



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 3

Overview



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In Unit 3, students will draw upon their study of the universal refugee experience to write two research-based poems that reflect the “inside out” and “back again” aspect of a refugee experience. Students will collaborate in research teams to research the experiences of refugees of a specific culture. They then will draw upon the research and their study of the novel and the informational texts to write two poems. Students will gather the strongest evidence from informational texts in order to answer specific Who? Where? and Why? questions, and these answers will then be used to write an “inside out” poem, which is about a fictional character who experienced real events students learned about in their research. This “inside out” poem will establish the time, place, and reason for fleeing home. As students prepare to write this poem, they will return to the novel to study a poem for its craft and structure as well as word choice and figurative language. Students’ writing of

the poem will also be supported through the use of a poem graphic organizer. The mid-unit assessment is students’ best first draft of this poem. Students then draft their “back again” poem, aligned with the students’ individual interpretation of informational text and their own background knowledge and experiences. They receive peer critique on both poems to ensure they are setting their poem in a particular scene to give the details and information they are including an appropriate context. Students then write a best draft of their two revised poems and present them to peers from other research teams. This serves as the final performance task, which centers on **NYSP12 CCSS RI.8.1, RI.8.2, W.8.3a, b, d, W.8.4, W.8.5, W.8.7, W.8.9, W.11b, L.8.1, L.8.2, and L.8.6.**

Guiding Questions And Big Ideas

- *What common themes unify the refugee experience?*
- *How can we tell powerful stories about people’s experiences?*
- **Authors select a genre of writing to fully engage the reader.**
- **Characters change over time in response to challenges; this will be shared through the use of statistics and working through the review of the individual poems.**

Mid-Unit 3 Assessment

Best First Draft of “Inside Out” Poem

This assessment centers on NYSP12 ELA CCLS RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.11b. Students use their Research Guides, which outline the research collected through their research teams, and their “Inside Out” poem graphic organizer, which has specific question prompts aligned to the creation of an “inside out” poem, to write the best first draft their “inside out” poem.

End of Unit 3 Assessment

Best First Draft of “Back Again” Poem

This assessment centers on NYSP12 ELA CCLS RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.11b. Students draft their “back again” poem about their same fictional refugee moving to a new country, sharing the experiences that the refugee might feel in adapting and mourning while adjusting to his or her new home. As with their “inside out” poem, students use a graphic organizer to help them plan.



Final Performance Task

Free Verse Narrative Poems “Inside Out” and “Back Again”

For the final performance task of Module 1, students will draw upon their study of the universal refugee experience to write two research-based poems that reflect the “inside out” and “back again” aspect of a refugee experience. Students will collaborate in research teams to research the experiences of refugees of a specific culture. They then will draw upon the research, as well as their study of the novel and the informational texts, to write two poems. The first, an “inside out” poem, is based on the research conducted. The second, a more creative, “back again” poem, is aligned with students’ individual interpretation of informational text, as well as their own background knowledge and experiences. The students will have the opportunity to revise, edit, and share their two poems within the classroom and with other research teams for the final performance task, which centers on NYSP12 CCSS RI.8.1, RI.8.2, W.8.3a, b, d, W.8.4, W.8.5, W.8.7, W.8.9, L.8.1, L.8.2, and L.8.6.

Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

Social Studies Themes in Context:

- Individual Development and Cultural Identity
 - Role of social, political, and cultural interactions in the development of identity
 - Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences
- Development, Movement, and Interaction of Cultures
 - Role of diversity within and among cultures



Central Texts

1. *Inside Out & Back Again*, Thanhha Lai, HarperCollins, 2011, ISBN-10 0061962783.
2. Research Texts: See Unit 2, Lesson 18 supporting materials for a complete list of texts students continue to work with as a part of their short research project.



Unit 3 officially is six lessons of instruction. Note, however, that Lessons 18 and 19 in Unit 2 (research) in effect launch Unit 3.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Finishing Who? Where? and Why? Research	<ul style="list-style-type: none"> I can conduct short research projects to answer a question. (W.8.7) I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) I can express my own ideas clearly during discussion, and I can build on others' ideas during discussions. (SL.8.1) 	<ul style="list-style-type: none"> I can find the gist of informational texts. I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee. I can use the evidence I have gathered in research to create a culturally appropriate fictional character profile for the refugee narrator of my "inside out" poem. 	<ul style="list-style-type: none"> Research Guide Character Profile on the "Inside Out" Poem graphic organizer 	
Lesson 2	Analyzing Poems from <i>Inside Out & Back Again</i> to Develop Criteria for an Effective Poem	<ul style="list-style-type: none"> I can determine a theme or central ideas of literary text. (RL.8.2) I can express my own ideas clearly during discussions. (SL.8.1) I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5) 	<ul style="list-style-type: none"> I can identify figurative and descriptive language as well as purposeful word choice in the "Papaya Tree" and "Wet and Crying" poems from <i>Inside Out and Back Again</i>. I can describe the criteria of an effective poem. I can use figurative and descriptive language as well as purposeful word choice to turn my research notes into free verse narrative poetry. 	<ul style="list-style-type: none"> What Makes an Effective Poem? anchor chart "Inside Out" Poem graphic organizer 	<ul style="list-style-type: none"> What Makes an Effective Poem? anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Mid-Unit Assessment: Writing Best First Draft of “Inside Out” Poem	<ul style="list-style-type: none"> I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.8.4a) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5) I can conduct short research projects to answer a question. (W.8.7) I can use several sources in my research. (W.8.7) I can use evidence from informational texts to support analysis, reflection, and research (W.8.9) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can write a poem describing how the narrator, a refugee, turns “inside out” when he or she is forced to flee home. I can write an “inside out” poem based on factual details about real-life refugees from informational texts. I can use figurative and descriptive language as well as purposeful word choice to add tone and meaning to my “inside out” poem. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Best First Draft of “Inside Out” poem 	<ul style="list-style-type: none"> Peer Critique protocol What Makes an Effective Poem?
Lesson 4	End of Unit Assessment: Writing Best First Draft of “Back Again” Poem	<ul style="list-style-type: none"> I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.8.4a) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can write a poem describing how the narrator, a refugee, turns “back again” as he or she adapts to life in a new country. I can create meaning in my “back again” poem by using figurative and descriptive language as well as purposeful word choice to convey a certain tone. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Best First Draft of “Back Again” poem 	<ul style="list-style-type: none"> What Makes an Effective Poem?



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Peer Critique of “Inside Out” and “Back Again” Poems	<ul style="list-style-type: none"> I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5) I can conduct short research projects to answer a question. (W.8.7) I can use several sources in my research. (W.8.7) I can use evidence from informational texts to support analysis, reflection, and research (W.8.9) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) 	<ul style="list-style-type: none"> I can use the “Inside Out” and “Back Again” Poetry Rubric to provide kind, specific, and helpful feedback to my peers. I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone. I can revise use peer feedback to revise my “Inside Out” and “Back Again” poem. 	<ul style="list-style-type: none"> Revised “Inside Out” and “Back Again” poems Stars and Steps for “Inside Out” and “Back Again” poems 	
Lesson 6	Revision: Best Draft of “Inside Out” and “Back Again” Poems (Final Performance Task)	<ul style="list-style-type: none"> I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) I can use correct grammar and usage when writing or speaking. (L.8.1) I can use correct capitalization, punctuation and spelling to send a clear message to my reader. (L.8.2) 	<ul style="list-style-type: none"> I can write a final draft of two poems describing how the narrator, a refugee, turns “inside out” and “back again” as he or she flees home and adapts to life in a new country. I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone. I can use correct grammar and punctuation in my “inside out” and “back again” poems. 	<ul style="list-style-type: none"> Best draft of “Inside Out” and “Back Again” poems 	<ul style="list-style-type: none"> What Makes an Effective Poem?



Optional: Experts, Fieldwork, And Service

Experts

- Invite poets to visit the class to describe to the students how they write poetry and to read some of their □poetry for the students.

Fieldwork

- Local libraries sometimes host poetry events. This could be a place for students to hear poetry and/or read their poetry to others.

Optional: Extensions

- Organize a forum for students to read their poems aloud for an audience, for example students could host a poetry evening, or students could read their poems to other classes in the school.
- If technology allows, students could record their poems.

Preparation and Materials

- Binders or Journals: Students will be receiving many recording forms, graphic organizers, and texts throughout this module. It is suggested that students have a binder in which to collect these materials and refer back to them. Alternately, teachers who prefer to use notebooks or journals can use the recording forms and graphic organizers as a template with which to model for students to create these structures independently.
- Poetry Reading: Consider arranging an outside audience to listen to students share their poems in Lesson 6, or at a more formal poetry reading.

Independent Reading and Reading Response Letter

- Some students, especially stronger readers, will finish *Inside Out and Back Again* early in the unit. They should be encouraged to complete independent reading related to the topic of the unit. See the Unit 2 Recommended Texts, which includes texts at many levels. The daily lessons do not include time to check on students' independent reading. But consider how you might support students with this volume of reading. Included is a template for a Reader's Response letter, a format students can use to share their thinking about their reading with you or with other students. Some teachers create a binder of these letters, and then future students can use them as they select books to read.



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Grade 8: Module 1: Unit 3: Lesson 1

Finishing Who? Where? and Why? Research



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can conduct short research projects to answer a question. (W.8.7)</p> <p>I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)</p> <p>I can express my own ideas clearly during discussion, and I can build on others' ideas during discussions. (SL.8.1)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can find the <i>gist</i> of informational texts.• I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee.• I can use the evidence I have gathered in research to create a culturally appropriate fictional character profile for the refugee narrator of my “inside out” poem.	<ul style="list-style-type: none">• Research Guide• Character Profile on the “Inside Out” Poem graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Review Learning Targets (2 minutes)B. Sharing Strongest Evidence (5 minutes)2. Work Time<ol style="list-style-type: none">A. Finishing Research (20 minutes)B. Review Performance Task Prompt (5 minutes)C. Building a Character Profile (8 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Becoming the Character in an Interview (5 minutes)4. Homework<ol style="list-style-type: none">A. Familiarize yourself with the rest of the “Inside Out” Poem graphic organizer to get ready for the next lesson. Be clear about what you think should be recorded in each column and why so that you are prepared for a discussion. Do not record anything else on the organizer yet.	<ul style="list-style-type: none">• This is the first lesson in Unit 3. However, students began their research for the performance task in Unit 2, □Lessons 18 and 19.• Students start by sharing the evidence they collected for homework with another student. This makes students accountable for completing their homework. It also gives them the opportunity to add research to their Research Guide that they may have missed.• During Work Time Part A, students finish using the informational texts in their Research Folders to gather enough evidence on their Research Guides to plan their “inside out” poems. Continue to emphasize with students that this is a very short research project, and they are not expected to know everything about this complex time and place in history. Their goal is to simply be able to tell the story of “Who,” “Where,” “Why,” and how their refugee turned “inside out.”• During this lesson, students are formally introduced to the “Inside Out” Poem graphic organizer, which they will use to organize their research into a free verse narrative poem. Students are not completing the entire “Inside Out” Poem organizer in this lesson, though; they are only filling out the character profile at the beginning of the organizer.• Review: Final performance task (see Lesson 18).• Post: Learning targets; directions for closing activity.



