



**GRADE 8, MODULE 1: UNIT 1, LESSON 2**  
**LAUNCHING THE NOVEL: CHARACTER ANALYSIS OF HA**

LONG-TERM TARGETS ADDRESSED (BASED ON NYSP12 ELA CCLS)	
<p>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</p> <p>I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)</p> <p>I can use a variety of strategies to determine the meaning of unknown words or phrases (L.8.4)</p> <p>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues (SL.8.1)</p>	
SUPPORTING LEARNING TARGETS	ONGOING ASSESSMENT
<ul style="list-style-type: none"> <li>I can make inferences to deepen my understanding of <i>Inside Out &amp; Back Again</i>.</li> <li>I can cite evidence from the novel to explain how incidents reveal aspects of Ha’s character.</li> <li>I can use context clues to figure out word meanings.</li> <li>I can participate in discussions about the text with a partner, small group, and the whole class.</li> </ul>	<ul style="list-style-type: none"> <li>Answers to text-dependent questions</li> <li>Students’ notes: “Who Is Ha?”</li> </ul>



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AGENDA	TEACHING NOTES
<p>1. Opening</p> <p>A. Engaging the Reader: Orienting to the Novel’s Text Structure (10 minutes)</p> <p>B. Review Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Introduce “Things Close Readers Do” Using “1975: Year of the Cat” (15 minutes)</p> <p>B. Answering Text-Dependent Questions: “1975: Year of the Cat” (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief: Adding to Our “Things Close Readers Do” Anchor Chart (5 minutes)</p> <p>4. Homework:</p> <p>A. Reread “1975: Year of the Cat,” add to notes, and read pages 4–9 for gist</p>	<ul style="list-style-type: none"> <li>• This lesson introduces simple routines, or “protocols,” that will be used throughout the modules to promote student engagement, collaboration, and self-assessment. Review: cold call, Turn and Talk, Getting the Gist, and Fist to Five protocols (Appendix 1).</li> <li>• This lesson also includes a structure called Numbered Heads Together: When grouping students in groups of four, assign each student in the group a number from 1 to 4. Numbering students in the group makes it quick and easy to assign group roles such as note taker, presenter, timekeeper, or facilitator and to quickly “cold call” on students.</li> <li>• Throughout this unit, students work in small groups suitable for cooperative learning structures. Use heterogeneous groups in this first unit to intentionally support struggling readers and ELLs. Determine groups ahead of time.</li> <li>• In this lesson, students are introduced to the concept of “close reading” and begin to build a class anchor chart titled “Things Close Readers Do.” Throughout this unit, students add to their practices of close reading and conduct close readings of a more complex text with continued support and feedback from the teacher. They revisit and add to this chart.</li> <li>• Students are introduced to one initial way to approach a complex text: to read for the “gist”: an initial sense of what a text is mostly about. This lays a strong foundation for students to build close reading skills. Students jot gist statements in their journal, on a sticky note, or in the margins of their texts. In subsequent lessons, and with more difficult texts, students add to their repertoire of close reading practices as they pay close attention to details in the text, and ask or answer text-dependent questions that help them deepen their understanding beyond the gist.</li> <li>• This skill was introduced in Lesson 1 as students looked at images. Here, it is reinforced when analyzing text. This skill is emphasized through this unit.</li> <li>• Encourage students to use a journal to take notes in class about the novel. Help students understand the importance of ongoing note-taking: they will refer to their notes during QuickWrites and unit assessments.</li> <li>• Post the learning targets where all students can see them. Using learning targets is an effective way to teach academic vocabulary.</li> <li>• In advance, preview the Unit 1 Recommended Texts lists (a separate document on EngageNY). Lesson 4 includes time to share this list of texts with students.</li> </ul>



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LESSON VOCABULARY	MATERIALS
free verse poetry, stanza, cite evidence, incidents, meaning, tone, gist; lunar, glutinous, foretells (1)	<ul style="list-style-type: none"><li>• Anchor chart: “Things Close Readers Do”</li><li>• <i>Inside Out &amp; Back Again</i> (one per student)</li><li>• Document camera, Smartboard, and/or chart paper</li><li>• Teacher journal for modeling</li><li>• Model note-taking (for teacher reference)</li><li>• Fist to Five chart</li></ul>



