



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 3A: Unit 3: Lesson 2**

## **Launching the Performance Task: Thematic Statement & Narrative Prompt**



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



Launching the Performance Task:  
Thematic Statement & Narrative Prompt

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

I can explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1a)  
I can recognize and correct inappropriate shifts in verb voice and mood. (L.8.1d)  
I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)

Supporting Learning Targets

- I can explain the use of verbals in sentences in *Unbroken*.
- I can determine thematic statements in *Unbroken*.
- I can explain the criteria for this module’s performance task.

Ongoing Assessment

- *Unbroken* structured notes, pages 381–389 (from homework)
- *Unbroken* Thematic Statements handout

Agenda

1. Opening
  - A. Engaging the Writer: Language Techniques (10 minutes)
  - B. Reviewing Learning Targets (1 minute)
2. Work Time
  - A. Introducing Thematic Statements (23 minutes)
  - B. Launching the Performance Task (10 minutes)
3. Closing and Assessment
  - A. Previewing Homework (1 minute)
4. Homework
  - A. Read pages 389–398 in *Unbroken* and complete the structured notes.

Teaching Notes

- As this module comes to a close, students are simultaneously wrapping up their study of *Unbroken* and launching their final performance task (Narrative Writing: Becoming Visible Again after Internment).
- First, students build toward the performance task by learning about verb voice and mood; their ability to apply these language skills will be assessed in their final narrative.
- Students work toward closure with *Unbroken* by analyzing its overall messages in the form of thematic statements.
- In advance: Review the model narrative (see supporting materials). As preparation for this lesson, consider scoring this model using the Narrative Writing: Becoming Visible Again after Internment rubric (see supporting materials). Reading and scoring the model will help you become more deeply familiar with the assessment criteria and what may be challenging for your students. This will prepare you to more effectively answer students’ questions about the project and the rubric. Students are given this model narrative in Lesson 4, but it will benefit you greatly to analyze it in advance.
- Post: Learning targets.



Launching the Performance Task:  
Thematic Statement & Narrative Prompt

Lesson Vocabulary	Materials
thematic concepts, thematic statements, redemption	<ul style="list-style-type: none"><li>• Verbals II handout (one per student and one to display)</li><li>• Document camera</li><li>• Verbals II reference sheet (for teacher reference)</li><li>• <i>Unbroken</i> Thematic Statements handout (one per student)</li><li>• Dictionaries (one per pair of students)</li><li>• Narrative Writing: Becoming Visible Again after Internment handout (one per student)</li><li>• Narrative Writing: Becoming Visible after Again Internment rubric (one per student)</li><li>• Narrative Writing: Becoming Visible Again after Internment Model (one for teacher reference)</li><li>• <i>Unbroken</i> structured notes, pages 389–398 (one per student)</li><li>• <i>Unbroken</i> supported structured notes, pages 389–398 (optional, for students who need more support)</li><li>• <i>Unbroken</i> Structured Notes Teacher Guide, pages 389–398 (for teacher reference)</li></ul>



Launching the Performance Task:  
Thematic Statement & Narrative Prompt

Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer: Language Techniques (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to sit with their Marshall Islands partner.</li> <li>• Distribute the <b>Verbals II handout</b> and display it using a <b>document camera</b>. Remind students that they learned about verbals in the previous lesson. Read the definition of <i>verbals</i>.</li> <li>• Invite students to think about the three types of verbals and jot their answers down on the chart.</li> <li>• Then ask them to share their answers with their partner.</li> <li>• Cold call pairs to share the three types of verbals and their functions: Gerunds act as nouns; participles act as adjectives; and infinitives can act as nouns, adjectives, or adverbs.</li> <li>• Ask pairs to work together to identify the verbals in the examples from <i>Unbroken</i>. Circulate to listen in and support as needed; note which students may be struggling with this new language skill.</li> <li>• When students finish, display and discuss the correct answers on the <b>Verbals II reference sheet (for teacher reference)</b>.</li> </ul>	
<p><b>B. Reviewing Learning Targets (1 minute)</b></p> <ul style="list-style-type: none"> <li>• Read the learning targets aloud as students read along:             <ul style="list-style-type: none"> <li>* “I can explain the use of verbals in sentences in <i>Unbroken</i>.”</li> <li>* “I can determine thematic statements in <i>Unbroken</i>.”</li> <li>* “I can explain the criteria for this module’s performance task.”</li> </ul> </li> <li>• Tell students that in this lesson, they will wrap up their work with <i>Unbroken</i> and begin their work on the performance task.</li> </ul>	