Lesson Vocabulary	Materials
culturally appropriate, fictional, character profile	<ul style="list-style-type: none">• Research Guide (from Unit 2, Lesson 18)• Research Folder (from Unit 2, Lesson 19)• Research Task Card (from Unit 2, Lesson 19)• Student-Friendly Performance Task Prompt (from Unit 2, Lesson 18)• “Inside Out” Poem graphic organizer (one per student)

Opening	Meeting Students' Needs
<p>A. Review Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Ask the students to read along as you read the learning targets aloud:<ul style="list-style-type: none">* “I can find the <i>gist</i> of informational texts.”* “I can select the strongest evidence in an informational text about who the refugees were, where they fled from, and why they had to flee.”* “I can use the evidence I have gathered in research to create a culturally appropriate fictional character profile for the refugee narrator of my ‘inside out’ poem.”• Students should be familiar with the first two targets as they are the same as the targets for Lesson 19.• Focus students on the third learning target. Ask them to Think-Pair-Share:<ul style="list-style-type: none">* “What does <i>culturally appropriate</i> mean?”* “What does <i>fictional</i> mean?”* “What is a character profile?”• Listen for students to explain that culturally appropriate means they have considered the culture of their refugee, that fictional means made up, and that a character profile is building an idea of whom the character is.• Use Ha as an example. Remind students that Ha is a fictional character—a young girl from Vietnam who flees with her family to Alabama to escape the dangers of the war. Although the author of <i>Inside Out & Back Again</i>, Thanhha Lai, was a refugee from Vietnam herself, she made up a fictional character to tell the story.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Discussing and clarifying the language of learning targets helps build academic vocabulary.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Sharing Strongest Evidence (5 minutes)</p> <ul style="list-style-type: none">• Ask students to get into research teams. Ask them to get out their research texts and their Research Guide, (from Unit 2, Lesson 19).• Remind students that part of their homework in Unit 2, Lesson 19 was to finish collecting the strongest Who? Where? Why? evidence from the informational text they read in Lesson 19 on their Research Guide.• Invite students to pair up within their research teams to work with someone who read and annotated one of the other informational texts from their Research Folder. They are going to share the Who? Where? Why? evidence recorded on their Research Guides referring back to the texts.• Encourage students to record any Who? Where? Why? evidence they are missing on their Research Guides as their peers share.	

Work Time	Meeting Students' Needs
<p>A. Finishing Research (20 minutes)</p> <ul style="list-style-type: none">• Tell students that in this lesson they are going to finish up collecting evidence from the texts in their Research Folders.• Invite students to refer to their Research Task Card from previous lessons and tell them that, as in the previous lesson, they are going to work on the remaining texts in their Research Folders to find the gist, underline the Who? Where? and Why? evidence, and then collect that evidence in the appropriate boxes on their Research Guide.• Tell students that they may all need to work on the same text this time, as they may have only one text left to work with, but they are still to work in pairs.• Circulate to assist students with reading for the gist and identifying the Who? Where? and Why? details. Remind students of the guiding words in brackets on the Research Guide.	<ul style="list-style-type: none">• Refer students to the glossary for each of the texts in the Research Folders to help them understand unfamiliar words.• Providing students with task cards ensures that expectations are consistently available.



Work Time (continued)	Meeting Students' Needs
<p>B. Review Performance Task Prompt (5 minutes)</p> <ul style="list-style-type: none"> • Celebrate the work that students have done in collecting the strongest evidence from the informational texts. Remind them that this is something that researchers have to do in the real world when they gather evidence, so it is a very important skill to practice. • Tell the students that over the next few lessons they will use the evidence recorded on their Research Guide to develop their individual “inside out” poems. • Invite students to reread Part 2 of the Student-Friendly Performance Task Prompt (from Unit 2, Lesson 18) in their heads as you read it aloud: “Then imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety. On your own, write two free verse poems similar to Ha’s diary entries in the novel <i>Inside Out & Back Again</i>. One poem will be an ‘inside out’ poem. For this poem, consider these questions: <ul style="list-style-type: none"> * What hardships did you face in your country? * Why did you decide to flee your country? * What was it like for you after you fled? * Where did you go? * Where did you find help? * Where did you settle? * How was your life turned ‘inside out’?” • Tell students that the questions in the prompt are to help them to think about what they know about their refugee. They don’t have to answer all of these questions in their poem as they may not have found all of this information in their research texts, but they should use them as a guideline for the kind of details to include to make their poem more realistic and believable. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is your ‘inside out’ poem going to be about?” • Listen for students to explain that they are going to imagine they are a refugee from the country they have researched and they are going to write a poem that answers the questions and explains how their lives turn ‘inside out’ when they have to flee. 	



Work Time (continued)	Meeting Students' Needs
<p>C. Building a Character Profile (8 minutes)</p> <ul style="list-style-type: none"> Remind students that even though they have been gathering factual information, they are going to be using it to write a fictional poem, just like the poems in the novel <i>Inside Out & Back Again</i>. Tell students that now they are going to begin the creative process by using the evidence they have collected to consider who their refugee is going to be. Display and distribute the “Inside Out” Poem graphic organizer. Give students a minute to read through the organizer. Focus them on the Character Profile section at the top of the handout and ask them to read it with you. Tell students that in the same way Thanhha Lai created Ha to be the fictional narrator of the poems in <i>Inside Out & Back Again</i>, they are going to build a profile of a fictional character to be the narrator of their poem. They are going to use the research they have conducted to determine where this person fled from, why he or she fled, and where he or she fled to—but students can decide the age of their refugee and whether this person will be a male or a female. Explain that students can name their refugee if they have seen names of people in their research to use; otherwise, they should avoid choosing a name as people from different places sometimes have different names. It would make their poem unrealistic if the refugee had a culturally inappropriate name. Use the example of Ha to model how to fill out the character profile: <ul style="list-style-type: none"> * Who is your refugee? Ha, a female child. * Where did he/she come from? Vietnam at the time of the Vietnam War. * Why did he/she flee? Because there was a war, it was dangerous, and the family was suffering through lack of food. * Where did he/she flee to? Alabama. Invite students to spend a couple of minutes thinking about who their fictional character is going to be before recording it on their character profile. Circulate to assist students in filling out their character profile. Look in particular for those students who have chosen names that may not be culturally appropriate; ask questions to encourage them to reconsider their choices: <ul style="list-style-type: none"> * “Where is that name in your article?” * “How do you know it is culturally appropriate?” 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. Modeling provides a clear vision of the expectation for students.



Closing and Assessment	Meeting Students' Needs
<p>A. Becoming the Character in an Interview (5 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up with someone from another research team. Tell them that when they write their poem, they are going to write it as if they are the refugee, just as with Ha's poems, so they are going to practice being the refugee they have developed in the character profile.• Tell them that they are going to interview their partner and be interviewed using the questions on the character profile. They do not need to speak as if they are reading poetry—they just need to answer the questions, giving as many details as possible, as if they are the refugee.• Post these directions:<ol style="list-style-type: none">1. In your pairs, decide who will be Number 1 and who will be Number 2.2. Number 1, use your character profile to pretend to be your character.3. Number 2, interview Number 1 using the following questions:<ul style="list-style-type: none">• Who are you?• Where did you come from?• Why did you flee?• Where did you flee to?4. Switch roles.	<ul style="list-style-type: none">• Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Familiarize yourself with the rest of the “Inside Out” Poem graphic organizer to get ready for the next lesson. Be clear about what you think should be recorded in each column and why so that you are prepared for a discussion. Do not record anything else on the organizer yet.	



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Grade 8: Module 1: Unit 3: Lesson 1

Supporting Materials



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.....
Name:

.....
Date:

Character Profile:

Who is your refugee? (Age, male/female)

.....

.....

Where did he/she come from? (place and time)

.....

.....

Why did he/she flee?

.....

.....

Where did he/she flee to?

.....

.....

Scene:

.....

.....



Beginning of Poem	Using strong word choice, and figurative language write the research information in your own words:	Why these words? How will this word choice affect the meaning and tone of your poem?
Who are you? (Include as many of the following: race, nationality, religion, political affiliation.)		
Middle of Poem	Using strong word choice, and figurative language write the research information in your own words:	Why these words? How will this word choice impact the meaning and tone of your poem?
Where are you from, and why did you flee? What hardships did you face in your country?		
End of Poem	Using strong word choice, and figurative language write the research information in your own words:	Why these words? How will this word choice impact the meaning and tone of your poem?
What was it like for you after you fled? Where did you go? Where did you find help? Where did you settle? How was your life turned “inside out”?		



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 3: Lesson 2

Analyzing Poems from *Inside Out & Back Again* to Develop Criteria for an Effective Poem



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme or central ideas of literary text. (RL.8.2) I can express my own ideas clearly during discussions. (SL.8.1) I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can identify figurative and descriptive language as well as purposeful word choice in the “Papaya Tree” and “Wet and Crying” poems from <i>Inside Out & Back Again</i>.• I can describe the criteria of an effective poem.• I can use figurative and descriptive language as well as purposeful word choice to turn my research notes into free verse narrative poetry.	<ul style="list-style-type: none">• What Makes an Effective Poem? anchor chart• “Inside Out” Poem graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (2 minutes)B. Introducing Anchor Chart: What Makes an Effective Poem? (8 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing “Papaya Tree” for Word Choice, Tone, and Meaning (15 minutes)B. Analyzing “Wet and Crying” for Word Choice, Tone, and Meaning (10 minutes)C. Applying Learning from Research on “Inside Out” Poem Graphic Organizer (8 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Begin Filling Out “Inside Out” Poem Graphic Organizer (2 minutes)4. Homework<ol style="list-style-type: none">A. Use your completed Research Guide to finish filling out your graphic organizer using figurative and descriptive language as well as purposeful word choice so you can begin turning the information you have gathered through research into poetry.	<ul style="list-style-type: none">• This lesson signals the transition from students’ very short research project to the writing of their poems.• Students analyze two poems from the novel using the same note-catcher they used in Unit 1 to analyze word choice in order to make them aware of the use of language in an effective poem. The poems have been selected because they contain facts and examples of figurative language and they are linked through subject matter.• Once they have identified the criteria of an effective poem, students begin to turn their research into poetry ideas on a graphic organizer. This will be challenging for students, so it is modeled using the story of Ha as an example. Students finish filling out the graphic organizer for homework to give them plenty of time to work on ideas.• In advance: Review the poems “Papaya Tree” (pages 8 and 9) and “Wet and Crying” (page 60) from <i>Inside Out & Back Again</i>. Focus on the figurative and descriptive language as well as purposeful word choice and how it is anchored in specific content—something that is happening or the character is seeing. Continue to emphasize with students that they need to write about a specific scene.• Post: Learning targets.