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OPENING	MEETING STUDENTS' NEEDS
<p><b>A. Engaging the Reader: Orienting to the Novel’s Text Structure (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Ask students to gather in small heterogeneous groups of 3–4 students (see teaching note). Give each student a number to allow for Numbered Heads Together (Appendix 1) responses.</li> <li>Once students are in their groups, explain that you will be calling on specific “numbers” to share their thinking of the group. For example, if you ask “number 2s” to respond, each person in the class who has been assigned number 2 will speak for his/her group. Tell students that this protocol, or routine, will help the class be sure that a variety of students respond to questions, rather than just a select few.</li> <li>Tell students that yesterday, they looked at images and read some details about the topic of the module. Today they will begin their study of a novel called <i>Inside Out &amp; Back Again</i> that relates to what they saw and read.</li> <li>Do not distribute it yet, or provide much background about the book at this point. Instead, simply orient students to the novel by reading the following quote from the book: “No one would believe me, but at times I would prefer wartime in Saigon over peacetime in Alabama” (page 195). Ask the students,             <ul style="list-style-type: none"> <li>* “Based on what you saw and read yesterday, what do you think might have to happen to a little girl to make her say that she would prefer war at home in Saigon (Vietnam) to peace in Alabama (the United States)?”</li> </ul> </li> <li>Allow students time to discuss this question in small groups as you distribute <i>Inside Out &amp; Back Again</i> to each student. Ask the number 4s in each group to share their group’s ideas.</li> <li>Invite students to browse through the pages of the novel. Ask students to consider these questions one at a time, using a Turn and Talk protocol to think and then discuss with a partner:             <ul style="list-style-type: none"> <li>* “What do you notice about how this novel is written?”</li> <li>* “How is it like other novels you have read?”</li> <li>* “How is it different?”</li> </ul> </li> <li>Students discuss these questions with a partner. Listen for students to recognize that the novel isn’t written in a prose form that they are used to. Ideally, they will notice the dated poems.</li> <li>Explain that this is a novel of diary entries, and each entry is written in short, <i>free verse poetry</i>. Free verse poetry is poetry that doesn’t use a regular rhythm or rhyming pattern. It does, however, look like a poem with the layout and line breaks. Briefly review the word <i>stanza</i>: a group of lines that form the smaller chunks of a poem.</li> </ul>	<ul style="list-style-type: none"> <li>Mixed-ability grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. Determine these groups ahead of time.</li> <li>Share or ask students to set small group norms to increase the efficacy of group work. Encourage students to be attentive listeners, to ask questions that are sincere and relevant, and to offer meaningful and relevant ideas to the group discussion.</li> <li>Consider posting the quote from the novel on a chart, or by using a Smartboard.</li> </ul>



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OPENING	MEETING STUDENTS' NEEDS
<p><b>A. Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Have learning targets posted for review. Remind students that learning targets allow them to know the focus of the lesson. They will always review the learning targets for the day, and check in at the end of the lesson to assess their progress, and to determine next steps.</li> <li>Read the first learning target aloud to students: “I can make inferences to deepen my understanding of <i>Inside Out &amp; Back Again</i>.” Review the term <i>inferences</i> (determining meaning based on things not directly stated in the text). Point out to students that they were inferring yesterday based on the images they looked at and the sentence strips they read. When we infer, we use specific information in the text, combined with our background knowledge and/or what the text said earlier to understand incidents, characters, and theme. <i>Inside Out &amp; Back Again</i> leaves many things not directly stated, and will require many inferences. Tell students they will have lots of support and practice with this skill.</li> <li>Read the second target aloud: “I can cite evidence from the novel to explain how incidents reveal aspects of Ha’s character as she is shaped by war.” Discuss the phrase <i>cite evidence</i>. Students may be familiar with this from previous grades. Explain to students that this means they will need to prove what they believe the novel is saying by quoting accurately with words, phrases, and details from the novel.</li> <li>Read the last two learning targets aloud: “I can use context clues to figure out word meanings,” and “I can participate in discussions about the text with a partner, small group, and the whole class.”</li> <li>Explain that citing evidence and understanding new vocabulary, and the meaning of challenging texts, requires a lot of thinking and talking with others. Students will be pairing up for Turn and Talk moments, as well as thinking and discussing the text in small groups. Remind students to be respectful to others by listening to what others have to say, asking polite questions to clarify understanding, and participating in the discussions by offering thoughtful ideas and questions.</li> </ul>	<ul style="list-style-type: none"> <li>Consider providing nonlinguistic symbols (e.g., two people talking for <i>discuss</i>, a pen for <i>record</i>, a magnifying glass for <i>details</i>, a light bulb for <i>main idea</i>) to assist</li> </ul>



