

TEACHER RESOURCE GUIDE

CARTOGRAPHY



School Matinee Performances

Presented by
 **University Hospitals**
 Rainbow Babies & Children's



TEACHER RESOURCE GUIDE

CARTOGRAPHY



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COMMUNITY ENGAGEMENT & EDUCATION



The lessons and activities in this guide are driven by the Ohio Learning Standards in English Language Arts, (2017) and Social Studies (2019).

21st century skills of creativity, critical thinking and collaboration are embedded in the process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical and creative thinking skills and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.



The Ohio Arts Council helps fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

Playhouse Square is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

ABOUT PLAYHOUSE SQUARE



Playhouse Square is an exciting field trip destination! As the country's largest performing arts center outside of New York, the not-for-profit Playhouse Square attracts more than one million guests to 1,000+ shows and events each year. Five of Playhouse Square's 11 performance spaces are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

You'll find Broadway, concerts, comedy, dance and family shows on Playhouse Square's stages, along with performances by Playhouse Square's six resident companies: Cleveland Ballet, Cleveland Play House, Cleveland State University's Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

When you visit, be sure to check out the GE Chandelier, the world's largest outdoor chandelier, and the retro Playhouse Square sign with its 9-foot-tall letters!



Coming to the Theater

We look forward to welcoming you and your students to Playhouse Square! To prepare for a successful field trip, we encourage you to spend some time discussing the differences between coming to the theater and watching a television show or movie or attending a sporting event, especially if you have students who have not yet had the opportunity to attend a live theater performance. Here are a few points to start the discussion:

- ◆ You and your students will be greeted and helped to your seats by members of Playhouse Square's staff and "RedCoat" volunteers.
- ◆ Theaters are built to magnify sound. Even the slightest whisper can be heard throughout the theater. Remember that not only can those around you hear you, the performers can too.
- ◆ As you watch the performance, feel free to respond by laughing or applauding.
- ◆ Food, drink and gum are not permitted in the theater for school matinee performances.
- ◆ Photography and recording of performances are not permitted.
- ◆ Mobile phones and other devices that make noise or light up should be silenced and put away before the performance begins.
- ◆ When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- ◆ After the performance, a member of the Playhouse Square staff will come out on stage to dismiss each school group by bus number. Check around your seat to make sure you have all of your personal belongings before leaving.



ABOUT THE SHOW

Cartography: (noun) the science or practice of drawing maps

The Story

A 17-year-old boy from Syria wonders aloud if he ought to learn German, or will he be going home too soon for it to be of use.

An 11-year-old girl from Afghanistan imagines that one day she could be a back-up dancer for Justin Bieber. Even this imagination is a conceptual leap for her parents, rural farmers from a small town far from the capital Kabul, the distance of which rivals the thousand-mile trek she just completed on foot.

A boy from Mali imagines himself flying to all the great world cities he's only seen in photos.

One young woman draws the map of her journey to Munich, wavy blue lines between Turkey and Greece mark the night her brother slipped over the side of an inflatable raft into the cold hands of the Mediterranean.

A girl cherishes the recording of her mother's voice she keeps on her cell phone.

All of these young people are making maps of their history, of their memories, and of their futures.

Layered stories full of tragedy and wonder of young migrants from all over the world form the bases for a theatrical intervention, a scaffolding of sorts around which a performance rooted in the commonalities of migration, the intertwining of identities that are the byproduct of this current set of crises is created, and the concrete and metaphorical cartography at the center of all of these worlds in motion.

The Creation of CARTOGRAPHY

CARTOGRAPHY is a new theatrical work that explores the commonalities and complexities of migration. Co-created by author Christopher Myers and director Kaneza Schaal, the production draws on Myers' and Schaal's work with refugee youth in the United States and internationally.

In 2016 Myers and Schaal flew to Munich, Germany, when 30,000 new people were arriving every day to the city, creating the largest migration in recorded human history. In addition to their time in Munich, Myers and Schaal have listened to the stories of, and conducted workshops with refugee youth all over the world. Taking these experiences, and utilizing the many tools that they have developed in their long careers, Myers and Schaal shaped the play that is now *CARTOGRAPHY*. Visual tools such as map-making and inventory meet performance tools like storytelling, filmmaking, and sculpture building to create a catalog of both interior and exterior journeys, and the pitfalls and triumphs of each.