Lesson Vocabulary	Materials
figurative language, purposeful word choice, free verse, narrative, tone, stanza, scene	<ul style="list-style-type: none"> • <i>Inside Out & Back Again</i> (book; one per student) • What Makes an Effective Poem? anchor chart (new; co-created with students during Opening and Work Time B; see supporting materials) • What Makes an Effective Poem? Note-catcher (one per student) • Word Choice, Tone, and Meaning Note-catcher (one per student and one to display) • Document camera • “Inside Out” Poem graphic organizer (from Lesson 1) • Research Guide (from Unit 2, Lesson 18)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Ask students to sit in research teams. • Invite them to read the learning targets with you: <ul style="list-style-type: none"> * “I can identify figurative and descriptive language as well as purposeful word choice in the ‘Papaya Tree’ and ‘Wet and Crying’ poems from <i>Inside Out & Back Again</i>.” * “I can describe the criteria of an effective poem.” * “I can use figurative and descriptive language as well as purposeful word choice to turn my research notes into free verse narrative poetry.” • Focus on the first learning target. Invite students to Think-Pair-Share with someone in their research teams: <ul style="list-style-type: none"> * “What is figurative language?” * “What does purposeful word choice mean?” • Listen for students to explain that figurative language is when you describe something by comparing it to something else. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Discussing and clarifying the language of learning targets helps build academic vocabulary. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is a <i>free verse</i> poem?” * “What is a <i>narrative</i>?” * “So what kind of poem is this going to be?” • Listen for students to explain that a free verse poem doesn’t follow any particular pattern and doesn’t rhyme. It follows the pattern of speech, much like the poems in <i>Inside Out & Back Again</i>. A narrative is a story, so their poem is going to tell a story. 	
<p>B. Introducing Anchor Chart: What Makes an Effective Poem? (8 minutes)</p> <ul style="list-style-type: none"> • Remind students that they will use information from their research as they write an “inside out” poem and later a “back again” poem. Post the new What Makes an Effective Poem? anchor chart and invite students to read the question with you: <ul style="list-style-type: none"> * “Think about the poems you have read in the novel <i>Inside Out & Back Again</i>. What makes an effective poem?” • Distribute the What Makes an Effective Poem? Note-catcher. Give students a couple of minutes to refer to their Inside Out & Back Again novel and to think about their response to this question before recording their ideas on the note-catcher. • Have students sit with their research teams from the previous lessons and invite them to discuss their initial responses to the question with research teams. • Select a volunteer from each team to share with the whole class the ideas they discussed. As they share, note criteria on the left-hand column of the anchor chart. • Tell students that identifying criteria for effective poems is the main focus of this lesson, so it’s fine if at this point they don’t have many ideas about what makes a poem effective. 	<ul style="list-style-type: none"> • Anchor charts serve as note-catchers when the class is co-constructing ideas.



Work Time	Meeting Students' Needs
<p>A. Analyzing “Papaya Tree” for Word Choice, Tone and Meaning (15 minutes)</p> <ul style="list-style-type: none"> Remind the class that before writing, it is often useful to analyze good models to figure out what makes a piece of writing successful. Tell students that for the rest of this lesson they are going to be analyzing poems from the novel <i>Inside Out & Back Again</i> to figure out what makes them effective so that they can add to the What Makes an Effective Poem? anchor chart and then refer to those criteria when writing their own poems. Give students a couple of minutes to reread the poem “Papaya Tree” on pages 8 and 9 of <i>Inside Out & Back Again</i> independently. Ask: <ul style="list-style-type: none"> “What is this poem about?” “What does it tell us? What is the purpose of this poem?” Listen for students to explain that the poem tells the story of a papaya tree that grew from a seed that Ha threw into the garden. In addition to telling us about how the papaya tree grew, the poem introduces us to the ages of Ha’s brothers and what they do. Invite students to focus on the <i>scene</i> of this poem—where it is set. Ask: <ul style="list-style-type: none"> “We are given these details about Ha’s brothers in the context of a particular scene. What is the setting of this scene, which provides the context opportunity for Ha to describe the ages of her brothers?” Listen for students to explain that Ha uses the setting of the papaya tree as a context to provide details about the age of her brothers. Ask students: <ul style="list-style-type: none"> “So now that we know what ‘Papaya Tree’ is about and the scene it is set in to give the details a poetic but meaningful context, what criteria can we add to our effective poem anchor chart?” “What evidence from the poem can we add to the Examples column on the anchor chart?” Add student suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are included: <ul style="list-style-type: none"> Tells a story. Example: “The tree has grown twice as tall.” Content in Context of Scene: Telling us the story of how the tree has grown. Provides details in the context of a scene (the papaya tree) to help us to better understand the whole story. Example: “Brother Khoi spotted the first white blossom. Four years older, he can see higher.” Content in Context of Scene: Introducing the idea that Brother Khoi is older by describing how he can see the blossom because he is taller and then leading into giving how much older he is. 	<ul style="list-style-type: none"> Providing models of expected work supports all learners, especially challenged learners. Asking students to analyze good models in order to build criteria of an effective poem provides a scaffold for them to follow when writing their own poems. Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Read the second stanza of “Papaya Tree” and invite students to follow along silently in their heads: “A seed like a fish eye, slippery shiny black.” Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Why has the author chosen to compare the papaya seed to a fish eye?”• Listen for students to explain that in comparing it to a fish eye, it gives the reader who may not have ever seen a papaya seed an idea of what it might look like and builds a visual image.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “So what do we call it when something is compared to something else, like the papaya seed being compared to <input type="checkbox"/> a fish eye?”• Listen for students to explain that it is figurative language and that this particular example is a simile.• Focus students’ attention on the “slippery shiny black” part of the second stanza. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What kind of words has the author used here to describe the papaya seed? Why?”• Listen for them to explain that the author has used descriptive sensory adjectives that describe how the seed looks and feels so that the reader can build a clear visual image.• Distribute the Word Choice, Tone and Meaning note-catcher and display it using a document camera. Remind students that this is similar to the note-catcher they used to analyze word choice, tone and meaning in Unit 1, so they should be familiar with it.• Tell students they are now going to work with their research teams to analyze word choice and tone in the poem to begin thinking about how word choice, tone, and meaning make a poem effective. Remind students of the work they did analyzing word choice, tone, and meaning of poems in the novel in Unit 1. Remind them of what the word tone means. Ask:<ul style="list-style-type: none">* “What is tone?”• Listen for students to explain that tone means the feeling a text brings out in a reader, or the attitude an author has toward a subject.• Review how to fill in the columns on the note-catcher. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What are you going to record in each column? Why?”• Invite students to pair up within their research teams. Give them 10 minutes to analyze and discuss word choice, tone, and meaning in the poem and fill out the note-catcher.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Circulate and listen in to gauge how well students are connecting the author's word choice with tone, and then how tone contributes to meaning. Ask probing questions: <ul style="list-style-type: none"> * "What feeling or meaning does this word convey? Why?" * "How would you describe the tone? Why?" * "What examples of figurative language have you found?" * "What examples of descriptive language have you found?" • Invite pairs to share their notes with the rest of their research team and to add anything new to their note-catchers that they hear from peers. • Refocus students whole group. Cold call a few students to share their notes about word choice, tone, and meaning with the whole group. 	
<p>B. Analyzing "Wet and Crying" for Word Choice, Tone, and Meaning (10 minutes)</p> <ul style="list-style-type: none"> • Give students a couple of minutes to reread the poem "Wet and Crying" on page 60 of <i>Inside Out & Back Again</i> independently. Ask: <ul style="list-style-type: none"> * "What is this poem about? What does it tell us? What is the purpose of this poem?" * "What is the connection between this poem and the earlier 'Papaya Tree' poem?" * "What is the scene that provides a context for our understanding of particular details about what was going on at the time?" • Listen for students to explain that the poem tells the story of cutting down the biggest papaya on the papaya tree. It tells us that Ha's mother was worried about difficult times ahead and about how the family didn't want to leave anything for the "communists" in the context of the scene of papaya tree, just as in the "Papaya Tree" poem. • Ask students: <ul style="list-style-type: none"> * "So knowing what 'Wet and Crying' is about, can we add any new criteria to our effective poem anchor chart?" * "What evidence from the poem can we add to the Examples column on the anchor chart?" 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Add student suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are included: <ul style="list-style-type: none"> * Gives details about what was going on in that time period in the context of a scene (the papaya tree). Example: "Saying it's better than letting the Communists have it." Content in Context of Scene: Describing how Brother Vu wants to cut down the papaya to stop the communists getting it. • Focus students on the layout of the poem. Remind them that each block of text is called a <i>stanza</i>; for example, the first stanza begins with, "My biggest papaya is light yellow, still flecked with green." • Give students 30 seconds to read through the third stanza, beginning with, "Brother Vu chops; the head falls; ..." Ask: <ul style="list-style-type: none"> * "What do you notice about this stanza?" * "Why has the author structured it this way? Why didn't she just write this on one line like a sentence?" • Listen for students to explain that it makes it more dramatic by adding impact to each action described and it helps the reader pause in certain places, which adds emphasis to particular words or phrases. • Ask: <ul style="list-style-type: none"> * "So now that we know why the author has organized that stanza this way, can we add any new criteria to our <input type="checkbox"/> effective poem anchor chart?" * "What evidence from the poem can we add to the Examples column on the anchor chart?" • Add student suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are included: <ul style="list-style-type: none"> – Sentences are broken up to emphasize actions to add more drama and impact. Example: "Brother Vu chops; the head falls; a silver blade slices." Content in Context of Scene: Describing how Brother Vu cut the papaya down from the tree. • Invite students to pair up with someone else within their research teams to analyze the word choice, tone, and meaning in "Wet and Crying" using the bottom of the note-catcher. Remind them to include figurative and descriptive language and how it adds meaning. • Circulate and listen in to gauge how well students are connecting the author's word choice with tone, and then how tone contributes to meaning. Ask probing questions: <ul style="list-style-type: none"> * "What feeling or meaning does this word convey? Why?" * "How would you describe the tone? Why?" 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “What examples of figurative language have you found?”* “What examples of descriptive language have you found?”• Invite pairs to share their notes with the rest of their research team and to add anything new to their note-catchers that they hear from peers.• Refocus students whole group. Cold call a few students to share their notes about word choice, tone, and meaning with the whole group.• Ask students to discuss in their research teams:<ul style="list-style-type: none">* “So thinking about your analysis of word choice, tone, and meaning, what makes an effective poem? Why?”• Cold call students and add suggestions to the What Makes an Effective Poem? anchor chart. Make sure the following are added:<ul style="list-style-type: none">* Purposeful word choice that makes the reader feel a certain way and conveys a tone and meaning that the author wants the reader to understand. Example: “Wet and Crying.” Content in Context of Scene: Describing how Ha is sad to be leaving through a description of the seeds that spill out of the papaya that has been cut down.* Figurative language to help the reader understand what something looks like or how big it is. Example: “A seed like a fish eye.” Content in Context of Scene: Describing what the papaya seed looked like.* Descriptive language (sensory adjectives) to help the reader create a visual image of what something looks and feels like. Example: “Slippery shiny black.” Content in Context of Scene: Describing what the seed looked and felt like.• Strong, precise verbs that emphasize actions. Example: “Brother Vu chops; the head falls; a silver blade slices.” Content in Context of Scene: Describing how the papaya was cut down.	



