



***A Long Walk to Water* by Linda Sue Park: Turning Movement into Meaning**

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This curriculum unit is recommended for:  
Middle Grades, 6-8 English Language Arts

**Keywords:** embodied, movement, bodily-kinesthetic,

**Teaching Standards:** See [Appendix I](#) for teaching standards addressed in this unit.

**Synopsis:** This unit will focus on implementing movement into instructional based activities. Scholars will begin to read *A Long Walk to Water* by Linda Sue Park<sup>1</sup>. Scholars will use this movement-based activity to create meaning within the text. Through these activities scholars will be able to analyze how setting shapes plot as well as determine the theme of a text and explain its development over the course of the text.

*I plan to teach this unit during the fall semester of the 2021-2022 academic year. I will be teaching this unit to all of my 7th grade scholars. This unit will be shared with other ELA teachers within the school.*

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<sup>1</sup> Linda Sue Park, *A Long Walk to Water*.

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## ***A Long Walk to Water* by Linda Sue Park: Turning Movement into Meaning**

**Allison Samokar**

### **Introduction**

This will be my third year as a classroom teacher and my second year teaching the text *A Long Walk to Water* by Linda Sue Park<sup>2</sup>. This text follows the story of two characters, Salva and Nya, and they navigate through the harsh war-torn environment of Southern Sudan. While each character faces different challenges, the theme of overcoming difficulties with grit and hope pervades the entire text.

While I have only been a classroom teacher for three years, I have quickly realized that the standard model for teaching is not always the most effective way to reach scholars. When I say “standard model” I am referring to the common practices in classrooms such as having scholars seated with little to no movement, silence, and having lecture-style lessons.

I would like to flip the narrative on these types of lessons. In this curriculum unit I will not only encourage movement as a mode of learning, but I will also engineer experiences for scholars to be able to use movement to connect with the content.

It has been my experience that scholars are more excited about the work in the classroom when they are allowed to move, express, and connect with their peers. I want to foster this kind of environment in my classroom in a structured and purposeful way.

### **Rationale**

In this unit scholars will focus on reading the text *A Long Walk to Water* by Linda Sue Park<sup>3</sup>. This unit will focus heavily on the Common Core ELA standards 7.2, 7.4, and 7.6. These standards ask that students understand how setting shapes characters and plot, analyze the development of themes over the course of the texts, determine the meaning of unfamiliar words, and determine how an author contrasts points of view.

For me, teaching how setting shapes characters and plot, and determining how an author contrasts points of view have been more challenging standards to teach. Looking at data from my 2020-2021 academic year, only 27% of scholars mastered standard 7.6. This is a significant decrease from the other Common Core ELA standards.

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<sup>2</sup> Linda Sue Park.

<sup>3</sup> Linda Sue Park.

I have taught this same text during the 2020-2021 academic year; however, I did not incorporate movement-based learning into the lesson. This comes directly from the EL Curriculum that all 7th grade CMS teachers have adopted over the past two years. The goal of this curriculum is to utilize the content and standards of the EL curriculum but adapt the activities to a more “embodied” model of teaching.

Scholars will participate in movement-based learning to help them better understand these standards as well as create a deeper connection to the literature. This embodied style of learning will allow scholars to fully engage in the learning process.

### **School Demographics**

Wilson STEM Academy is a Title I middle school within the Charlotte Mecklenburg School district. We serve scholars in grades 6 through 8. The demographic of our school is as follows: 80.3% African American scholars, 13.7% Hispanic scholars, and 3% Asian American scholars.

I will specifically be using this curriculum with my 7th grade scholars. I teach 4 classes, all of which are 7th grade English Language Arts. This year I have 86 scholars. Two of these scholars are considered gifted, eleven of these scholars are a part of the Exceptional Children’s program, and four have graduated from the ELL (English language learners) program.

While these statistics and demographics give you a general idea of what my classroom looks like, it is not an embodied picture of my classroom. When you enter my classroom, you will immediately notice the noise level. My scholars are loud and energetic. They love to discuss and ask questions. They are naturally inquisitive and are passionate individuals. One of the greatest strengths my scholars have is their curiosity and their competitive nature. These two qualities make an embodied curriculum unit, full of movement-based activities, perfect for them!

This will be a unit I teach in the fall semester with all my classes. The standards for this unit are based on the Common Core ELA standards.

