LITERACY INSTITUTE
NEWCOMERS SESSION:
Building Oral Language
Promoting Listening and Speaking
in the Classroom (4-12)
(Newcomers with L1 Literacy)

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AGENDA

- Understanding the Needs of Newcomers; Resources for Programs Serving Newcomers
- Establishing a Supportive Classroom Environment for Newcomers
- The Abilities of Entering and Emerging ELLs and the Supports They Need
- Preparing Newcomers for the Language of Language Arts
- Listening and Speaking Activities for Accessible Grade Level Novels
WHO ARE YOUR NEWOMERS?

- Languages
- Ethnicities
- Countries of Origin
- Time of Arrival
- Amount of Prior Schooling
- Familiarity with Life in Industrialized Nations
- Experience with Diversity
KINDS OF NEWCOMERS

1. Immigrants with Continuous Schooling from their Countries of Origin; On Grade Level in L1
2. Refugees (Primary, Secondary Resettlement)
3. Migrants, Including Unaccompanied Minors; Other Undocumented Students
4. Students with Limited or Interrupted Formal Schooling (SIFE)
5. Students from Puerto Rico and the Islands
6. International Adoptees
WHAT DO NEWCOMERS NEED?
AS YOU WATCH, NOTICE....

- How newcomers feel about listening and speaking in their new language
- What advice former newcomers give to current newcomers
- What they say about their first attempts to express themselves
- What they found to be “safe” spaces; helpful activities to push their language learning forward
- Other pressures they mention that are impacting them while they attend school in a new language
https://www.youtube.com/watch?v=m1HVb3Z_46k 7:12 mins.
WHAT DID YOU NOTICE ABOUT....?

- How newcomers feel about listening and speaking in their new language
- What advice former newcomers give to current newcomers
- What they say about their first attempts to express themselves
- What they found to be “safe” spaces; helpful activities to push their language learning forward
- Other pressures they mention that are impacting them while they attend school in a new language
WHAT ORIENTATION NEEDS DO NEWCOMERS HAVE?


4 Mins-11mins.
Korean/fight
Watch in Many Languages

- Arabic (عربي)
- Bengali (বাংলা)
- Mandarin (普通话)
- Cantonese (广东话)
- English (English)
- Farsi (فارسی)
- Filipino (Tagalog)
- French (Français)
- Gujarati (ગુજરાતી)
- Hindi (हिन्दी)
- Korean (한국어)
- Punjabi (ਪੰਜਾਬੀ)
- Russian (Русский)
- Somali (Soomaali)
- Spanish (Español)
- Tamil (தமிழ்)
- Urdu (اردو)
LISTENING AND SPEAKING CHALLENGES

- Translate/navigate for family
- Job-related language needs
- Listening to instructions
- Reporting problems
- Asking if you don’t understand
- Rules—Not being able to explain yourself
- Asking for Help
- Announcements
- Group work
- Participating in clubs/sports; extra-curricular activities
- Socializing; having fun
- Who can speak to you; how to speak to teachers
Orientation to School

- Physical Plant; Navigating the School floors, wings, (lunchroom, assemblies)
- Personnel—Who everyone is; who to go to for what
- Rules/Prohibitions (knives)
- School Routines (lockers, homeroom, dismissal, lunch; gym)
- School Schedule
- Earning Credits toward Graduation
- Grading
- Listening to Announcements
- Listening to Teacher Instructions
- Speaking: Making requests
- Explaining needs
- Asking for information
WHAT ARE THE CHALLENGES IN LISTENING TO ANNOUNCEMENTS?
How could you help students comprehend morning announcements (in L2)?

Names of Clubs
Times
Rooms
Teacher’s Names
Sports Announcements
Field Trip Announcements
School Pride Events
Fundraising Events
Social Events
Cancellations
School Schedule Changes
Etc.
Extension ideas

Backpacks

Students arriving in the middle of the year need backpacks, which can be purchased for less before school starts. Consider hosting a "backpack drive" as students return to school. The backpacks can be offered to any newly arriving students whose families might find it difficult to afford one.

DVD or Video of school — available in other languages

Since some ELL families have lower literacy skills in their first language and English they may be used to receiving their news through TV and radio. A Welcome DVD for the school with information shared in the family's first language can be extremely helpful. Depending on the level of quality needed, this can be a student project. Many students are familiar with video cameras and movie-making software on the school computers. In my neighborhood, a local school PTA provided funds for a group of Somali students to make a Welcome DVD for their school. This was an innovative solution to sharing important school information.

**Note:** Parents may not have access to a DVD player or VCR, and so it may be more effective to show these DVDs at a welcome session for parents at the school.

Podcast on website with current information in other languages

Another idea that bilingual students may be able to help with is to record news updates in podcasts and make them available through the school website.

In addition to offering a Welcome Kit to the new student I highly recommend taking the time to offer the family a tour of the school. If the family tours the school together they will have a common understanding of the student's daily experience, and feel more comfortable when returning to the school for events.
NEWCOMER GUIDES

Newcomer Toolkit

*If you are an MPS staff member, see the staff webpage

Assessments

- 20 Word Basic Vocabulary Screener (PDF)
- Math Diagnostic Page (PDF)
- School History Questionnaire (PDF)
- Somali L1 Literacy Reading Survey (PDF)
- Somali Writing Sample (PDF)

Instructional Tools

- Handwriting Materials: Upper-case & Lower case letters (PDF)
- Basic Vocabulary Builder: Book 1 & Book 2 (PDF)
- Survival phrases (PDF)
- English through Pictures (PDF)
- English Comics for Newcomers (PDF)
- Math Skills: Book 1 & Book 2 (PDF)
- Prentice Hall Regents Newcomer Program (PDF)
- Technology Resources for Newcomers (PDF)
- Alphabet chart (JPEG)
- Blends and digraphs chart (PDF)
- Sight words (PDF)
- Colored vocabulary pictures (PDF)

Intake Guide

- Basic Communication Tool: Elementary & Secondary (PDF)
- Newcomer Guide for Schools: Elementary (DOC)
- Newcomer Guide for Schools: Secondary (DOC)
- Welcome! To Our Schools (DOC)

Materials for Staff

- Counselor's Handbook for Refugee Students (PDF)
- EL Newcomers in Our Schools (PDF)
BEYOND TEACHING ENGLISH
Supporting High School Completion by Immigrant and Refugee Students

By Julie Sugarman
ESTABLISHING A SUPPORTIVE CLASSROOM ENVIRONMENT

https://www.youtube.com/watch?v=Feg04Gh3uyk

How Could You Use This Video in Your School?
The First Days: Engaging Newcomer ELLs in the Classroom Community

**SUMMARY**

Newcomer ELLs, or children who arrive at school knowing very little English, can face many challenges during their first days of school. In this commentary, the authors describe some of the social and linguistic issues that face newly arrived ELLs, such as culture shock and the silent period. Suggestions for helping newcomers access content, establishing connections to parents, and recognizing the learning resources that newcomers bring to their peers and to their teachers are explored.

**Five years ago, the school courtyard**

at JHS 1234 (a pseudonym) in Queens was transformed into a pumpkin patch to celebrate Halloween. As part of the celebration, each student had the chance to select a pumpkin from the patch. Shinwoo, a sixth grade student from Korea, chose his pumpkin and started to make his way to the bathroom where he was intercepted by an English as a New Language (ENL) teacher in the hallway. The teacher quickly scolded him without knowing why he was headed to the bathroom with his pumpkin. Feeling confused and defeated, he returned to the courtyard. Later, the teacher learned that it was Shinwoo’s first day of school and that he had been given permission from another teacher to wash the pumpkin. An obvious crosscultural miscommunication had occurred: what Shinwoo saw as a logical solution to cleaning a dirty pumpkin, the teacher quickly assessed as silly behavior.

When we ask current and former English language learners (ELLs) to remember their first day of school in the U.S., they share vastly different memories. Some students remember sitting quietly and doing nothing, or even falling asleep in class. Others share that they were alert and nervous, ready to learn a new language or a new system for learning. Without a doubt, the first days in a new school are exciting and anxiety producing for any child, but for children just arriving to a new school in a new country where a new language is spoken, these days are especially critical to developing a sense of comfort and confidence in a new academic environment.

Beth Clark-Gareca, PhD, is a lecturer in the TESOL program at Teachers College, Columbia University. She has taught ENL and Spanish in a variety of educational settings including adult literacy programs, colleges, and K-12 classrooms.

Christine Olsen is a peer collaborative teacher and ENL coordinator at a junior high school in Queens, NY. She is a member of the United Federation of Teachers and Professional Staff Congress. Olsen also serves as a mentor to new teachers and leads professional development and book clubs for content area teachers of ELLs.
What Are the Abilities of Entering, Emerging and Transitioning Students? What Scaffolds are Permitted?
ENL Progressions
DIFFERENTIATED INSTRUCTION

Entering
Emerging
Transitioning
Expanding
Commanding

Amount of English and Degree of Dependence on Supports and Structures to Advance Academic Language Skills
Student Proficiency Levels Vary Across L, S, R, W: Understand Students’ Profiles

Receptive

Expressive
<table>
<thead>
<tr>
<th>Proficiency Levels</th>
<th>Language Expectations</th>
<th>Vocabulary Targets</th>
<th>Type of Support for Scaffolding</th>
<th>Teaching Arrangements</th>
<th>Level of Support</th>
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</thead>
<tbody>
<tr>
<td>Entering</td>
<td>Identify a few words, phrases or a few simple sentences (that signal important individuals, main ideas, key details, concepts, events, points of view, message; story or topic, description, sequence, relationships, connections, conclusions, and/or evidence)</td>
<td>Determine the literal meaning of some Tier 1 words</td>
<td>Organize pre-taught words and phrases on a table or graphic organizer; In new and/or home language</td>
<td>Partnerships, Teacher-led small groups</td>
<td>Substantial support</td>
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<tr>
<td>Emerging</td>
<td>Identify some words, phrases or a few simple sentences (that...)</td>
<td>Determine the literal meaning of some Tier 1 and a few Tier 2 words</td>
<td>Organize pre-identified words and phrases on a (partially completed) table or graphic organizer; In new and/or home language</td>
<td>Partnerships, Teacher-led small groups</td>
<td>Limited Support</td>
</tr>
<tr>
<td>Transitioning</td>
<td>Identify most phrases, simple sentences or a few expanded or complex sentences (that...)</td>
<td>Determine most of the literal and a few of the figurative meanings of Tier 1 and Tier 2 words and phrases</td>
<td>Organize phrases and sentences on a (partially completed) table or graphic organizer; In new and occasionally in the home language</td>
<td>Partnerships, Teacher-led small groups</td>
<td>Largely Independent</td>
</tr>
<tr>
<td>Expanding</td>
<td>Identify most simple and some expanded or complex sentences (that...)</td>
<td>Determine most of the literal and some of the figurative or connotative meanings of Tier 1 and 2 words &amp; phrases</td>
<td>Organize sentences/information on a table or graphic organizer; In new language</td>
<td>Partnerships, Small group, Whole class</td>
<td>Largely Independent</td>
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<tr>
<td>Commanding</td>
<td>Identify a variety of simple, expanded and complex sentences (that...)</td>
<td>Determine most of the literal, figurative or connotative meanings of Tier 1 &amp; 2 words and phrases</td>
<td>Organize information on a self-contained table or graphic organizer; In new language</td>
<td>Partnerships, Small group, Whole class</td>
<td>Largely Independent</td>
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</tbody>
</table>

Use of L1

GROUPING SUPPORT

- Have Charts for 5-6; 9-12

SCAFFOLDING—AMOUNT/TYPE

- LANGUAGE COMPLEXITY
- VOCABULARY FOCUS
- COMMUNICATIVE TASK
### How do language expectations change for **Listening**?