Work Time (continued)	Meeting Students' Needs
<p>C. Applying Learning from Research on “Inside Out” Poem Graphic Organizer (8 minutes)</p> <ul style="list-style-type: none"> • Ask students to get their “Inside Out” Poem graphic organizers that they started to familiarize themselves with for homework and their Research Guide completed in previous lessons. • Display an “Inside Out” Poem graphic organizer and ask students: <ul style="list-style-type: none"> * “Who is Ha?” • Select volunteers to share their suggestions. In the first column of the organizer, record their ideas to include the following: <ul style="list-style-type: none"> * Female child * Vietnamese * Not communist—doesn’t agree with communism. • Ask students to focus on the space for them to record the scene underneath the character profile. Ask: <ul style="list-style-type: none"> * “What was the scene of the ‘Papaya Tree’ poem?” * “What was the scene of the ‘Wet and Crying’ poem?” • Listen for students to explain that in both poems it was the papaya tree. • Remind students that one of the criteria of an effective poem is that it provides details in the context of a scene (refer to What Makes an Effective Poem? anchor chart). • Tell students that you have chosen the scene for the poem you are planning on the graphic organizer about Ha to be at night when she is in bed trying to sleep because that is a time when adults often speak about things they don’t want children to worry about, so it will be a good opportunity to introduce details about what is going on. Record: “At night in the dark when she is in bed” next to the space marked Scene. • Remind students that this means that everything that happens in the poem will be framed in the context of this scene. • Ask students to discuss with their research teams: <ul style="list-style-type: none"> * “So what do you think you are going to record in the middle column? Why?” • Listen for students to explain that they are going to put their research details into poetic language in the context of the scene they have chosen using figurative and descriptive language and thinking about word choice, meaning, and tone. 	<ul style="list-style-type: none"> • Modeling provides a clear vision of the expectation for students.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite students to help you model an example of how to turn this information into poetic language in the second column. Ask:<ul style="list-style-type: none">* “How would you describe who Ha is using figurative or descriptive language or strong word choice in the context of the in-bed-at-night scene?”• Select volunteers to share their suggestions; in the second column, record student ideas. The following are suggestions:<ul style="list-style-type: none">* Little girls are not supposed to know, but I hear my brother’s frantic whispers and mother’s scared sobs through the dark blackness of the night.* I want to scream at them that I understand that terrible things are happening in my beloved Vietnam.* They growl under their breath to each other like a pack of frightened dogs about how the communists will take our things if we don’t flee.• Point out to students that you haven’t written the complete poem on the organizer—you have just recorded a few ideas to help you write your poem.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Why those words? How do those words affect the meaning and tone of the poem?”• Select volunteers to share their suggestions. In the third column, record student ideas. The following are suggestions:<ul style="list-style-type: none">* “Little girl” sets up the female child narrator.* “Frantic” adds drama and action and tells the reader that something serious is happening.* “Scared sobs” tells the reader the mother is afraid of something.	



Closing and Assessment	Meeting Students' Needs
<p>A. Begin Filling Out “Inside Out” Poem Graphic Organizer (2 minutes)</p> <ul style="list-style-type: none">• Invite students to begin filling out their “Inside Out” Poem graphic organizer in the same way that you modeled. Tell them to begin by thinking about the scene that their poem will be set in, as this will determine how they frame the content in the rest of the poem.• Tell students that they will finish filling out this “Inside Out” Poem graphic organizer for homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Use your completed Research Guide to finish filling out your graphic organizer using figurative and descriptive language as well as purposeful word choice so you can begin turning the information you have gathered through research into poetry. □ <p><i>Note: Hold onto the “Inside Out” Poem graphic organizer that you used to model in this lesson. You need use it again in Lesson 3; it will be called Model “Inside Out” Poem graphic organizer.</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 3: Lesson 2

Supporting Materials



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Poem criteria	Example	Content in Context of Scene
<i>Tells a story</i>	<i>"The tree has grown twice as tall."</i>	<i>Telling us the story of how the papaya tree has grown.</i>



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“Papaya Tree” from Inside Out and Back Again

Scene:

**Word Choice/Text
Details**

What are some specific **images, words, and phrases** the author uses that strike you emotionally and give you a feeling of the events described in the text?

Feeling/Meaning

For each word or phrase, **describe the emotion, feeling or meaning** it conveys.

Tone

Based on the images, words, and phrases you have selected, describe the tone of the text with one word (examples: angry, violent, or harsh).



“Wet and Crying” from Inside Out and Back Again

Scene:

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EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 3: Lesson 3

Mid-Unit Assessment: Writing Best First Draft of “Inside Out” Poem



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

- I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)
I can produce text (print or nonprint) that explores a variety of cultures and perspectives (W.8.4a)
With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)
I can conduct short research projects to answer a question. (W.8.7)
I can use several sources in my research. (W.8.7)
I can use evidence from informational texts to support analysis, reflection, and research (W.8.9)
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can write a poem describing how the narrator, a refugee, turns “inside out” when he or she is forced to flee home.
- I can write an “inside out” poem based on factual details about real-life refugees from informational texts.
- I can use figurative and descriptive language as well as purposeful word choice to add tone and meaning to my “inside out” poem.

Ongoing Assessment

- Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Unpacking Learning Targets (2 minutes)Sharing Homework in Research Teams (6 minutes)Work Time<ol style="list-style-type: none">Introduce Poem Rubric (5 minutes)Draft “Inside Out” Poem (20 minutes)Introducing “Back Again” Poem (10 minutes)Closing and Assessment<ol style="list-style-type: none">Beginning to Plan “Back Again” Poem (2 minutes)Homework<ol style="list-style-type: none">Follow the directions to complete the “Back Again” Poem graphic organizer in preparation for writing the first draft of your “back again” poem in the next lesson.	<ul style="list-style-type: none">In this lesson, students draft their “Inside Out” poems as the mid-unit assessment. Note that they will revise this poem during Lesson 6 (as a part of their Final Performance Task).For the mid-unit assessment, focus on just Row 2 of the “Inside Out” and “Back Again” Poetry Rubric (see supporting materials).Before Lesson 6, plan to give students specific feedback on their draft poem. In Lesson 6, they will revise both poems based on teacher and peer feedback (their Final Performance Task).At the end of the lesson, students begin to consider the “Back Again” poem they will write in the next lesson. Students will complete the graphic organizer for this poem at home for homework; they should be familiar with how to plan using the graphic organizer, since it is the same as the organizer they used to plan their “inside out” poems in Lesson 2.The “back again” poem is not research-based, although students can use the experiences of Ha in the novel Inside Out & Back Again and the experiences of real-life refugees in the “Refugees in Canada” informational text as inspiration.If technology is available, provide computers for students to word-process their essays.In advance: Review the poem “But Not Bad” on page 233 of the novel, Inside Out & Back Again, focusing on how it shows that Ha is turning “back again.”Post: Learning targets; What Makes an Effective Poem? anchor chart.