Launching the Performance Task:  
Thematic Statement & Narrative Prompt

Work Time	Meeting Students' Needs
<p><b>A. Introducing Thematic Statements (23 minutes)</b></p> <ul style="list-style-type: none"> <li>• Write the phrase “Thematic Concepts” on the board. Explain that thematic concepts are important topics that come up again and again in a text, like “the invisibility of captives” in <i>Unbroken</i>, and are usually just one word or a short phrase. Write “invisibility” on the board underneath “Thematic Concepts.”</li> <li>• Ask students to turn and talk about other thematic concepts in the book:             <ul style="list-style-type: none"> <li>* “What other important topics come up over and over again in <i>Unbroken</i>?”</li> </ul> </li> <li>• After a few moments, cold call pairs to share out their ideas. As they share, write their ideas on the board underneath “Thematic Concepts.” Listen for: “the violence of war,” “overcoming challenges,” etc.</li> <li>• Invite students to turn and talk:             <ul style="list-style-type: none"> <li>* “What messages do you think Laura Hillenbrand wants readers to remember after they read <i>Unbroken</i>, and what makes you think this?”</li> </ul> </li> <li>• After a few moments, cold call pairs to share out their ideas. Write the ideas on the board as they share. Listen for: “People can overcome challenges if they have faith,” “War changes people,” etc.</li> <li>• On the board, write the title “Thematic Statements” above the list of students’ ideas. Explain that messages like these in a text can also be called <i>thematic statements</i>. Say something like:             <ul style="list-style-type: none"> <li>* “Thematic statements sum up what the author is trying to say about an important concept or idea in a text, and they are usually written as complete sentences.”</li> </ul> </li> <li>• Explain that, although thematic statements are based on the messages in a specific text, they are, ultimately, “bigger” than that text. Thematic statements can apply to many texts and to people’s lives. They are not “morals” telling people what to do; they are big ideas about human behavior and values. For example, if students participated in Module 2A and read <i>To Kill a Mockingbird</i>, a thematic statement might be: “Even when one is sure to lose, life sometimes requires taking action for the right.”</li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing more support to some students by giving them a list of “universal” thematic concepts or thematic statements to consider. (Find examples by doing an Internet search for “thematic concept” or “thematic statement.”) Ask them to mark the thematic concepts or statements that apply to <i>Unbroken</i>.</li> </ul>



Launching the Performance Task:  
Thematic Statement & Narrative Prompt

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Choose one student example from the board and explain that, often, students can turn a thematic concept into a thematic statement by writing a sentence that describes the author's message about that concept. Ask:               <ul style="list-style-type: none"> <li>* "What is Hillenbrand's message about this thematic concept in <i>Unbroken</i>?"</li> </ul> </li> <li>• Call on a volunteer to explain, and write his or her example on the board for students to use as a reference during the next activity. (For example, from the ideas listed above, you might choose "the violence of war." A student might say that the thematic statement about "the violence of war" in <i>Unbroken</i> is: "The violence of war is often overlooked or condoned by governments" or "The violence of war continues to affect people long after the war ends.") Point out that determining thematic statements like these requires making inferences. Hillenbrand never explicitly says this sentence about the violence of war, but readers understand her message through the details she includes in her book.</li> <li>• Explain that Hillenbrand gave readers a hint about some of the book's thematic concepts in its subtitle. Cold call a student to read the full title of <i>Unbroken</i> aloud: "<i>Unbroken: A World War II Story of Survival, Resilience, and Redemption.</i>"</li> <li>• Ask:               <ul style="list-style-type: none"> <li>* "What words in the title could also be considered thematic concepts of <i>Unbroken</i>?"</li> </ul> </li> <li>• Listen for students to say that "survival," "resilience," and "redemption" could also be thematic concepts of <i>Unbroken</i>, and each has different nuances of meaning. (If they say that "World War II" is a thematic concept, explain that World War II is part of this specific book's setting. Thematic concepts, on the other hand, are big ideas, usually about human behavior or human understanding, that can be applied to different texts, regardless of their settings or subject matter.)</li> <li>• Tell students that they now will work together to determine thematic statements (the book's overall messages) about the three thematic concepts listed in <i>Unbroken</i>'s subtitle.</li> <li>• Distribute the <b><i>Unbroken</i> Thematic Statements handout</b>. Have students work with their partners to think through the questions on the handout. Circulate while pairs work, reminding them to use the example written on the board for help, providing them with <b>dictionaries</b> if necessary to define <i>redemption</i>, and helping them turn their ideas into full thematic statements.</li> <li>• After several minutes, draw students' attention back together and cold call several pairs to share their thematic statements.</li> <li>• With three minutes remaining, invite students to turn and talk:               <ul style="list-style-type: none"> <li>* "Why do you think Hillenbrand titled this book <i>Unbroken</i>?"</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• These three thematic concepts ("survival," "resilience," and "redemption") offer a simple way to differentiate this activity; struggling readers might focus only on "survival," but more advanced readers could tackle "redemption." Alternatively, consider assigning different thematic concepts to each pair, then giving them additional concepts to work on if they finish faster than other pairs.</li> </ul>