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<thead>
<tr>
<th>Proficiency Levels</th>
<th>Language Expectations</th>
<th>Vocabulary Targets</th>
<th>Type of Support Scaffolds</th>
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<th>Level of Support</th>
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<tr>
<td><strong>Entering</strong></td>
<td>Identify a few words</td>
<td>Determine the literal</td>
<td>Organize pre-taught</td>
<td>Read aloud</td>
<td>Substantial support</td>
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<td>Short phrases</td>
<td>meaning of some Tier</td>
<td>words in a main idea web</td>
<td>Partnerships</td>
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<td>Predictable sentences</td>
<td>and their impact</td>
<td>In new or home language</td>
<td>Teacher-led groups</td>
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<td>to/convey information,</td>
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<td>a claim, evidence, a</td>
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<td>message, theme, key</td>
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<td>detail, sequence,</td>
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<td>conclusions, opinion</td>
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<td>and reasons)</td>
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<td><strong>Emerging</strong></td>
<td>Identify some words,</td>
<td>Determine the literal</td>
<td>Organize pre-identified</td>
<td>Read Aloud</td>
<td>Moderate Support</td>
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<td>phrases, few simple</td>
<td>meaning of some Tier</td>
<td>words in main idea web</td>
<td>Partnerships</td>
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<td>sentences (that...)</td>
<td>and a few Tier 2</td>
<td>In new or home language</td>
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<td><strong>Transitioning</strong></td>
<td>Identify most phrases,</td>
<td>Determine most of the</td>
<td>Organize phrases and</td>
<td>Read Aloud</td>
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<td>simple sentences and</td>
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<td>In new or home language</td>
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<td><strong>Expanding</strong></td>
<td>Identify most simple</td>
<td>Determine most of the</td>
<td>Complete a main idea</td>
<td>Small group</td>
<td>Largely Independent</td>
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<td>or some expanded</td>
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<td>Whole class</td>
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<td><strong>Commanding</strong></td>
<td>Identify a variety of</td>
<td>Determine most of the</td>
<td>Create or complete a</td>
<td>Small group</td>
<td>No Support Needed</td>
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<td>simple, expanded and</td>
<td>literal, figurative</td>
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<td>Whole class</td>
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<td>In new language</td>
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* Shaded columns come from the Progressions; Rest from the Performance Level Descriptions and Targets of Measurement
### How Much Language?

#### How Many Errors?

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<th>Teaching Arrangements</th>
<th>Level of Support</th>
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<tbody>
<tr>
<td>Entering</td>
<td>Uses a few words, Short phrases or Predictable sentences</td>
<td>Response may contain errors that totally obscure meaning</td>
<td>Use pre-taught words and phrases to complete sentence starters; In new and home language</td>
<td>Partnerships; Teacher-led small groups</td>
<td>Substantial support</td>
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<td>Emerging</td>
<td>Uses phrases and simple sentences</td>
<td>Response may contain errors in words and structure that mostly obscure meaning</td>
<td>Use pre-identified words and phrases to complete sentence starters; In new and home language</td>
<td>Partnerships; Small groups</td>
<td>Moderate Support</td>
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<tr>
<td>Transitioning</td>
<td>Uses simple sentences and expanded sentences</td>
<td>Response may contain errors in words and structure that partially obscure meaning</td>
<td>Use word bank; graphics; In new and occasionally in the home language</td>
<td>Partnerships; Small groups; Whole class</td>
<td>Limited Support</td>
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<tr>
<td>Expanding</td>
<td>Uses simple, expanded or complex sentences</td>
<td>Response may contain some errors in words and structure that minimally obscure meaning</td>
<td>Use previously completed graphic organizer; In new language</td>
<td>Partnerships; Small Groups; Whole Class</td>
<td>Largely Independent</td>
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<tr>
<td>Commanding</td>
<td>Uses a variety of simple, expanded and complex sentences and fluid language</td>
<td>Response contains few or no errors in word choice and structure that obscure meaning</td>
<td>Use knowledge of the topic, text or issue, independently; In new language</td>
<td>Partnerships; Small groups; Whole class</td>
<td>No Support Needed</td>
</tr>
</tbody>
</table>

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**Communicative Function:** contributes to a conversation, conveys relevant details, describes phenomena, contributes to a conversation/discussion, paraphrases information, main points in a coherent manner, expresses an opinion or claim supported by reasons, justifies response, analyzes a topic or evaluates evidence

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<tr>
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<th>Level of Support</th>
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</thead>
<tbody>
<tr>
<td><strong>Entering</strong></td>
<td>Uses a few words Short phrases Predictable sentences</td>
<td>Response may contain errors that totally obscure meaning</td>
<td>Use common Tier 1 and grade level Tier 2 words and short phrases</td>
<td>Use sentence starters with or without graphics; New and home language</td>
<td>Partnerships Teacher-led groups</td>
<td>Substantial support</td>
</tr>
<tr>
<td><strong>Emerging</strong></td>
<td>Uses phrases and simple sentences</td>
<td>Response may contain errors in words and structure that mostly obscure meaning</td>
<td>Use words and short phrases including common grade level Tier 2 words; Describe ideas and facts</td>
<td>Use sentence starters with or without graphics; New and home language</td>
<td>Partnerships Small groups Whole class</td>
<td>Moderate Support</td>
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<tr>
<td><strong>Transitioning</strong></td>
<td>Uses simple sentences and expanded sentences</td>
<td>Response may contain errors in words and structure that partially obscure meaning</td>
<td>Use words and phrases including a few grade level Tier 2 &amp; 3 words; Describe detailed ideas and facts</td>
<td>Use word bank; graphics New and home language</td>
<td>Partnerships Small groups Whole class</td>
<td>Limited Support</td>
</tr>
<tr>
<td><strong>Expanding</strong></td>
<td>Uses simple, expanded or complex sentences</td>
<td>Response may contain some errors in words and structure that minimally obscure meaning</td>
<td>Use words and phrases including some grade level Tier 2 &amp; 3 words; Describe detailed ideas and facts</td>
<td>Use previously completed graphic organizer, T chart New language</td>
<td>Partnerships Small Groups Whole Class</td>
<td>Largely Independent</td>
</tr>
<tr>
<td><strong>Commanding</strong></td>
<td>Uses a variety of simple, expanded and complex sentences and fluid language</td>
<td>Response contains few or no errors in word choice and structure that obscure meaning</td>
<td>Use words and phrases including grade level Tier 2 and 3 words; Offer precisely detailed descriptions</td>
<td>Use knowledge of the topic or text independently; New language</td>
<td>Small groups Whole class</td>
<td>No Support Needed</td>
</tr>
</tbody>
</table>

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Also have Charts for Gr. 5-6
Dear Parent/Guardian of Jane,

We are pleased to provide you this report about Jane’s performance on the New York State English as a Second Language Achievement Test (NYSESLAT) that was administered in the spring of 2016 to all English Language Learners/Multilingual Learners (ELLs/MLLS). The scores from this test provide one way to understand student English Language development. However, these scores do not tell the whole story about what Jane knows and can do.

For more information about this test, the New York State standards, and how you can help Jane, go to: www.p12.nysed.gov/biling/biligned/parent-information/home.html

JANE’S ENGLISH LANGUAGE PROFICIENCY LEVEL IS EMERGING

JANE’S TOTAL SCALE SCORE
X

PERCENTILES
DISTRICT  X%
Jane did the same or better than X% of students in the district who took this test.

STATE  X%
Jane did the same or better than X% of students in the state who took this test.

JANE’S TOTAL SCALE SCORE: X

COMPASSING
Has met the State standard to demonstrate proficiency and is now designated as a Former ELL/MLL entitled to receive two years of ELL/MLL services.

EXPANDING
As an ELL/MLL, shows great independence in advancing his or her academic language skills.

TRANSITIONING
As an ELL/MLL, shows some independence in advancing his or her academic language skills.

EMERGING
As an ELL/MLL, has some dependence on supports and structures to advance his or her academic language skills.

ENTERING
As an ELL/MLL, has great dependence on supports and structures to advance his or her academic language skills.

ENGLISH LANGUAGE PROFICIENCY AREAS/MODALITIES

LISTENING
Students listen to determine information and develop ideas in grade-level academic discussions

JANE’S SCALE SCORE
X

SPEAKING
Students use grade-appropriate language to contribute to discussions about academic texts and topics.

JANE’S SCALE SCORE
X

READING
Students read grade-level academic texts to determine information and develop ideas.

JANE’S SCALE SCORE
X

WRITING
Students use grade-appropriate language to structure thoughts and ideas in writing, about literary and informational texts and topics.

JANE’S SCALE SCORE
X

These scale scores range from 30-90
**POTENTIAL PROFICIENCY BANDS**

*FOR SCALE SCORES BY SKILL AREA*

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*These are not confirmed ranges; they are very rough estimates, just breaking the total point spread from 30-90 into regular intervals for the 5 proficiency levels—**USE WITH EXTREME CAUTION**!
CONSIDERING POTENTIAL PROFILES

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How to Prepare Newcomers for the Language of Language Arts
THE LANGUAGE OF LANGUAGE ARTS

- Vocabulary, Terminology
- Grammar—Kinds of Forms of English that are Common
- Functions—Describe, Explain, Analyze...
- Tasks—Give a Book Report; Make a Presentation.....
- Genre—Narrative, Argumentative, Informational; Poem, Play, Letter.....
## ACADEMIC LANGUAGE AT THREE LEVELS

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<tr>
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<td>Sequence words, prepositional phrases, connectives</td>
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<td>Word, Phrase Level</td>
<td>Characters, text, titles, rhyming words, main idea</td>
<td>Hyperlinks, stanzas, perspectives, root words, evidence</td>
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Components of Academic Language

Bricks: vocabulary

Mortar: Grammar/syntax/form

Foundation: Language functions

Zwiers, 2008
Bricks

- Imagery
- Symbolism
- Narrative
- Nonfiction
- Climax
- Rising action
- Character

Mortar/Foundation

- Describe
- Represent
- Defend
- Compare
- Explain
- Identify
- Distinguish
- Argue

How much language do each of these communicative functions require of students?

What grammar, syntax, forms?
### Language Arts

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Choose 6-8 ELA Terms You Should Teach Your ELLs:

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| acronym                            |    |    |    |
| aesthetic purpose                  |    |    |    |
| aesthetic quality                  |    |    |    |
| American Psychological Assoc.      |    |    |    |
| analogy                             |    |    |    |
| artifact                            |    |    |    |
| ballad                              |    |    |    |
| bias                                |    |    |    |
| coherence                           |    |    |    |
| cohesion                            |    |    |    |
| compound adjective                 |    |    |    |
| concept                             |    |    |    |
| connotative meaning                |    |    |    |
| direct address                      |    |    |    |
| dramatic dialogue                   |    |    |    |
| emotional appeal                    |    |    |    |
| future perfect verb tense           |    |    |    |
| hostile audience                    |    |    |    |
| internal conflict                   |    |    |    |
| literary criticism                  |    |    |    |
| Modern Language Assoc.             |    |    |    |
| nuance                              |    |    |    |
| past perfect verb tense             |    |    |    |
| present perfect verb tense          |    |    |    |
| reflexive pronoun                   |    |    |    |
| secondary source                    |    |    |    |
| standard English                    |    |    |    |
| text feature                        |    |    |    |
| text structure                      |    |    |    |

| ambience                            |    |    |    |
| appeal to authority                 |    |    |    |
| appeal to emotion                   |    |    |    |
| appeal to logic                     |    |    |    |
| autobiographical narrative          |    |    |    |
| belief system                       |    |    |    |
| biographical narrative              |    |    |    |
| circumlocution                      |    |    |    |
| compound-complex sentence           |    |    |    |
| correlative conjunction             |    |    |    |
| credibility                          |    |    |    |
| criteria                            |    |    |    |
| debate                              |    |    |    |
| divided quotation                   |    |    |    |
| drama-documentary                   |    |    |    |
| external/internal conflict          |    |    |    |
| hierarchic structure                |    |    |    |
| interior monologue                   |    |    |    |
| Neoclassic literature               |    |    |    |
| pastoral                            |    |    |    |
| proposition of fact speech          |    |    |    |
| proposition of policy speech        |    |    |    |
| proposition of problem speech       |    |    |    |
| speech                              |    |    |    |
| proposition of value speech         |    |    |    |
| Romantic period literature          |    |    |    |
| temporal change                     |    |    |    |
Kindergarten

Alphabet
Author
Illustrator
Beginning
Ending
Consonant
Vowel
Drawing
Letter
Letter sound relationship
Picture book
Poem
Story
Song
Print
Retell
Rhyme
Sentence
Speech
Title
Uppercase (capital)
Lower case
Word
Period
Question mark
Exclamation mark
Read

1st Grade

Blend
Capitalization
Character
Setting
Consonant
Vowel sound
Fantasy
Illustrate
Sequence
Predict
Punctuation (e.g., comma, quotation, etc.)
Question
Statement
Reality
Syllable
Vocabulary
Media (e.g., book, video, film, illustrations)
Summarize
Information
Noun
Verb
Compound word

2nd Grade

Adjective
Adverb
Pronoun
Dictionary
Encyclopedia
Fiction
Nonfiction
Folktales
Fables
Discussion
Main idea
Message
Predicting
Rewrite
Draft
Edit
Publish
Author’s purpose
Table of contents
Glossary
Singular
Plural
Plot
Punctuation (e.g., comma, semi-colon, etc.)
Base (root) word
Prefixes
Suffixes
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**9th Grade**

Audience
Protagonist
Antagonist
Citation
Coherence
Diction
Drama
Elements of plot
Elements of poetry
Point of view
Etymology
Figurative language
Foreign words and phrases
Logical fallacies (e.g.,
appeal to fear [ad
baculum], personal
attach [ad hominem],
false dilemma, and
false analogy)
Discourse
Paraphrase
Persuasive devices
Questioning
Research
Revision
Rubric
Source (e.g., primary,
secondary, tertiary)
Style
Themes, recurring
Thesis (e.g., implied
thesis)

