>
and how it helped them.

## Closing and Assessment (continued)

### B. Reminder about End of Unit Assessment (2 minutes)
- Remind students that the End of Unit Assessment is tomorrow and will focus on choosing the best evidence to support a claim.

## Homework

### D. Make all revisions to your two-voice poem.
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?
GRÖDE 7: MODULE 1: UNIT 3: LESSON 4
Peer Critique Expectations and Directions

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.
### Command of Evidence Criteria from Two Voice Poem Rubric

<table>
<thead>
<tr>
<th></th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>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.</td>
<td>The main idea of the poem and the comparison of Salva and Nya are developed with relevant evidence and quotes from the texts.</td>
<td>Some evidence and quotes from the texts help compare Salva and Nya and partially develop the main idea of the poem.</td>
<td>There is an attempt to use evidence and quotes from the texts, but they are generally invalid or irrelevant.</td>
<td>There are no quotes or evidence from the texts or they are completely irrelevant to the topic of the poem.</td>
</tr>
</tbody>
</table>

**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.**

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

**My next step(s) ...**
When planning, only fill in one box in each row.

**Theme:** How leaders help their people.  

**Big Idea:** Leaders help people to make change

<table>
<thead>
<tr>
<th>Uncle Jewiir</th>
<th>Both say this</th>
<th>Nya's Uncle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life challenges us...</td>
<td>...here in Sudan</td>
<td>“Every year when the rains stopped and the pond near the village dried up...” (26)</td>
</tr>
<tr>
<td></td>
<td>My people were forced to leave our village...</td>
<td>...every year to find water</td>
</tr>
<tr>
<td></td>
<td>...running for their lives</td>
<td></td>
</tr>
<tr>
<td>“More than 4 million people were forced to flee their homes” (“Time Trip: Sudan’s Civil War”)</td>
<td>For my family, I would do anything.</td>
<td></td>
</tr>
<tr>
<td>“You only need to walk as far as those bushes, Salva” (53)</td>
<td>I will take opportunities</td>
<td>“to create a future that might be different,” (<em>Water for Sudan</em>)</td>
</tr>
</tbody>
</table>
When planning, only fill in one box in each row.

**Theme:** How leaders help their people.  
**Big Idea:** Leaders help people to make change

<table>
<thead>
<tr>
<th>Uncle Jewiir</th>
<th>Both say this</th>
<th>Nya’s Uncle</th>
</tr>
</thead>
<tbody>
<tr>
<td>a refugee camp,</td>
<td></td>
<td>a well,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a school.</td>
</tr>
<tr>
<td>Tomorrow will be</td>
<td></td>
<td>... for Nya.</td>
</tr>
<tr>
<td>better than today...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>...for Salva.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Life and death in Darfur: Sudan’s refugee crisis continues.” *Current Events, a Weekly Reader publication* April 7, 2006


3. Water for South Sudan website, waterforsouthsudan.org.
**Peer Critique Recording Form for Sample Poem**
(for Teacher Reference)

<table>
<thead>
<tr>
<th>Command of Evidence Criteria from Two Voice Poem Rubric</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
</tr>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

**Focus of Critique: Use of Evidence in my Two Voice Poem**

My partner liked ...

*how I started with a sentence that showed a similarity between the two characters.*

*She also liked how I used the well, the refugee camp and the school to show how life would be better. That’s what the leaders (Uncle Jewiir and Nya’s uncle) wanted.*

My partner suggested ...

1. *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.*

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.*

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.*

4. *Take out the quote that says “Every year when the rains stopped and the pond near the village dried up,”(26)*

If this were my final draft, my partner thinks I would have earned a (circle one) on the rubric for Command of Evidence.

**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.*
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)

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can cite evidence to support my analysis of an informational text in the end of unit assessment.</td>
<td>• End of Unit 3 Assessment</td>
</tr>
<tr>
<td>• I can use correct capitalization, punctuation, and spelling in my two-voice poem.</td>
<td></td>
</tr>
</tbody>
</table>

End of Unit 3 Assessment: Using Strong Evidence
**Agenda**

1. **Opening**
   A. Entry Task: Preparing for End of Unit 3 Assessment (5 minutes)

2. **Work Time**
   A. End of Unit 3 Assessment (20 minutes)
   B. Conventions in the Two-Voice Poem (10 minutes)

3. **Closing and Assessment**
   A. Review Learning Targets (10 minutes)

4. **Homework**
   A. 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).
   B. 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.

**Teaching Notes**

- 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

cite, ellipses

## Materials
- 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 camera
- Model 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

#### A. Entry Task: Preparing for End of Unit 3 Assessment (5 minutes)
- 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.

## Work Time

### Meeting Students’ Needs

#### A. End of Unit 3 Assessment (20 minutes)
- 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

- 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.

- For some students, this assessment may require more than the 20 minutes allotted. Consider providing time over multiple days if necessary.
they made in Unit 1, Lesson 14.

**Work Time (continued)**

- Distribute the End of Unit 3 Assessment: Using Strong Evidence to each student.
- Ask the class to complete the assessment.

**B. Conventions in the Two-Voice Poem (10 minutes)**

- 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.

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many students will benefit from having the time available for this activity displayed via a timer or stopwatch.</td>
</tr>
</tbody>
</table>

- 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.”