With stories taken directly from today's headlines, *CARTOGRAPHY* exemplifies theater at its most relevant.

CARTOGRAPHY is a new play commissioned by Playhouse Square and made possible in part by support from The Joyce Foundation and the National Endowment for the Arts.



PRE-SHOW ACTIVITIES

Refugee Introduction

IMPORTANT NOTE: The issue of migration and refugees can be a sensitive topic to teach in today's politically charged climate. Start this unit by talking with students about respectful discourse. It is ok to disagree with someone; however, it is critical that disagreements are respectful, polite and courteous. As a class, create a set of expectations that each person will meet in order to have a safe and welcoming environment for all students to learn. These speaking and listening standards that you create should encourage appropriate discourse and should be included in each of the pre- and post-show activities.

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:
CCR.SL.7.1, CCR.SL.8.1, CCR.SL.9-10.1,
CCR.SL.11-12.1

Start this lesson by asking students to think about what they feel would need to happen in order to force them and their families to move from their homes and from the United States. They should write their answers down on a sheet of paper. Clarify that they are not moving because they want to, instead, they are moving because they have no choice. Encourage them to think of as many reasons as possible. After students have had time to record their answers, ask them to share their reasons and write them on the board.

Next, ask students to share what they have heard in the news about migrants and refugees. Why are these refugees and migrants leaving their countries? Are any of their reasons the same as the reasons the students provided? Remind them to follow the expectations for appropriate discourse.

Watch the video *What Does It Mean to Be a Refugee?* (see resource page for link). As they watch the short clip, have them consider the following questions:

- What has forced 60 million people worldwide to flee their homes?
- Where do the majority of these people flee (within their countries or to new countries)?
- What are the three criteria that determines if someone is a refugee?
- What types of persecution do refugees face?
- Over half of the refugees are children. What dangers do they face?
- List two reasons why **migrants** choose to leave their countries. How are these reasons different from that of **refugees**?
- Why do some refugees remain in refugee camps for years or sometimes even decades, even though the goal of these camps is for short-term use?

If you have not already done so, at this time review the "About the Show" section of this guide with your students so they are familiar with the content of the show.

Mapping One Refugee's Journey

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:
 CCR.SL.7.1, CCR.SL.8.1, CCR.SL.9-10.1,
 CCR.SL.11-12.1
 Geography Spatial Thinking and Skills 7.12
 Geography Spatial Thinking and Skills 8.15

Grades 9-12
 World Geography Spatial Thinking and Skills.1
 World Geography Movement.8
 World Geography Movement.9

This lesson is taken from The Choices Program: Teaching with the News out of Brown University. This activity will use the "Refugee Stories" and "Mapping One Refugee's Journey" handouts. Links to these sheets can be found on the resource page of this guide.

Explain to students that in order to learn more about the current refugee crisis, they will read the account of one refugee and then map his or her journey. Break the class into small groups or pairs. Assign each group/pair one refugee story and give each student their own copy of "Refugee Stories" and the "Mapping One Refugee's Journey" handout.

Depending on class size, you may choose to use all of the stories listed below in this exercise, or you may prefer to select only a few.

Be sure to preview the following stories to make sure they are appropriate for your classroom.

Refugee Stories

- Ahmet: Syria to Cyprus
- Awad: Sudan to South Sudan
- Hosein: Iran to France
- Shahad: Syria to Lebanon
- Shookrullah Alizadah: Afghanistan to Sweden
- Yasser: Syria to Bulgaria
- Sahara: Somalia to Slovakia

You may wish to give each group a copy of only the story that they will map, instead of the entire packet of stories. You could also have students view the stories on the UNHCR website (see resource page for link), which includes photos and videos of some of the refugees.