Lesson Vocabulary	Materials
free verse, narrative	<ul style="list-style-type: none"> • “Inside Out” Poem graphic organizer (from Lesson 2) • What Makes an Effective Poem? anchor chart (from Lesson 2) • “Inside Out” and “Back Again” Poetry Rubric (one per student) • Document camera • Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem (one per student) • Lined paper (two sheets per student) • “Inside Out” Poem graphic organizer (from Lesson 2) • “Back Again” Poem graphic organizer (one per student and one to display) • Model “Inside Out” Poem graphic organizer (filled in by the teacher as a model for students during Lesson 2, Work Time C)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Students should be sitting with their research teams. Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can write a poem describing how the narrator, a refugee, turns ‘inside out’ when he or she is forced to flee home.” * “I can write an ‘inside out’ poem based on factual details about real-life refugees from informational texts.” * “I can use figurative and descriptive language as well as purposeful word choice to add tone and meaning to my ‘inside out’ poem.” • Tell students that today they will be writing the first draft of their “inside out” poems for their mid-unit assessment. Explain that this mid-unit assessment is working toward the final performance task of writing the “inside out” and “back again” poems. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Discussing and clarifying the language of learning targets helps build academic vocabulary. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students’ Needs
<p>B. Sharing Homework in Research Teams (6 minutes)</p> <ul style="list-style-type: none">• Focus student attention on the What Makes an Effective Poem? anchor chart from the previous lesson. Invite students to read silently in their heads as you read the criteria aloud.• Invite students to pair up within their research teams and tell them that they are going to be swapping “Inside Out” Poem graphic organizers in order to get feedback from their peers.• Give students two minutes to consider a specific question they would like to pose to their partner about something they would like feedback about, and ask them to write the question at the top of their poem organizer.• Invite students to swap poem organizers with their partner. Give them two minutes to read through their partner’s organizer thinking about the question posed and the criteria on the anchor chart.• Give students another minute in silence to consider how to answer the question posed by their partner and to think of a question they would like to ask their partner that will help them to revise their work. Give them an example: “Could you add a sensory adjective here about how it looked to make it more descriptive?”• Invite students to share their question with their partner.• When students are done, remind them to thank their partner. Also remind them that they don’t necessarily have to follow the advice they have been given if they don’t think it works—emphasize that the question posed by their partner may be useful in helping them to revise, but it may not.• Give students two minutes to revise their organizer if they choose.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, but helps challenged learners the most.• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Introduce Poem Rubric (5 minutes)</p> <ul style="list-style-type: none"> • Refocus the whole group. Distribute the “Inside Out” and “Back Again” Poetry Rubric and display it using a document camera. Tell students that it is based on the expository writing rubric they used in the previous unit, so it should look familiar. • Invite students to spend a couple of minutes reading through the rubric. • Invite them to share notices and wonders. This rubric should look somewhat familiar to them, based on their more extensive work with the analytic rubric in Unit 2. Point out to students that the rubric has been adapted to better suit this specific writing task: free-verse narrative poems. • Address any clarifying questions. Tell students that they should have these criteria in mind as they draft their “inside out” poem today. They will get to revise this poem in Lesson 6, as a part of their Final Performance Task. 	<ul style="list-style-type: none"> • Providing students with the rubric you will be using to assess their work sets expectations upfront and provides them with clear criteria to follow in order to be successful.
<p>B. Draft “Inside Out” Poem (20 minutes)</p> <ul style="list-style-type: none"> • Use your Research Guides, which outline the research collected through their research teams, and your “Inside Out” poem graphic organizer, which has specific question prompts aligned to the creation of an “inside out” poem, to write the best first draft your “inside out” poem. • Refocus the whole group. Distribute their Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem. Point out that this assessment is identical to the first paragraph of the Student-Friendly Performance Task Prompt they saw in Unit 2, Lesson 18. • Read the assessment prompt aloud and answer any clarifying questions. Remind students that the questions in the prompt are to help them think about what they know about their refugee. They don’t have to answer all of these questions in their poem as they may not have found all of this information in their research texts, but they should use them as a guideline for the kind of details to include to make their poem more realistic and believable. • Remind students of what free verse and narrative mean and refer them to the poems in the novel to remind them of the kind of poem they will be writing. • Tell students that they are now going to use their “Inside Out” Poem graphic organizer, the What Makes an Effective Poem? anchor chart, and the “Inside Out” and “Back Again” Poetry Rubric to write the first draft their “inside out” poems. • Set the parameter that poems should be no more than four verses or stanzas long and each verse should contain no more than six lines of poetry. This will encourage students to be more precise. 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> Remind them that because this is an assessment, they are to do this independently in silence. If students are not able to work on computers, distribute lined paper. Invite students to draft their “inside out” poems. Circulate to take this opportunity to do an informal assessment of students’ work. Make sure students are using their research to create the story of the refugee. They should use the research they have collected to write the narrative experience. 	
<p>C. Introducing “Back Again” Poem (10 minutes)</p> <ul style="list-style-type: none"> Tell students that now that they have finished their “inside out” poems, they are going to start thinking about their “back again” poem. Ask students to refer to the final paragraph of their Student-Friendly Performance Task Prompt about the “back again” poem: “The second poem will be a ‘back again’ poem. For this poem, consider these questions: <ul style="list-style-type: none"> What adaptations have you made as you settle into your new home? What are you mourning from your old life? How is your identity changing? How are you coming ‘back again’? Use the details in the poetry graphic organizer to help you plan and draft your poems.” Share with students that for the “back again” poem there will be less of a research focus and more creativity; they will share the experiences of a refugee who is adapting, mourning, and facing the realities of being “back again.” Tell students that they are going to reread a poem from the novel <i>Inside Out & Back Again</i> that shows Ha turning “back again.” Give students 2 minutes to reread “But Not Bad” on page 233 independently. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> “What is this poem about?” “What scene is the poem set in?” “How does it show Ha turning ‘back again’?” Listen for students to explain that the poem is about how Ha is initially very disappointed with the dried papaya and mourned the fresh papayas in Vietnam, but realizes that it can actually taste good if it is soaked in water. It is set at home overnight and into early the next morning. It shows her turning back again by accepting that although the papaya isn’t as good as fresh papaya back in Vietnam, it is a reasonable substitute. 	<ul style="list-style-type: none"> Providing models of expected work supports all learners, especially challenged learners. Asking students to analyze good models in order to build criteria of an effective poem provides a scaffold for them to follow when writing their own poems. Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Distribute “Back Again” Poem graphic organizer and display it using a document camera. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What do you notice?”* “What do you wonder?”• Highlight that this time the structure of the poem is not set out for them as it was in the “inside out” poem, so although they still have to write a narrative story poem, they can be creative about the structure as long as they answer the questions in the left column and set their answers in the context of a scene.• Tell students that their “Back Again” poem needs to follow from their “Inside Out” poem. It will be the same narrator explaining how his or her life has turned back again, so students need to make sure the details in both poems match up. For example, it would confuse the reader if in the “inside out” poem the narrator discussed having two younger brothers but in the “Back Again” poem mentioned an older sister.• Display the Model “Inside Out” Poem graphic organizer. Remind students that the scene was Ha in bed at night listening to her mother and brother whispering and worrying about the communists and the future.• Ask students to Think-Pair-Share with someone in their team:<ul style="list-style-type: none">* “How could the “Back Again” poem link to that “inside out” scene to show Ha turning ‘back again’?”• Provide the following suggestion to guide students if they don’t think of the ideas themselves:<ul style="list-style-type: none">* Ha could be in bed at night reflecting on her life in Alabama and now she can hear her brothers and mother laughing.• Tell students that for homework they are going to fill in the organizer in order to get ready to begin writing the first drafts of their “back again” poem in the next lesson.• They should begin by thinking of a scene that their poem will be set in, then continue by answering the questions in the first column. They will do this by being creative, but they can consider Ha’s experiences and what they learned about the adaptation/settling in process in Unit 2 from the “Refugee Children in Canada” text to answer the questions. Tell students that they should take their “Refugee Children in Canada” text home with them for reference.• Emphasize that this is not a research-based poem, so students are only to refer to the informational text and Ha’s experiences in the novel for inspiration.	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">As with the “Inside Out” Poem graphic organizer, they then need to think about how they are going to set these ideas in a specific scene using figurative and descriptive language as well as purposeful word choice in poetry form. In the final column they then need to justify why they have made those word/text choices based on how they affect the meaning and tone.Remind students that this “Back Again” poem will be a continuation of their “inside out” poem, so the narrator will be the same.	
Closing and Assessment	Meeting Students’ Needs
<p>A. Beginning to Plan “Back Again” Poem (2 minutes)</p> <ul style="list-style-type: none">Invite students to follow the directions to begin planning their “Back Again” poems. Remind them that the first thing they should do is to choose a scene, preferably one that links to the scene in their “Inside Out” poem in some way.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">Follow the directions to complete the “Back Again” Poem graphic organizer in preparation for writing the first draft of your “back again” poem in the next lesson. <p><i>Note: Before Lesson 6, assess students’ first draft “inside out” poems based on Row 2 of the “Inside Out” and “Back Again” Poetry Rubric. Provide specific feedback: name one clear strength and suggest a specific next step. In Lesson 6, students will apply this feedback to write a final best draft of this poem as well as their “Back Again” poem (which they will draft in Lesson 4).</i></p>	



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 3: Lesson 3

Supporting Materials



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Name: _____

Date: _____

Poem Rubric (based on the New York State Expository Writing Rubric)

	4	3	2	1	0
Content and Analysis	<ul style="list-style-type: none"> • <i>clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose:</i> • “Inside Out” poem: The poem clearly introduces who the refugee, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out’ in the context of a compelling scene. • “Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a compelling scene. 	<ul style="list-style-type: none"> • <i>clearly introduce a topic in a manner that follows from the task and purpose:</i> • “Inside Out” poem: The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out’ in the context of a scene. • “Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a scene. 	<ul style="list-style-type: none"> • <i>introduce a topic in a manner that follows generally from the task and purpose:</i> • “Inside Out” poem: The poem introduces who the refugee is, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out’. • “Back Again” poem: The poem introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’ 	<ul style="list-style-type: none"> • <i>introduce a topic in a manner that does not logically follow from the task and purpose:</i> • “Inside Out” poem: The poem does not logically introduce who the refugee is, where he/she is fleeing from, why he/she has to flee and how he/she has turned ‘inside out.’ • “Back Again” poem: The poem does not logically introduce how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’ 	<ul style="list-style-type: none"> • <i>demonstrate a lack of comprehension of the text(s) or task:</i> • Both poems: The poem demonstrates a lack of comprehension of the task.



Poem Rubric (based on the New York State Expository Writing Rubric)					
	4	3	2	1	0
Command of Evidence “Inside Out” poems only	<ul style="list-style-type: none"> develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s): Who the refugee, where he/she is fleeing from, and why he/she has to flee and he/she has turned is developed with well-chosen and concrete facts from informational texts. 	<ul style="list-style-type: none"> develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s): Who the refugee, where he/she is fleeing from and why he/she has to flee is developed with relevant facts from informational texts. 	<ul style="list-style-type: none"> partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant: Some facts from informational texts partially develop who the refugee, where he/she is fleeing from and why he/she has to flee. 	<ul style="list-style-type: none"> demonstrate an attempt to use evidence, but develop ideas only with minimal, occasional evidence that is generally invalid or irrelevant: There is an attempt to use facts from the informational texts, but they are generally invalid or irrelevant. 	<ul style="list-style-type: none"> provide no evidence or provide evidence that is completely irrelevant: There are no facts from informational texts or they are completely irrelevant to the topic of the poem.



Poem Rubric (based on the New York State Expository Writing Rubric)					
	4	3	2	1	0
Cohesion, Organization, and Style	<ul style="list-style-type: none"> • <i>exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning:</i> • The organization creates a unified poem that enhances meaning. • <i>establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice:</i> • The style and language of the poem are appropriate and sophisticated, with notable sense of voice. 	<ul style="list-style-type: none"> • <i>exhibit clear organization, with the use of appropriate transitions to create a unified whole:</i> • The poem has a beginning, middle, and end that connect to each other to create a unified poem. • <i>establish and maintain a formal style using precise language and domain-specific vocabulary:</i> • The style and language of the poem are consistent and appropriate. 	<ul style="list-style-type: none"> • <i>exhibit some attempt at organization, with inconsistent use of transitions:</i> • The poem has a beginning, middle, and end, but there is no clear connection between sections. • <i>establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary:</i> • The style and language of the poem are appropriate at times, but not consistently. 	<ul style="list-style-type: none"> • <i>exhibit little attempt at organization, or attempts to organize are irrelevant to the task:</i> • The organization of the poem does not support the main idea. • <i>lack a formal style, using language that is imprecise or inappropriate for the text(s) and task:</i> • The style and language of the poem are imprecise or inappropriate given the main idea. 	<ul style="list-style-type: none"> • <i>exhibit no evidence of organization:</i> • The poem has no evidence of organization. • <i>use language that is predominantly incoherent or copied directly from the text(s):</i> • The poem uses language that is generally incoherent, or only quotes from the texts are used.