**10th Grade**

Acronym
Ambiguity
Personal
Archetype
Connotation
Denotation
Elements of argument
Elements of design
Elements of plot
Elements of prose
Foreign words and phrases
Incongruity
Juxtaposition
Logical fallacy
Modes of discourse
Parallelism
Persuasive devices
Research
Reasoning
Rhetorical devices
Style
Shift
### Character Traits

1. active
2. adventurous
3. affectionate
4. afraid
5. alert
6. ambitious
7. angry
8. annoyed
9. anxious
10. apologetic
11. arrogant
12. attentive
13. bad
14. bold
15. bored
16. bossy
17. brainy
18. brave
19. bright
20. brilliant
21. busy
22. calm
23. careful
24. careless
25. cautious
26. charming
27. cheerful
28. childish
29. clever
30. clumsy
31. concerned
32. confident
33. confused
34. considerate
35. cooperative
36. courageous
37. cowardly
38. cruel
39. curious
40. dangerous
41. daring
42. decisive
43. demanding
44. dependable
45. depressed
46. determined
47. discouraged
48. dishonest
49. disrespectful
50. doubtful
51. dull
52. dutiful
53. eager
54. easygoing
55. efficient
56. embarrassed
57. encouraging
58. energetic
59. evil
60. excited
61. expert
62. fair
63. faithful
64. fearless
65. fierce
66. foolish
67. fortunate
68. friendly
69. frustrated
70. funny
71. gentle
72. giving
73. glamorous
74. gloomy
75. good
76. graceful
77. grateful
78. greedy
79. grouchy
80. grumpy
81. guilty
82. happy
83. harsh
84. hateful
85. healthy
86. helpful
87. honest
88. hopeful
89. hopeless
90. humorous
91. ignorant
92. imaginative
93. impatient
94. impolite
95. inconsiderate
96. independent
97. industrious
98. innocent
99. intelligent
100. jealous
101. kind
102. lazy
103. lively
104. lonely
105. loving
106. loyal
107. lucky
108. mature
109. mean
110. messy
111. miserable
112. mysterious
113. naughty
114. nervous
115. nice
116. noisy
117. obedient
118. obnoxious
119. old
120. peaceful
121. picky
122. pleasant
123. polite
124. poor
125. popular
126. positive
127. precise
128. proper
129. proud
130. quick
131. quiet
132. rational
133. reliable
134. religious
135. responsible
136. restless
137. rich
138. rough
139. rude
140. sad
141. safe
142. satisfied
143. scared
144. secretive
145. selfish
146. serious
147. sharp
148. short
149. shy
150. silly
151. skillful
152. sly
153. smart
154. sneaky
155. sorry
156. spoiled
157. stingy
158. strange
159. strict
160. stubborn
161. sweet
162. talented
163. tall
164. thankful
165. thoughtful
166. thoughtless
167. tired
168. tolerant
169. trusting
170. trustworthy
171. unfriendly
172. unhappy
173. upset
174. useful
175. weak
176. wicked
177. wise
178. worried
179. wrong
180. young

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2 Minute Partner Share:
How could you get your ELLs to practice these terms when speaking?
UNPACK STANDARDS FOR TERMS

- Identify and describe the elements of plot, setting, and characters in a story, as well as the story’s beginning, middle and ending. (K-2)
- Make and confirm predictions about the text by using prior knowledge and ideas presented in the text itself, including illustrations, titles, topic sentences, important words, and foreshadowing clues (3-5)
- Support all statements and claims with anecdotes, descriptions, facts and statistics, and specific examples (6-8)
- Critique the logic of the author’s arguments by evaluating both the claims made, use of evidence and logical connections, as well as assumptions made by the author in presenting his case.
### Written & Oral English Language Conventions

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<td>rhymes</td>
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### Examples of Academic Language in the English-Language Arts (3–5)

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<th>Literary Response &amp; Analysis</th>
<th>Writing Strategies</th>
<th>Writing Applications (Genres)</th>
<th>Written &amp; Oral Language Conventions</th>
<th>Listening &amp; Speaking</th>
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<td>indentation</td>
<td>simple sentence</td>
<td>anecdotes</td>
<td></td>
</tr>
<tr>
<td>thesaurus</td>
<td>cause &amp; effect</td>
<td>characteristics of drama</td>
<td>similarity</td>
<td>compound sentence</td>
<td>modulation</td>
<td></td>
</tr>
</tbody>
</table>

### Examples of Academic Language in the English-Language Arts (6–8)

<table>
<thead>
<tr>
<th>Word Analysis, Fluency, &amp; Vocabulary Development</th>
<th>Reading Comprehension</th>
<th>Literary Response &amp; Analysis</th>
<th>Writing Strategies</th>
<th>Writing Applications (Genres &amp; their Characteristics)</th>
<th>Written &amp; Oral Language Conventions</th>
<th>Listening &amp; Speaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>figurative language</td>
<td>structural features of popular media</td>
<td>character qualities (e.g., courage or cowardice)</td>
<td>forms of writing (e.g., letter to editor, review, poem)</td>
<td>fictional narrative</td>
<td>modifiers</td>
<td>word choice</td>
</tr>
<tr>
<td>shades of meaning (e.g., softly &amp; quietly)</td>
<td>compare-and-contrast organizational pattern</td>
<td>influence of setting</td>
<td>state a clear purpose</td>
<td>stem &amp; leaf plot</td>
<td>active voice</td>
<td>pitch</td>
</tr>
<tr>
<td>idioms in prose/poetry</td>
<td>outlines</td>
<td>problem</td>
<td>visual image</td>
<td>plot line</td>
<td>infinitives</td>
<td>feeling</td>
</tr>
<tr>
<td>analogies in prose/poetry</td>
<td>logical notes</td>
<td>resolution</td>
<td>organization by categories</td>
<td>beginning</td>
<td>participles</td>
<td>tone</td>
</tr>
<tr>
<td>metaphors in prose/poetry</td>
<td>summaries</td>
<td>tone</td>
<td>spatial order</td>
<td>conflict</td>
<td>mechanics of writing</td>
<td>posture</td>
</tr>
<tr>
<td>similes in prose/poetry</td>
<td>reports</td>
<td>sentence structure</td>
<td>climactic order</td>
<td>rising action</td>
<td>dependent clauses</td>
<td>gesture</td>
</tr>
<tr>
<td>clarify word meanings through definition</td>
<td>applications (e.g., for library card, savings account)</td>
<td>line length</td>
<td>organizational features of electronic text</td>
<td>climax</td>
<td>pronoun references</td>
<td>mood</td>
</tr>
<tr>
<td>clarify word meanings through example</td>
<td>evidence for author's conclusion</td>
<td>punctuation</td>
<td>margins</td>
<td>denouement</td>
<td>hyphens</td>
<td>emotion</td>
</tr>
<tr>
<td>clarify word meanings through restatement</td>
<td>supporting citations</td>
<td>rhyme</td>
<td>tabs</td>
<td>point of view</td>
<td>dashes</td>
<td>select a focus</td>
</tr>
<tr>
<td>clarify word meanings through contrast</td>
<td>unsupported inferences</td>
<td>repetition</td>
<td>spacing</td>
<td>interpretations of literary work</td>
<td>brackets</td>
<td>point of view</td>
</tr>
<tr>
<td>Greek &amp; Latin affixes</td>
<td>fallacious reasoning</td>
<td>rhythm</td>
<td>columns</td>
<td>semicolons</td>
<td>semicolons</td>
<td>vocal modulation</td>
</tr>
<tr>
<td>historical influences on English word meanings</td>
<td>persuasion</td>
<td>first-person narrative</td>
<td>page orientation</td>
<td>bases</td>
<td>bases</td>
<td>nonverbal</td>
</tr>
<tr>
<td>propaganda</td>
<td>third-person narrative</td>
<td>consistency of ideas within &amp; between paragraphs</td>
<td>affixes</td>
<td>affixes</td>
<td>sustain audience attention</td>
<td></td>
</tr>
<tr>
<td>cause-and-effect organizational pattern</td>
<td>autobiography</td>
<td>effective transitions</td>
<td>state a clear position</td>
<td>parallelism</td>
<td>rhetorical devices</td>
<td></td>
</tr>
<tr>
<td>author's argument</td>
<td>biography</td>
<td>anecdotes</td>
<td>relevant dialogue</td>
<td>written discourse</td>
<td>cadence</td>
<td></td>
</tr>
</tbody>
</table>

### Examples of Academic Language in the English-Language Arts (9–12)

<table>
<thead>
<tr>
<th><strong>Word Analysis, Fluency, &amp; Vocabulary Development</strong></th>
<th><strong>Reading Comprehension (focus on informational materials)</strong></th>
<th><strong>Literary Response &amp; Analysis</strong></th>
<th><strong>Writing Strategies</strong></th>
<th><strong>Writing Applications (Genres &amp; their Characteristics)</strong></th>
<th><strong>Written &amp; Oral Language Conventions</strong></th>
<th><strong>Listening &amp; Speaking</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>literal meanings</td>
<td>rhetorical devices</td>
<td>comedy</td>
<td>coherent thesis</td>
<td>biographical narrative</td>
<td>main clauses</td>
<td>formulate judgments</td>
</tr>
<tr>
<td>figurative meanings</td>
<td>public documents</td>
<td>tragedy</td>
<td>consistent tone</td>
<td>autobiographical narrative</td>
<td>subordinate clauses</td>
<td>media genres</td>
</tr>
<tr>
<td>denotative meanings</td>
<td>policy statements</td>
<td>drama</td>
<td>precise language</td>
<td>short story</td>
<td>phrases</td>
<td>patterns of organization</td>
</tr>
<tr>
<td>connotative meanings</td>
<td>speeches</td>
<td>dramatic monologue</td>
<td>action verbs</td>
<td>sequence of events</td>
<td>gerunds</td>
<td>chronological</td>
</tr>
<tr>
<td>connotative power of words</td>
<td>debates</td>
<td>compare &amp; contrast genres</td>
<td>sensory details</td>
<td>sensory details</td>
<td>infinitives</td>
<td>topical</td>
</tr>
<tr>
<td>Greek myths and word meanings</td>
<td>platforms</td>
<td>interactions of main characters</td>
<td>appropriate modifiers</td>
<td>interior monologue</td>
<td>participial phrases</td>
<td>cause and effects</td>
</tr>
<tr>
<td>Roman myths and word meanings</td>
<td>hierarchical structures</td>
<td>subordinate characters</td>
<td>active voice</td>
<td>shifting perspectives</td>
<td>semicolons</td>
<td>introduction</td>
</tr>
<tr>
<td>Norse myths and word meanings</td>
<td>repetition</td>
<td>internal conflicts</td>
<td>passive voice</td>
<td>stylistic devices</td>
<td>colons</td>
<td>conclusion</td>
</tr>
<tr>
<td>etymology of terms in political science</td>
<td>syntax</td>
<td>external conflicts</td>
<td>research questions</td>
<td>ambiguity</td>
<td>ellipses</td>
<td>literary quotations</td>
</tr>
<tr>
<td>etymology of terms in history</td>
<td>workplace documents</td>
<td>motivations</td>
<td>research methods</td>
<td>nuance</td>
<td>hyphens</td>
<td>inform</td>
</tr>
<tr>
<td>Greek roots</td>
<td>consumer documents</td>
<td>relationships between characters</td>
<td>body of composition</td>
<td>complexity</td>
<td>parallel structure</td>
<td>persuade</td>
</tr>
<tr>
<td>Latin roots</td>
<td>public documents</td>
<td>character traits</td>
<td>supporting evidence</td>
<td>primary sources</td>
<td>subordination</td>
<td>classical speech forms</td>
</tr>
<tr>
<td>analogies</td>
<td>reasonable assertions about author's arguments</td>
<td>narration</td>
<td>scenarios</td>
<td>secondary sources</td>
<td>modifiers</td>
<td>credibility</td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>

WHEN WILL YOU TEACH THE LANGUAGE OF LANGUAGE ARTS?

quick-share!

1 min!
A LONG WALK TO WATER

Based on a true story

by Linda Sue Park

Newbery Medalist for A Single Shard

7th Grade Engage
NY Unit

Lexile 720
GRL = W
Grade Level 5.0
Interest Level 6-8
Can’t Relate to These Two Texts?

THINK OF ANOTHER FEATURED NEXT GENERATION ELA UNIT CORE TEXT

YOUR BOOK HERE
1. *A Long Walk to Water* is a novel.

