



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 16

End of Unit Assessment, Part 1: Best First Draft of an Informational Essay



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End of Unit Assessment, Part 1:
Best First Draft of an Informational Essay

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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.8.2)
 I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)
 I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3)

Supporting Learning Targets

- I can write an informational essay using relevant details from texts that are carefully selected and organized.
- I can intentionally use verbs in the active and passive voice in my World War II invisibility informational essay.
- I can use spelling strategies and resources to correctly on my informational essay.

Ongoing Assessment

- End of Unit 2 Assessment, Part 1 (students may complete in class or finish for homework)



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Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Reviewing Learning Targets (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Essay Writing (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish your Informational Essay Drafts 	<ul style="list-style-type: none"> • In this lesson, students write the draft of their essay about how the effort to make captives during WWII invisible and their efforts to resist invisibility. Students should have completed essay planners and now need time to craft their essay. • Consider posting a list of the resources to help students write their essays. The list includes: <ul style="list-style-type: none"> – Things Good Writers Do anchor chart and note-catchers – Gathering Evidence note-catchers – Informational Essay Planners – Structured notes – <i>Unbroken</i> – “The Life of Miné Okubo” – Other primary sources • This lesson is written assuming students will use computers to draft the essays, making later revisions easier. • Consider the setup of your classroom if you are using laptops; since students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson. • If your students are not familiar with expectations about computer use in the classroom, explain them in Work Time A. • Be sure to think about how students will submit their drafts at the end of class: printing, saving to a server, emailing, etc. • If computers are not an option, consider giving students more time to handwrite their essays. • Because students will produce this essay draft independently, it is used as an assessment for Content and Analysis and Command of Evidence on the NYS Expository Writing Evaluation Rubric. Return the essay drafts with feedback in Lesson 19. Be sure to give feedback on the Coherence, Style, and Organization row and the Command of Conventions row of the rubric so that students can make those revisions in Lesson 19. • A sample student essay is included for teacher reference in the supporting materials. Though it is not needed during the lesson, it may help to have a sample student response for assessment purposes. • Post: Learning targets.



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Lesson Vocabulary	Materials
(Encourage students to integrate vocabulary from previous lessons in their essay.)	<ul style="list-style-type: none"> • Informational Essay Planner (one per student) • <i>Unbroken</i> (book; one per student) • Students' planning materials (see Teaching Note, above) • End of Unit 2 Assessment: Best First Draft of an Informational Essay (one per student) • End of Unit 2 Assessment: Informational Essay: The Invisibility of Captives during WWII (sample response, for teacher reference)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Assign computers and invite students to get out their Informational Essay Planners and their text <i>Unbroken</i>. • Read the learning targets: <ul style="list-style-type: none"> * "I can write an informational essay using relevant details from texts that are carefully selected and organized." * "I can intentionally use verbs in the active and passive voice in my World War II invisibility informational essay." * "I can spell correctly in my informational essay." • Remind students that these learning targets build on the work they have been doing in the past four lessons, as well as work they did in Modules 1 and 2. 	



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Work Time	Meeting Students' Needs
<p>A. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes)</p> <ul style="list-style-type: none"> • Distribute the End of Unit 2 Assessment: Best First Draft of an Informational Essay. • Remind students of the following: <ol style="list-style-type: none"> 1. Use the ideas and evidence in your planners to write your essay drafts. 2. You will have this lesson to write your drafts, and you may finish at home if you need to. 3. You will have a chance to revise for conventions and style after you get your first draft back. • Emphasize the importance of saving their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will turn in their draft at the end of the class. • As students work, circulate around the room, supporting students when needed or when their hands are raised. Since this is an assessment, students should work independently. • When a few minutes remain, remind students to save their work. Tell them they will finish their drafts for homework, and the essays will be collected at the beginning of the next lesson. Remind them to use available resources to be sure they spell correctly. 	<ul style="list-style-type: none"> • One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED and ELL students. As much as possible, this draft should be done independently. However, if it is appropriate for some students to receive more support, there is space during Work Time A. • In order to give more support, consider the following: <ul style="list-style-type: none"> – Prompt them to look at their essay planner for their topic or focus statement and/or the evidence they gathered. – Ask questions like: “How does that evidence support your focus statement?” or “How are those ideas connected?” – Remind them of the resources available to them.



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Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Essay Writing (2 minutes)</p> <ul style="list-style-type: none"> • Give students specific positive praise for behaviors you noticed during class. Emphasize ways in which they show stamina as writers and point out students demonstrating strong strategies, such as actively using their resources. 	<ul style="list-style-type: none"> • Consider allowing SPED and ELL students more time to complete their draft.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Finish the informational essay drafts. • Lessons 17 and 18 begin the work of Unit 3 and build toward the narrative writing performance task (this also allows time for you to review essays and give feedback by Lesson 19.) If you need additional time before the revision lesson, consider using a day or two between Lesson 16 and Lesson 19 where you have students attend to the independent reading routine. This routine is explained more fully in a supporting document <i>Launching Independent Reading in Grades 6–8: Sample Plan</i> (stand-alone document on EngageNY.org). However, make sure students return to their essays relatively soon; a gap of more than a few days will make it harder for them to revise successfully. 	



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Supporting Materials



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End of Unit 2 Assessment:
Informational Essay: The Invisibility of Captives during WWII
(for Teacher Reference)

Prompt: Write an informational essay to answer this question: During World War II, what were the efforts to make both Japanese-American internees and American POWs in Japan “invisible,” and how did each group resist? Use the strongest evidence from *Unbroken*, and selected other informational sources about Japanese-American internees.