Poem Rubric (based on the New York State Expository Writing Rubric)					
	4	3	2	1	0
Control of Conventions	<ul style="list-style-type: none"> • <i>demonstrate grade-appropriate command of conventions, with few errors:</i> • Use of capitalization and spelling is grade-appropriate, with few errors. • There is a Works Cited list with no errors. 	<ul style="list-style-type: none"> • <i>demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension:</i> • Occasional capitalization and spelling errors do not hinder comprehension. • There is a Works Cited with few errors. 	<ul style="list-style-type: none"> • <i>demonstrate emerging command of conventions, with some errors that may hinder comprehension:</i> • Some capitalization and spelling errors may hinder comprehension. • There is a Works Cited page that contains some errors. 	<ul style="list-style-type: none"> • <i>demonstrate a lack of command of conventions, with frequent errors that hinder comprehension:</i> • Frequent capitalization and spelling errors hinder comprehension. • There is a Works Cited page with many errors. 	<ul style="list-style-type: none"> • <i>are minimal, making assessment of conventions unreliable:</i> • Capitalization and spelling errors prevent the reader from understanding the poem. • There is no Works Cited page.



- Imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety.

On your own, write an “inside out” free verse poem similar to Ha’s diary entries in the novel *Inside Out & Back Again*.

- For this poem, consider these questions:
- What hardships did you face in your country?
- Why did you decide to flee your country?
- What was it like for you after you fled?
- Where did you go?
- Where did you find help?
- Where did you settle?
- How was your life turned “inside out”?

Use the Details in the Poetry graphic organizer to help you plan and draft your poems.



.....
Name:

.....
Date:

Directions:

1. Choose a scene for this poem to be set in.
2. Consider Ha’s experiences and what you learned about the adaptation/settling in process in Unit 2 from the “Refugee Children in Canada” text to answer the questions in the first column. This poem is not research-based, so you are only referring to Ha’s experiences and the informational text for inspiration.
3. Set the answers you have recorded in the first column in a scene in a story in the middle column using poetic language such as figurative and descriptive language and purposeful word choice.
4. Justify why you have made those word/text choices based on how they affect the meaning and tone.

Remember that this “back again” poem will be a continuation of your “inside out” poem, so the narrator will be the same.

Scene:



	Using strong word choice and figurative and descriptive language, write your ideas in your own words:	Why these words? How will this word choice affect the meaning and tone of your poem?
Beginning of Poem		
What have you had to adapt to as you settle into your new home?		
Middle of Poem		
What are you mourning from your old life? How is your identity changing?		
End of Poem		
How are you going “back again”?		



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 3: Lesson 4

End of Unit Assessment: Writing Best First Draft of “Back Again” Poem



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

I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)
I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.8.4a)
With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can write a poem describing how the narrator, a refugee, turns “back again” as he or she adapts to life in a new country.
- I can create meaning in my “back again” poem by using figurative and descriptive language as well as purposeful word choice to convey a certain tone.

Ongoing Assessment

- Draft “back again” poem NYSP12 ELA CCLS RI.8.1, W.8.3, W.8.9, and SL.8.1

Agenda

1. Opening
 - A. Unpacking Learning Targets (2 minutes)
 - B. Sharing Homework in Research Teams (6 minutes)
2. Work Time
 - A. Draft “Back Again” Poem (20 minutes)
 - B. Self-Assessment Based on the Rubric (10 minutes)
3. Closing and Assessment
 - A. Making Revisions (7 minutes)
4. Homework
 - A. If you have not finished both of your poems, take them home to finish them.

Teaching Notes

- This lesson follows a similar format as Lesson 3. Students draft their “back again” poems for the end of unit assessment.
- For the assessment, focus on just Row 1 of the “Inside Out” and “Back Again” Poetry Rubric.
- As with the “Inside Out” poem, plan to give students specific feedback on their draft poem before Lesson 6. In Lesson 6, they will revise both poems based on teacher and peer feedback (their Final Performance Task).
- After drafting their “Back Again” poem, students self-assess their draft against particular rows on the rubric and justify how they have scored themselves. This self-assessment activity helps to raise student awareness of the issues in their own writing in order to improve the first draft of their poem before they hand it in at the end of the lesson.
- If technology is available, provide computers for students to word-process their essays.
- Students will peer critique both of their poems in Lesson 5.
- Post: Learning targets, What Makes an Effective Poem? anchor chart.



Lesson Vocabulary	Materials
free verse	<ul style="list-style-type: none"> • What Makes an Effective Poem? anchor chart (from Lesson 2) • “Back Again” Poem graphic organizer (from Lesson 3) • End of Unit 3 Assessment: Best First Draft of “Back Again” Poem (one per student) • “Inside Out” and “Back Again” Poetry Rubric (from Lesson 3) • Lined paper (two sheets per student) • Rows 1 and 3 of “Inside Out” and “Back Again” Poetry Rubric (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Students should be sitting with their research teams. Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can write a poem describing how the narrator, a refugee, turns ‘back again’ as he or she adapts to life in a new country.” * “I can create meaning in my ‘back again’ poem by using figurative and descriptive language as well as purposeful word choice to convey a certain tone.” * “I can use the ‘Inside Out’ and ‘Back Again’ Poetry Rubric to provide kind, specific, and helpful feedback to my peers.” • Tell students that today they will be writing the first draft of their “back again” poems for their end of unit assessment. Explain that as with the mid-unit assessment, the end of unit assessment is working toward the final performance task of writing the “inside out” and “back again” poems. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Discussing and clarifying the language of learning targets helps build academic vocabulary. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students’ Needs
<p>B. Sharing Homework in Research Teams (6 minutes)</p> <ul style="list-style-type: none">• Focus student attention on the What Makes an Effective Poem? anchor chart from the previous lesson. Invite students to read along silently in their heads as you read the criteria aloud.• Invite students to pair up within their research teams; tell them that they are going to be swapping “Back Again” Poem graphic organizers to get feedback from their peers.• Give students two minutes to consider a question they would like to pose to their partner about something they would like specific feedback about, and ask them to write the question at the top of their poem organizer.• Invite students to swap “Back Again” Poem graphic organizers with their partner. Give them two minutes to read through their partner’s organizer thinking about the question posed and the criteria on the anchor chart.• Give students another minute in silence to consider how to answer the question posed by their partner and to think of a question they would like to ask their partner that will help them to revise their work. Give them an example: “How does this work in the context of the scene you have chosen?”• Invite students to share their question with their partner.• When students are done, remind them to thank their partner. Also remind them that they don’t necessarily have to follow the advice they have been given if they don’t think it works—emphasize that the question posed by their partner may be useful in helping them to revise, but it may not.• Give students two minutes to revise their organizer if they choose.	



Work Time	Meeting Students’ Needs
<p>A. Draft “Back Again” Poem (20 minutes)</p> <ul style="list-style-type: none">• Refocus the whole group. Distribute their End of Unit 3 Assessment: Best First Draft of “Back Again” Poem. Point out that this assessment is identical to the second poem of the Student-Friendly Performance Task Prompt they saw in Unit 2, Lesson 18.• Read the assessment prompt aloud and answer any clarifying questions. Remind students of what “back again” actually means—it means emotionally on the way to being settled and adapting to life in a new country. Clarify that it does not mean they are returning home.• Remind students that their “back again” poem needs to follow from their “inside out” poem. It will be the same narrator explaining how his or her life has turned back again, so students need to make sure the details in both poems match up. For example, it would confuse the reader if in the “inside out” poem the narrator discussed having two younger brothers but in the “back again” poem mentioned an older sister.• Tell students that they are now going to refer to their “Back Again” Poem graphic organizer, the What Makes an Effective Poem? anchor chart, and the “Inside Out” and “Back Again” Poetry Rubric as they write the first draft their “back again” poems.• Set the same parameter as with the “inside out” poem: the “back again” poems should be no more than four verses or stanzas long and each verse should contain no more than six lines of poetry. This will encourage students to be more precise.• Remind students that because this is an assessment, they are to do this independently in silence. If students are not able to work on computers, distribute lined paper. Invite students to draft their “back again” poems.• Circulate to take this opportunity to do an informal assessment of students’ work. Make sure they are setting the details they want to include in the context of a scene.	<ul style="list-style-type: none">• Providing students with the rubric you will be using to assess their work sets expectations upfront and provides them with clear criteria to follow in order to be successful.
<p>B. Self-Assessment Based on the Rubric (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have drafted their poem, they have an opportunity to self-assess the “Back Again” poem they just wrote.• Distribute Rows 1 and 3 of the “Inside Out” and “Back Again” Poetry Rubric. Invite students to read the directions at the top of the rubric with you. Tell them that they will focus on just these two rows at this point; it is often helpful, as a writer, to focus on just a few things at a time.• Invite students to follow the directions to self-assess their first draft of their “back again” poem. Circulate to ask students to justify their scoring choices on the rubric.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners by giving them the opportunity to identify how they can improve their own work.



Closing and Assessment	Meeting Students’ Needs
<p>A. Making Revisions (7 minutes)</p> <ul style="list-style-type: none">• Invite students to use their self-assessment against the rubric to make final revisions to their first draft “Back Again” poem. Remind them that they should be aiming to score as highly on the rubric as possible.• Collect the end of unit assessment and all the student materials: the “Back Again” Poem graphic organizer, the first draft of their “Back Again” poem, their self-assessment and revision.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• If you have not finished both of your poems, take them home to finish them. <p><i>Note: Before Lesson 6, assess students’ first draft “Back Again” poems to provide specific feedback. Focus feedback on strengths and next steps using Row 1 of the “Inside Out” and “Back Again” Poetry Rubric. In Lesson 6, students will apply this feedback to write a final best draft of their poem.</i></p> <p><i>In Lesson 5, students will need both of their first draft poems for a peer critique.</i></p>	<ul style="list-style-type: none">• Students who have not yet finished the first drafts of their “Inside Out” and “Back Again” poems in class will need to take them home to finish them. If necessary, plan to re-collect these drafts at the end of Lesson 5 to assess.



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Grade 8: Module 1: Unit 3: Lesson 4

Supporting Materials



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- Imagine that you are a refugee from this specific time and place in history. You, like Ha and the real refugees we have read about, have been forced to flee your home country for your safety.

On your own, write a “back again” free verse poem similar to Ha’s diary entries in the novel *Inside Out & Back Again*.

For this poem, consider these questions:

- What adaptations have you made as you settle into your new home?
- What are you mourning from your old life?
- How is your identity changing?
- How are you coming “back again”?

Use the Details in the Poetry graphic organizer to help you plan and draft your poems.



Name: _____

Date: _____

Directions:

1. Read each column in the first row of the rubric.
5. Determine where you would score your poem and make a check mark in that box.
6. Justify your score by providing evidence from your poem on the lines underneath the rubric.
7. Repeat with the next row of the rubric.