Launching the Performance Task:  
Thematic Statement & Narrative Prompt

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Call on volunteers to explain their thinking. Listen for: “Even though Louie went through incredibly difficult obstacles in his life, he remained strong (or resilient). The violence that he endured did not kill or destroy him.”</li> <li>• If there is time, push the class to consider why Hillenbrand might have chosen the word “unbroken,” specifically, rather than a word like “resilient” or “whole.” Listen for: “‘Unbroken’ makes the reader think about what was done to Louie; his captors tried to ‘break’ him, but it did not work in the long term.”</li> <li>• Explain that another way to think about Louie’s “survival, resilience, and redemption” is to return to the thematic concept of “visibility” students have recently analyzed. Although his captors tried to “break” him and make him “invisible,” Louie ended up being unbroken and visible.</li> <li>• Invite students to move back to their own seats for the next activity.</li> </ul>	
<p><b>B. Launching the Performance Task (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Explain that, now that students have considered Louie’s journey through the lens of how war affects individuals and societies, they will focus on the other perspective of World War II they have studied: that of Miné Okubo and other Japanese-American internees. Although they do not know as much about Miné as they do about Louie, their final performance task asks them to learn more about the war’s effects on her and write creatively about her journey to become visible again after the war.</li> <li>• Distribute the Narrative Writing: Becoming Visible Again after Internment handout and the Narrative Writing: Becoming Visible Again after Internment rubric. Tell students to read these documents silently and write down the gist of the task and their questions about it in the margins.</li> <li>• After several minutes, cold call students to share their ideas about the gist of the task. Listen for them to say that they have to write the story of how Miné Okubo became visible after being interned during World War II.</li> <li>• Then, ask students to explain the standards they will be assessed on. Listen for: “narrative writing skills (a well-organized story with a beginning, middle, and end),” “grammar,” “spelling,” and “capitalization.”</li> <li>• Call on students to share their questions about the performance task. Answer as many questions as you can, then tell students that if they still have questions, they can write them on a piece of scrap paper and hand them in to you before the end of class. (See the Narrative Writing: Becoming Visible Again after Internment model for an example of a finished narrative. Note that students will be given a copy of this model in Lesson 4.)</li> </ul>	<ul style="list-style-type: none"> <li>• Consider creating a simplified version of the rubric (containing only the “4” column, for example) if you are worried that some students may be overwhelmed by the amount of text on the page. As an alternative, give students the full rubric but tell them to concentrate only on that column.</li> </ul>



Launching the Performance Task:  
Thematic Statement & Narrative Prompt

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>Tell students that they will begin working on the performance task in the next lesson. If they have additional questions about the performance task, tell them that you will have time to address those questions during Lesson 3</li> </ul>	

Closing and Assessment	Meeting Students' Needs
<p><b>A. Previewing Homework (1 minute)</b></p> <ul style="list-style-type: none"> <li>Distribute the <b><i>Unbroken</i> structured notes, pages 389–398</b>. Tell students that their homework is to finish reading <i>Unbroken</i>. Remind them that the book’s epilogue is crucial to understanding the thematic concept of “becoming visible again,” which they will need to understand well so they can write Miné’s “becoming visible again” narrative.</li> </ul>	
Homework	Meeting Students' Needs
<p><b>A.</b> Read pages 389–398 in <i>Unbroken</i> and complete the structured notes. Focus question: “What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?”</p>	





EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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

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

Verbals II

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Remember, a verbal is a word formed from a verb but functioning as a different part of speech in a sentence.