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WORK TIME	MEETING STUDENTS' NEEDS
<p><b>A. Introduce “Things Close Readers Do” Using “1975: Year of the Cat” (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell the students, “Today we will get started reading the novel, by taking our time and reading closely the first poem, “1975: Year of the Cat.” This may be the students’ first time reading a text with such care. Explain that this is important to do with texts, so that the reader can fully understand what the author is saying. Tell students that often readers need to reread texts multiple times to really understand and appreciate them fully.</li> <li>• Tell students that in a moment, they will hear the first poem, “1975: Year of the Cat,” read aloud. Remind students that whenever you read aloud, they should read silently in their heads (this promotes fluency). (Note: This is a teacher, not student, read-aloud. The purpose is to promote fluency generally, and specifically for students to hear a sophisticated reader handle the free verse.)</li> <li>• Set purpose: ask students to simply think about the <i>gist</i> of the poem—just their initial sense of what the text is mostly about.</li> <li>• Show students the <b>“Things Close Readers Do” anchor chart</b>. Tell them that throughout this module, they will be charting important learning to help them remember it. They will add to this chart often. On the chart, write: * “Get the gist—figure out what the text is mostly about.”</li> <li>• Tell students that this is just one of the many practices that help readers understand a text deeply. They will be practicing getting the gist today.</li> <li>• Read aloud “1975: Year of the Cat” as students look at this page and read along silently in their heads.</li> <li>• Then ask students to turn and talk with a partner in their group: <ul style="list-style-type: none"> <li>* “What is the gist of this poem? What is your basic sense of what it is mostly about?”</li> </ul> </li> <li>• Cold call on a few partnerships to share their thinking.</li> <li>• Ask students to talk in their small groups about what they notice about the language the author is using. Ask students, <ul style="list-style-type: none"> <li>* “What details really strike you as you read this poem? Why?”</li> </ul> </li> <li>• Call on the “1s” to share. It is fine to just let students “notice” at this point; they will continue to study the poem more closely.</li> <li>• Tell students that in a moment, they will reread this first poem independently and silently. Set purpose for them: As they read, ask them to think about this question: “What have you learned about Ha in this very first poem?”</li> <li>• Give students about 5 minutes to reread, just paying attention to details. They don’t have to write anything down yet. It is helpful to use a visible timer to keep students focused during this silent reading period.</li> <li>• Ask students to share with their group details they noticed in the text that helped them learn about Ha. Reinforce norms related to small group work as needed, particularly naming for students what you see going well (for example, when you see more talkative students inviting the quieter students into the conversation).</li> <li>• Tell students that in a moment, they will record in their journals a few details from the text that helped them learn about Ha. (They will continue this for homework.)</li> </ul>	<ul style="list-style-type: none"> <li>• Student seating may be arranged in small heterogeneous groups, because they will be practicing paired sharing and small group discussions. Students will be reading, thinking about, and discussing the book in pairs or small groups throughout the unit.</li> <li>• Some students may benefit from using a ruler or piece of paper to underline the lines as they are read aloud.</li> <li>• Some students may benefit from having sentence starters to prompt discussion.</li> <li>• Some students may benefit from being privately prompted before they are called upon in cold call. Although cold call is a participation technique that necessitates random calling, it is important to set a supportive tone so that the use of cold call is a positive experience for all.</li> </ul>