2. The Genre of *A Long Walk to Water* is **Biographical Fiction** because it is based on a true story.

3. The novel takes place in _______________.

4. The main characters are _______________ and _______________.

**PRACTICING THE LANGUAGE OF LANGUAGE ARTS**
5. The protagonist is _______.
6. There are ________ chapters.
7. The author is _________.
8. It was written in _________ ___ (year)
9. The publisher is _________.
10. The story starts in ________ (year) and ends in ___.(year)
PRACTICING THE LANGUAGE OF ELA
QUESTION-ANSWER; SHARE A FACT

Cooperative Learning
- Inside Outside Circle

TPTs (Hold Up Cards)

Tell Your Partner How You Could Use These Techniques to Practice ELA Terms
Guide Your Work with Newcomers by the Unit Standards
Even When You Use An Adapted/Modified/Replacement Text; Maintain a Focus on the Same Standards

Parallel the Original Unit as Much as Possible

Grade 7: Module 1
Overview

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LET’S LOOK AT THE LISTENING AND SPEAKING OBJECTIVES IN OUR UNIT

competencies in their home or primary language. While building proficiency in English, ELLs/MLLs, in English as a New Language and Bilingual Education programs may demonstrate skills bilingually or transfer linguistic knowledge across languages. The eventual goal of English Language Arts (ELA) standards is to support the lifelong practices of reading, writing, speaking and listening in English. ELLs/MLLs can receive home language supports and be provided opportunities to demonstrate skills in their home or primary languages to indicate mastery of the linguistic concepts and skills embedded in the ELA standards. Throughout the standards, the use of annotation marks this concept for ELLs/MLLs.

Students with Disabilities
Children with disabilities and their typically developing peers are all capable of learning, achieving, and making developmental progress. Children with disabilities need specially designed instruction and related services designed to address their disability and ensure their participation in age appropriate activities with nondisabled peers. Each child with a disability has an individualized educational program (IEP) which documents his/her individual goals, supports, and services as determined by his/her needs, strengths, and abilities. These individual supports, accommodations, and services are designed to assist the child to meet the goals in his/her IEP as well as to achieve the learning standards. With the appropriate services and supports, children with disabilities can participate in experiences with their nondisabled peers and be held to the same high standards and expectations as those without disabilities.

7th Grade Reading Standards (Literary and Informational Text)

Key Ideas and Details

7R1: Cite textual evidence to support an analysis of what the text says explicitly/implicitly and make logical inferences. (RI&RL)

7R2: Determine a theme or central idea of a text and analyze its development over the course of the text; summarize a text. (RI&RL)

7R3: In literary texts, analyze how elements of plot are related, affect one another, and contribute to meaning. (RL)

In informational texts, analyze how individuals, events, and ideas are introduced, relate to each other, and are developed. (R)

Craft and Structure

7R4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyze the impact of specific word choices on meaning, tone, and mood, including words with multiple meanings. (RI&RL)

7R5: In literary texts, analyze how structure, including genre-specific features, contributes to the development of themes and central ideas. (RL)

In informational texts, analyze the structure an author uses to organize a text, including how the sections contribute to the whole and to the development of themes and central ideas. (RI)

7R6: In literary texts, analyze how an author develops and contrasts the point of view and the perspectives of different characters or narrators. (RL)

In informational texts, analyze how the author distinguishes his or her position from that of others. (R)

Integration of Knowledge and Ideas

7R7: Compare and contrast a written text with audio, filmed, staged, or digital versions in order to analyze the effects of techniques unique to each media and each format’s portrayal of a subject. (RI&RL)

7R8: Trace and evaluate the development of an argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient and recognizing when irrelevant evidence is introduced. (RI&RL)

7R9: Use established criteria in order to evaluate the quality of texts. Make connections to other texts, ideas, cultural perspectives, eras, and personal experiences. (RI&RL)

7th Grade Writing Standards (Writing and Research)
SEVENTH GRADE ELA STANDARDS

Text Types and Purposes

7W1: Write arguments to support claims with clear reasons and relevant evidence.
  7W1a: Introduce a precise claim, acknowledge and distinguish the claim from a countercase, and organize the reasons and evidence logically.
  7W1b: Support claim(s) with logical reasoning and relevant evidence, using credible sources while demonstrating an understanding of the topic or text.
  7W1c: Use precise language and content-specific vocabulary to argue a claim.
  7W1d: Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
  7W1e: Provide a concluding statement or section that explains the significance of the argument presented.
  7W1f: Maintain a style and tone appropriate to the writing task.

7W2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  7W2a: Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect.
  7W2b: Develop a topic with relevant facts, definitions, concrete details, quotations, or other information and examples; include formatting, graphics, and multimedia when useful to aid comprehension.
  7W2c: Use precise language and content-specific vocabulary to explain a topic.
  7W2d: Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
  7W2e: Provide a concluding statement or section that explains the significance of the information presented.
  7W2f: Establish and maintain a style appropriate to the writing task.

7W3: Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details and clear sequencing.
  7W3a: Engage the reader by establishing a point of view and introducing a narrator and/or characters.
  7W3b: Use narrative techniques, such as dialogue and description, to develop experiences, events, and/or characters.
  7W3c: Use a variety of transitional words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
  7W3d: Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

7W3e: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

7W4: Create a poem, story, play, art work, or other response to a text, author, theme, or personal experience.

7W5: Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply grade 7 Reading standards to both literary and informational text, where applicable.

Research to Build and Present Knowledge

7W6: Conduct research to answer questions, including self-generated questions, drawing on multiple sources and refocusing the inquiry when appropriate. Generate additional related questions for further research and investigation.

7W7: Gather relevant information from multiple sources; assess the credibility and accuracy of each source; quote or paraphrase the data and conclusions of others; avoid plagiarism and follow a standard format for citation.

7th Grade Speaking and Listening

Comprehension and Collaboration

7SL1: Engage effectively in a range of collaborative discussions with diverse partners; express ideas clearly and persuasively, and build on those of others.
  7SL1a: Come to discussions prepared, having read or researched material under study; draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
  7SL1b: Follow norms for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
  7SL1c: Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
  7SL1d: Acknowledge new information expressed by others and, when warranted, modify personal views.

7SL2: Analyze the central ideas and supporting details presented in diverse formats (e.g., including visual, quantitative, and oral) and explain how the ideas clarify and/or contribute to a topic, text, or issue under study.

7SL3: Delineate a speaker’s argument and specific claims, evaluating for sound reasoning, and
SEVENTH GRADE ELA STANDARDS

L/S 7.1, 7.2, 7.4

Presentation of Knowledge and Ideas

7L4: Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear enunciation.

7L5: Include digital media and/or visual displays in presentations to clarify claims and findings and emphasize salient points.

7L6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

7th Grade Language Standards

Please note: Language Standards 1 and 2 are organized within grade bands and are not meant to be accomplished by the end of 7th grade. Local curriculum choices will determine which specific skills are included in 7th grade. These banded skills can be found in Appendix A at the end of this document. Language Standards 1 and 2 are organized within grade bands. For the Core Conventions Skills and Core Punctuation and Spelling Skills for Grades 6-8, the student is expected to know and be able to use the skills by the end of 7th grade. The → is included to indicate skills that connect and progress across the band.

Conventions of Academic English/Language for Learning (See Appendix A)

Knowledge of Language

7L3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

7L3a: Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

Vocabulary Acquisition and Use

7L4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases, choosing flexibly from a range of strategies.

7L4a: Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
7L4b: Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., belligerent, bellicose, rebel).

7L4c: Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

7L4d: Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

7L5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

7L5a: Interpret figurative language, including allusions, in context.

7L5b: Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

7L5c: Distinguish among the connotations of words with similar denotations (e.g., refined, respectful, polite, diplomatic, condescending).

7L6: Acquire and accurately use general academic and content-specific words and phrases; apply vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Ways In: How to Help Newcomers Access the Grade Level Novels

5th Grade Engage NY Unit
Lexile 750
GRL = V
Grade Level 5.3
Interest Level 5-9

7th Grade Engage NY Unit
Lexile 720
GRL = W
Grade Level 5.0
Interest Level 6-8
STEPS IN PLANNING THE UNIT MODIFICATION FOR NEWCOMERS

- Study the Unit to Determine the
  - Text Type (Novel)
  - Main Objectives and Standards
  - Guiding Questions
  - Primary Skills (vocabulary development, reading for key ideas & details; determining author’s purpose; comparing two texts)

- Use L1 materials and level-appropriate L2 materials to accomplish the same objectives; practice the same skills
A staircase of increasing text complexity from elementary through high school keyed against Lexile scores

**Typical Reader Measures, by Grade**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Reader Measures, Mid-Year 25th percentile to 75th percentile (IQR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Up to 280L</td>
</tr>
<tr>
<td>2</td>
<td>230L to 580L</td>
</tr>
<tr>
<td>3</td>
<td>360L to 720L</td>
</tr>
<tr>
<td>4</td>
<td>480L to 830L</td>
</tr>
<tr>
<td>5</td>
<td>620L to 950L</td>
</tr>
<tr>
<td>6</td>
<td>690L to 1020L</td>
</tr>
<tr>
<td>7</td>
<td>780L to 1090L</td>
</tr>
<tr>
<td>8</td>
<td>820L to 1140L</td>
</tr>
<tr>
<td>9</td>
<td>880L to 1170L</td>
</tr>
<tr>
<td>10</td>
<td>920L to 1200L</td>
</tr>
<tr>
<td>11</td>
<td>940L to 1210L</td>
</tr>
<tr>
<td>12</td>
<td>950L to 1220L</td>
</tr>
</tbody>
</table>

**What Makes a Text Rigorous?**

Our texts are in this range

**Quantitative Measures**
How to Estimate a Text’s Complexity for a Reader

- What do my students know about this text’s topic?
  - Author?
  - Literary devices/themes/language that appear in this text?

- How many levels of meaning does the text contain?
  - How many allusions to other texts or culture appear in the text?
  - What sorts of complex/abstract words appear in the text?
  - Is there lots of figurative language?
  - Are there sentence structures that contain multiple ideas?
  - Are graphics used to convey information?
  - Are there shifts in point of view, time, or storylines that make comprehension challenging?

- What will my students be asked to do with this text?
  - How familiar is this task?

- What is the Lexile, Flesch-Kincaid or reader level according to text leveling software?
5th Grade Engage NY Unit

Lexile 750
GRL = V
Grade Level 5.3
Interest Level 5-9
Choose the Mode of Delivery of the Text

Language Version (English/ Spanish, Plain English, Glossed)

Recorded, Performed vs. Written

Think: Which Versions Can Work for Listening Practice
Strategies for Working with Grade Level Literary Texts
with English Language Learners
Nancy Cloud, Ed.D.

Esperanza Rising

BOCES Grade 5 NY Engage Unit: Universal Declaration of Human Rights
https://www.engageny.org/resource/grade-5-ela-module-1
ELL Scaffolds at:
https://www.esboces.org/Page/1013

Strategies for Working with Grade Level Literary Texts:

1. Survey what the unit wants students to know and be able to do
2. Tie to the module theme (e.g. UDHR)
3. Deliver in an appropriate version so you can build knowledge and stretch language and literacy skills
4. Choose the mode of delivery of the text (L1/L2, Plain English, glossed, recorded)
5. Tap into students’ first language literacy practices; Honor their literacy traditions (Dichos; L1/L2 text comparisons-Translanguaging/Bridging)
6. Determine language objectives for the unit (academic vocabulary, word forms, sentence construction)
7. Help students extend and refine their vocabularies
8. If you mean to teach them, make sure students gain practice using the target words
9. Connect spoken language to reading and writing and show how English works

Resources Demonstrated

Plain Language Version of Universal Declaration of Human Rights (PPT)
(side by side original version)

Resources for Esperanza Rising Text:
National Endowment for the Humanities (Spanish/English) Resources
http://edsitement.neh.gov/lesson-plan/esperanza-renace-aprendiendo-no-tener-el-comenzar-de-nuevo
http://edsitement.neh.gov/planilla-de-aprendizaje-para-el-estudiante-esperanza-renace-de-pam-munoz-ryan

National Geographic Learning In Zone Text of Esperanza Rising
http://ngl.cengage.com/search/showresults.do?N=4294918395+201+4294918087&Ns=P_Product_Title0

Esperanza Rising: In Zone Student Journal

Esperanza Rising: In Zone Teacher’s Guide

All Options I Will Show
You Are On This List

Nancy!Cloud!Ed.D.!!
ncloud@ric.edu!!
nancycloud2@gmail.com!!

http://www.projectsuccessindiana.com/images/ElementCardsLASSIetcUploads/Unit3ESAdaptedTexts.pdf!
http://www.projectsuccessindiana.com/images/EngELMCards/Reading%20Literacy%20Texts.pdf!!
https://access.uncc.edu/parentTeacherResources/GeneralCurriculumOprojectsOAdaptedTexts!!

Author!Book!Talk!Videos!(ToPreview/Review!Text)!
Pam!Munoz!Ryan:!!https://www.youtube.com/watch?v=7SejicRExmk!
ReadingRockets!Video!!
https://www.youtube.com/watch?v=6j4mYaL2lqg&list=PLLxhKxHs1yjadCnle_cRA1yHrkJWMcn!!
https://www.youtube.com/watch?v=MUeQirUxLqk&list=PLLxhKxHs1yjadCnle_cRA1yHrkJWMcn&index=5!!