In the chart below, identify the three types of verbal and how each type acts in sentences.

VERBAL	Function in sentence

Underline and label the verbals in the examples below.

“He’d spent two years manning backhoes, upending boulders, and digging a swimming pool” (381).

“He took the boys fishing, swimming, horseback riding, camping, and in winter, skiing” (381).

“He made just enough money to keep Cissy and her little brother, Luke, in diapers, then blue jeans, then college” (383).

“In time even his injured leg healed” (383).

“Bill Harris ended the war in grand style, plucked from Omori to stand on the *Missouri* as Japan surrendered” (386).

At ninety, Pete had the littlest kids in his neighborhood in training” (388).



Verbals II Reference Sheet  
(For Teacher Reference)

- “He’d spent two years manning backhoes, upending boulders, and digging a swimming pool” (381).  
**Participles**
- “He took the boys fishing, swimming, horseback riding, camping, and in winter, skiing” (381).  
**Gerunds**
- “He made just enough money to keep Cissy and her little brother, Luke, in diapers, then blue jeans, then college” (383). **Infinitive**
- “In time even his injured leg healed” (383). **Participle**
- “Bill Harris ended the war in grand style, plucked from Omori to stand on the *Missouri* as Japan surrendered” (386). **Participles**
- “At ninety, Pete had the littlest kids in his neighborhood in training” (388). **Gerund**



*Unbroken* Thematic Statements

Thematic concept: <b>SURVIVAL</b>	Thematic concept: <b>RESILIENCE</b>	Thematic concept: <b>REDEMPTION</b>
What is survival?	What is resilience?	What is redemption?
Where does survival appear in <i>Unbroken</i> ?	Where does resilience appear in <i>Unbroken</i> ?	Where does redemption appear in <i>Unbroken</i> ?
Based on the details above, what is <i>Unbroken's</i> overall message (thematic statement) about survival?	Based on the details above, what is <i>Unbroken's</i> overall message (thematic statement) about resilience?	Based on the details above, what is <i>Unbroken's</i> overall message (thematic statement) about redemption?



### Narrative Writing: Becoming Visible Again after Internment

During this module, you have learned that there are important yet divergent experiences in war and conflict. For example, both Louie Zamperini and Miné Okubo were American citizens who lived through World War II. Although their experiences of the war differed, both of their stories are important to study to understand how war and conflict affect individuals and society.

Louie and Miné’s stories also share similarities, like the thematic concept of **the invisibility of captives during World War II**. You have studied Louie’s journey from resisting invisibility as a POW to becoming visible again after the war. Now you are going to write a narrative imagining Miné’s journey from resisting invisibility as a Japanese-American internee to becoming visible again.

**Writing from Miné Okubo’s perspective, tell the story of one moment in her struggle to become visible after leaving the internment camp. Use narrative techniques and incorporate information from sources about Okubo’s life to write an original narrative. Answer the question: “How did Okubo become visible after her life in the internment camp?” The narrative must end with the sentence, “I was visible again.”**

First, you will read an article about Miné Okubo’s life to learn more about what happened after she left the internment camp. Then, you will choose one of the following moments to write about:

- a. 1944: Walter Cronkite interview
- b. 1946: publication of *Citizen 13660*
- c. 1981: testimony in front of Congress
- d. 1993: first production of *Miné: A Name for Herself*

Luckily, you have an excellent model for using narrative writing to communicate real events: Laura Hillenbrand’s *Unbroken*. Hillenbrand wrote about a real person—Louie Zamperini—so her text is nonfiction, but she used narrative techniques to bring the story to life. You will use the same techniques you have analyzed in her writing to make your own narrative engaging



Narrative Writing: Becoming Visible Again after Internment Rubric  
(based on the New York State Expository Writing Rubric)