### **Unit Goals**

While teaching this unit, scholars will:

- Read the first 9 chapters of *A Long Walk to Water*
- Practice using different strategies to determine the meaning of unfamiliar words
- Participate in movement-based activities

At the end of this unit, scholars will be able to:

- Explain how setting shapes characters and plot of *A Long Walk to Water*
- Determine the theme and explain how it is developed over the course of *A Long Walk to Water*
- Identify, demonstrate, and illustrate the newly determined meaning of previously
- Explain their thinking process of how they have determined the meaning of unfamiliar words

## **Content Research**

### **Movement and the Brain**

Movement is often synonymous with exercise, gym classes, unstructured play, and other childhood activities. Many of us are familiar with the common benefits of movement; boosted mood, weight management, and reducing health risk for a number of diseases<sup>4</sup>, but what about the benefits that can be seen in the classroom? When we move our hippocampus is activated, which is the area associated with learning and memory. Moreover, as we move, our blood is circulating more which awakens our cells and allows our brains to be more alert. Neurogenesis, the creation of new cells, happens during exercise and movement. Physical movement has been linked to the increased ability for the brain to analyze, process, and solve higher order questions and problems<sup>5</sup>. Overall, our brains are more alert, better able to learn and remember, and create new cells when we move our bodies.

The Center for Disease Control recommends that school age children (6 to 17 years of age) should be engaging in at least 60 minutes of activity per day<sup>6</sup>. With the ever-growing technology, today's children are becoming less and less active. Outside play time is being replaced with games and streaming the latest shows. With movement decreasing outside of the school day, we must begin to evaluate the level of movement during the school day. Nina Bauderfiend wisely noted in her 2016 article "The Impact of Movement on Student Learning and Engagement," "If students are sedentary in leisure, and utilizing technology during school instead of being physically active, there is very little time remaining in the day for them to achieve the recommended 60 minutes of activity."<sup>7</sup> Scholars' time spent moving is drastically decreasing even though the positive effects of movement, especially within the classroom, are apparent.

### **Building the School Environment**

In the early 1900's, Horace Mann made several recommendations for the environment of the school to help improve learning and increase success. One of these suggestions was that for every 45-50 minutes of instruction, scholars should have 10-15 minutes of movement-based activity<sup>8</sup>. In his paper, *The Built Environment of Schools*, Nicolas Aulston writes, "It is apparent by the current state of the schools that the recommendations outlined by Horace Mann were not heeded in the US. Researchers continually find that today's public schools, kindergarten through 12th grade, are not systematically constructed in a manner that is conducive to positive health

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<sup>4</sup> CDC, "Benefits of Physical Activity."

<sup>5</sup> "How Much Physical Activity Do Children Need?"

<sup>6</sup> "How Much Physical Activity Do Children Need?"

<sup>7</sup> Bauernfiend, "The Impact of Movement on Student Learning and Engagement."

<sup>8</sup> Aulston, "The Built Environment of Schools."

and academic outcomes”<sup>9</sup>. Ultimately the US Education System’s failure to include these recommendations resulted in a loss of potential success and learning for its scholars. The goal of every educational institution should always be to “provide facilities that support good instruction, excite students about learning, and attract and retain good teachers”<sup>10</sup>.

This information leads me to what feels like an obvious question: if we know all these benefits to movement, why do we ask scholars to be so still and sedentary during the school day? Many schools, my own included, have decreased the amount of movement during the school day drastically. The most movement is seen during physical education classes, and the transition from one class to another. Once in these core classes, scholars are asked to sit, give their undivided attention to the instructor, and limit their movements as much as possible. I do understand the need for some of these requests. Limited movement decreases the number of distractions, helps to avoid arguments between scholars, and allows more time for the instructor to deliver content. Given these restrictions I often have scholars, especially at the end of the saying that they are having trouble focusing. Some scholars do not verbally communicate how they are feeling but show me through their actions of fidgeting, restlessness, and lack of focus.

When teachers are provided with new strategies, even when they are meant to help them, this can often feel like just another task added onto their plate. Today’s teachers are given a laundry list of roles to take on with very little time to accomplish them all. To be asked to integrate movement into the classroom can feel like another thing to do, but rather than adding another task to the list we should see movement as a seamless integration with what we are already doing within the classroom<sup>11</sup>.