The Invisibility of Captives during WWII

War can be loud and visible or quiet and remote. It impacts the individual and entire societies, the soldier and the civilian. Both U.S. prisoners of war in Japan and Japanese-American citizens in the United States during WWII undergo efforts to make them “invisible.” Laura Hillenbrand’s Unbroken hero, Louie Zamperini, like so many other POW’s, is imprisoned, beaten, and denied basic human rights in POW camps throughout Japan. Miné Okubo, a U.S. citizen by birth, is removed from society and interned in a “protective custody” camp for Japanese-American citizens. She is one of the many Japanese-Americans who were interned for the duration of the war. Louie, as a POW in Japan, and Miné, as a Japanese-American internee, both experience efforts to make them “invisible” through dehumanization and isolation in the camps of WWII, and both resist these efforts.

From a very early age, Louie Zamperini is a visible young man. His charismatic, rebellious ways and his athletic accomplishments continually put him in the spotlight, but years in Japanese POW camps slowly erode that visibility. He, like so many others in captivity, experiences efforts to make him “invisible.” During World War II, POW’s are systematically striped of their dignity in the camps of Japan, and as Hillenbrand writes, “without dignity, identity is erased” (183). The constant threats to their lives, starvation, and beatings strip them of their identity to the point that when Louie looks at himself in the mirror, he only sees “a dead body breathing” (179). Dehumanizing tactics by Japanese guards deny prisoners their dignity and humanity. On Execution Island, prisoners are repeatedly told they “will be killed,” suffer torture, and are humiliated by prison guards. Louie is made to dance at gunpoint while the guards “roared with laughter” (182) and pelt him with fists full of gravel. In Ofuna, prisoners are forced into solitary confinement for long stretches of time, starved, and tortured. “The Bird” becomes their worst nightmare to the point that Louie actually tries to become invisible by “concealing himself in groups of men”(241) to avoid this Japanese officer’s inconsistent and cruel behavior. “Virtually nothing about Japan’s use of POW’s was in keeping with Geneva Conventions” (234). Prisoners are declared unarmed combatants and not registered with



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the Red Cross. This makes communication with the outside world impossible. To the world, including Louie's family, he has vanished. Initially declared missing at sea, thirteen months into his imprisonment Louie is declared dead by the U.S. military, and he, like many of the other POW's within the camps, becomes invisible to the outside world. Louie, however, does what he can to resist these efforts to make him "invisible." For example, Louie repeatedly defies the Bird every chance he gets. "Each time the Bird lunged for him, Louie found his hands drawing into fists. As each punch struck him, he imagined himself strangling the Bird. The Bird demanded that Louie look him in the face; Louie wouldn't do it. The Bird tried to knock Louie down; Louie wobbled but wouldn't fall.... Other prisoners warned Louie that he had to show deference or the Bird would never stop. Louie couldn't do it" (246). He defies the Bird's commands and refuses to show weakness.

Miné Okubo was not a soldier, but she was greatly affected by the events of WWII. As a Japanese-American citizen living in California she, like all other Japanese-Americans, was visible because of her easily recognizable physical features. The ideas put forward in Walter Lippmann's "Fifth Column" article for the Los Angeles Times (Feb. 1942) condemn thousands of Japanese immigrants, and U.S. citizens of Japanese descent are forced into internment camps when President Roosevelt signs Executive Order 9066 into law. Like many people, Lippmann believes that "The enemy alien problem on the Pacific Coast ... (was) very serious" and he calls for "mass evacuation and internment of all those who are technically enemy aliens" ("The Fifth Column"). Miné is one of the thousands of Japanese-Americans who is sent to internment camps for the duration of WWII. During this time, although they are U.S. citizens, Japanese-Americans are denied all the rights and freedoms that are afforded to citizens of the United States. Miné becomes "Citizen 13660," the number given to her family and her family's possessions as she enters the Japanese Internment camps in Tanforan and then Topaz. Being given a number to replace their family name becomes the first step in erasing their identities and making the Japanese-American invisible to the rest of the country. At that time, the internment camps are located in fairly remote locations, making them physically invisible and further removing them from U.S. society. Many internees left behind jobs, businesses and farms, some to sit unoccupied for the duration of the war. These invisible land, business, and farm owners were taken away from their own communities. Unable to bring anything with them that could be identified as Japanese, the Japanese-Americans' cultural identity was being left behind. In the camps their Japanese culture is invisible. These U.S. citizens believe they have suffered severe humiliation: the loss of their culture and their dignity through the mistrust of their



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own government. Certain other items, like cameras, are also forbidden in the camps, but Miné finds a way to resist these efforts to make her experiences “invisible.” Instead of taking pictures, she makes sketches of the daily life that takes place within the camp. Miné resists being invisible by not letting what is happening to her go unnoticed and undocumented. She makes drawings about what happens in the camps so she could show the world.

During WWII, both U.S. prisoners of war in Japan and Japanese-American citizens in the United States undergo efforts to make them “invisible” through dehumanization and isolation. Every one of these people becomes invisible in some way to their families, their country, or their communities. Many lose friends, family connections, and homes during their time of incarceration, but perhaps the greatest loss that these people suffer is the loss of their dignity, because “dignity is as essential to human life as water, food and oxygen” (Hillenbrand, 183). The experiences of Louie and Miné show that in spite of deeply difficult experiences, the human spirit is able to resist and rise above relentlessly dire and unforgiving circumstances. Louie and Miné both show the resilience, determination, and agency to push through.