Poem Rubric (based on the New York State Expository Writing Rubric)					
	4	3	2	1	0
Content and Analysis	<ul style="list-style-type: none"> clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose: “Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a compelling scene. 	<ul style="list-style-type: none"> clearly introduce a topic in a manner that follows from the task and purpose: “Back Again” poem: The poem clearly introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again’ in the context of a scene. 	<ul style="list-style-type: none"> introduce a topic in a manner that follows generally from the task and purpose: “Back Again” poem: The poem introduces how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’ 	<ul style="list-style-type: none"> introduce a topic in a manner that does not logically follow from the task and purpose: “Back Again” poem: The poem does not logically introduce how the refugee has had to adapt, what he/she mourns and how he/she has turned ‘back again.’ 	<ul style="list-style-type: none"> demonstrate a lack of comprehension of the text(s) or task: Both poems: The poem demonstrates a lack of comprehension of the task.



Poem Rubric (based on the New York State Expository Writing Rubric)					
	4	3	2	1	0
Cohesion, Organization, and Style	<ul style="list-style-type: none"> exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning: The organization creates a unified poem that enhances meaning. 	<ul style="list-style-type: none"> exhibit clear organization, with the use of appropriate transitions to create a unified whole: The poem has a beginning, middle, and end that connect to each other to create a unified poem. 	<ul style="list-style-type: none"> exhibit some attempt at organization, with inconsistent use of transitions: The poem has a beginning, middle, and end, but there is no clear connection between sections. 	<ul style="list-style-type: none"> exhibit little attempt at organization, or attempts to organize are irrelevant to the task: The organization of the poem does not support the main idea. 	<ul style="list-style-type: none"> exhibit no evidence of organization: The poem has no evidence of organization.
Content and Analysis:					
Cohesion, Organization and Style:					



EXPEDITIONARY
LEARNING

Grade 8: Module 1: Unit 3: Lesson 5

Peer Critique of “Inside Out” and “Back Again” Poems



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

- I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)
 With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)
 I can conduct short research projects to answer a question. (W.8.7)
 I can use several sources in my research. (W.8.7)
 I can use evidence from informational texts to support analysis, reflection, and research (W.8.9)
 I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets

- I can use the “Inside Out” and “Back Again” Poetry Rubric to provide kind, specific, and helpful feedback to my peers.
- I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.
- I can revise use peer feedback to revise my “Inside Out” and “Back Again” poem.

Ongoing Assessment

- Revised “Inside Out” and “Back Again” poems
- Stars and Steps for “Inside Out” and “Back Again” poems

Agenda

1. Opening
 - A. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Mini-Lesson: Word Choice (10 minutes)
 - B. Peer Critique: Draft “Inside Out” Poem (13 minutes)
 - C. Peer Critique: Draft “Back Again” Poem (10 minutes)
3. Closing and Assessment
 - A. Making Revisions Based on Peer Feedback (10 minutes)
4. Homework
 - A. None

Teaching Notes

- Students peer critique the first drafts of their “Inside Out” and “Back Again” poems using the Stars and Steps process. Be sure to clearly outline expectations before this activity to ensure that students can peer critique carefully without making each other feel bad and also to help students to give each other feedback that is sufficiently specific and precise. Students then use this feedback to revise their poems.
- Although you may be still in the process of assessing the “Inside Out” and “Back Again” poems for the mid and end of unit assessments, students will need to work with their poems in this lesson, so ensure you have them ready to hand out. Also ensure you collect all poems in at the end of the lesson to continue assessing them, ready to provide students with feedback on both of their poems in Lesson 6.
- Post: Learning targets, anchor charts.



Lesson Vocabulary	Materials
peer critique	<ul style="list-style-type: none"> • Using Strong Action Verbs (one per student) • Document camera • Peer Critique guidelines (new; teacher-created) • Thesaurus (enough for students to be able to use them for quick reference) • Stars and Steps: “Inside Out” Poem (one per student) • Stars and Steps: “Back Again” Poem (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students read through the learning targets with you: <ul style="list-style-type: none"> * “I can use the “Inside Out” and “Back Again” Poetry Rubric to provide kind, specific, and helpful feedback to my peers. * “I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.” * “I can revise use peer feedback to revise my “Inside Out” and “Back Again” poem.” • Tell students that today they are going to be peer critique each others poems in order to provide feedback. Ask students to Think-Pair-Share” <ul style="list-style-type: none"> * “What does <i>peer critique</i> mean?” • Listen for students to explain that a peer critique is when you look over another students work, focusing on something specific, and provide advice on how they could improve their work. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Discussing and clarifying the language of learning targets helps build academic vocabulary. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Mini-Lesson: Word Choice (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that as you have been looking through some of their mid-unit and end of unit assessments, you have noticed that some of them could improve their word choice in their poems. This is something they have paid attention to as readers throughout this module. Today is one last chance for them to think about this as writers before they revise the word choice in their poems. • Distribute Using Strong Action Verbs and display it using a document camera. Invite students to spend a minute reading it. Ask: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • Focus students on the first row. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice about the words in the column on the right next to dislike?” • Listen for students to explain that the words in the column on the right next to dislike are more powerful, descriptive and emotional ways of saying dislike. • Write this poetry example on the board: <ul style="list-style-type: none"> – <i>I don’t like</i> – <i>the dried papaya</i> – <i>in Alabama,</i> – <i>I like</i> – <i>the fresh papaya</i> – <i>in Vietnam</i> • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What could Ha say instead to make this stanza of poetry more powerful and descriptive – how can you convey that she really doesn’t like the papaya in Alabama, but really liked the papaya in Vietnam? Which words could you change to improve the way it sounds?” 	<ul style="list-style-type: none"> • Set up peer critiquing very carefully to ensure that students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Encourage students to use the handout to help them with word choice. Continue to emphasize that writers, particularly writers of poetry, choose words carefully in order to impact both the meaning and the tone of what they are writing. The goal is to be very precise. They will keep working on this all year. • Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. An appropriate example would be: <ul style="list-style-type: none"> – <i>I despise</i> – <i>the dried papaya</i> – <i>in Alabama,</i> – <i>I adore</i> – <i>the fresh papaya</i> – <i>in Vietnam</i> • Tell students that now they are going to think about how to make this same stanza more powerful to create a strong visual image in the mind of the reader. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “How could we improve ‘the dried papaya’ line of this stanza? What adjectives (describing words) could we add to make it more descriptive? What figurative language could we add?” • Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. Appropriate examples might be: <ul style="list-style-type: none"> – the rubbery, dried papaya – papaya so dry it is like eating leather • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “How could we improve ‘the fresh papaya’ line of this stanza? What adjectives (describing words) could we add to make it more descriptive? What figurative language could we add?” 	<ul style="list-style-type: none"> • Set up peer critiquing very carefully to ensure that students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. Appropriate examples would be: <ul style="list-style-type: none"> – the fresh, juicy papaya – the fresh papaya so ripe and juicy • Give students a few minutes to revise the word choice in their poems in the same way they helped to revise the word choice in this stanza. Tell them that they will have more time at the end of the lesson, after they have received more feedback from their peers. • Remind them to use the handout, or they can use thesauruses if they would like to. (Caution: often when students use a thesaurus, they end up choosing words with slightly off meanings. Provide guidance as needed.) 	
<p>B. Peer Critique: Draft “Inside Out” Poem (13 minutes)</p> <ul style="list-style-type: none"> • Explain that peer critiquing must be done very carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don’t want to make them feel bad. Post the Peer Critique Guidelines. • Using the document camera, display the “Inside Out” and “Back Again” Poetry Rubric and ask students to refer to their own copies. • For students’ “Inside Out” poems, tell them you’d like them to focus their feedback on the degree to which the poems are “research-based.” Focus students on the Row 1, Content and Analysis. In Column 3, highlight/underline this section: “The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee, and how he/she has turned ‘inside out’ in the context of a compelling scene.” • Focus students on the second row, Command of Evidence. In Column 3, highlight/underline this section: “Who the refugee is, where he/she is fleeing from, and why he/she has to flee are developed with relevant facts from informational texts.” • Invite students to read each of these sections of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on these two specific elements of the poem. • Distinguish peer critique from proofreading. It is fine if they catch errors in each other’s work. But the goal is to make the thinking in the writing as strong as possible. • Tell students that they will present feedback in the form of stars and steps. They will give three “stars” (one related to Row 1 of the rubric, the other related to Row 2, and another about word choice) and three “steps” (one related to Row 1, the other related to Row 2, and another about word choice). 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Briefly model how to give three “kind, specific, helpful” stars. Be sure to connect your comments directly to each row of the rubric. For example: “It is clear who the refugee is and you have used well-chosen facts about Vietnam at that time. I like your use of the word ‘disturbed’ here.” • Repeat, briefly modeling how to give three “kind, specific, helpful” steps. For example: “Where did the refugee flee from? Do you have a detail from the informational texts about why the refugee had to flee? Could you use a more descriptive word than ‘dislike’?” • Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this: “I wonder if ...?” and “Have you thought about...?” • Distribute the Stars and Steps “Inside Out” Poem recording form. Tell students that today students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper. • Pair up students. Invite pairs to swap poems and to spend 3 minutes reading them in silence. • Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with recording their feedback. • Ask students to return the poem and Stars and Steps recording form to their partner and to explain the stars and steps they recorded for their partner. Invite students to question their partner where they don’t understand the stars and steps they have been given. 	
<p>C. Peer Critique: Draft “Back Again” Poem (10 minutes)</p> <ul style="list-style-type: none"> • Refocus students on the “Inside Out” and “Back Again” Poetry Rubric and ask them to refer to their own copies. • Remind students that their “Back Again” was not as much based on research, so their critique will have a slightly different focus. • Focus students on Row 1 again, but this time on the part about the “Back Again” poem. In Column 3, highlight/underline this section: “The poem clearly introduces how the refugee has had to adapt, what he/she mourns, and how he/she has turned ‘back again’ in the context of a compelling scene.” • Focus students on Row 3, Cohesion, Organization, and Style. In Column 3 highlight/underline this section: “The poem has a beginning, middle, and end that connect to each other to create a unified poem.” 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Invite students to read each of these sections of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on these two specific elements of the poem and word choice.• If necessary, model again briefly how to give three “kind, specific, helpful” stars. Be sure to connect your comments directly to each row of the rubric. For example: “Your poem is set in a clear scene, and the answers to those questions are given in the context of the scene. It also has a clear beginning, middle, and end that flows well. I like your use of the word ‘devoured’.”• Repeat, briefly modeling how to give three “kind, specific, helpful” steps. For example:<ul style="list-style-type: none">* “Have you thought about describing what the refugee is mourning? I wonder if you could find a way to improve the flow between these two stanzas.* “Have you thought about using a more powerful verb instead of ‘like’?”• Reiterate that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this. “I wonder if...?” and “Have you thought about...?”• Distribute the Stars and Steps: “Back Again” Poem recording form.• Pair up students with someone different to their previous peer critique. Invite pairs to swap poems and to spend 3 minutes reading them in silence.• Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with recording their feedback.• Ask students to return the poem and Stars and Steps recording form to their partner and to explain the stars and steps they recorded for their partner. Invite students to question their partner where they don’t understand the stars and steps they have been given.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Making Revisions Based on Peer Feedback (10 minutes)</p> <ul style="list-style-type: none">• Invite students to use the stars and steps suggested in their peer critique to revise their poems.• Circulate to assist students in revising their poems. Ensure they understand their peer feedback. Ask:<ul style="list-style-type: none">* “What feedback did your partner give you? Why?”* “So what are you changing? Where? Why?”• Collect in revised poems to continue assessing them in preparation to give feedback in Lesson 6.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• None.	