## **Bodyreading**

Researcher and professor, Madeleine Grumet has coined the term “bodyreading” in her writings. She explains this concept as a way of engaging in a text that goes beyond just comprehension. Bodyreading requires that we take our own experiences, plus what the text tells us about our world, and then create something new from it. This creation can be in questions, thought, or action<sup>12</sup>. Grumet illustrates the downfall of secondary education is that the push of reading is to deepen the understanding that the scholars already have. However, Grumet’s point is that reading should be a tool to create new thoughts and understandings. This idea is explained when Grumet writes:

“The absurdity of this sequence would only be matched if I took out flour, sugar, and butter, milk eggs, vanilla, cardamon, and baking powder, mixed them all in a bowl, observed the blend, noting its texture and flavor, applied this information to my previous

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<sup>9</sup> Aulston.

<sup>10</sup> Jensen, “Moving with the Brain in Mind.”

<sup>11</sup> Jensen.

<sup>12</sup> Madeleine Grumet, “Bodyreading.”

experience, and hypothesized that I might be baking either a cake, a pudding, an omelet, or a quiche, a blintz, a crepe, or a pancake”<sup>13</sup>.

With these words Grumet is illustrating how readers will take words, the way we take ingredients to a recipe, follow the steps but never create. Ingredients are only ingredients unless we use them in new and innovative ways to create something new.

Have we as readers always been hard-pressed to create our own meaning? According to Grumet, this is a pattern that is taught to scholars, particularly in their years of secondary education. “The body reader who is still alive and well in many elementary classrooms where language experience, directed reading-thinking activities, and phonics provide a rich and varied sensory and interpersonal ground for learning soon gives way to the reader who discriminates the private self from the public text”<sup>14</sup>. Traditional secondary school structures also often position reading as a private act, a solitary decoding with the end goal to accurately decipher the author's meaning. An embodied approach to reading and meaning making, in contrast, embraces the entire learning community and encourages reading as a communal act. Through discussion, shared reading aloud, and shared movement activities, the community of learners impacts the meanings that everyone can make through engagement with the text. It is a common understanding that young children thrive when they can learn through interacting with the world around them. They ask questions, use their imagination, and create new ways of thinking. Our school systems have become structured in such a way that when scholars reach a certain age, they are expected to be sedentary and encouraged to interpret the author’s meaning of a text rather than creating their own. However, if we collectively agree that this is a beneficial way of learning for young scholars, why could it not be the same for all scholars regardless of age?

Teachers commonly refer to Bloom’s Taxonomy of Educational Objectives when preparing for lessons. This taxonomy breaks down questions into categories, knowledge, comprehension, application, analysis, synthesis, and evaluation. Knowledge is the lowest level of questioning that requires scholars to recall what they had read. The questions then build all the way to “evaluation” which is the highest level of questioning. Evaluation requires that scholars make opinions about what they have read, evaluate it, and support or question the validity of what they have read<sup>15</sup>. This level of questioning is the closest to what Grumet was referring to in the creation process of bodyreading. According to Grumet’s theories, the school system tends to stop at the analysis and synthesis level of questioning but does not foster an environment where scholars are taught to evaluate<sup>16</sup>.

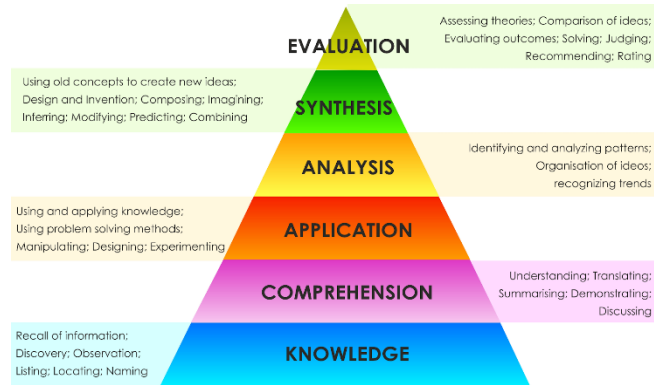
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<sup>13</sup> Madeleine Grumet.

<sup>14</sup> Madeleine Grumet.

<sup>15</sup> “Blooms Taxonomy Questions.Pdf.”

<sup>16</sup> Madeleine Grumet, “Bodyreading.”