Book!Trailer!(Book!Preview)/Multimedia!Book!Summary:!!https://www.youtube.com/watch?v=dQ0wK_7je9A!!

Recorded/Dramatic!Versions!
Audio!Book!!J!Four!Parts!From!YouTube)—NOTICE!RATE!OF!SPEECH
Esperanza!Rising!Part!3!Audio!(Corresponds!to!Page!146!3rd!Paragraph!"Irene!continued."
https://www.youtube.com/watch?v=1gh2b7we74A!!

Student!Performed!Play!!
https://www.youtube.com/watch?v=qxQii0HAG3g!!

Readers'Theater—Part!of!NY!Engage!Unit!(Unit!3,Lesson!2)!!
https://www.engageny.org/resource/grade6OlaOModuleOQuinitQB!!


http://www.projectsuccessindiana.com/images/ElementCardsLASSIetcUploads/Unit3ESAdaptedTexts.pdf!
Esperanza Rising

Audio Version: https://www.youtube.com/watch?v=ed7ZT_45A4A

Scholastic Book Wizard
Lexile 750
Grade Equivalent 5.5
DRA=50
GRL=V

Historical Fiction

Themes: The Great Depression; Farm Labor Camps/Farm Workers, Mexican and Mexican Americans, Social Issues, Equality and Justice, Rising Above Setbacks, Starting Over, Moving to a New Place/Immigration
The grapes had to be finished before the first fall rains and had to be picked rápido, quickly, so now there were no Saturdays or Sundays in the week, just workdays. The temperature was still over ninety each day, so as soon as Isabel’s bus left for school, Esperanza took the babies back to the cabin. She fixed their bottles of milk and let them play while she made the beds. Then she followed Hortensia’s instructions for starting dinner before turning to the laundry. She was amazed at the hot, dry air. Often, by the time she had filled the clotheslines that were strung between the trees, she had only minutes to rest before the valley sun dried the clothes crisp and they were ready to fold.

Irene and Melina came over after lunch and Esperanza spread a blanket in the shade. Esperanza liked Melina’s company. In some ways, she was a young girl, sometimes playing with Isabel and Silvia, or telling Esperanza gossip as if they were school friends. In other ways, she was grown up, with a nursing baby and a husband, and preferring to crochet with the older women in the evenings.

“Do you crochet?” Melina asked.

“I know a little, but only a few stitches,” said Esperanza, remembering Abuelita’s blanket of zig-zag rows that she had been too preoccupied to unpack.

Melina laid her sleeping baby girl on the blanket and picked up her needlework. Irene cut apart a fifty-pound flour sack that was printed with tiny flowers, to use as fabric for dresses.

Esperanza tickled Pepe and Lupe and they laughed.

“They adore you,” said Melina. “They cried yesterday when I watched them for the few minutes it took you to sweep the platform.”

It was true. Both babies smiled when Esperanza walked into the room, always reaching for her, especially Pepe. Lupe was good-natured and less demanding, but Esperanza learned to work faster and faster.

Audio Version: https://www.youtube.com/watch?v=ed7ZT_45A4A

Esperanza rubbed Lupe’s and Pepe’s backs,
SPANISH VERSION

Teacher Resources at:

http://edsitement.neh.gov/lesson-plan/esperanza-renace-aprendiendo-no-temer-el-comenzar-de-nuevo

http://edsitement.neh.gov/planilla-de-aprendizaje-para-el-estudiante-esperanza-renace-de-pam-munoz-ryan

Site Resources Also Available In English
HOME LANGUAGE
PREVIEW
BUILDING BACKGROUND
(BOOK TRAILER)

https://www.youtube.com/watch?v=2RUTLTsGGRA
dropped her head and put her hands over her face. Pepe crawled into her lap, making happy gurgling noises.

She looked at Isabel, already sorry for screaming at her. “I didn’t mean to yell. It was a long day. I gave them some rice water and they seem to be fine now.”

Sounding surprised, Isabel said, “That was exactly the right thing to do!”

Esperanza nodded and let out a long sigh of relief.

That night, no one mentioned the number of rinsed and wrung diapers in the washtub outside the door. Or the beans that were obviously burnt or the pan of rice in the sink. And no one questioned Esperanza when she said that she was exhausted and wanted to go to bed early.

---

**long**

difficult

**exhausted**

very tired

---

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**BEFORE YOU MOVE ON...**

1. **Cause and Effect** Why did the babies get sick?
2. **Summarize** What was the one thing Esperanza did right? How did she know how to do this?

**LOOK AHEAD** Do the workers in Esperanza’s camp go on strike? Read pages 147–155 to find out.

---

there were no Saturdays or Sundays in the week, just workdays everyone worked every day of the week

turning to doing

**Melina’s company** to be with Melina
DRAMATIC PRESENTATIONS

Book Trailers (Book Preview)/Multimedia Book Summary: https://www.youtube.com/watch?v=dQ-wK_7jz9A

Audio Book: (Four Parts on YouTube)—NOTICE RATE OF SPEECH
https://www.youtube.com/watch?v=ed7ZT_45A4A
See also chapters, like:
https://www.youtube.com/watch?v=oPVoisau4I0

Student Performed Play:
https://www.youtube.com/watch?v=qxQi0HAIG3g
Readers’ Theatre Script for *Esperanza Rising*

For Five Readers

Esperanza  
Tio Luis/Alfonso  
Mama  
Lawyer/Narrator  
Miguel

ESPERANZA  
(shaking her head)  
Mama? No!

LAWYER  
Mama’s face looked as if it were in terrible pain.

MAMA  
I have no desire to marry you, Luis, now or ever. Frankly, your offer offends me.

MIGUEL  
Tio Luis’s face hardened like a rock and the muscles twitched in his narrow neck.

TIO LUIS  
You will regret your decision, Ramona. You must keep in mind that this house and those grapes are on my property. I can make things difficult for you. Very difficult. I will let you sleep on the decision, for it is more than generous.

ESPERANZA  
Miguel put on their hats and left. The lawyer looked uncomfortable and began gathering documents.
Esperanza Rising
By Pam Munoz Ryan

Vocabulary: dust storm, Valley Fever, infection, contagious, depressed, potato eyes

1 Marta and her friends are planning a strike. Esperanza's camp has voted not to strike. One day, Esperanza is watching the babies outside. A blast of hot air makes her look up. She sees a brown cloud near the mountains. It is a dust storm!

2 It takes Mama and the others a long time to get to the cabin from the shed. It takes the men even longer to come from the fields. Everyone is covered in dry dirt. They look like pottery. Mama cannot stop coughing.

   Esperanza must be brave.

3 The dust storm stops the strike. Still, many workers have no work. The dust storm ruined the cotton. Alfonso’s family is working grapes and grapes grow higher off the ground. They still have work.

4 The doctor comes to look at Mama. She has Valley Fever, an infection in the lungs. It is not contagious. The doctor gives Mama some medicine and says she must rest. She will not be able to work for a long time.

   Esperanza must be brave.

5 Mama does not get better. She is depressed. It happens sometimes when a lot of sad things happen to a person. Mama lost her husband, her home, and her mother. Mama goes to the hospital. Esperanza knows what she really needs is Abuelita.

6 Esperanza needs a job to make money. She gets a job cutting potato eyes. Esperanza cuts the potato so that each piece has two eyes. New potatoes will grow from the eyes when they are planted.

7 There is talk of another strike in the spring. But, if they refuse to work, they will lose their cabins or be sent back to Mexico. If they do not strike, they might hurt. Esperanza is afraid. Papa is dead. Mama is in the hospital. Abuelita is in Mexico. Esperanza misses her family.

   Esperanza must be brave.
Esperanza is a wealthy girl who lives on a ranch with her family. Esperanza and Papa are very close. It is time for the grape harvest. My birthday is coming!

Esperanza lives with Papa and Mama (Ramona). She lived with her grandmother, Abuelita. She also lived with her servants Alfonso, Hortensia, and their son Miguel.

Esperanza comes and crochets with me instead of worrying.

One night Papa was late getting home. Esperanza was worried because she pricked her finger on a rose thorn and that means bad luck. Mama was worried about the bandits.

Papa’s brothers, Tio Luis and Tio Marco came to the house with Papa’s bolt buckle that they said one of the cowboys found. Mama and Esperanza don’t like the uncles.

Alfonso and Miguel went to look for Papa. They came back with Papa’s dead body.

Esperanza and Mama are devastated.

Create your own at Storyboard That

https://www.google.com/search?q=Storyboard+this+%2B+Esperanza+Rising&client=safari&hl=en-us&prmd=ivsn&source=lnms&tbnm=isch&sa=x&ved=0ahUKEW1mQdijlJFYAhXLC98KbVQWbDOKQ_AUIESGB&biw=320&bih=445

SIFE/New Reader Version

Storyboard for pp. 1-38
Pam Munoz Ryan: Summary of Book
(1:05) https://www.youtube.com/watch?v=7SejicRExnk

Reading Rockets Video
(Connections to Grandmother and Mother—less than a minute each)
https://www.youtube.com/watch?v=6j4mYa0L2lg&index=3&list=PLLxDwKxHx1yljadCnle_cRA1yHrkXWMcn
https://www.youtube.com/watch?v=MUeQirUXLQk&list=PLLxDwKxHx1yljadCnle_cRA1yHrkXWMcn&index=5
SUMMARY OF LISTENING/SPEAKING OPTIONS AROUND OUR WAYS INTO THE NOVEL

**Listening**
- Read Aloud of Chapters or Excerpts of Chapters
- Audiobook Recording with or without Text
- Book Trailers-Summary (L1 or L2)
- Dramatic Version of Novel (Play)
- Book Talks/Reviews
- Author Interviews

**Speaking**
- Summarize What Occurred in a Section/Chapter
- React/Reader Response to Read Aloud/Book Trailer/Performed Play/Author Interview
- Partner Discussions Prior to Writing in a Journal or Making a StoryBoard.
- Performing a Play/Readers’ Theater
A LONG WALK TO WATER

Based on a True Story

LINDA SUE PARK
Newbery Medalist for A Single Shard

7th Grade Engage
NY Unit

Lexile 720
GRL = W
Grade Level 5.0
Interest Level 6-8
Nya put the container down and sat on the ground. She always tried not to step on the spiky plants that grew along the path, but their thorns littered the ground everywhere.

She looked at the bottom of her foot. There it was, a big thorn that had broken off right in the middle of her heel. Nya pushed at the skin around the thorn. Then she picked up another thorn and used it to poke and prod at the first one. She pressed her lips together against the pain.

He ran until he could not run anymore. Then he walked. For hours, until the sun was nearly gone from the sky.

Other people were walking, too. There were so many of them that they couldn't all be from the school village; they must have come from the whole area.

As Salva walked, the same thoughts kept going through his head in rhythm with his steps. Where are we going? Where is my family? When will I see them again?

The people stopped walking when it grew too dark to see the path. At first, everyone stood around uncertainly, speaking in tense whispers or silent with fear.

Then some of the men gathered and talked for a few moments. One of them called out, "Villages—group yourselves by villages. You will find someone you know."

Salva wandered around until he heard the words "Loun-Ariik! The village of Loun-Ariik, here!"

Relief flooded through him. That was his village! He hurried, dodging around the people, until he came out of the smoke and dust.
of the road. Salva scanned their faces. There was no one from his family. He recognized a few people—a woman with a baby, two men, a teenage girl—but no one he knew well. Still, it was comforting to see them.

They spent the night right there by the road, the men taking shifts to keep watch. The next morning, they began walking again. Salva stayed in the midst of the crowd with the other villagers from Loun-Ariik.

In the early afternoon, he saw a large group of soldiers up ahead.

Word passed through the crowd: “It’s the rebels.” The rebels—those who were fighting against the government.

Salva passed several rebel soldiers waiting by the side of the road. Each of them held a big gun. Their guns were not pointed at the crowd, but even so, the soldiers seemed fierce and watchful. Some of the rebels then joined the back of the line; now the villagers were surrounded.

What are they going to do to us? Where is my family?

Late in the day, the villagers arrived at the rebel camp. The soldiers ordered them to separate into two groups—men in one group, women and children and the elderly in the other. Teenage boys, it seemed, were considered men, for boys who looked to be only a few years older than Salva were joining the men’s group.

Salva hesitated for a moment. He was only eleven, but he was the son of an important family. He was Salva Mawien Dut Ariik, from the village named for his grandfather. His father always told him to act like a man—to follow the example of his older brothers and, in turn, set a good example for Kuol.

Salva took a few steps toward the men.

“Hey!”

A soldier approached Salva and raised his gun.

Salva froze. All he could see was the gun’s huge barrel, black and gleaming, as it moved toward his face.

The end of the barrel touched his chin.

Salva felt his knees turn to water. He closed his eyes. If I die now, I will never see my family again.

Somehow, this thought strengthened him enough to keep him from collapsing in terror.