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WORK TIME	MEETING STUDENTS' NEEDS
<ul style="list-style-type: none"> <li>• Model first (for an example, see <b>Model note-taking</b> in supporting materials). Using a <b>document camera or Smartboard</b>, orient students to the two-column note-taking chart.</li> <li>• Tell students that the word <i>infer</i> is a really important term: they talked about in Lesson 1 as well. Being able to infer is one key skill they will develop as readers. They will go into this in much more detail in future lessons. Briefly review this general academic vocabulary word: to <i>infer</i> means basically to take something from the text and combine it with something you already know in order to figure something out. They will infer from the specific details in this first poem in order to get to know Ha.</li> <li>• Model writing in your <b>teacher journal</b> to show students the types of notes one might take. Be sure to indicate that the first row was “right there” information (the text says directly that Ha is 10), whereas the others required inferring.</li> <li>• Then do brief, guided practice. Invite students to share the details that helped them learn about Ha. (Encourage them to say which stanza they found the detail; then take a moment so other students can locate that detail in the text). As students watch, record this information on the model journal. Probe students to move from the literal to the more inferential analysis of Ha’s character, and praise students for this higher-level analysis (e.g., if students say, “Ha is 10,” you might probe to ask, “And what can you tell about her as a 10-year-old?”).</li> <li>• Remind them that they will reread this poem as a part of their homework, and continue to note details. Give students time to copy the notes from this guided practice, so they have a model to support them with their homework.</li> </ul>	



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WORK TIME	MEETING STUDENTS' NEEDS
<p><b>B. Answering Text-Dependent Questions: “1975: Year of the Cat” (10 minutes)</b>  <i>Note: in this lesson, most of the text-dependent questions are literal questions in order to check for understanding. As the unit progresses, the text-dependent questions will become more inferential in nature. Below, one inferential question is included as initial formative assessment about students’ current skill with this type of thinking.</i></p> <ul style="list-style-type: none"> <li>Tell students that looking closely at the text to answer questions is an important skill to develop. Ask the following questions one at a time. After reading each question, give students time to think and talk with their group for two minutes. Call upon a different numbered head to respond for each question. This strategy provides the opportunity for all students to be accountable for thinking, preparing an answer, and responding.               <ul style="list-style-type: none"> <li>* 1. “Tet is a special day. When is Tet, and what two events are celebrated on Tet?”</li> </ul> </li> <li>Listen for students to refer to the first stanza, and say that Tet as the first day of the <i>lunar</i> calendar. Ask students, “How can we figure out the meaning of the word <i>lunar</i>?” Students might be able to connect to lunar eclipse or other reference. If needed, explain that lunar means having to do with the moon, and a lunar calendar is a calendar that is based on the cycles of the moon (i.e., a new month begins at the start of the new moon). Listen for students to notice that both New Year’s and everyone’s birthdays are celebrated on this day.               <ul style="list-style-type: none"> <li>* 2. “How does the family celebrate Tet?”</li> </ul> </li> <li>Listen for the called-upon “numbered heads” to refer to specific stanzas; reinforce this habit. Students may refer to stanza four: they must smile. Or stanza two: Ha’s family wears new clothes underneath, eats sugary lotus seeds, and eats <i>glutinous</i> rice cakes. (Ask students, “Have you heard of a word sounding like <i>glutinous</i>?” Some may have heard of gluten. Gluten refers to a protein in grains, and glutinous means gooey and sticky. Praise this kind of word-solving by reminding students they are meeting the target about using background knowledge and context to figure out word meanings.)</li> <li>Also listen for students to mention stanza five: no sweeping or splashing water. Ask the class, “Why must the family avoid sweeping and splashing water?” Listen for students to notice that page 1 explains it would mean they are sweeping away hope and splashing away joy. Be sure students recognize that these practices are an outgrowth of the Buddhist tradition, not just “superstitions.”               <ul style="list-style-type: none"> <li>* 3. “So, how does this special day affect the other days?”</li> </ul> </li> <li>Listen for the called-upon students to notice that on page 1, the mother says how we act today <i>foretells</i> the whole year. Ask students, “What two words do you see in the word ‘foretells?’” Students will notice the word “fore” and “tells.” Point out that “fore” is related to the word “before”: <i>foretell</i> means to tell before, or to predict. When students do this kind of word work, reinforce that they are using background knowledge about words and word roots, plus context clues, to figure out new word meanings.               <ul style="list-style-type: none"> <li>* 4. “What does the narrator (Ha) do that might bring bad luck?”</li> </ul> </li> <li>Listen for students to notice that on pages 2–3, she wakes up before her brothers, and taps her toe on the floor first.</li> </ul>	<ul style="list-style-type: none"> <li>Many students will benefit from seeing the questions posted on a Smartboard or via the document camera; but be sure to reveal the questions just one at a time, so that students stay focused on the questions at hand.</li> <li>Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say “check back in the third paragraph on page 7.”</li> <li>Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.</li> </ul>