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## Critical Multimodal Literacy

Critical multimodal literacy is a practice that pushes classroom practices beyond the monotony of singular learning activities to a rich environment full of various kinds of activities<sup>18</sup>. In her article “A Contemporary Arts-Based Approach to Critical Multimodal Literacy” Mindi Rhoades writes, “A critical arts-based approach to multimodal meaning-making is playful, creative, open ended, and attentive to power, providing students with opportunities to transact with texts in unexpected, provocative, sophisticated, and generative ways using artistic materials”<sup>19</sup>. What Rhoades is describing is a new way of engaging scholars with literary texts. Most of us, even those who do not work in education, are familiar with the picture of a structured classroom where scholars are sitting in rows reading, writing, and, for the most part, not moving. This explanation of critical multimodal literacy takes classrooms outside of this common narrative. Scholars are encouraged to move and engage with texts using arts-based approaches. This is the essence of what this curriculum unit is.

At the very beginning of this article Rhoades describes the scene of a chaotic classroom. Scholars are up around the room, talking excitedly, narrating, and using materials such as aluminum foil<sup>20</sup>. Admittedly, when I first read this, it sounded a little out of control. I felt hesitant to allow my classroom space to feel this chaotic, but then remembered the purpose behind this curriculum unit. This unit serves as a guide to stepping outside of the common structure of a classroom. Scholars will engage with literature using, not only arts-based approaches, but also a variety of movement-based activities.

## General Teaching Strategies

- Gallery Walk- Gallery walks are used when you want scholars to look at multiple sources, or questions. You will place different sources, materials, or questions around your classroom. Then have scholars visit each of the areas. You can have scholars

<sup>17</sup> “Blooms Taxonomy Questions.Pdf.”

<sup>18</sup> Rhoades, “A Contemporary Arts-Based Approach to Critical Multimodal Literacy.”

<sup>19</sup> Rhoades.

<sup>20</sup> Rhoades.

complete an activity, answer questions, or just note their observations at each. You can have scholars move freely to each source or have a more structured walk and give each source a specific amount of time.

- **Tableau**- Tableaus are an arts-based technique. In a tableau you will have scholars create a still moment using their bodies. Scholars can represent people, animals, objects, or something more abstract. It is important that when a tableau is created, that scholar or group should not be speaking. Allow the visual to speak on its own. You will give the prompt of what they are to create and how long they have. Scholars may work independently or in groups. This activity is infinitely adaptable depending on the subject and needs of your classroom. (Note: as your scholars become more comfortable with this activity you can make it more challenging by having your scholars create a series of tableaus that connect to one another, or allow scholars to add a single line of speech into them)
- **Snowball Fight**- Have scholars complete a writing prompt or answer questions on a piece of paper. When they are done, allow scholars to have a “snowball fight” with their balled-up pieces of paper. After 30 seconds to a minute prompt scholar to find a snowball that they did not create. Scholars will then share aloud the response and whether they agree or disagree and why. (Note: this activity can get loud so make sure you set expectations before beginning. Also, you may choose to have scholars write their response anonymously to make this activity low risk and reduce embarrassment.)
- **Speed Sharing**- Speed sharing allows scholars to get up and move around the room. You can play music or count down as scholars find a partner. Then pause the music or stop the timer. Scholars have 20 second to answer a question (displayed on the board) or summarize their learning to their partner. Start the music or timer again and scholars will have to find a new partner and repeat the same process.
- **Turn and Talk**- Turn and talk is a protocol where scholars have a specific amount of time, usually 1-3 minutes, to turn to a peer near them and discuss the questions on the board. (Note: even if there is still time left on the timer, I try to stop the sharing while the classroom is still loud, and most scholars are still speaking. This keeps energy and engagement high.)
- **Quick Write**- Quick writes are a common activity, especially in English Language Arts classes, however they can be used in any content. A quick write is a short written response question that should only take scholars 4-6 minutes to complete. These questions should require scholars to reflect on what they have learned and/or apply the learning to demonstrate mastery.

#### **Materials needed to implement this unit:**

- *A Long Walk to Water* by Linda Sue Park
- Composition book/notebook
- Anchor Chart paper
- Sticky notes
- Access to multiple rooms within the school
- Markers



## **Day One, Infer the Topic**

Give a mini lesson about inferencing.

Introduce the new unit by providing scholars with six different resources. See [Appendix II](#) for instructional resources. These resources will be placed throughout the room. Scholars will have 7 minutes to participate in a gallery walk where they go from station to station making of what they notice and wonder about. Scholars will then use the information to make an inference about what this unit will be about.