The image shows two overlapping handouts. The top one is titled "Refugee Stories" and contains three stories: Ahmet: Syria to Cyprus, Awad: Sudan to South Sudan, and Hosein: Iran to France. The bottom one is titled "Mapping One Refugee's Journey" and contains a form for students to map a refugee's journey. The form includes sections for "Refugee's Name", "Country of Origin", "Route Traveled", "Host Country", "Refugee's Experiences", and "Additional Information".

Refugee Stories

Ahmet: Syria to Cyprus

The first of a grinding war that had already scattered his family across Europe left 25-year-old Ahmet with no other choice but to also flee Syria. Italy was the promised destination. From what would have been easy to move on to Germany to unify with his brothers and two oldest sons, Ahmet found himself in a boat that was not what he needed. Ahmet is now staying in a tent at a refugee camp near Nicosia, which was set up to temporarily host the victims: children, women and men.

With 239 others, they sailed on a flimsy fishing boat, which the smugglers abandoned during their journey. They were rescued from the rough seas, off the coast of Cyprus. Ahmet is now staying in a tent at a refugee camp near Nicosia, which was set up to temporarily host the victims: children, women and men.

The relief they initially felt when they were saved was substituted by disappointment as they learned that so far only six survivors have applied for asylum. Most of them are reluctant to leave their families in other EU member states. Ahmet says:

"I will think about my options, but I'm certainly not going at sea again. I left for the future kids; I'm not going to die with them in the sea. Life is not over."

Awad: Sudan to South Sudan

When fighting erupted in Kordofan, Blue Nile state (Sudan), in September last year, 40-year-old Dawda Muna's family decided to flee to the neighboring village of Madfa. Dawda was too frail to make the two-day journey by foot, so her son, Awad Kutak Tangad, hid her in the bush for three days while he moved his wife, Akhlaia, and nine children to safety. Awad returned for his mother, carried her to Madfa where the family remained in relative safety for several months—until anti-air began shelling the village.

Awad again fled with his family—this time across the border to South Sudan. For 13 grueling days, he carried both his elderly mother and his daughter Zainab on his back, until they reached the border crossing (into South Sudan) at Al Fudj in February. UNHCR transported the family to Jam refugee camp in South Sudan's Upper Nile state. They lived in safety for seven months until heavy rains caused flooding, making it difficult for UNHCR to bring clean water to the camp and bringing the threat of highly contagious waterborne diseases.

UNHCR set up a new camp in Gondarsa, located 55 kilometers from Jam and on higher ground, and began the relocation of 56,000 people to the new camp. Among them were Awad and his family. Awad carried his mother once again, but this time it was to their new tent in Gondarsa camp. Awad has plans to begin farming. "Come back in three months," he said, "and there will be maize growing."

Mapping One Refugee's Journey

Part I: The Story

Instructions: In this activity, you will gain a better understanding of the complexities of one person's experience by mapping his or her journey. Your teacher will assign one refugee's story to you. As you read or watch the story, fill out the graphic organizer below. Because each story is different, you may find that you do not have enough information to answer all of the questions in the second table. If this is the case, write "no information provided" in the space below.

Refugee's Name: _____

Country of Origin	Route Traveled (list countries, cities, refugee camps, etc.)	Host Country

Refugee's Experiences

Why and when did he or she leave?	With whom did he or she travel?	Challenges	Current Location

Who was left behind?	What kinds of transportation did he or she use?	How did he or she respond?	What is life like in his or her new location?

Additional Information

Write any other information or notes from this story that you would like to include on your map.

Preparing for a Talkback

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

CCR.SL.7.1, CCR.SL.8.1, CCR.SL.9-10.1,

CCR.SL.11-12.1

A unique feature about this performance is that the cast members, and members of the creative team, conduct a talkback session after the show. A talkback session gives the audience a chance to ask questions about the play, provide comments, and sometimes, answer questions that are presented to the audience. As the success of a talkback relies on the participation of audience members, this activity will help prepare your students for this special feature of the show.

