

Unit Overview

Unit Title	For Love of Humanity: Recording Underreported Stories for History
Unit Length	<p>Three 60-minute lessons</p> <p>The first two lessons do not have to be taught sequentially and each can stand alone. The culminating lesson builds on what was learned in the first three lessons; it may take more than one day to complete.</p>
Grade Level(s)/Subject(s)	10-12th grade World Cultures
Unit Overview	<p>Through this unit, students will encounter a refugee from Myanmar who traveled the world and found solace in writing, and an individual who became the recorder of deaths in a community due to civil war in Ethiopia. They will study artwork created by several Rohingya refugees and by Ethiopian artist Wosene Worke Krosf. To process and respond to these stories, they will craft individual poems using phrases from the readings, and will form their poems and the artwork studied into a group mural celebrating humanity. Through this process, students will practice annotating and analyzing texts and interpreting art and prose through “a collective exhibit...from the intimacy of art” (Krosf).</p> <p>This unit is designed to support students in looking beyond themselves, (re)connecting with other communities, and developing empathy through collaborative analysis.</p> <p>Humanity is the theme for this unit. Stalin observed, “A single death is a tragedy, a million deaths are a statistic,” so it is essential for students today to go beyond statistics and examine humanity through individuals. The study of history is the study of humanity and the first draft of history is written by journalists. Through the examination and analysis of underreported stories from journalists around the world and the expression of art, prose, and poetry, students may discover a humanity beyond the borders of their community.</p> <p>Throughout the unit, the theme of humanity will be explored and reinforced through analysis of the following three quotes, alongside the focus texts and artwork:</p> <ul style="list-style-type: none"> ○ “Love and compassion are necessities, not luxuries. Without them, humanity cannot survive.” – Dalai Lama ○ “One way or another, we all have to find what best fosters the flowering of our humanity in this contemporary life and dedicate ourselves to that.” – Joseph Campbell

	<ul style="list-style-type: none"> ○ “During bad circumstances, which is the human inheritance, you must decide not to be reduced. You have your humanity, and you must not allow anything to reduce that. We are obliged to know we are global citizens. Disasters remind us we are world citizens, whether we like it or not.” – Maya Angelou
<p>Objectives & Outcomes</p>	<p>Within the first two lessons the student will be able to:</p> <ul style="list-style-type: none"> ● Annotate texts identifying historical events, superbly written prose, and further questions within the text. ● Analyze and interpret artwork within a collaborative setting. ● Justify the theme of humanity through the text read, annotated, and analyzed and three quotes on humanity from the Dalai Lama, Joseph Campbell and Maya Angelou. ● Create a mural weaving together favorite prose and artwork from underreported stories and observations within their own community.
<p>Standards</p>	<p>CCSS.ELA-LITERACY.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CCSS.ELA-LITERACY.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>CCSS.ELA-LITERACY.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p> <p>CCSS.ELA-LITERACY.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p>CCSS.ELA-LITERACY.W.11-12.1.C Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p>

<p>Unit Resources</p>	<p>Lesson One</p> <ul style="list-style-type: none"> • “Writing Saved Me” by Imran Mohammad Fazal Hoque for the Pulitzer Center • “For Rohingya Survivors, Art Bears Witness” by Patricia Leigh Brown for the <i>New York Times</i> <p>Lesson Two</p> <ul style="list-style-type: none"> • “You Can’t Even Cry Loudly” by Cara Ana, Nat Castañeda, and Davin Keyton for the Associated Press • Wosene Worke Kosrof - website for the painter/sculptor
<p>Performance Task(s)</p>	<p>Relying on wisdom from Ethiopian artist Wosene Worke Kosrof, students will “create a visible, interactive surface—like visual icons that are accessible to everyone.” Students, as a group, will create a mural or sculpture that forms a “collective exhibit...from the intimacy of art.” Each student will use phrases from the texts explored in this unit, as well as their own completed worksheets from the first two lessons, to write individual poems that the class will weave together to create one big, collective mural.</p>
<p>Assessment/Evaluation</p>	<p>Formative Assessments: In lessons one and two, students will form knowledge through reading, annotating, and analyzing a Pulitzer article. Students will complete:</p> <ul style="list-style-type: none"> • An individual worksheet assessing the skills of summarizing and analyzing the text read. • A group activity worksheet assessing the skills of comparing and distinguishing artwork, • An exit ticket interpreting content learned to quotes on humanity. <p>Summative Assessment: In lesson three, students will interpret and create an individual piece that fits into a class-negotiated mural.</p> <ul style="list-style-type: none"> • Rubric for Poetry Project [.pdf] • Rubric for Poetry Project [.docx]