Introduce the novel with “Speed Inferencing”: Scholars will have 2 minutes to look through the novel *A Long Walk to Water*. Scholars will then get up and find a partner. They will have 20 seconds to share one thing they wondered about as they looked through the text. Scholars will then move around the room finding a new partner and share another wondering. Teachers can continue to have students move and share until they feel ready to bring the discussion back to the whole class.

Assess student learning through a temperature check with the standards. Scholars will give a thumbs-up, sideways, or thumbs-down to indicate whether they feel confident, somewhat confident, or not yet confident in their inference skills.

## **Day Two, Establishing Reading Routines and Begin Reading**

Move scholars into groups of 3-4. Each group will be given markers and a piece of anchor chart paper. Each group is asked to draw and write what good read-aloud expectations look like. Give groups about 7 minutes to complete this. Groups will then rotate clockwise to observe the other group’s charts. Scholars will be invited to add onto other anchor charts. The whole class will come back together to discuss similarities and differences in the charts. These charts will become the class expectations for all read-aloud.

Read chapter 1 of *A Long Walk to Water*. Use the following questions as a check for understanding as you read:

- What do you notice on this page? (page 1)
- What has changed about the setting? (Page 1)
- “Salva was well aware of how lucky he was to be able to go to school.” What can we infer about Salva’s home based on this? (Page 2)
- “Like the other girls in the village, they stayed home and learned from their mothers about how to keep house.” What do we learn about the difference in gender roles here? (Page 3)
- What “bush” is the author referring to here? (Page 6)
- Why is there a war in Southern Sudan at this time? (Page 6)

## **Day Three, Analyzing Setting, Characters and Plot**

Read Chapter 2 of *A Long Walk to Water*. Use the following questions to check for understanding:

- What does “prod” mean based on the context? (Page 8)
- How is Salva feeling? Compare Salva’s perspective to Nya’s perspective. (Bottom of page 9)
- “Salva felt his knees turn to water.” What is the impact of this figurative language? (Page 11)
- Why do you think the soldiers separated the boys from the men? (Page 12)
- What can you infer about the reason the group left Salva behind? (Page 13)

Scholars complete the following quick write prompt: What do you already know about “point of view”? How do you think point of view is connected to our reading? See [Appendix III](#) for quick write worksheet.

Give mini lesson on point of view.

#### **Day Four, Analyze Point of View**

Before class prep: place scholar's materials (novels, workbooks, notebooks) somewhere else in the building.

As scholars come in for class tell them that they must gather their materials for today before they can begin the lesson. Set behavior expectations before leaving the classroom. Allow time at the end of class to return materials from wherever they were gathered.

Turn and Talk: Have scholars turn to someone near them and discuss the following questions for about 1 minute:

- How did having to gather our materials feel for you (the character)?
- How do you predict this will impact our class today (the plot)?

Read Chapter 3 of *A Long Walk to Water*; Use the following questions to check for understanding:

- How is Nya’s experience similar to Salva’s? (Page 14)
- Why did the Dinka and Nuer tribes fight over the land? (Page 16)
- Why does Salva call the woman “Auntie” even though she is a stranger? (Page 16)

Snowball Fight: Analyze how setting shapes characters and plot: Have scholars complete the following quick write: What is the setting for Nya and Salva’s stories? How do these settings affect each character? How do these settings affect the plot of the novel? See Appendix III for the quick write prompt worksheet. Do not have scholars put their name on their work. After they are finished, have scholars ball up their paper. Put a 1-minute timer on the board and allow scholars to have a snowball fight. When the time is up, tell scholars they must find a snowball that they did not originally write on. Scholars will have 2 minutes to identify one area of strength

in the writing they have, and one place that the scholar can add to. You can have scholars turn and talk to discuss their feedback or share aloud as a class.

Tableau: Analyze point of view: Introduce what a tableau is and get scholars used to that protocol. Have scholars work in groups of 2-3. Begin with an easy prompt such as: Create two tableaus. The first will represent your point of view of the last school year, in which we were all virtual, and then transition to a second tableau of your point of view of school this year. (Note: Tableau is an activity that will come up again in the curriculum unit and will get expanded upon. This is your opportunity to introduce this protocol and get scholars familiar with it.)