After explaining what a talkback session is, remind your students that the political climate in which we live is very charged. As they go through this activity and develop questions or comments, they want to keep in mind that people may not share the same view as them. Additionally, there may be people in their class, or in the audience,

who are refugees or migrants. Their questions need to be respectful. If needed, refer to the guidelines for respectful discourse that the class created.

Have students watch the videos about *CARTOGRAPHY* (see resource page for links) and, in pairs, read the interview of co-creator Christopher Meyers, conducted by the Kennedy Center for the Performing Arts, which is provided on the following pages. As they watch the videos and read the interview, students should think of potential questions that they might want to ask cast members and the creative team during the talkback. Each pair of students should come up with three questions.

The interview and videos should serve as catalysts for question development. Encourage students not to simply copy questions already covered in the videos or interview.



INTERVIEW WITH CHRISTOPHER MEYERS

Kennedy Center: How did the idea for *CARTOGRAPHY* take shape?

Christopher Myers: In 2016, there was a massive influx of refugees into Europe from Afghanistan, Syria, Somalia, Eritrea, West Africa. I was spending time at the International Youth Library in Munich, Germany, and that area was receiving thousands of refugees every day. I had this thought, that while there was obviously a need for social services, there was also a need for storytellers, too. The act of migration is an act of storytelling, an imagination of a future, a rewriting of the past. Storytelling is central to the process of moving, and it is essential that alongside medical assistance and social assistance that we think about the stories that have drawn our borders and our needs to cross them.

The library provided space and support for myself and my collaborator Kaneza Schaal to talk with and work with these young refugees. They ranged from 11 to 17 years old and came from all across the world.

KC: What role did director Kaneza Schaal play in developing the play?


CM: Kaneza is an ideal collaborator. We were working with young people who spoke Arabic, Pashto, French, and other languages, and communication presented its own challenges. But Kaneza brought the language of theater and performance which is more than just words—it's movement and action and sound and images. She created a framework to allow these young people from a mix of cultures to express whatever they wanted to say. It was her idea that we could build a community around the conversations we had seen the need for in Munich, take the work we were doing outside the walls of the library, and that her art form, theater, would be an ideal way to do that. Our process is very collaborative. I write scenes and texts and then bring them to her and she asks for more or less, hones the vision of the piece, brings the team of performers together, makes the piece truly breathe as theater, and not just as words on a page.



KC: The importance of stories is a recurring theme in the play. Why is storytelling important, especially for refugees?

CM: These young people urgently wanted to share the stories about their lives, and I think young people in general are desperate for stories—to tell as well as hear them. In a very real sense, they all are in the process of writing their own.

What I found is that, more than most people, these young people must contend with stories being told about them in newspapers and other news coverage. They, themselves, rarely have a chance to tell about their experiences. Journalism is important, but it can have a flattening effect on the human side of the experience of being a refugee or migrant. It has a way of erasing their individuality and humanity. That's why I say it's important to have storytellers on the front lines of any crisis, to shape both our human reaction to the crisis, and to shape our understanding of



the people who are undergoing such radical change in their own lives.

In the end, we are the sum total of the stories that have come before us and the stories we tell about our futures. That's true of anyone. We're also hungry for stories to help us make sense of what's happening to us and around us. For a young person, it's about having the opportunity and ability to write the next chapter of their lives, and by developing this show we want to have a part in that. Storytelling is a source of empowerment. If you don't write your own story, someone will come along and write it for you.

There was a young man from Syria. I asked him what he wanted me to bring back to the world from our time working together. He told me he didn't want to be invisible anymore. He wanted us to make a place for people in crisis like himself to be seen.

KC: Often, we don't think of the stories of refugees as having much humor in them, and yet there are laugh-out-loud moments in the show. Were you surprised at all by the jokes and humor shared by the young people you worked with?

CM: I think too often when we create art about people in crisis, we focus on the crisis and not the people. So many people who I've met, who are going through a crisis have had a way of finding the humor. Humor is a kind of a way out, an escape or safety valve. Humor is how we fully acknowledge the challenges we face but still give ourselves agency.

These young people we worked with used humor as a tool. They are not simply poster children with tears in their eyes. We want nothing more from this piece than to remind ourselves and our audience of the personalities behind the statistics.