	4	3	2	1	0
<b>CONTENT AND ANALYSIS</b>	<p>—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose: <b>The narrative explicitly builds from informational texts and makes inferences about Okubo’s life to creatively imagine her process of becoming “visible” again after internment.</b></p>	<p>—clearly introduce a topic in a manner that follows from the task and purpose: <b>The narrative builds from informational texts about Okubo’s life to describe her process of becoming “visible” again after internment.</b></p>	<p>—introduce a topic in a manner that follows generally from the task and purpose: <b>The narrative generally builds from informational texts about internment to describe an internee’s process of becoming “visible” again, but may not be specific to Okubo’s life.</b></p>	<p>—introduce a topic in a manner that does not logically follow from the task and purpose: <b>The narrative does not follow logically from informational texts about Okubo’s life or does not describe her process of becoming “visible” again after internment.</b></p>	<p>—demonstrate a lack of comprehension of the text(s) or task: <b>The narrative demonstrates a lack of comprehension of the informational texts about Okubo’s life or the theme of becoming “visible” again after internment.</b></p>



Narrative Writing: Becoming Visible Again after Internment Rubric  
(based on the New York State Expository Writing Rubric)

	4	3	2	1	0
<b>COHESION, ORGANIZATION, AND STYLE</b>	<p>—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning: <b>The narrative pace flows smoothly, naturally, and logically from an exposition through several related events.</b></p>	<p>—exhibit clear organization, with the use of appropriate transitions to create a unified whole: <b>The narrative has a beginning, middle, and end that connect to each other to create a unified story.</b></p>	<p>—exhibit some attempt at organization, with inconsistent use of transitions: <b>The narrative has a beginning, middle, and end, but there is no clear connection between sections.</b></p>	<p>—exhibit little attempt at organization, or attempts to organize are irrelevant to the task: <b>The narrative is not logically organized to help show Okubo’s process of becoming “visible” again .</b></p>	<p>—exhibit no evidence of organization: <b>The narrative has no evidence of organization.</b></p>



Narrative Writing: Becoming Visible Again after Internment Rubric  
(based on the New York State Expository Writing Rubric)

	4	3	2	1	0
<b>COHESION, ORGANIZATION, AND STYLE (continued)</b>	<p>—establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice:</p> <p><b>The narrative consistently and creatively employs narrative techniques, like sophisticated sensory language, dialogue, and details, to develop experiences and events.</b></p>	<p>—establish and maintain a formal style using precise language and domain-specific vocabulary:</p> <p><b>The narrative consistently employs narrative techniques, like sensory language, dialogue, and details, to develop experiences and events.</b></p>	<p>—establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary:</p> <p><b>The narrative employs some narrative techniques but uses these inconsistently.</b></p>	<p>—lack a formal style, using language that is imprecise or inappropriate for the text(s) and task:</p> <p><b>The narrative techniques used in the narrative are imprecise or inappropriate for developing Okubo’s story.</b></p>	<p>—use language that is predominantly incoherent or copied directly from the text(s):</p> <p><b>The narrative uses language that is generally incoherent or consists only of quotes from informational texts.</b></p>





Narrative Writing: Becoming Visible Again after Internment Rubric  
(based on the New York State Expository Writing Rubric)

	4	3	2	1	0
<b>COHESION, ORGANIZATION, AND STYLE (continued)</b>	<p>—provide a concluding statement or section that is compelling and follows clearly from the topic and information presented: <b>The narrative’s compelling conclusion follows logically from and insightfully reflects on earlier events in the narrative.</b></p>	<p>—provide a concluding statement or section that follows from the topic and information presented: <b>The narrative’s conclusion follows logically from and reflects on earlier events in the narrative.</b></p>	<p>—provide a concluding statement or section that follows generally from the topic and information presented: <b>The narrative’s conclusion follows generally from earlier events in the narrative.</b></p>	<p>—provide a concluding statement or section that is illogical or unrelated to the topic and information presented: <b>The narrative’s conclusion is illogical or irrelevant.</b></p>	<p>—do not provide a concluding statement or section: <b>The narrative does not include a conclusion.</b></p>



Narrative Writing: Becoming Visible Again after Internment Rubric  
(based on the New York State Expository Writing Rubric)