He took a deep breath and opened his eyes.

The soldier was holding the gun with only one hand. He was not aiming it; he was using it to lift Salva’s chin so he could get a better look at his face.

“Over there,” the soldier said. He moved the gun and pointed it toward the group of women and children.
“You are not a man yet. Don’t be in such a hurry!” He laughed and clapped Salva on the shoulder.

Salva scurried over to the women’s side.

The next morning, the rebels moved on from the camp. The village men were forced to carry supplies: guns and mortars, shells, radio equipment. Salva watched as one man protested that he did not want to go with the rebels. A soldier hit him in the face with the butt of a gun. The man fell to the ground, bleeding.

After that, no one objected. The men shouldered the heavy equipment and left the camp.

Everyone else began walking again. They went in the opposite direction from the rebels, for wherever the rebels went, there was sure to be fighting.

Salva stayed with the group from Loun-Ariik. It was smaller now, without the men. And except for the infant, Salva was the only child.

That evening they found a barn in which to spend the night. Salva tossed restlessly in the itchy hay.

Where are we going? Where is my family? When will I see them again?

It took him a long time to fall asleep.

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Even before he was fully awake, Salva could feel that something was wrong. He lay very still with his eyes closed, trying to sense what it might be.

Finally, he sat up and opened his eyes.

No one else was in the barn.

Salva stood so quickly that for a moment he felt dizzy. He rushed to the door and looked out.


They had left him.

He was alone.

Lexile 720  
GRL = W  
Grade Level 5.0  
Interest Level 6-8

What If Newcomers Can’t Read at this Level?
Salva turned and looked. He saw smoke and flames. He couldn’t see the school anymore. He stopped looking back and ran. Then he walked for hours. Other people were walking too. There were so many people, more than lived in the village. Salva kept thinking—Where are we going? Where is my family? When will I see them again? They stopped walking when it got dark and they got into groups by village. But Salva didn’t find anyone from his family and only recognized a few people.
of the road. Salva scanned their faces. There was no one from his family. He recognized a few people—a woman with a baby, two men, a teenage girl—but no one he knew well. Still, it was comforting to see them.

They spent the night right there by the road, the men taking shifts to keep watch. The next morning, they began walking again. Salva stayed in the midst of the crowd with the other villagers from Loun-Ariik.

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*What are they going to do to us? Where is my family?*

Late in the day, the villagers arrived at the rebel camp. The soldiers ordered them to separate into two groups—men in one group, women and children and the elderly in the other. Teenage boys, it seemed, were considered men, for boys who looked to be only a few years older than Salva were joining the men’s group.

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**Vocabulary**

Keep watch
Midst of the crowd
Villagers
soldiers
Word passed through the crowd
Rebels
Gun
Point a gun
Fierce
Watchful
Camp
Order
Separate
Two groups

If students are literate, give a glossary for key words; or provide cognates
“You are not a man yet. Don’t be in such a hurry!” He laughed and clapped Salva on the shoulder.

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That evening they found a barn in which to spend the night. Salva tossed restlessly in the itchy hay.

*Where are we going? Where is my family? When will I see them again?*

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No one else was in the barn.

Salva stood so quickly that for a moment he felt dizzy. He rushed to the door and looked out.


They had left him.

He was alone.
READY-TO-GO WAYS IN TO THE NOVEL WITH NEWCOMERS

- Adapted Versions (Abridged, Modified)
- Storyboard Version
- Chapter Summaries (English, Spanish)
- Excerpts with Close Reading
- Audio Book - Chapter by Chapter
- Book Reviews, Trailers, Book Talks
- Author Interviews
- Plays/Reader’s Theater
A long walk to water

Author: Linda Sue Park

Summary: When the Sudanese civil war reaches his village in 1985, eleven-year-old Salva becomes separated from his family and must walk with other Dinka tribe members through southern Sudan, Ethiopia, and Kenya in search of safe haven. Based on the life of Salva Dut, who, after emigrating to America in 1996, began a project to dig water wells in Sudan.

Rating: ★★★★☆ based on 2 rating(s) 1 with a review
Dut, Salva, -- 1974-- Fiction

More like this: User tags User list Similar items

http://www.worldcat.org/title/long-walk-to-water/oclc/495597182/editions?referer=di&editionsView=true
RESOURCES FOR YOU

All chapters as pdf files

Audio files
https://www.youtube.com/watch?v=_DrEq40vx7U

Other chapters are on YouTube
Capítulo Uno

Sur de Sudán, 2008: Nya, quien tiene once años, está caminando con una gran vasija. Ella caminará durante la mitad de la mañana.

Sur de Sudán, 1985: Salva, un Dinka, está en la escuela. Él sólo asiste por una parte del año por que su familia se muda del lugar durante la temporada de sequía. Su padre es considerado un hombre exitoso en su aldea. Salva tiene tres hermanos y dos hermanas. A sus hermanas no les es permitido asistir a la escuela y en vez de esto ellas aprenden de su madre cómo cuidar de la casa. Antes de que Salva fuera lo suficientemente mayor para ir a la escuela, el iba a cuidar del ganado de su familia junto con otros jóvenes. Era un tiempo muy feliz. Estando en la escuela Salva escucha disparos y la maestra le dice que salga corriendo de su pueblo, que huya. Había una guerra en marcha por dos años. Un grupo rebelde del sur de Sudan había estado peleando en contra del gobierno. El gobierno quería que todos en Sudán practicaran la religión del Islam pero no todos querían esta religión. Cuando Salva corre de la escuela a un arbusto él vio muchas personas corriendo por salvar sus vidas.

Capítulo Dos

Sur de Sudán, 2008: Nya se detiene al caminar para quitar una larga espina de su pie.

Sur de Sudán, 1985: Salva continúa huyendo durante todo el día y toda la noche. Donde hay una gran cantidad de personas, incluyendo a algunos de su aldea, pero él no lograba encontrar a su familia. Las personas caminaron hasta encontrar el campamento de un grupo rebelde. Allí se les pide que se dividan en dos grupos: hombres y mujeres y niños. Salva se une al grupo de los hombres pero lo devuelven al grupo de niños. A los hombres se les obliga a ir con los rebeldes pero dejan ir a los niños y a las mujeres. Ellos se quedan dormidos en un granero pero cuando Salva despierta se da cuenta que lo habían dejado atrás.

Capítulo Tres
A Long Walk to Water by Linda Sue Park

Summary by Dana Ferrara

Chapter One

Southern Sudan, 2008: Nya, who is eleven, is walking with a large container. She will walk half the morning.

Southern Sudan, 1985: Salva, a Dinka, is in school. He only attends for part of the year because his family moves away during the dry season. His father is considered successful in their village. Salva has three brothers and two sisters. His sisters are not allowed to attend school and instead learn how to keep house from their mother. Before Salva was old enough to attend school he would care for the family’s cattle with the young boys. It was a very hard time. While in school Salva hears gunfire and is told by the teacher to run away from the village, to run away. There has been a war going on for two years. Rebels from southern Sudan have been fighting against the government. The government wanted everyone in Sudan to practice the religion Islam but not everyone in Sudan wanted this religion. As Salva runs from the school into the bush he sees many people running for their lives.

Chapter Two

Southern Sudan, 2008: Nya has to stop her walk to remove a large thorn from her foot.

Southern Sudan, 1985: Salva continued to run away all day and night. There were many people, including some from his village, but he could not find his family. The people walk until they reach a rebel camp. There they are asked to sort themselves into two groups: men, and women and children. Salva joins the men but is then sent back with the children. The men are forced to go with the rebels but the women and children leave. They fall asleep in a barn but when Salva wakes up he realizes he has been left behind.

Chapter Three

Southern Sudan, 2008: Nya reaches the pond where many others have also come to fill their containers with water. She fills her container, and then places it on her head for the long walk back home.

Southern Sudan, 1985: Salva knows he has been left because he was a child. He sees a woman outside the barn and recognizes that she is from his tribe because she has the Dinka scar pattern on her face. The woman feeds him and lets him stay in her barn. He can hear fighting in the distance. After a few days the women tells Salva she is leaving to be closer to water and he may not go with her, as it would be more dangerous for her. He is very scared and upset.
Simplified version of the entire book!! Each page includes a synopsis of both Nya’s part and Salva’s part! Great for ELLs, Special Education Students, or those struggling with the text!

Southern Sudan, 2008
Nya
Nya is 11 years old living in Southern Sudan. She has to walk very far to get water. It is very hot and it takes her a long time to walk to get the water.

Southern Sudan, 1985
Salva
Salva is an 11 year old Dinka boy living in Southern Sudan. He is in school and they hear shooting. The teacher tells them to leave quickly. The teacher tells the boys to go into the trees and not to go home.

There is a war in Salva’s country. There are rebels from Southern Sudan fighting against the government. The government wanted everyone in Sudan to be Muslim. The people in the South did not want to be Muslim. They wanted to be free from the north. The war is happening where Salva lives.
Southern Sudan, 2008
Nya

Nya doesn’t have shoes to wear when she walks to get water. She steps on sharp thorns. It hurts very bad.

Chapter 2

Southern Sudan, 1985
Salva

Salva is all alone. He doesn’t know where his family is or if they are alive. He finds the people of Loun-Ariik, his village. Rebel soldiers find the group and force the men to fight with them. The women and children keep walking. Salva walks with the group from Loun-Ariik. They find a barn to sleep in. In the morning Salva wakes up alone. Everyone from his group left him.

Southern Sudan, 2008
Nya

Nya makes it to the pond. The water is muddy but she is so thirsty that she drinks it. She fills the plastic container with water. She carries the heavy container of water on her head. It is a long walk back home. Her foot still hurts from stepping on the thorn.

Chapter 3

Southern Sudan, 1985
Salva

Salva sees a Dinka woman who owns the barn he slept in. The woman gives him some peanuts. She lets him stay with her for a few days. Salva does some work for her. The lady has to leave her house because there is no more water. She says that Salva can’t stay with her. Salva is alone again. He hears voices and sees people walking towards the barn. They are Dinka people.
Chapter Summaries of
A Long Walk to Water
by Linda Sue Park

Chapter One

Southern Sudan, 2008: Nya is 11 years old. She is walking with a large container. She will walk for many hours in the morning.

Southern Sudan, 1985: Salva is from the Dinka tribe. He is in school. He only goes to school for part of the year because his family moves away during the dry season. His father is successful in their village. Salva has three brothers and two sisters. His sisters are not allowed to go to school. They learn how to take care of the house from their mother. Before Salva was old enough to go to school he would care for the family’s animals with other young boys. It was a very happy time. While in school, Salva hears gunfire and the teacher tells him to run away from the village. There has been a war going on for two years. Rebels (soldiers) from southern Sudan have been fighting against the government. The government wanted everyone in Sudan to practice the religion Islam but not everyone in Sudan wanted this religion. As Salva runs from the school into the bush he sees many people running for their lives.

1. What is Nya doing?

2. What happens when Salva is at school?
Chapter 2

Southern Sudan, 2008: Nya has to stop her walk to take out a large thorn from her foot.
Southern Sudan, 1985: Salva runs all day and night. There were many people, including some
from his village, but he could not find his family. The people walk until they reach a rebel
camp. There they are asked to sort themselves into two groups: men, and women and
children. Salva joins the men but is then sent back with the children. The men are forced to go
with the rebels but the women and children leave. They fall asleep in a barn but when Salva
wakes up he realizes he has been left behind.

1. What happens to Salva?

Chapter Three

Southern Sudan, 2008: Nya goes to the pond where many others have also come to fill
their containers with water. She fills her container, and then puts it on her head for the long walk
back home.
Southern Sudan, 1985: Salva knows he has been left because he was a child. He sees a woman
outside the barn and recognizes that she is from his tribe because she has the Dinka scar
pattern on her face. The woman feeds him and lets him stay in her barn. He can hear fighting
in the distance. After a few days the woman tells Salva she is leaving to be closer to water. She
tells Salva that he cannot go with her because it would be more dangerous for her. He is very
scared and upset. Suddenly, more Dinkas arrive.

1. What does Nya get at the pond?

2. What does the woman do?
In the story, *A Long Walk to Water*, the village that Nya lives in has no access to clean water, however they still continue to drink the contaminated water. At one point Nya’s sister becomes ill.

In the novel, *A Long Walk to Water*, Salva and other refugees do not have enough food, water, and resources to keep them fed and healthy throughout their walk to the refugee camps.

In the novel, *A Long Walk to Water*, Salva has to run away from his village and travel to refugee camps to escape war in his village.
Salva looked behind him and saw a big dark cloud of smoke which he couldn't see the school no more.

Salva ran until he couldn't run anymore, he ran away from the smoke. Salva walked for hours.

There was a group of people. Salva scanned their faces there was no one from his family.

Create your own at Storyboard That
SHORT SYNOPSIS

This is where Salva was when he was started. He was in school and they had to run and hide.