KC: You have mainly written and illustrated children's books in the past. Why create *CARTOGRAPHY* as a play?

CM: Theater has all kinds of unique storytelling devices. It combines light and sound, spoken words and action. It can communicate in ways that pictures and the written word can't. These stories are better told on stage.

Every theater audience is an instant community. It gives us a chance to think about these and other issues as a community and not just as individuals, and that is super important to Kaneza and me.

KC: Stories of human migration run throughout human history. Why is this show particularly timely now?

CM: Everyone has a story of migration in their past. My grandfather came to the United States from Germany in the 1920s. Kaneza's family fled strife and genocide in Rwanda. We are all on the continuum of migration; we are all part of this story.

Movement is part of what it means to be human. It helps us see our place in the grand scheme of things and in relation to each other. I really want young people to see themselves in that context, whether their stories are personal or farther back in their family's history.

I was visiting an art museum in Germany with Makhtar, a boy from Mali [in West Africa]. And there was this painting from the 1700s of Mary, Joseph, and the baby Jesus. I explained it was the story of their flight into Egypt. They were fleeing great violence. Makhtar looked at that painting, that story, and said, "They were refugees, too."

This interview has been edited for clarity.

POST-SHOW ACTIVITIES

Refugees and Poetry

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

CCR.SL.7.1, CCR.SL.8.1, CCR.SL.9-10.1,
CCR.SL.11-12.1

CCR.RL.7.1, CCR.RL.8.1, CCR.RL.9-10.1,
CCR.RL.11-12.1

I'M LEAVING?

BOOM! BOOM! BOOM!

Gun sounds here Bomb sounds there I'm not safe
I need a place A place of safety Where there are no guns,
no bombs I'm leaving...

NO! NO! NO!

I can't leave now What about my baby chicks?
What about my little puppy? He woke me up every morning
What about my grand papa? What about my grand momma?
she always made me fresh tea What about my straw house
it always keeps me warm

BOOM! BOOM! BOOM!

NOT AGAIN! Guns and bombs everywhere, I have to leave

Leaving all my best buddies Leaving my grandparents
Leaving all my favourite things Leaving all my happiness!!

I have no choice but to leave

And I know that I will be safe in the new place
But I will get my happiness back?

*Kesidha Rajakesary H.A. Halbert Junior Public School, Grade 5, Age 10
1st Prize – 2009*

Poetry can be used to communicate the human element behind global events in a profound way. In 2009 the UNHCR Toronto office (United Nations High Commissioner for Refugees) and COSTI Immigrant services organized the first Refugees and Human Rights Child and Youth Poetry Contest in commemoration of World Refugee Day. The purpose of the contest has been to bring human rights education, particularly awareness of the refugee situation, to the Canadian classroom. Writing poetry about refugees and human rights acts as a tool for students to encourage them to think as humanitarians and compassionate leaders towards their brothers and sisters living worldwide. The book *A Book of Poems: An Expression from Our Youth*, is a collection of the winning poems and honorable mentions by children and youth from grades four through twelve living in the Greater Toronto Area. An example of a poem from the book is to the left.

Visit the UNHCR website to access these poems (see resource page for link) and select two to three poems for your students to read with a partner. For each poem have them answer these questions.

- What is the poem about?
- Who wrote the poem?
- What are the connections between the poem, the play, and the class discussions that have taken place?
- What is your reaction to the poem?

Have students write an acrostic poem using the word refugee.

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Mapping a Global Crisis

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:
CCR.SL.7.1, CCR.SL.8.1, CCR.SL.9-10.1,
CCR.SL.11-12.1
Geography Spatial Thinking and Skills 7.12
Geography Spatial Thinking and Skills 8.15

Grades 9-12
World Geography Spatial Thinking and Skills.1
World Geography Movement.8
World Geography Movement.9

This lesson is taken from The Choices Program: Teaching with the News out of Brown University. This activity will use the “Refugee and IDP Data – 2016” and “Mapping the Global Crisis” handouts. Links to these sheets can be found on the resource page of this guide.