Day 1

“Writing Saved Me”: Recording Immigration Through the Intimacy of Writing

Essential Questions
<ul style="list-style-type: none">• Why is it important to know the individual story of a refugee?• What struggles does a refugee encounter when leaving their home country and arriving in their new country?• How is art used to express the pain of becoming and living as a refugee?• Why is public art important?
Focus texts / resources for today’s lesson
Readings/Resources <ul style="list-style-type: none">• “Writing Saved Me” by Imran Mohammad Fazal Hoque for the Pulitzer Center• “Writing Saved Me” by Imran Mohammad Fazal Hoque for the Pulitzer Center [.pdf copy]• Images from “For Rohingya Survivors, Art Bears Witness” by Patricia Leigh Brown for the New York Times [.pdf]• Images from “For Rohingya Survivors, Art Bears Witness” by Patricia Leigh Brown for the New York Times [.docx]
Presentation <ul style="list-style-type: none">• “Writing Saved Me” presentation [.pptx]• “Writing Saved Me” presentation [.pdf]
Worksheets <ul style="list-style-type: none">• “Writing Saved Me” annotation worksheet [.pdf]• “Writing Saved Me” annotation worksheet [.docx]• Photo Analysis Worksheet [.pdf]• Photo Analysis Worksheet [.docx]• Exit Ticket for Lesson One [.pdf]• Exit Ticket for Lesson One [.docx]
Lesson Activities
1. Warm-up: <i>Why would someone become a refugee?</i> (Use the “Writing Saved Me” PowerPoint .) <ul style="list-style-type: none">• Ask students (slides 2-3):<ul style="list-style-type: none">○ What is a refugee?○ For what reasons would you leave your country, possibly never to return? (Underlying reasons students will contribute may be violence, economics, war, etc.)• Introduce the places that Imran will travel as a refugee (slides 4-10).<ul style="list-style-type: none">○ Note: It is important for students to understand distance and time when it comes to

- understanding Imran's journey.
- Students may also chart Imran's journey using [this map](#).

2. Students Read: "Writing Saved Me"

- Distribute copies of "[Writing Saved Me](#)." Students can read the article silently or in pairs.
- Review the purpose of annotating with students. Share these annotation instructions:
 - **Circle** in the reading places Imran travels to.
 - **Underline** phrases by Imran in the reading that stand out to you. Focus on phrases you think are beautiful prose, convey pain, and/or provide wisdom.
 - Write **questions** next to things not understood in the margins.
- *Teacher Wisdom:* Depending on the reading level of students, the teacher can also choose to "Share Read."
 - "Share Read" is a method of reading primary sources or reading above the students' reading level. It is very useful for students approaching complex text.

In this method, the teacher reads aloud while students listen and follow along silently. While the teacher reads, they model prosody, inflection, and punctuation. After reading the whole selection, the students may join in for a second reading of the text or a selection of the text that the teacher deems important while the teacher continues to serve as a model.

This technique not only provides a disciplined approach to complex text, but will also support struggling readers as well as English language learners (ELLs).

3. Student Worksheet: After completing and annotating the article, distribute the "[Writing Saved Me](#)" [annotation worksheet](#). Students answer the following questions on their worksheet:

- Summarize: What was happening to Imran and the Rohingya people in Myanmar before he fled?
- There are many "metamorphoses" that occur within Imran in his journey to America. What do you think were Imran's four most significant metamorphoses?

4. Whole Class "Share Out": *How did writing save Imran?*

- Review the places Imran traveled to as a refugee before he arrived in the United States (slides 4-10).
- Encourage students to share annotations on further questions or confusion in the reading (slide 11).
- Discuss as a class:
 - How did Imran relieve the boredom and despair in the refugee camps? (Does it connect to what students experienced during the isolation of the COVID-19 pandemic?)
 - What do you think were Imran's most significant "metamorphoses"?
 - What was your favorite quote or piece of wisdom from Imran? Why?

5. Small Group Activity: *How does art express the experiences of refugees?*

- Distribute a [set of photos](#) to small groups of students no bigger than five.
- To each student distribute the [Photo Analysis Worksheet](#). In their small groups, students analyze the set of photographs, which feature paintings done in refugee camps. They answer the following questions:
 - What shapes and colors dominate in the art created by the Rohingya survivors?
 - What images are in the paintings of Rohingya artists that represent their refugee experiences?