Boys Only School

Salva, Southern Sudan 1985

After walking for days they finally found a beehive to eat. They all got stung but didn't care they were happy to eat.

After a long time Salva was sent to America and lived with a new family. He went to college and returned to his country to help make life better for families live there now, like fresh water and school for all kids.

Nya had to walk for half the day to get water for her family in the wet seasons.

in the Dry seasons Nya and her village moved to a makeshift camp. Nya would have to dig in mud for water. The water made people sick.

One day a man and crew came and started digging and built a well for clean water and built a school for all children. This was Salva.

Nya
Southern Sudan 2008

Create your own at Storyboard That.
A Long Walk to Water
Chapter 2

Southern Sudan, 2008

Nya’s Story

Nya put down her container and sat on the ground. She always tried her best not to step on the spiky plants that grew along the path, but their thorns were all over the ground and they were hard to avoid.

Nya looked at the bottom of her foot and there it was. A big thorn had broken off right in the middle of her heel. It was so painful, but Nya knew she had to get it out. So, Nya took another thorn and tried to poke and prod at the first thorn until it came out.
WITH VISUALS (UDL)

PRACTICING LISTENING AND SPEAKING AROUND GRADE LEVEL LITERATURE
LISTENING ACTIVITIES FOR OUR SECONDARY NOVEL

A LONG WALK TO WATER

LINDA SUE PARK

Newbery Medalist for A Single Shard

BASED ON A TRUE STORY
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>In what year did Salva’s story start? In what year did Nya’s story start?</td>
<td></td>
</tr>
<tr>
<td>Is the book fiction, or based on a true story?</td>
<td></td>
</tr>
<tr>
<td>At what age was Salva separated from his family?</td>
<td></td>
</tr>
</tbody>
</table>

**Bonus question:**
According to the author, why is it important for readers to learn about Salva?
**NOW YOU TRY IT WITH SALVA’S STORY**
*(FOR BUILDING BACKGROUND)*
*(Stop at 2 mins—”Studying International Business”)*

<table>
<thead>
<tr>
<th>Divide a Sheet of Paper in Thirds</th>
</tr>
</thead>
<tbody>
<tr>
<td>As you listen, create 3 questions:</td>
</tr>
<tr>
<td>One for Entering Students</td>
</tr>
<tr>
<td>One for Emerging Students</td>
</tr>
<tr>
<td>One for Transitioning Students</td>
</tr>
</tbody>
</table>
Name __________________________________________  Date __________________________
Title of story ____________________________________ Author ________________________

### Anticipation Guide

Use the following anticipation guide to preview a story before you read it. Before reading, mark whether or not you agree or disagree with each statement. After reading the story, fill in the page number where you found the answer to each statement, tell whether or not you were right, and reflect on what you found.

<table>
<thead>
<tr>
<th>Agree/Disagree</th>
<th>Page #</th>
<th>Were you right?</th>
<th>Reflect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Let’s Practice! Make 3-4 Statements as You Watch the Video

Anticipation Guide:

<table>
<thead>
<tr>
<th>My Opinion</th>
<th>My Partner’s</th>
<th>Video</th>
<th>What Do YOU think?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>It’s easy for people in Sudan to get water.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4.</td>
</tr>
</tbody>
</table>

√ Agree
X Disagree
SALVA DUT TELLS ‘HOW THEY GET THE WATER IN SUDAN’ (BUILDING BACKGROUND) (10 MIN VIDEO; WE WILL WATCH FROM 4:38-8:06)

https://www.youtube.com/watch?v=D33I3Uqr8VE
Tell some of the ways Salva says life is different in Sudan vs. life in the US.

<table>
<thead>
<tr>
<th>Something That's Different</th>
<th>South Sudan</th>
<th>United States</th>
</tr>
</thead>
<tbody>
<tr>
<td>How houses are built</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What people eat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Children’s jobs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How people cook</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How people get water</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The amount of toys or clothes children own</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
#5 TPT Hold-ups

* Selected-response Hold-ups
* Number Card Hold-Ups
* True/Not True Hold-Ups
* Multiple-Choice Hold-ups

### How they work:
Each Hold-Up works in the same way generally:
1. Ask students to think about and discuss their responses to a set of prepared questions
2. Before students hold up their cards, have them pair-share or confer in small groups. They should not hold up their cards until told to do so.
3. Give students a cue to show their cards, such as “hold it up” (in the target language)
4. Students hold their cards up. Selected students may provide the rationale they used to make their selection.

#### Selected-Response Hold-Ups
Use a selection of relevant choices that are prepared beforehand. For example, could be facial expressions, seasons, school subjects, locations, etc.

#### Number Card Hold-Ups
Numbered card may be used with sample math problems, multiple choices, or selecting form options provided at the onset. These should be created beforehand.

#### Whiteboard Hold-Ups
These can be used for students to write or draw their answer on a “whiteboard” or whiteboard-like surface. They then hold up their whiteboard to display their answer.

#### True/Not True Hold-Ups
These cards can be used to check for understanding or with predictions. Statements must be carefully created before instruction to ensure they are clear and concise. You could also consider adding True with modifications and Unable to determine as options.

#### Multiple-Choice Hold-Up
The teacher creates and projects questions with possible answers. (ex. A, B, C, D) Students make a choice and when given the signal hold up the letter of their choice.

Excerpts from Chapter 5 Total Participation Techniques, Hinnant & Hinnant pgs 43-57
Chapter 2

rebels/soldiers
all the men
guns

“Who did the villagers encounter on the road?”

“Who did the soldiers take with them?”

“What were they holding?”
Gather Facts as You listen:

**Partner A:** What happens to Nya?

**Partner B:** What happens to Salva?

Audio Recordings: slow speed

https://www.youtube.com/watch?v=5M3qvU1Z6IY

https://www.youtube.com/watch?v=se8tf8oVaOA

(two readers)
**WORK TOGETHER: MAKE SOME QUESTIONS FOR HOLD UPS**

## TPT Hold-ups

<table>
<thead>
<tr>
<th>#5 TPT Hold-ups</th>
</tr>
</thead>
<tbody>
<tr>
<td>* □ Selected-response Hold-ups</td>
</tr>
<tr>
<td>□ Number Card Hold-Ups</td>
</tr>
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Excerpts from Chapter 5, Total Participation Techniques, Himmele & Himmele, pgs. 48-57

**Multiple-Choice Hold-Up**

The teacher creates and projects questions with possible answers (i.e. A, B, C, D). Students make a choice and when given the signal hold up the letter of their choice.
5 On-the-Spot TPTs

On-the-Spot TPTs allow you to quickly gauge student understanding of concepts being taught. They are activities that require little or no advance preparation.

1. **Think-Pair-Share**
   Ask students a question or prompt, then have them turn to a neighbor or assigned partner and discuss.

2. **Quick-Writes**
   Select a prompt for students to discuss and give them a specified amount of time to write an answer (three minutes).

3. **TIP** Follow up with a Pair-Share for student collaboration and discussion.

4. **Quick-Draws**
   Select a major concept in your lesson, then ask students to reflect on the meaning of the concept and create a visual image to represent it.

5. **Mouth It**
   When teaching foundational skills, ask all students to mouth the response, “air write” it, or whisper it to a neighbor.

6. **Ranking**
   Select items, concepts, and events that can be analyzed. Ask students to rank the items based on specified criteria and provide justification for their choices.

2 Hold-Up TPTs

Hold-Up TPTs are interaction-based activities that use response cards. These activities improve interaction and participation, but they do require some planning time.

1. **Number Cards**
   Create number cards (how many you need will vary based on answer choices). Ask students a question such as “Show me a number greater than ___” or “Show me a prime number.” Students use the number cards to show a correct answer.

2. **True/Not True**
   Create four cards for each student: True, Not True, True with Modifications, and Unable to Determine. Ask students a question that they answer by holding up the appropriate card.

4 Concept Analysis TPTs

Concept Analysis TPTs help you support students as they summarize and analyze important concepts. They also require advance planning because they need to be integrated with key ideas.

3. **Line-Ups**
   Select a question for the class. Give students time to reflect. Ask students to stand in two parallel lines of the same length and discuss the question with the person across from them.

4. **TIP** After a few minutes, have students in one line move two steps to the left so they face someone new, then start a new discussion.

5. **Networking Sessions**
   Prepare one to four prompts for discussion, and give students time to think about each. Ask students to find someone to whom they have not yet spoken and discuss responses to one prompt. After a few minutes, have students switch to a new partner and discuss another prompt.

6. **TIP** Take it one step further and have every group create a three-sentence summary.

7. **Bounce Cards**
   Model good and bad discussions with a student for the class to observe. Show students how to discuss, summarize, and ask about ideas. Have students create cards with sentence starters to help them in classroom discussions. Allow students to practice using the cards.

Steps of: Numbered Heads Together

1. Students Number Off
2. Teacher Poses Question
3. Heads Together
4. Teacher Calls a Number

Listening and Speaking

NUMBERED HEADS TOGETHER
PARAPHRASE PASSPORT

Students earn a "passport" to speak by accurately paraphrasing their partner's ideas.

STEPS:

1) Students are paired.
2) Teacher assigns a discussion topic.
3) One student in the pair shares an idea.
4) Before the partner can share, he or she must paraphrase what was last said.
5) The student whose statement was paraphrased indicates whether the speaker has correctly captured their meaning.
6) The discussion continues.

Let’s Try Paraphrase Passport in Groups of 3:

Discussion Topic: Qualities of a Good Book Talk

HTTPS://WWW.YOUTUBE.COM/WATCH?V=BUBER UWHFLU
SPEAKING ACTIVITIES FOR OUR UNITS
BUILDING BACKGROUND
IN SPANISH

1 minute video

Listen in L1

Tell What Was Learned About the Lost Boys of Sudan in L2

https://www.youtube.com/watch?v=8amBI3R_M2k
USE THE PICTURES, TELL YOUR PARTNER WHAT HAPPENED TO SALVA IN CHAPTER 2
Esperanza felt ______ when she saw _______.

I think that Esperanza felt ______ when _______ (she saw her mother in the hospital).

Sentence Frames scaffold oral communication about content. Sentence Frames are sentence structures with the content words eliminated. They are useful for ELLs, because they provide an academic sentence structure that allows students to focus on stating the content while practicing sentence patterns.
CONNECTING OUR NOVEL TO PICTURE BOOK INFORMATIONAL TEXTS

Use the illustrations for listening and speaking activities.

Lexile 670 (610)
GRL = S (T)
Grade Level 4.7
Interest Level 6-8
Background
A civil war has raged off and on in Sudan, Africa’s largest country, since 1955. During the late 1980s the conflicts were between the Muslim Arab government of the North and the non-Arab, Christian and Animist black Africans in the South. Thousands of Sudanese boys were orphaned when armed soldiers attacked their villages, killing their families. The Lost Boys, as they came to be called, numbered almost 30,000 when they began their trek over deserts, mountains, and rivers. Thousands died along the way from disease, starvation, exposure, wild animal attacks, and drowning. During the course of their journey, the boys walked almost 1,000 miles. In 2000, the United States began a resettlement program, and about 3,800 Lost Boys started a new life in cities ranging from Atlanta, Georgia, to Fargo, North Dakota. Many have made great strides, but others have found the cultural adjustment difficult. These young men face continue to face formidable challenges, but their faith and belief in education fuel their determination to one day return to their homeland and work toward peace.

Today the Sudanese conflict continues in Darfur, home to mostly Arabic and black Muslim populations. Relentless attacks have been carried out by government backed militias, called Janjaweed (“man with gun on a horse”). Considered one of the worst humanitarian crises in history, it is believed that between 200,000 and 400,000 people have been killed. More than two million have been displaced.

For links to resources and more information about the Lost Boys and the current conflict in Sudan, go to: www.leeandlow.com/books/lostboys.html

BEFORE READING

Before introducing the book, share the background information with students. Then you may wish to explore one or more of the following questions.

1. What is the hardest thing you’ve ever done? Who or what helped you do it?
2. Have you ever been lost? How did you feel? What did you do? Who helped you?
3. What is a refugee? What causes people to become refugees?
4. Why is education important? How can it help change your life?
5. What does it mean to be brave?
6. Why is it important to be able to make good decisions? How does this skill help someone become a good leader?

Exploring the Book

Display the book and read aloud the title. Ask students what they think the title BROTHERS IN HOPE means.

Let students study the front cover illustration. Then ask them why they think the children in the illustration are lost.
Turn to the map of Africa at the end of the book and indicate where Sudan is. Also point out Ethiopia and Kenya. Explain that the story takes place in these nations.

Review the parts of the book including the dedication, author’s note, and afterword.

Ask students to comment on the interior illustrations. Talk about why they think several pictures show people running or walking. Discuss the expressions on people’s faces.

**Setting a Purpose for Reading**

Have students read to find out why the boys are “lost,” what happens to them, what the title means, and how the boys survive.