### **Day Five, Read “The Lost Boys of Sudan” Article**

Close read “The Lost Boys of Sudan” article using these questions to check for understanding as you read:

- What is the meaning of the word “displaced” as it is used in paragraph 1?
- How do paragraphs 2 and 3 impact the reader’s understanding of the Lost Boys experience?
- What did the Lost Boys expect their journey to be like? What was the journey actually like? Support your answer with details from the text.
- What

Gallery Walk: Have 5 Anchor charts around the room, each title with a different paragraph number. Divide your class up evenly among all anchor charts. Have these groups then write the main idea of that paragraph on the anchor chart, leaving room for other groups. After the groups complete the main idea, have the groups rotate to a new chart. Each group will then write a detail from that paragraph to support the main idea the original group identified. Have groups continue to rotate until they have visited all the anchor charts. Whatever anchor chart each group ends at, they will then share the main idea and supporting details with the rest of the class.

Evaluate student learning with the following quick write: How does what you read in “The Lost Boys of Sudan” article connect to what you have been learning in *A Long Walk to Water*? See [Appendix III](#) for the quick write worksheet.

### **Day Six, Analyze How Setting Shapes Characters and Plot**

Before class preparations: For this lesson you will be moving from room to room as you read. You can get other staff members involved and have them “kick you out” of each new space you go to after spending 6-8 minutes there. If you do not have available staff, you can set a timer on your phone and when the timer goes off you must move to another location. Suggested areas to move to: gym, library, cafeteria, the bus lot, hallways. The goal is to simulate the experience Salva has of moving from place to place. Feeling a lack of stability and continuity. This simulated experience will become the jumping off point for discussions about how the setting

shapes characters and plot. (Note: many of our scholars already feel this lack of stability in their own lives and have firsthand experience to be able to connect to. However, the goal is to create a shared experience within the classroom that all scholars can relate to and is safe to talk about.)

Read chapter 4 of *A Long Walk to Water*, using the following questions to check for understanding as you read:

- How much does Nya walk each day? What lines from chapter 4 tell you that is how much she walks? (Page 20)
- Why does the new group seem hesitant to allow Salva to join them? (Page 21)
- What does the word “terrain” mean as it is used in the sentence on page 22? (Page 22)
- What does the word “stumbled” tell you about how Salva was feeling? (Page 23)

Quick Write: Have scholars complete a quick write connecting today’s activities to the experience of the characters in the novel. See [Appendix III](#) for the quick write prompt Worksheet.

### **Day Seven, Analyze Point of View**

Read Chapter 5 of *A Long Walk to Water* using the following questions to check for understanding as you read:

- What is Nya’s point of view of the fighting between the two tribes? How does Nya’s point of view compare to Salva’s point of view? (Page 26)
- What tribe is Nya from? (Page 26)
- If Salva and Nya met, would they get along? Explain your answer (Page 26)
- “Salva heard that sigh all the way to his heart” What is the impact of this figurative language? (Page 29)
- What is the meaning of the word “gnus” based on the sentence it is used in on page 31? (Page 31)
- Who do you think said Salva’s name? Support your answer with details from the text. (Page 32)

Tableau: Group your class into groups of 3-4. Half of the groups will be focused on Nya’s point of view, while the other half will be focused on Salva’s point of view

Nya: Create two tableaus. The first will represent Nya’s point of view of living at the lake. The second will represent Nya’s mother’s point of view of living at the lake.

Salva: Create two tableaus. The first will represent Salva’s point of view of traveling and walking before finding the honeycomb. The second will represent Salva’s point of view after they had the honeycomb to eat.

Evaluate scholar learning through the following quick write prompt: How has Linda Sue Park developed Nya and Salva points of view over the course of the text? Compare and contrast Nya and Salva points of view. See [Appendix III](#) for the quick write worksheet.

### **Day Eight, Evaluate Student Learning**

Have scholars complete an end of unit assessment to evaluate their learning so far. See [Appendix III](#) for mid unit questions.

## Appendix I: Implementing Teaching Standards

### CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Curriculum Relevance: Scholars will be able to identify the different settings in *A Long Walk to Water* and explain how those settings impact the events of the story and the characters themselves.

### CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Curriculum Relevance: Throughout this unit scholars will practice determining the meaning of words by using context clues. This happens most frequently with the intentional questioning during the reading. This is a standard that comes up frequently in district and state testing.

### CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Curriculum Relevance: This standard focuses on understanding how an author develops different points of views of different characters. Scholars will have to explain their thought process by using specific details from the text. This is a standard that comes up frequently in district and state testing.