- Why is it important for this refugee community to produce art?
- Students answer the following question individually.
 - Which is your favorite painting? Describe the painting and then explain why the painting expresses humanity.

6. Whole Class “Share Out”: *What was your favorite painting from the Rohingya refugee camp?*

- Discuss each photo from the Rohingya refugee camp (slides 12-21). At the end of the “share out,” poll the students on their favorite painting by the Rohingya refugees.
- Pose these two final question to the students (slides 22-23):
 - Why is it important for a community to express themselves through art as the Rohingya have, even with the temporary home of a refugee camp?
 - Why is public art important for any community, whether in a temporary living space or a permanent home? (This may be an opportunity for teachers to discuss public art in public spaces in their communities.)

Exit Ticket: *Favorite Expressions of Humanity*

- Distribute [Exit Ticket for Lesson One](#). The exit ticket connects the content learned from “Writing Saved Me” to the theme “For the Sake of Humanity.”
- Students answer individually.
 - Students choose four phrases from what they underlined where Imran wrote beautiful prose, conveyed pain, and/or provided wisdom for the reader. Students explain why the phrases resonate deeply for them.
 - Using textual evidence from the reading, students choose one of the three following quotes and explain how it connects to the reading:
 - “Love and compassion are necessities, not luxuries. Without them, humanity cannot survive.” – Dalai Lama
 - “One way or another, we all have to find what best fosters the flowering of our humanity in this contemporary life and dedicate ourselves to that.” – Joseph Campbell
 - “During bad circumstances, which is the human inheritance, you must decide not to be reduced. You have your humanity, and you must not allow anything to reduce that. We are obliged to know we are global citizens. Disasters remind us we are world citizens, whether we like it or not.” – Maya Angelou
- The exit ticket can be completed in class or assigned as homework. (*Note:* Remind students to remain organized with their papers. This exit ticket is utilized in lesson three.)

Day 2

“You Can’t Even Cry Loudly”: Recording Death Through the Intimacy of Lists

Essential Questions
<ul style="list-style-type: none">• What happens to a marginalized group and their culture in a civil war?• Why is it important for journalists and/or others to report on the atrocities of war in real time?• Why is it important to honor the dead?
Focus texts / resources for today’s lesson
<p>Readings/Resources</p> <ul style="list-style-type: none">• “You Can’t Even Cry Loudly” by Cara Ana, Nat Castañeda, and Davin Keyton for the Associated Press• “You Can’t Even Cry Loudly” by Cara Ana, Nat Castañeda, and Davin Keyton for the Associated Press [.pdf copy]• Set of three paintings by Wosene Worke Kosrof [.pdf] <p>Presentation</p> <ul style="list-style-type: none">• “You Can’t Even Cry Loudly” Presentation [.pptx]• “You Can’t Even Cry Loudly” Presentation [.pdf] <p>Worksheets</p> <ul style="list-style-type: none">• “You Can’t Even Cry Loudly” Worksheet [.pdf]• “You Can’t Even Cry Loudly” Worksheet [.docx]• Wosene Worke Kosrof Paintings Analysis Worksheet [.pdf]• Wosene Worke Kosrof Paintings Analysis Worksheet [.docx]• Exit Ticket for Lesson Two [.pdf]• Exit Ticket for Lesson Two [.docx]
Lesson Activities
<p>1. Warm-up: What is happening in Ethiopia today?</p> <ul style="list-style-type: none">• Introduce Ethiopia’s Tigray region and Stockholm, Sweden’s location on a map (slides 2-4, or map).• Provide a short explanation that after the peace treaty with Eritrea, Ethiopia broke out into a civil war. (Note: Do not provide too much information to the student. Let the article provide more explanation. Allow the student to experience the article itself.)• Introduce Prime Minister Abiy Ahmed as the 2019 Nobel Peace Prize winner and a quote from his speech (slides 5-6):<ul style="list-style-type: none">○ “Today, I stand here in front of you talking about peace because of fate. I crawled my way to peace through the dusty trenches of war years ago. I was a young soldier when war broke out between Ethiopia and Eritrea. I witnessed firsthand the ugliness of war in frontline battles. There are those who have never seen war but glorify and romanticize it. They have not seen the fear, they have not

seen the fatigue, they have not seen the destruction or heartbreak, nor have they felt the mournful emptiness of war after the carnage. War is the epitome of hell for all involved. I know because I have been there and back."