	4	3	2	1	0
<b>CONTROL OF CONVENTIONS</b>	<p>—demonstrate grade-appropriate command of conventions, with few errors:</p> <p><b>Use of capitalization, spelling, and punctuation is grade-appropriate with few errors.</b></p>	<p>—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension:</p> <p><b>Occasional capitalization, spelling, and punctuation errors do not hinder comprehension</b></p> <p>.</p>	<p>—demonstrate emerging command of conventions, with some errors that may hinder comprehension:</p> <p><b>Some capitalization, spelling, and punctuation errors may hinder comprehension.</b></p>	<p>—demonstrate a lack of command of conventions, with frequent errors that hinder comprehension:</p> <p><b>Frequent capitalization, spelling, and punctuation errors hinder comprehension.</b></p>	<p>—are minimal, making assessment of conventions unreliable:</p> <p><b>Capitalization, spelling, and punctuation errors prevent the reader from understanding the narrative.</b></p>

Narrative Writing: Becoming Visible Again after Internment Rubric  
(based on the New York State Expository Writing Rubric)

	4	3	2	1	0
<b>USE OF LANGUAGE</b>	<p>—demonstrate grade-appropriate command of language techniques, with few errors: <b>Narrative includes verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (emphasizing the actor or the action, expressing uncertainty, or describing a state contrary to fact).</b></p>	<p>—demonstrate grade-appropriate command of language techniques, with occasional errors that do not hinder comprehension: <b>Narrative includes verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects. Occasional errors do not hinder comprehension.</b></p>	<p>—demonstrate emerging command of language techniques, with some errors that may hinder comprehension: <b>Narrative includes verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects. Some errors hinder comprehension.</b></p>	<p>—demonstrate a lack of command of language techniques: <b>Narrative does not demonstrate understanding of how to intentionally use verbs in the active and passive voice and in the conditional and subjunctive mood.</b></p>	<p>—are minimal, making assessment of language techniques unreliable: <b>Narrative does not include variation in voice and mood.</b></p>

- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the informational text(s) with no original student writing should be scored a 0.

**Narrative Writing: Becoming Visible Again after Internment Model**  
(For Teacher Reference)

I hear the heavy metal gate of the internment camp slam shut behind me, the guard's voice echoing in my ears: "Number 13660: discharged." My identity is a number. My name has been erased. I am invisible. And the Utah desert lies before me, whole and open and terrifying.

I have lived behind the barbed-wire fence of an internment camp for the last two years. My brother, Toku, and I were forced to relocate after the Japanese bombed Pearl Harbor in 1941. Suddenly, we were the enemy, even though we were both born and raised in California. I don't even speak Japanese, but the government was convinced that I was a threat because of my jet-black hair, my Japanese ancestors, my hard-to-pronounce name.

Now, I have been allowed to escape. I am leaving Toku behind to move to New York City. I have been hired as a magazine artist. My drawings of life inside the camp are carefully rolled up inside my bag.

---

The day before I am scheduled to leave for New York, I travel to Oakland, California. Before I was relocated (that's what they call it, "relocated," although it felt more like being captured and imprisoned), I was hired to create murals for this city. I stalk down one street, peer down another, trying to remember the exact location of one of my murals. I turn a corner and there it is—my art, splashed carelessly across the wall. I was a different person when I made this. I existed. People could see me. Now I am a shadow.

I notice a piece of paint coming loose from the bricks. I pinch it between my fingers and pull. It flakes off and flutters to the ground. The spot of naked brick left behind makes my throat sore and my eyes water.

---

Every night, I dream that this was all a big mistake. In my dreams, the guards mixed me up with someone else. They come for me here in New York. I dream that the guards climb up the metal fire escape, squeeze through the window, and drag me from my bed. They toss me into a bag and fling me out the window to the street below. I imagine myself screaming, but no one can hear me over the roar of the traffic. In my dreams, everyone on the street is laughing at something I can't see. Every morning, I wake terrified, as if I've actually been captured. Then I remember that the guards in the camp never touched me. They treated me like I didn't exist. But this doesn't make sleeping any easier.