**Vocabulary**

Write the following words from the story on the chalkboard. Point out that these words are related to war and have mostly negative connotations.

- attacked
- destroyed
- dangerous
- scared
- bullets
- war
- severe
- fleeing
- survive
- soldiers
- foraging
- struggle
- fear
- refugees
- anxiously
- tattered

After discussing the words’ meanings and how they relate to the story, have students make word webs showing events, synonyms, and feelings related to each word. Then challenge students to try using each word in a sentence with a positive meaning.

**AFTER READING ACTIVITIES**

**Discussion Questions**

After students have read the book, use these or similar questions to generate discussion, review comprehension, and deepen students’ understanding. Encourage students to refer back to the text and illustrations to support their responses.

1. Who is telling the story? Why is it important that his story be told?
2. What advice did Garang’s father give him? How did this help Garang?

3. How did the boys lose their families? What happened to the girls?
4. Why did the boys decide to form groups? Why do you think Garang was chosen as a leader?
5. What are some of the decisions the boys made before heading to Ethiopia? How did these decisions help them?
6. What were some of the problems the boys faced on their journey? How did they solve them?
7. What is a refugee camp? Why are refugee camps needed?
8. Why did Garang think the mud shelters they built at the refugee camp were palaces?
9. Why did Garang decide to go to school? Why did he think of his schoolbooks as “my future—my mother and father”?
11. How did Garang change over time?
12. Why did Garang decide to come to the United States? Why might it be hard for a Lost Boy to adjust to life here?

**Literature Circles**

If you use literature circles during reading time, students might find the following suggestions helpful in focusing on the different roles of the group members.

- The **Questioner** might use questions similar to those in the Discussion Questions section of this guide.
- The **Passage Locator** might look for passages that indicate Garang’s feelings at different points in the story.
- The **Illustrator** might draw scenes from the story in a different style or medium.
- The **Connector** might find other stories set in Africa.
- The **Summarizer** might provide a brief summary of the group’s reading and discussion points for each meeting.
- The **Investigator** might find more information about Lost Boys who have come to the United States.

*There are many resource books available with more information about organizing and implementing literature circles. Three such books you may wish to refer to are: GETTING STARTED WITH LITERATURE CIRCLES by Katherine L. Schlick Noe and Nancy J. Johnson (Christopher-Gordon, 1999), LITERATURE CIRCLES: VOICE AND CHOICE IN BOOK CLUBS AND READING GROUPS by Harvey Daniels (Stenhouse, 2002), and LITERATURE CIRCLES RESOURCE GUIDE by Bonnie Campbell Hill, Katherine L. Schlick Noe, and Nancy J. Johnson (Christopher-Gordon, 2006).
# LEVELED QUESTIONING

<table>
<thead>
<tr>
<th></th>
<th>Entering</th>
<th>Emerging</th>
<th>Transitioning</th>
<th>Expanding</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
<td>Frame questions for non-verbal responses; Simple Yes/No or True/Not True</td>
<td>Frame questions to provide choices or simple one word/phrases; short response</td>
<td>Focus on questions that require a complete response in simple sentences; extended phrases</td>
<td>Focus on open-ended, grade-appropriate questions; Require full responses; ask follow up questions</td>
</tr>
<tr>
<td><strong>Examples</strong></td>
<td><em>Show me . . .</em> <em>Draw a . . .</em></td>
<td><em>Who is the main character?</em> <em>Where did ___ go: home or to school?</em></td>
<td><em>What do you think will happen next?</em> <em>How do you know?</em></td>
<td><em>How is ___related to ___?</em></td>
</tr>
</tbody>
</table>
I was far from home tending my animals when my village was attacked. I could hear bangs like thunder and see flashing lights in the distance. Suddenly an airplane was circling above. Clouds of dust rose from the ground and bullets began to rain down on my herd. Many of the animals were killed. Others ran away in fear.

My throat and eyes were full of dust, but I found my way to the forest, where I hid in the shadows of the trees.

When the storm of bullets passed, I ran back to my village to find my family, but everyone was gone. The houses were burning and everything was destroyed.

I began to wander down the road, and soon I met other boys who could not find their families. We began to search together. As we walked, we met more boys on the road. At first there was just me—one.

Soon one became many. Too many to count.

Before war came, I had never seen so many people in one place. My village had only one hundred people. Now I was in a moving village with thousands of boys. Like me, the other boys were away from their villages tending their cattle when war came. The adults and girls had stayed behind.

Some of the boys were only five years old. The oldest boys were not more than fifteen. We were children, not used to caring for ourselves. Without our parents we were lost. We had to learn to take care of one another.
SENTENCE STARTERS/SCRIPTING

Expressing an Opinion
I think/believe that
In my opinion
From my perspective
From my point of view

Drawing Conclusions
Based on my experience, it seems that
The data suggests that
Based on __, I assume that
After reading __, I conclude that

Agreeing
I agree with __ (a person) that
I share your point of view.
My perspective/experience is similar to __’s.
My idea builds upon __’s.

Disagreeing
I don’t quite agree.
I disagree (somewhat, completely).
I see it differently.
I have a different point of view.

Asking for Clarification
What do you mean by __?
Will you explain that again?
I have a question about __.
I don’t quite understand __ (the directions).

Paraphrasing
So what you are saying is that
In other words, you think
If I understand you correctly,
your opinion/suggestion is that

Reporting a Partner’s Idea
___ indicated that
___ pointed out to me that
___ emphasized that
___ shared with me that

Reporting a Group’s Idea
We decided/agreed/determined that
We concluded that
Our group sees it differently.
We had a different approach.

Soliciting a Response
What do you think?
We haven’t heard from you yet.
Do you agree?
What are your thoughts?

Holding the Floor
As I was saying
What I was trying to say was
If I could finish my thought
I’d like to complete my thought.

Offering a Suggestion
Maybe we could try __.
You/We might think about __.
You/We might consider trying __.

Interjecting an Idea
Can I say something?
Can I add an idea?
I have another approach/idea.

Kate Kinsella Partner Discussion How To
Expressing an Opinion
I think/believe that . . .
It seems to me that . . .
In my opinion . . .

Predicting
I guess/predict/imagine that . . .
Based on . . . , I infer that . . .
I hypothesize that . . .

Asking for Clarification
What do you mean?
Will you explain that again?
I have a question about that.

Paraphrasing
So you are saying that . . .
In other words, you think . . .
What I hear you saying is . . .

Soliciting a Response
What do you think?
We haven’t heard from you yet.
Do you agree?
What answer did you get?

Acknowledging Ideas
My idea is similar to/related to
______’s idea.
I agree with (a person) that . . .
My idea builds upon ______’s idea.

Reporting a partner’s idea
_______ indicated that . . .
_______ clarified that . . .
_____ pointed out to me that . . .
_____ emphasized that . . .

Partner and Group Reporting
We decided/agreed that . . .
We concluded that . . .
Our group sees it differently.
We had a different approach
What is the author trying to say? Or What is the author’s message?

Why did the author choose this word?

What does this event in the story show us about our main character? (What did the author try to show us about the main character by including this event?)

Make 2 More Questioning the Author Prompts for Chapter 2
REPORTING BACK

- Assign groups/pairs a task/research question
- Tell them they will be reporting back
- Provide instructions for completing the task and time to perform the task
- Give them a specific time to verbally practice what they will report to the class
- Students “report back” with or without notes to support their presentation
DIRECTIONS FOR STUDENTS:

- Bring the book (short story) to show as you talk about it.
- Keep the book talk brief (3-4 minutes).
- Do not tell too much about the book. Your goal is to get others to want to read it.
- Tell something about the plot but do not tell the entire story. Feature a part of the book or a character from the book.
- Compare the book to other books you have enjoyed, or to similar stories.
- Talk about the author, illustrator, or awards the book has won.
OPINIONNAIRE

AGREE or DISAGREE:

_______ Esperanza is selfish.  
Your reason:

_______ Miguel is a dreamer.  
Your reason:

_______ Hortensia is loyal.  
Your reason:

Write two more opinion statements using character traits
THINK - The students spend time in silence writing or thinking about their own ideas.

PAIR - Students turn to the person next to them to discuss their ideas with a partner.

SQUARE - Two pairs work together to complete the task of drawing out the quality responses from the quantity the first two phases have thrown up. They also elect who will be speaking. This stage is crucial for extracting the high level explanation behind why an answer was chosen.

SHARE - A nominated student feeds back to the whole class the ideas that have been generated.
THINK-PAIR-SHARE SQUARED
MIX-PAIR-SHARE

1. Students mix around the room.
2. Teacher calls “Pair.”
3. Students pair up with the person closest to them and give a high five. Students who haven’t found a partner raise their hands to find each other.
4. Teacher asks a question and gives think time.
5. Students share with their partners using:
   - Timed pair share → open/ended or lengthy responses
   - Rally Robin → list
**Method:**

1. Students pair up, then the class forms two concentric circles with Partner A on the inside and Partner B on the outside. Partners face each other.
2. Pose a question and Partner A shares his/her answer with Partner B. Then Partner B shares his/her answer.
3. Direct either the inside circle or the outside circle to rotate either clockwise or counter clockwise.
4. Once the students have rotated they have a new partner and steps 2-3 are repeated.
What is the main idea of the chapter we just read?

What details were most important?
## LANGUAGE TABLES FOR TALKING

<table>
<thead>
<tr>
<th>CHAPTER 2</th>
<th>NYA</th>
<th>SALVE</th>
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<td>DOING</td>
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<td>FEELING</td>
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*Try It!*
Summarize the main events of the chapter
TALK MOVES

- https://www.teachingchannel.org/videos/developing-communication-skills
- 5th grade Soc. St.-1:36 mins.
- 8th grade ELA-2:35 mins.

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Talk Moves

Add On: More ideas, more details.

"I would like to add on to what ______ said"

Reasoning: To defend an idea.

"I agree because."
"I disagree because..."
"That is true because..."

Repeating: To clarify what you heard someone say.

"I heard you say..."
"________ said..."
"Who can put this into their own words?"
"Who can restate what ______ said?"
"Who can repeat?"

Revoicing: To verify your thinking. To make sense of. To put into your own words.

"So you are saying..."
"What I think you said was..."
"Did you mean.....?"

Think Time: To gather your ideas and thoughts.

"I would like some think time."
"I would like to ponder on that question."

Say More: To understand another's thinking.

"Can you say more about that?"
"Tell us more about your thinking."
"Can you expand on that?"
"Can you give us an example?"

Press for Reasoning: Explain reasoning.

"Why do you think that?"
"What is your evidence?"
"What convinced you that was the answer?"
"What makes you think that?"
"Why did you think that strategy would work?"
"How did you get that answer?"
"Can you prove that to us?"

Talk Moves =

Kind, purposeful classroom discussion where everyone's voice is heard and valued!
Resource for you:

NYC Units of Instruction—Families, Schools, Communities
http://schools.nyc.gov/Academics/ELL/EduatorResources/Literacy+Units+and+Lesson+Plans.htm
Collaboration with American Institute for Research

As part of our continuous effort to support schools with providing standard-based and grade level instruction for ELLs, the Department of English Language Learners (DELLSS) has partnered with the American Institute for Research (AIR) to develop exemplars of Common Core Aligned units for ELLs. While the research points to the fact that all students, ELLs included, should be reading texts at all levels of difficulty, it is an especially challenging task for teachers to develop their own units that allow ELLs to engage with grade and above grade level texts; these exemplars intend to showcase one instructional method that scaffolds challenging texts.

Scaffolds built in these units are designed to ensure that all ELLs, regardless of the language proficiency can access the texts. However, additional scaffolds should be added to support Newcomer beginner ELLs. Teachers may also decide to remove some scaffolds if they assess that students are able to engage with the text with less support.

Middle School Units for Newcomers:

- Student Edition
- Teacher Guide

Middle School Units:

- Great Fire
- Tom Sawyer
It is recommended that Unit One – Families, Schools and Communities is taught first and that Unit Two – Challenges and Solutions and Unit Three – Human Migration are taught simultaneously.

Additional units have been developed with the same approach. They are designed thematically and foster a collaborative classroom where students can work with their peers as they acquire language and knowledge supported by their teachers.

Grade 6: Environment
Lesson 1
Lesson 1 Handouts

Lesson 2
Lesson 2 Handouts

Lesson 3
Lesson 3 Handouts

Grade 7: City
Lesson 1
Lesson 1 Handouts

Lesson 2
Lesson 2 Handouts

Lesson 3
Lesson 3 Handouts

Grade 8: Immigration
Lesson 1
Lesson 1 Handouts

Lesson 2

Lesson 3
Lesson 3 Handouts

Grade 9: Culture
Lesson 1
Lesson 1 Handouts

Lesson 2
Lesson 2 Handouts

Lesson 3
Lesson 3 Handouts

Understanding Language at Stanford Graduate School of Education
Engage NY: Common Core Curriculum
Try Some of the Listening and Speaking Techniques

Report Back Next Time