## Appendix II: Implementing the Unit

### Lesson 1, Instructional Resources for Gallery Walk (Print 1 set for classroom use. Display videos on computers or projector)

**Resource 1**-Colored map of Africa that includes individual countries. This will be used in lesson 1 during the gallery walk.

Source: <https://worldmapswithcountries.com/labeled-map-of-africa/>

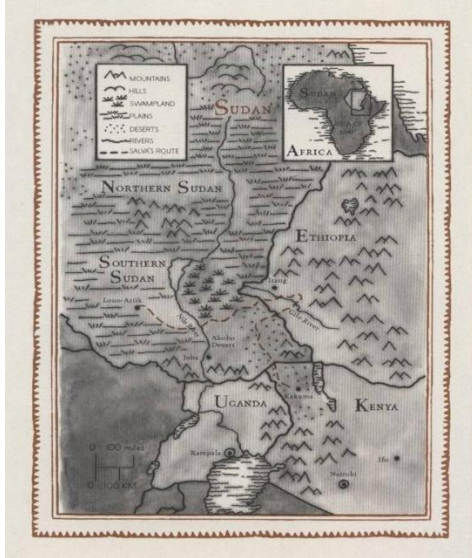


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**Resource 2**-This image is from page two of *A Long Walk to Water*. It shows a close-up version of Africa, focusing on Sudan, Ethiopia, and Kenya. There are also markings on this map that show the route Salva traveled in *A Long Walk to Water*. This image will be used in the gallery walk in lesson 1.

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<sup>21</sup> Newuser, “Free Labeled Map of Africa with Countries and Capital [PDF] - World Map with Countries.”



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**Resource 3-**This is a link to a video interview of Linda Sue Park, the author of *A Long Walk to Water*, and Salva Dut, the person Park based her novel off. Show this video as one of the resources in the gallery walk in lesson 1. <sup>23</sup>

<https://www.youtube.com/watch?v=GkxkisRUmMM>

**Resource 4-**This is a link to Linda Sue Park's, the author of *A Long Walk to Water*, official website. On the site there is information about her novels, as well as a 12-minute TedTalk. This website will be used in lesson 1 during the gallery walk. <sup>24</sup>

[https://lindasuepark.com/books/books-novels/long\\_walk/](https://lindasuepark.com/books/books-novels/long_walk/)

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<sup>22</sup> Linda Sue Park, *A Long Walk to Water*.

<sup>23</sup> Mariner & Clarion Books, *A Long Walk to Water* by Linda Sue Park.

<sup>24</sup> "A Long Walk to Water – Linda Sue Park."



**Appendix III: Student Materials/Resources**

**Lesson 3, Quick Write Prompt (Print 1 for each scholar)**

Name

Date

Directions: Answer the following prompt in complete sentences.

What do you already know about “point of view”? How do you think point of view is connected to our reading?

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**Lesson 4, Quick Write Prompt for Snowball Fight (Print 1 for each scholar)**

Name

Date

Directions: Answer the following prompt in complete sentences. Use specific examples from the text to support your answer.

What is the setting for Nya and Salva's stories? How do these settings affect each character? How do these settings affect the plot of the novel?

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**Lesson 5, "Lost Boys of Sudan" Article**

Article: <https://www.rescue-uk.org/article/lost-boys-sudan><sup>25</sup>

**Lesson 5, Quick Write Prompt (Print 1 for each Scholar)**

Name

Date

Directions: Directions: Answer the following prompt in complete sentences. Use specific examples from the text to support your answer.

How does what you read in “The Lost Boys of Sudan” article connect to what you have been learning in *A Long Walk to Water*?

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**Lesson 6, Quick Write Prompt (Print 1 for each scholar)**

Name

Date

Directions: Directions: Answer the following prompt in complete sentences. Use specific examples from the text to support your answer.

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<sup>25</sup> “The Lost Boys of Sudan.”

How did today's class feel for you? Make a connection between the events of today's class and the events in *A Long Walk to Water* so far. How are they similar? How are they different? What can you infer about how Salva is feeling by having to move from place to place?

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**Lesson 7, Quick Write Prompt (Print 1 for each scholar)**

Name  
Date

Directions: Answer the following prompt in complete sentences. Use specific examples from the text to support your answer.