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**LAUNCHING THE NOVEL: CHARACTER ANALYSIS OF HA**

WORK TIME	MEETING STUDENTS' NEEDS
<p>* 5. “What can you <i>infer</i> about the narrator based on this action? In other words, what can you figure out about her, based on what you see in the text, and what you already know?”</p> <ul style="list-style-type: none"><li>• Listen for students to comment that Ha might be brave, or stubborn, or not superstitious. Model as needed: “I know from page 2 that her mom said that her brother got to tap the floor first. But then on the bottom of the page, it says she decided to get up and tap her toe first. So she disobeyed her mother. Given that she disobeyed, I infer that she and her mother have a difficult relationship.”</li><li>• Reinforce the process of inferring here—the text does not say those insights about Ha directly. But based on what the text tells us about Tet, and our background knowledge about how people usually respond to traditions, we determine some things about Ha’s character. Remind students that they will continue to practice inferring throughout the module.</li><li>• Point out to students strong reading behaviors you observed—in particular, referring to the text to answer questions.</li></ul>	



LAUNCHING THE NOVEL: CHARACTER ANALYSIS OF HA

CLOSING AND ASSESSMENT	MEETING STUDENTS' NEEDS
<p><b>A. Debrief: Adding to Our “Things Close Readers Do” Anchor Chart (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students of the anchor chart, “Things Close Readers Do.” Share with students that they first read along silently for the gist as the poem “1975: Year of the Cat” was read aloud. Explain that when they reread the poem to notice character traits about Ha, and when they supported these notices with evidence from the text, they were doing something close readers do as well. Add two lines to the anchor chart:               <ul style="list-style-type: none"> <li>* reread</li> <li>* cite evidence</li> </ul> </li> <li>Preview the homework for students (see below). Explain that each night for homework they will have a portion of reading from the novel or their own independent book.</li> <li>Review the day’s learning targets with students. Explain that when they returned to the book to answer text-dependent questions, they were citing evidence and learning more about Ha as a character.</li> <li>Use the Fist to Five protocol (Appendix 1) to have students rate how they did with the first learning target. This self-assessment helps students to rate themselves on a continuum from 0 (fist), meaning far from the target, to 5 (five fingers), having solidly met the target. Ask students to indicate with their fist if they did not use the text to cite evidence, or five fingers if they consistently used the text to prove their thinking. They can choose to show one to four fingers to indicate whether their use of the text was somewhere in between.</li> <li>If time permits, call on a few students to provide evidence for the rating they gave themselves.</li> </ul>	
HOMEWORK	MEETING STUDENTS' NEEDS
<ul style="list-style-type: none"> <li>Please reread “1975: Year of the Cat.” Add at least three more details to your notes that helped you learn about Ha. Then complete a first reading for the “gist” of pages 4–9: from the poem “Inside Out” through “Papaya Tree.”</li> </ul> <p><i>Note: Lesson 4 includes time to share with students the list of Recommended Texts. Preview this list in advance.</i></p>	



**GRADE 8, MODULE 1: UNIT 1, LESSON 2**

**Things Close Readers Do  
(Example for Teacher Reference)**

Directions: these bullets are added to the chart during class, with students. Note that the first bullet is added during the Opening of the lesson, and the second and third bullets added during the Closing

- \* Get the gist - figure out what the text is mostly about
- \* Reread
- \* Cite evidence



**GRADE 8, MODULE 1: UNIT 1, LESSON 2**

**Unit 1, Lesson 2 Supporting Materials  
Model Note-taking  
(for Teacher Reference)**

Today's Date

Who Is Ha?

(What have I learned about Ha from the novel so far?)

<i>Detail/Evidence</i> <b>Information about Ha</b>	<i>Page</i>	<i>Inference/Reasoning</i> <b>What this shows about Ha's interests, traits, values, or beliefs</b>
"Now I am ten"	1	She is on the edge of growing up.
"Mother warns" and "Mother insisted"	1, 2	She has a mom who is pretty stern, in charge, demanding. I'm guessing Ha doesn't like this.
"But last night I pouted" and "An old, angry knot expanded in my throat."	2	Ha has a temper. (Ha doesn't say directly that she has a temper, but the reader can take the evidence from the text and combine it with his/her own background knowledge to understand her as a character.)