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Grade 8: Module 1: Unit 3: Lesson 5

Supporting Materials



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As writers, we often get stuck in particular patterns of writing, and one of these patterns is using the same verbs over and over again. One way to solve this problem is by replacing your general verbs with strong **action verbs**.

This table reveals several examples of general verbs and the vivid verbs that you can use to replace them. Keep in mind that each vivid verb has its own distinct meaning.

General Verb	Strong Action Verb
dislike	abhor, abominate, avoid, condemn, deplore, despise, detest, disapprove, hate, loathe, resent, scorn, shun
eat	consume, devour, dine, feast upon, gobble, ingest
like/love	admire, adore, appreciate, cherish, be fond of, worship
run	dart, dash, jog, lope, scamper, scurry, sprint
say/said	address, critique, define, establish, evaluate, examine, formulate, identify, propose, recommend, report, suggest, urge
walk	amble, hike, march, plod, saunter, stroll, stride, trek, trudge
work	employ, labor, toil, slave



Name: _____

Date: _____

“The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee, and how he/she has turned ‘inside out’ in the context of a compelling scene.”

Star:

Step:

“Who the refugee is, where he/she is fleeing from, and why he/she has to flee is developed with well-chosen and concrete facts from informational texts.”

Star:

Step:



Word Choice

Star:
Step:



1. **Be kind:** Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
2. **Be specific:** Focus on particular strengths and weaknesses, rather than making general comments like “It’s good” or “I like it.” Provide insight into *why* it is good or what, specifically, you like about it.
3. **Be helpful:** The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.
4. **Participate:** Peer critique is a process to support each other, and your feedback is valued!



Name: _____

Date: _____

“The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee, and how he/she has turned ‘back again’ in the context of a compelling scene.”

Star:

Step:

“The poem has a beginning, middle, and end that connect to each other to create a unified poem.”

Star:

Step:



Word Choice

Star:
Step:



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Grade 8: Module 1: Unit 3: Lesson 6

Revision: Best Draft of “Inside Out” and “Back Again” Poems (Final Performance Task)



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</p> <p>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</p> <p>I can use correct grammar and usage when writing or speaking. (L.8.1)</p> <p>I can use correct capitalization, punctuation and spelling to send a clear message to my reader. (L.8.2)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can write a final draft of two poems describing how the narrator, a refugee, turns “inside out” and “back again” as he or she flees home and adapts to life in a new country.• I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.• I can use correct grammar and punctuation in my “inside out” and “back again” poems.	<ul style="list-style-type: none">• Best draft of “Inside Out” and “Back Again” poems



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Targets (2 minutes) B. Return “Inside Out” and “Back Again” Poems with Feedback (6 minutes) 2. Work Time <ol style="list-style-type: none"> A. Poetry Share in Research Teams (10 minutes) B. Writing Best Draft of “Inside Out” and “Back Again” Poems (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Poetry Share with Someone from Another Research Team (7 minutes) 4. Homework <ol style="list-style-type: none"> A. Write a short review (no more than three paragraphs) of the novel <i>Inside Out & Back Again</i> for someone who is thinking about reading it. Answer these questions in your review: <ul style="list-style-type: none"> • What is the book about? • What did you think of the book? Why? • What was your favorite part of the book? Why? • Would you recommend this book to someone? Why/why not? 	<ul style="list-style-type: none"> • In this lesson, students begin by reviewing teacher feedback on their “Inside Out” and “Back Again” poems (from the mid-unit assessment and the end of unit assessment). They then use the relevant parts of this feedback to guide their revisions to both poems. • Students then share their “inside out” and “back again” poems within their research teams. The focus of this poetry share is on alignment of details between the two poems and on making sure it sounds as though the two poems have been written by the same narrator. Students provide feedback on these points by questioning. • Students then write their best draft of their “Inside Out” and “Back Again” poems. At the end of the lesson they share their best draft poems with students from another research team in order to learn more about a refugee from somewhere else in the world. They synthesize their learning from this poetry sharing by returning to the idea that refugees come from all over the world and different places in time. • If students used computers in Lessons 3 and 4, allow them to use computers to revise. • Post: Learning targets, anchor charts.



Lesson Vocabulary	Materials
align	<ul style="list-style-type: none">• “Inside Out” and “Back Again” Poetry Rubric (from Lesson 3)• Student-Friendly Performance Task Prompt (from Unit 2, Lesson 18)• Lined paper (two sheets per student)• What Makes an Effective Poem? anchor chart (from Lesson 2)• Poetry Share Task Card (one per student)• Homework: <i>Inside Out & Back Again</i> Review (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students read through the learning targets with you:<ul style="list-style-type: none">* “I can write a final draft of two poems describing how the narrator, a refugee, turns “inside out” and “back again” as he or she flees home and adapts to life in a new country.”* “I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.”* “I can use correct grammar and punctuation in my “inside out” and “back again” poems.”• Focus on the final learning target and invite students to read to Row 4 of their “Inside Out” and “Back Again” Poetry Rubric. Remind them that even though this is a poem, they still need to use the appropriate grammar and punctuation.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Discussing and clarifying the language of learning targets helps build academic vocabulary.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. This also provides a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students’ Needs
<p>B. Return “Inside Out” and “Back Again” Poems with Feedback (6 minutes)</p> <ul style="list-style-type: none"> Hand out the “inside out” and “back again” poems completed in Lessons 3 and 4 with feedback. Give students time to carefully read the feedback. Circulate to answer any questions students might have about the feedback they have been given. 	<ul style="list-style-type: none"> Providing specific and focused feedback helps students to set concrete goals for reaching learning targets.

Work Time	Meeting Students’ Needs
<p>A. Poetry Share in Research Teams (10 minutes)</p> <ul style="list-style-type: none"> Tell the students that, one at a time, they are going to be reading both of their poems aloud to their research teams. Post the following questions for students to see: <ul style="list-style-type: none"> * “Do both of the poems sound as though they have been written by the same narrator?” * “Do the details in both poems align?” Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does <i>align</i> mean? What does it mean to make sure the details in both poems align?” Listen for students to explain that it means to make sure the details line up between the two poems—there shouldn’t be any details that conflict or confuse the reader. Tell students that they are going to be listening to the work of their peers for flow between the poems, focusing on whether it sounds as though they have been written by the same narrator and also whether there are any details that don’t match or might cause confusion between the two poems. Give the example that the “inside out” poem might suggest that the refugee has two younger sisters, whereas the “back again” poem might suggest that he/she has an older brother, which could confuse the reader and make the reader question how realistic and believable the two poems are. Tell students that as they listen to students read their two poems, they are to consider the two questions that have been posted and also think of one question they could ask the writer to help him or her improve either the way it reads, so that it sounds more like one narrator, or to ensure that the details align. Invite students to share their poems with the research teams. 	<ul style="list-style-type: none"> Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target.



Work Time (continued)	Meeting Students’ Needs
<p>B. Writing Best Draft of “Inside Out” and “Back Again” Poems (20 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their Student-Friendly Performance Task Prompt and to reread the final paragraph of Part 2: Writing Free-Verse Narrative Poetry.• If computers are unavailable, distribute lined paper. Tell students that they are now going to write up the best drafts of their “inside out” and “back again” poems.• Remind students to refer to the feedback from mid and end of unit assessments, the stars and steps feedback from their peer critique in the previous lesson, feedback from the share with their research team, the “Inside Out” and “Back Again” Poetry Rubric, the What Makes an Effective Poem? anchor chart, and the revised drafts of their poems to write the best drafts of their “inside out” and “back again” poems.• Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well.• When a few minutes are left, if students are working on computers, ask them to save their work.	

Closing and Assessment	Meeting Students’ Needs
<p>A. Poetry Share with Someone from Another Research Team (7 minutes)</p> <ul style="list-style-type: none">• Ask students to pair up with someone from another research team. Distribute the Poetry Share Task Card.• Invite students to read the instructions with you.• Invite students to follow the directions to share their “inside out” and “back again” poems.• Refocus the whole group. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “So what do you now know about refugees?”* “Where do they come from in terms of place?”* “When do they come from in terms of time?”* “What do you know about the possible emotional journey of refugees, as they turn ‘inside out’ and ‘back again’?”	<ul style="list-style-type: none">• Task cards support students who struggle with following multiple-step directions.



Closing and Assessment (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Listen for students to explain that refugees come from all over the world and from different places in time and that they often turn “inside out” as they flee and find home and turn “back again” as they begin to adapt and settle in to life in their new country.• Be prepared for students to mention that perhaps not all refugees do turn “back again.” If this occurs, ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Why do you think some refugees do not turn ‘back again’?”* “From what you have read in the informational texts, how can we help refugees turn ‘back again’?”• Collect the “Inside Out” and “Back Again” poems and all of the student materials: Research Guide, poem organizers, and rough drafts of both poems.• Distribute Homework: <i>Inside Out & Back Again</i> Review.	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Write a short review (no more than three paragraphs) of the novel <i>Inside Out & Back Again</i> for someone who is thinking about reading it. Answer these questions in your review:<ul style="list-style-type: none">– What is the book about?– What did you think of the book? Why?– How effective was the use of poetry in conveying this particular refugee experience?– “Why do you think this author may have chosen to include both ‘inside out’ and ‘back again’?”– Would you recommend this book to someone? Why/why not?	



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Grade 8: Module 1: Unit 3: Lesson 6

Supporting Materials



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1. Number yourselves 1 and 2.
5. Number 1 will share “inside out” and “back again” poems first.
6. While Number 1 is reading, Number 2 will be listening for the answers to these questions:
 - “Who is the refugee?”
 - “Where is he/she fleeing from?”
 - “Why?”
 - “How does he/she turn ‘inside out’?”
 - “How does he/she turn ‘back again’?”
7. When Number 1 has finished reading both poems, Number 2 tells number 1 the answers to the questions based on what you have just heard.
8. Repeat with Number 2 reading poems.



Write a short review (no more than three paragraphs) of the novel *Inside Out & Back Again* for someone who is thinking about reading it. Answer these questions in your review:

- What is the book about?
- What did you think of the book? Why?
- How effective was the use of poetry in conveying this particular refugee experience?
- Why do you think this author may have chosen to include both “inside out” and “back again” poems?
- Would you recommend this book to someone? Why/why not?