- For teacher background knowledge on the Nobel Peace Prize see [History of the First Nobel Peace Prize](#). The teacher may also choose to share it with the students.
- For teacher background knowledge on Abiy Ahmed, watch [Ethiopia's Abiy Ahmed Receives Nobel Peace Prize](#). The teacher may also choose to share it with the students.
- Examine the border between Ethiopia and Eritrea's location on the map (slide 5).

2. Individual or Pair Reading: "You Can't Even Cry Loudly"

- Distribute copies of ["You Can't Even Cry Loudly."](#) Students may read the article silently or in pairs.
 - Depending on the reading level of students, the teacher can also choose to "Share Read."
- Review the purpose of annotating with the students. Share these annotation instructions:
 - **Circle** the name (not number) of each person who is listed among the dead. Put a "T" above their name if the person is Tigrayan and an "A" if the person is Amhara.
 - **Underline** phrases in the reading that stand out to you that you think are profound prose, conveyed pain, and/or provided wisdom for the reader.
 - **Write questions** on things not understood in the margins.
- After completing the reading, distribute the ["You Can't Even Cry Loudly" Worksheet](#). Students answer the following questions:
 - Summarize what is happening to the Tigrayans in Ethiopia according to the article.
 - How many of the dead do experts in the article think are underreported? Tigrayan? Amahara?
 - What historical event mentioned in the article is also continuing to try to confirm the dead?
 - What are three effects on those who try to confirm the dead in Ethiopia such as Desta Haileselassie or his mother? (Use textual evidence in your answer.)

3. Whole Class "Share Out": How important are lists?

- Encourage students to share annotations on questions or confusion in the reading using (slide 7).
- Discuss the three following questions (slides 8-10):
 - What happens to a marginalized group of people and their culture in a civil war?
 - Why is it important for journalists or others to report on the atrocities of war in real time?
 - Why is it important to honor the dead?

4. Small Group Activity: The Art of Wosene Worke Kosrof

- Introduce Ethiopian artist Wosene Worke Kosrof using (slides 11-13).
 - Born in 1950 in the Arat Kilo district of Addis Ababa, Wosene Worke Kosrof is a contemporary artist who has achieved international acclaim. Over the past four decades, Wosene (his professional name) has created an internationally recognized artistic signature in his work by being the first contemporary Ethiopian-born artist to use the script forms – *fiedel* – of his native Amharic as a core element in his paintings and sculptures.
 - *"I am the first Ethiopian-born painter to transform Amharic script into contemporary abstract art...Amharic, derived from the ancient language Ge'ez and a major modern language of Ethiopia, is one of the few written systems indigenous to Africa...I don't pre-sketch paintings; my process is inchoate and exploratory: the interplay of accident and intention, of mastery and uncertainty, of curiosity and discovery."*
 - *"I create a visible, interactive surface – like visual icons that are accessible to everyone. My paintings invite viewers to dialogue with them, to take them into their memory."*

- For teacher background knowledge, see [Wosene Worke Kosrof: Love of Words](#).
- Distribute a [set of three Wosene Worke Kosrof paintings](#) to small groups of no more than five, or project the paintings for students.
- In small groups, students use their [Wosene Worke Kosrof Paintings Analysis Worksheet](#) to reflect:
 - What shapes and colors dominate in Kosrof’s abstract paintings?
 - Guess which painting matches which title.
 - *Root of Words III*
 - *Coffee The Ethiopian Ceremony*
 - *Scrolls of The Ancestors IV*
 - Kosrof had an exhibit called “Mapping Cultures Across Time and Space.”
 - Where do you see “time” in Kosrof’s abstract paintings?
 - Where do you see “space” in Kosrof’s abstract paintings?
 - Where do you see “culture” in Kosrof’s abstract paintings?

5. Whole Class “Share Out”: *What do you see in the abstract?*

- After revealing the names of each of Kosrof’s paintings (slides 14-16), ask students to share their observations about the paintings.
- Student groups reveal where they saw “time,” “space,” and “culture” in Kosrof’s abstract paintings.