  * 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:
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>&quot;More than 4 million people were forced to flee their homes&quot; (“Time Trip: Sudan’s Civil War”).</td>
</tr>
<tr>
<td>*</td>
<td>“For my family, I would do anything.”</td>
</tr>
</tbody>
</table>
**Work Time (continued)**

- “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**

**A. Review Learning Targets (10 minutes)**
- 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**

- A. 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).
- B. 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.
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?

2. What do you think will be challenging about using correct capitalization and punctuation in your two-voice poem?
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.

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.

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.
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.

<table>
<thead>
<tr>
<th>One Way Clean Water Changes Villages</th>
<th>Strong evidence from Water for South Sudan and why this evidence is so important in changing villages.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another Way Clean Water Changes Villages</td>
<td>Strong evidence from A Long Walk to Water and why this evidence is so important in changing villages.</td>
</tr>
</tbody>
</table>
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)**

2. 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.

<table>
<thead>
<tr>
<th>One Way Clean Water Changes Villages</th>
<th>Strong evidence from Water for South Sudan and why this evidence is so important in changing villages.</th>
<th>Strong evidence from <em>A Long Walk to Water</em> and why this evidence is so important in changing villages.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>“Your village builds a school.”</strong></td>
<td>Building schools is important because children, especially girls, will get a chance to be educated.</td>
<td>“Nya and Dep and Akeer would all go to school, along with the other children.” Nya will get to go to school instead of walking every day to get water.</td>
</tr>
<tr>
<td>Another Way Clean Water Changes Villages</td>
<td>“Entrepreneurs emerge, bringing wares from soap to foodstuffs, clothes to tools.” A marketplace would mean that people in the villages would have more access to supplies they need.</td>
<td>“Next year there would be a marketplace where the villagers could sell and buy vegetables and chickens and other goods.” This means that Nya and her family will have easier access to a variety of food.</td>
</tr>
</tbody>
</table>
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.”
Grade 7: Module 1: Unit 3: Lesson 6
Performance Task: Two-Voice Poem Readings
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 | • Entry Task (with poetry reading rubric) (one per student)
 | • Poetry Reading rubric (for Teacher Reference)
 | • Module 1 Reflection (one per student)

Opening

A. Review Learning Targets Entry Task (5 minutes)
• 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.

Meeting Students’ Needs
• Consider partnering ELLs who speak the same home language for the sharing of their poems during today’s class.

Work Time

A. Two-Voice Poetry Readings (25 minutes)
• 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:
• * 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.

Meeting Students’ Needs
• 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

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
</tr>
<tr>
<td>As students read, assess their readings using the Poetry Reading rubric.</td>
</tr>
<tr>
<td>Repeat until all students have read their poem.</td>
</tr>
</tbody>
</table>

**B. Celebration (5 minutes)**

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

### Closing and Assessment

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Module Reflection and Collect Final Poems (10 minutes)</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>Give the class time to reflect.</td>
</tr>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

### Homework

None
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.

1. Underline one thing you are confident you will do well.
2. Circle one thing you are concerned about doing well.

<table>
<thead>
<tr>
<th>Poetry Reading Rubric</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grammar and Usage</strong></td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Speaking Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>1</td>
</tr>
</tbody>
</table>
## Poetry Reading Rubric (for assessment)

<table>
<thead>
<tr>
<th></th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grammar and Usage</strong></td>
<td>I demonstrate correct grammar and usage consistently.</td>
<td>I demonstrate correct grammar and usage, but I make one or two mistakes.</td>
<td>I make several grammatical and usage mistakes while speaking.</td>
<td>I make many grammatical and usage mistakes while speaking.</td>
</tr>
<tr>
<td><strong>Speaking Techniques</strong></td>
<td>My voice is clear and audible. I pronounce my words precisely, and my tone is varied. I make eye contact consistently.</td>
<td>My voice is clear and audible. I pronounce words correctly and make eye contact.</td>
<td>My voice is usually clear and audible. I pronounce most words correctly and sometimes make eye contact.</td>
<td>My voice is unclear and/or inaudible. I mispronounce many words and rarely make eye contact.</td>
</tr>
</tbody>
</table>

## Poetry Reading Rubric (assessment)

<table>
<thead>
<tr>
<th></th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grammar and Usage</strong></td>
<td>I demonstrate correct grammar and usage consistently.</td>
<td>I demonstrate correct grammar and usage, but I make one or two mistakes.</td>
<td>I make several grammatical and usage mistakes while speaking.</td>
<td>I make many grammatical and usage mistakes while speaking.</td>
</tr>
<tr>
<td><strong>Speaking Techniques</strong></td>
<td>My voice is clear and audible. I pronounce my words precisely, and my tone is varied. I make eye contact consistently.</td>
<td>My voice is clear and audible. I pronounce words correctly and make eye contact.</td>
<td>My voice is usually clear and audible. I pronounce most words correctly and sometimes make eye contact.</td>
<td>My voice is unclear and/or inaudible. I mispronounce many words and rarely make eye contact.</td>
</tr>
</tbody>
</table>
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...**

   1.
   2.
   3.
   4.
   5.

   **I still need to work on...**

   1.
   2.
   3.
   4.
   5.

2. What was your favorite part of writing the two-voice poem? (circle one)

   Gathering Planning Peer critique Revising Read aloud

   **Why was that your favorite part?**

   1.
   2.
   3.
   4.
   5.
3. What was most challenging about writing the two-voice poem?

<table>
<thead>
<tr>
<th>Gathering Evidence</th>
<th>Planning</th>
<th>Peer critique</th>
<th>Revising</th>
<th>Reading aloud</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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?