Explain to students that in order to better understand the scope of the crisis, they are going to analyze data on refugees and internally displaced persons (IDPs) and then map the information. Give each student a copy of “Refugee and IDP Data – 2016” and “Mapping the Global Crisis.” Instruct students to read through the data handout on their own. Next, guide the class through the instructions for shading in the map on the “Mapping the Global Crisis” handout. Go over the term “map key” with students if needed. You may wish to have students complete this activity in pairs or small groups.

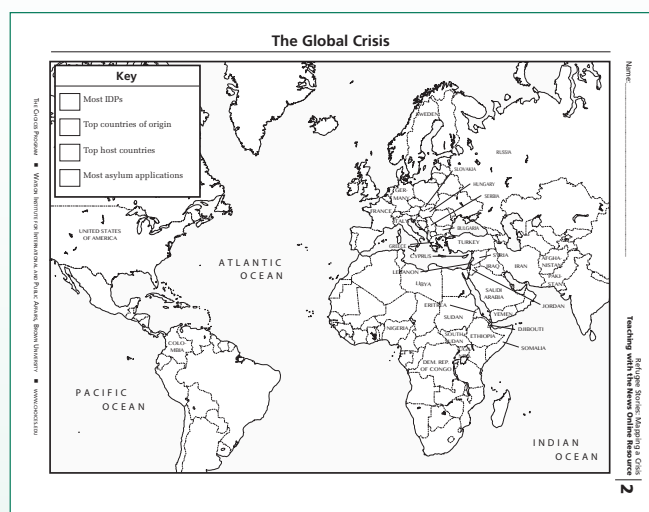
It might be helpful to project the map onto a screen or whiteboard, either for reference or for a variation on the activity. To modify the activity and complete it as a class, students could collaboratively shade in the countries on the map projection.

If colored pencils or markers are not available for your classroom, consider instructing students to use patterns with a pen or pencil, in place of colors, when shading in areas on the map.

After the class has completed the exercise, ask students to reflect on what they have mapped and read. Were they surprised by any of the data? Which numbers were the most striking? How does the data compare to what they expected to see?

Ask students about the countries they shaded. What do students know about the current situation in countries that are the greatest sources of refugees and IDPs, such as Syria, Afghanistan, Colombia, and Iraq? Why might such large numbers of people be leaving their homes in these places?

Ask students about the top host countries and countries with the most asylum applications. Why might refugees go to these countries? Encourage students to look at the location of these countries on the map. How does location affect where refugees go? What might be other reasons that so many refugees end up in these countries? What responsibility do these countries have to protect refugees?



Refugee Conclusion

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

CCR.SL.7.1, CCR.SL.8.1, CCR.SL.9-10.1,
CCR.SL.11-12.1
CCR.W.7.2, CCR.W.8.2, CCR.W.9-10.2, CCR.W.11-12.2

After viewing the play, give students a chance to debrief. Use the following questions to start your discussion.

- How was the set of *CARTOGRAPHY* different from a more traditional set that one would expect to see in a play? Describe the set and how it was used.
- Was there a moment in the play that grabbed your attention or surprised you?
- What was your reaction when the cast left the stage and interacted with the audience members? How did it make you feel?

- Were there any new ideas that came to mind by the end of the performance?
- What are the factors that contributed to major human migrations throughout history? Are any of these factors reasons that would cause you to move?

After the discussion, have students write a response to the play. Ask them to consider the lessons that took place leading up to the play and to reflect on whether they feel differently about those lessons after having seen the play. Have them use the sentence stem “I used to think..., but now I know...” Encourage them to discuss ideas, thoughts, or feelings that changed, or even if they recognize misconceptions that they previously held.