6. Exit Ticket: *Favorite Expressions of Humanity*

- Distribute [Exit Ticket for Lesson Two](#). (Note: The exit ticket is meant to connect the content learned from “You Can’t Even Cry Loudly” to the theme of “humanity.”)
- Students will respond individually, gathering textual evidence from their [“You Can’t Even Cry Loudly” Worksheet](#).
 - Choose four phrases from “You Can’t Even Cry Loudly” that you regard as beautiful prose or provide wisdom for them. Explain why the phrases resonate deeply with you.
 - Using your favorite phrases annotated in the article “You Can’t Even Cry Loudly,” which of the quotes above best expresses the humanity in the article? Explain why.
 - “Love and compassion are necessities, not luxuries. Without them, humanity cannot survive.” – Dalai Lama
 - “One way or another, we all have to find what best fosters the flowering of our humanity in this contemporary life and dedicate ourselves to that.” – Joseph Campbell
 - “During bad circumstances, which is the human inheritance, you must decide not to be reduced. You have your humanity, and you must not allow anything to reduce that. We are obliged to know we are global citizens. Disasters remind us we are world citizens, whether we like it or not.” – Maya Angelou
- The exit ticket can be completed in class or assigned as homework. (Note: Remind students to stay organized with their papers. All worksheets and exit tickets will be used in lesson three.)

Day 3

“A Collective Exhibit on Humanity”: Recording Underreported Stories Through the Intimacy of Art

Essential Questions
<ul style="list-style-type: none">• How can prose from underreported stories connect us to the humanity of people around the world, and to the community we belong to?
Focus texts / resources for today’s lesson
Readings/Resources <ul style="list-style-type: none">• All readings, paintings, and quotes from lessons one and two
Presentation <ul style="list-style-type: none">• “A Collective Exhibit on Humanity” Presentation [.pdf]• “A Collective Exhibit on Humanity” Presentation [.docx]
Worksheets <ul style="list-style-type: none">• Recording Underreported Stories Through the Intimacy of Art Worksheet [.pdf]• Recording Underreported Stories Through the Intimacy of Art Worksheet [.docx]
Rubric <ul style="list-style-type: none">• Rubric for Poetry Project [.pdf]• Rubric for Poetry Project [.docx]
Lesson Activities
1. Warm-up: Highlight Your Best in Humanity <ul style="list-style-type: none">• In a whole class discussion, review the essential questions from lessons one and two (slides 1-5).<ul style="list-style-type: none">○ Why is it important to know the individual story of a refugee?○ What struggles does a refugee encounter when leaving their home country and arriving in their new country?○ How is art used to express the pain of becoming and living as a refugee?○ Why is public art important?○ What happens to a marginalized group and their culture in a civil war?○ Why is it important for journalists and/or others to report on the atrocities of war in real time?○ Why is it important to honor the dead?
2. Individual Work: Distribute the Recording Underreported Stories Through the Intimacy of Art Worksheet .

- Students choose their favorite eight phrases from the two readings “Writing Saved Me” and “You Can’t Even Cry Loudly” (slide 6).
 - Encourage students to go back into the readings for a second read with a highlighter. Often, students discover different prose that they did not notice during the first read.
 - This is individual work and should be done by oneself and quietly.
- Students write or type their favorite phrases from among their eight chosen phrases and the quotes on humanity from the Dalai Lama, Joseph Campbell and Maya Angelou.
- After typing in their phrases, students can arrange, rearrange, and add their own words to their poem on humanity.
 - While editing and revising, encourage the student to read the poem aloud and find the “flow” of their writing. Some may find it useful to work collaboratively and hear other students read their work aloud, or to read their work aloud to a partner.
- Use [this rubric](#) to assess students’ poetry.

3. Community Celebration of the “Love of Humanity”: The “For the Love of Humanity” poems created by students should be shared with their school and community. Here are ways to share the student poems:

- Create a booklet with all the students’ poems using [Issuu](#).
 - Issuu is a digital flip-book program that is free and “beautifies” students’ poems. The teacher can put together the poems in a word program and save it in a PDF for download on Issuu.
 - Here is an example of student poems from this unit formatted [in an Issuu booklet](#) and [in a PDF](#).
- Create a mural with guidance from the pieces of art analyzed in lessons one and two. (The three paintings by Wosene Worke Kosrof may be the best guide for a whole group or student committee project.)
 - *Whole Group:* The whole class can negotiate with guidance from the teacher. A bulletin board or wall space within the school that can be designated for the mural. Whatever is negotiated, each student will be responsible for a piece of the mural.
 - *Student Committee:* Using canvases of various sizes, a small group of students put together the poems created by their classmates in a painting that can resemble the artwork from the Rohingya refugee camps or from Wosene Worke Kosrof..