



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

- I can identify figurative and descriptive language as well as purposeful word choice in the “Papaya Tree” and “Wet and Crying” poems from *Inside Out & Back Again*.
- 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.

Ongoing Assessment

- What Makes an Effective Poem? anchor chart
- “Inside Out” Poem graphic organizer

Agenda

1. Opening
 - A. Unpacking Learning Targets (2 minutes)
 - B. Introducing Anchor Chart: What Makes an Effective Poem? (8 minutes)
2. Work Time
 - 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
 - A. Begin Filling Out “Inside Out” Poem Graphic Organizer (2 minutes)
4. Homework
 - 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.

Teaching Notes

- 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 *Inside Out & Back Again*. 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 <i>figurative language</i>?” * “What does <i>purposeful word choice</i> mean?” • Listen for students to explain that figurative language is when you describe something by comparing it to something else. • 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. 	<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	Meeting Students' Needs
<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. • 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"> • 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"> • “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 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. • 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?” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • 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?” • 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?” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • 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 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?” * “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	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. • 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?” 	<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"> • 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
<p>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.</p> <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>	



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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>



Name:	
Date:	

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Name:	
Date:	

“Papaya Tree” from Inside Out and Back Again

Scene:		
<p>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?</p>	<p>Feeling/Meaning For each word or phrase, describe the emotion, feeling or meaning it conveys.</p>	<p>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).</p>

“Wet and Crying” from Inside Out and Back Again

Scene:		