How has Linda Sue Park developed Nya and Salva points of view over the course of the text? Compare and contrast Nya and Salva points of view.

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## Lesson 8, End of Unit Assessment (Print 1 for each scholar)

**Name**

**Date**

**Directions:** Read Chapter 6 of *A Long Walk to Water* and answer the following questions.

1. “His face became very **solemn** when Salva told him that he had not seen nor heard a single word of his family in all that time” Based on the context, what is the meaning of the word **solemn**?
  1. Not smiling; Serious
  2. Permanent
  3. Overly enthusiastic
  4. Unsure, confused

2. “After so many weeks of near starvation, his stomach **rebelled** mightily: He spent most of the night vomiting. What does **Rebelled** most likely mean in this sentence?
  - a. Ruined or destroyed
  - b. Paid attention to
  - c. Refused to obey
  - d. To shy away from

1. Carefully read these two sentences:

“Salva lifted his head, the **sobs** interrupted by surprise”

“Salva lifted his head, the **cries** interrupted by surprise”

The words in bold have similar meanings. How does the author's choice to use the word **sobs** affect our understanding of the first sentence?

- a. It implies Salva is surprised by what he hears
- b. It emphasized how hard Salva is crying
- c. It implies Salva is confused or unsure of what is happening to him.
- d. It emphasizes that Salva is trying to be quiet as he cries.

4. In Chapter 6, the narrator describes how Nya and Salva feel about an adult. We see Nya’s point of view of her mother on page 33, and Salva’s point of view of his uncle on pages 35 and 37. **How does Linda Sue Park contrast Nya’s and Salva’s points of view of their family members in this chapter?** Use specific examples from the text to support your answer.

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5. How has Nya's setting in chapter 6 impacted the characters and plot?
- a. Nya and her family now have access to clean water
  - b. Nya and her family have to worry about their safety because they are near the Dinka tribe.
  - c. Nya has to walk even farther to gather water
  - d. Nya's mother feels comforted by the new setting
6. How has Salva's changing setting impacted him in chapter 6?
- a. He is able to find his uncle
  - b. He is hot, tired, and in danger of lions
  - c. The group does not want to travel with him
  - d. The group finds honey to eat

## Appendix IV: Annotated Teacher Resources

Resource 1: [https://lindasuepark.com/books/books-novels/long\\_walk/](https://lindasuepark.com/books/books-novels/long_walk/) This is Linda Sue Park’s official website. While you will only be showing your scholars, the video embedded in the site it is a great resource for you to gain background information about the author and Salva, who she based her book upon. Park also included discussion topics and questions that could be helpful in your classroom.<sup>26</sup>

Resource 2:

<https://www.blackpast.org/global-african-history/events-global-african-history/second-sudanese-civil-war-1983-2005/> This website provides a quick overview of the Second Sudanese Civil War. A Long Walk to Water takes place during and just after the war. It is important to have a strong understanding of why the war occurred and what the lasting affects were.<sup>27</sup>

Resource 3: A Contemporary Arts Based Approach to Multimodal Literacy by Mindi Rhoades<sup>28</sup>  
This article provides a more in-depth look at some of the strategies I have chosen to include in this module, especially tableau. There are also other strategies in this article that I did not include in this unit that may be helpful for your classroom.

Resource 4: Drama-A Workshop with Cecily O’Neill. This video demonstrates several arts-based approaches and the theory behind them.<sup>29</sup> [https://www.youtube.com/watch?v=zD\\_3zIYUL7w](https://www.youtube.com/watch?v=zD_3zIYUL7w)

Resource 5: God Grew Tired of Us<sup>30</sup> is a documentary that follows the experience of other lost boys in Sudan. While these boys have similar experiences to Salva, there are also differences. This is a great place to learn more about the civil war in Sudan as well as how it impacted the country. Full documentary available here: <https://watchdocumentaries.com/god-grew-tired-of-us/>

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<sup>26</sup> “A Long Walk to Water – Linda Sue Park.”

<sup>27</sup> Momodu, “Second Sudanese Civil War (1983-2005) •.”

<sup>28</sup> Rhoades, “A Contemporary Arts-Based Approach to Critical Multimodal Literacy.”

<sup>29</sup> David Farmer, *KS1/2 Drama - A Workshop with Cecily O’Neill*.

<sup>30</sup> “God Grew Tired of Us (2006) | Watch Free Documentaries Online.”

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## Endnotes