Yesterday, I walked to the magazine office for the first time, my drawings carefully pressed into a second-hand briefcase they gave me. As I walked, I passed a newsstand filled with magazines and newspapers. I scanned the headlines and saw one that said, "JAP SPY CAPTURED IN NEW YORK." My heart stopped, trying to stay quiet. I felt like I was watching myself from far, far away. I looked at my feet to make sure they were still on the ground.



EXPEDITIONARY  
LEARNING

A white woman with her baby bumped into my shoulder. I looked up and met her angry, accusatory eyes. “Excuse me,” I whispered.

**Narrative Writing: Becoming Visible Again after Internment Model**  
(For Teacher Reference)

“You people should be ashamed of yourselves,” she sneered. I looked around and realized that her face was mirrored all around me—everywhere I looked, there was another pair of angry eyes, another parent gripping a child’s hand more tightly. I wondered again if the guards were coming for me.

I realized what those people saw when they looked at me. A “Jap.” They didn’t see my face. They saw a head of jet-black hair. An enemy. I pulled my jacket more tightly around me and rushed away from the newsstand and the angry woman, her voice playing over and over in my head: *Ashamed.*

---

I have been in New York for almost three months when it happens. I walk past that same newsstand where I first realized how invisible I was. My eyes scan watchfully over the colorful magazine covers and screaming black-and-white newspaper headlines, dreading their accusations.

Then, one magazine’s cover story jumps out at me: “INSIDE THE CAMPS.” My drawings! I ignore the stares of people around me and grab the magazine off the stand. I flip through it, seeing my own pictures on the pages inside.

I look up to see the man who owns the newsstand burning holes in my face with his angry eyes. I don’t blink. I stare back at him. Then I slap my money down on the counter. “These are my drawings,” I say to him. “This is MY story.”

The imaginary guards who have stalked me through New York melt away. Relief washes over me. Despite the headlines, despite the stares, despite everything, I am an American citizen. I am no longer just Citizen 13660. I am Miné. I am visible again.



*Unbroken* Structured Notes, Pages 389–398

---

**Name:**

---

**Date:**

---

What's the gist of pages 389–398?

Focus question: What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?



**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
amnesty (390)		
riled (393)		
reconciliation (394)		
cenotaph (394)		
imperious (396)		





*Unbroken* Supported Structured Notes, Pages 389–398

---

**Name:**

---

**Date:**

---

**Summary of pages 389–398:**

*In 1996, Louie learned that Watanabe (the Bird) was still alive after the Bird did an interview with a British journalist and apologized for his treatment of the POWs. Louie tried to arrange for a meeting with the Bird, but the Bird would not meet. Meanwhile, a war memorial was built on the site of the POW camp in Naoetsu. The Bird died in 2003. In 1998, Louie ran with the Olympic torch through the village of Naoetsu.*

**Focus question: What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?**



*Unbroken* Supported Structured Notes, Pages 389–398

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
amnesty (390)	forgiveness, exoneration	
riled (393)	upset	
reconciliation (394)	resolution, or to reach an understanding	
cenotaph (394)	monument	
imperious (396)	superior; haughty	



*Unbroken* Structured Notes Teacher's Guide, Pages 389–398

What's the gist of pages 389–398?

*In 1996, Louie learned that Watanabe (the Bird) was still alive after the Bird did an interview with a British journalist and apologized for his treatment of the POWs. Louie tried to arrange for a meeting with the Bird, but the Bird would not meet. Meanwhile, a war memorial was built on the site of the POW camp in Naoetsu. The Bird died in 2003. In 1998, Louie ran with the Olympic torch through the village of Naoetsu.*

Focus question: What statement is Hillenbrand trying to make about resilience? What in the text makes you think this?

*Hillenbrand is making the statement, "In spite of great and devastating circumstances, the human spirit is resilient and able to overcome and recover." The brutality, suffering, loss of dignity, isolation, and humiliation Louie faced was enough to crush him. At one point in his life, he was quite broken. His marriage was falling apart, he couldn't hold a job, and his drinking was out of control. In one moment, his life was turned around and Louie's life was restored.*



*Unbroken* Structured Notes Teacher's Guide, Pages 389–398

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
amnesty (390)	forgiveness, exoneration	
riled (393)	upset	
reconciliation (394)	resolution, or to reach an understanding	
cenotaph (394)	monument	
imperious (396)	superior; haughty	