RESOURCES



Ted Talk: What Does It Mean To Be a Refugee?
<https://youtu.be/25bwiSikRsl>

A Book of Poems: An Expression from Our Youth by COSTI Immigrant services and United Nations High Commissioner for Refugees (Pristine Printing, 2011)
http://www.unhcr.ca/wp-content/uploads/2014/10/poetry_book.pdf

Videos about CARTOGRAPHY
https://www.youtube.com/watch?time_continue=2&v=H2Fdzog6gYw
<https://vimeo.com/278565035>

United Nations High Commissioner for Refugees (UNHCR)
<https://www.unhcr.org/stories.html>

Brown Choices Program: Teaching with the News
<https://www.choices.edu/teaching-news-lesson/refugee-stories-mapping-crisis/>

Refugee Stories
<https://www.choices.edu/wp-content/uploads/2017/08/choices-twtn-refugees-refugee-stories.pdf>

Mapping One Refugee's Journey
<https://www.choices.edu/wp-content/uploads/2017/08/choices-twtn-refugees-mapping-refugee-journey.pdf>

Refugee and IDP Data – 2016
https://www.choices.edu/wp-content/uploads/2016/09/choices-twtn-refugee-Data_Sheet2017.pdf

Mapping the Global Crisis
<https://www.choices.edu/wp-content/uploads/2016/09/choices-twtn-refugee-MappingCrisis2017.pdf>

Curriculum Standards Index

Standard	Description	Grade	Activity	Page
CCR.SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 7 topics, texts and issues</i> , building on others' ideas and expressing their own clearly.	7	Refugee Introduction	6
			Mapping One Refugee's Journey	7
			Preparing for a Talkback	8
			Refugees and Poetry	11
			Mapping a Global Crisis	12
			Refugee Conclusion	13
CCR.RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	7	Refugees and Poetry	11
CCR.W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	7	Refugee Conclusion	13
Geography Spatial Thinking and Skills 7.12	Maps and other geographic representations can be used to trace the development of human settlement over time.	7	Mapping One Refugee's Journey	7
			Mapping a Global Crisis	12
CCR.SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts and issues</i> , building on others' ideas and expressing their own clearly.	8	Refugee Introduction	6
			Mapping One Refugee's Journey	7
			Preparing for a Talkback	8
			Refugees and Poetry	11
			Mapping a Global Crisis	12
			Refugee Conclusion	13
CCR.RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	8	Refugees and Poetry	11
CCR.W.8.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	8	Refugee Conclusion	13
Geography Spatial Thinking and Skills 8.15	Modern and historical maps and other geographic tools are used to analyze how historic events are shaped by geography.	8	Mapping One Refugee's Journey	7
			Mapping a Global Crisis	12
CCR.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9-10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.	9-10	Refugee Introduction	6
			Mapping One Refugee's Journey	7
			Preparing for a Talkback	8
			Refugees and Poetry	11
			Mapping a Global Crisis	12
			Refugee Conclusion	13
CCR.RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	9-10	Refugees and Poetry	11



Standard	Description	Grade	Activity	Page
CCR.W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	9-10	Refugee Conclusion	13
World Geography Movement.8	Physical, cultural, economic, and political factors contribute to human migrations (e.g., drought, religious conflicts, job opportunities, immigration laws).	9-12	Mapping One Refugee's Journey Mapping a Global Crisis	7 12
World Geography Movement.9	Human migrations impact physical and human systems (e.g., stress on food supplies in refugee camps, removal of natural obstacles to movement, harvest productivity, and migrant labor, calls for an official language in countries with high immigration, reduction in city tax revenues due to urban emigration).	9-12	Mapping One Refugee's Journey Mapping a Global Crisis	7 12
World Geography Spatial Thinking & Skills.1	Properties and functions of geographic representations (e.g., maps, globes, graphs, diagrams, Internet-based mapping applications, geographic information systems, global positioning systems, remote sensing, and geographic visualizations) affect how they can be used to represent, analyze and interpret geographic patterns and processes.	9-12	Mapping One Refugee's Journey Mapping a Global Crisis	7 12
CCR.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.	11-12	Refugee Introduction Mapping One Refugee's Journey Preparing for a Talkback Refugees and Poetry Mapping a Global Crisis Refugee Conclusion	6 7 8 11 12 13
CCR.RL.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.	11-12	Refugees and Poetry	11
CCR.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	11-12	Refugee Conclusion	13