



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**

1. Opening
  - A. Unpacking Learning Targets (2 minutes)
  - B. Sharing Homework in Research Teams (6 minutes)
2. Work Time
  - A. Introduce Poem Rubric (5 minutes)
  - B. Draft “Inside Out” Poem (20 minutes)
  - C. Introducing “Back Again” Poem (10 minutes)
3. Closing and Assessment
  - A. Beginning to Plan “Back Again” Poem (2 minutes)
4. Homework
  - A. 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.

**Teaching Notes**

- 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"> <li>• “Inside Out” Poem graphic organizer (from Lesson 2)</li> <li>• What Makes an Effective Poem? anchor chart (from Lesson 2)</li> <li>• “Inside Out” and “Back Again” Poetry Rubric (one per student)</li> <li>• Document camera</li> <li>• Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem (one per student)</li> <li>• Lined paper (two sheets per student)</li> <li>• “Inside Out” Poem graphic organizer (from Lesson 2)</li> <li>• “Back Again” Poem graphic organizer (one per student and one to display)</li> <li>• Model “Inside Out” Poem graphic organizer (filled in by the teacher as a model for students during Lesson 2, Work Time C)</li> </ul>

Opening	Meeting Students’ Needs
<p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Students should be sitting with their research teams. Invite students to read the learning targets with you:               <ul style="list-style-type: none"> <li>* “I can write a poem describing how the narrator, a refugee, turns ‘inside out’ when he or she is forced to flee home.”</li> <li>* “I can write an ‘inside out’ poem based on factual details about real-life refugees from informational texts.”</li> <li>* “I can use figurative and descriptive language as well as purposeful word choice to add tone and meaning to my ‘inside out’ poem.”</li> </ul> </li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> <li>• 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.</li> </ul>



Opening	Meeting Students’ Needs
<p><b>B. Sharing Homework in Research Teams (6 minutes)</b></p> <ul style="list-style-type: none"> <li>• Focus student attention on the <b>What Makes an Effective Poem? anchor chart</b> from the previous lesson. Invite students to read silently in their heads as you read the criteria aloud.</li> <li>• Invite students to pair up within their research teams and tell them that they are going to be swapping <b>“Inside Out” Poem graphic organizers</b> in order to get feedback from their peers.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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?”</li> <li>• Invite students to share their question with their partner.</li> <li>• 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.</li> <li>• Give students two minutes to revise their organizer if they choose.</li> </ul>	<ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, but helps challenged learners the most.</li> <li>• 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.</li> </ul>
Work Time	Meeting Students’ Needs
<p><b>A. Introduce Poem Rubric (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Refocus the whole group. Distribute the <b>“Inside Out” and “Back Again” Poetry Rubric</b> and display it using a <b>document camera</b>. Tell students that it is based on the expository writing rubric they used in the previous unit, so it should look familiar.</li> <li>• Invite students to spend a couple of minutes reading through the rubric.</li> <li>• 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.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>



Work Time	Meeting Students’ Needs
<p><b>B. Draft “Inside Out” Poem (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Refocus the whole group. Distribute their <b>Mid-Unit 3 Assessment: Best First Draft of “Inside Out” Poem</b>. 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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 <b>lined paper</b>. Invite students to draft their “inside out” poems.</li> <li>• 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.</li> </ul>	



Work Time	Meeting Students’ Needs
<p><b>C. Introducing “Back Again” Poem (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that now that they have finished their “inside out” poems, they are going to start thinking about their “back again” poem.</li> <li>• 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"> <li>* What adaptations have you made as you settle into your new home?</li> <li>* What are you mourning from your old life?</li> <li>* How is your identity changing?</li> <li>* How are you coming ‘back again’? Use the details in the poetry graphic organizer to help you plan and draft your poems.”</li> </ul> </li> <li>• 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.”</li> <li>• Tell students that they are going to reread a poem from the novel <i>Inside Out &amp; Back Again</i> that shows Ha turning “back again.”</li> <li>• Give students 2 minutes to reread “But Not Bad” on page 233 independently.</li> <li>• Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “What is this poem about?”</li> <li>* “What scene is the poem set in?”</li> <li>* “How does it show Ha turning ‘back again’?”</li> </ul> </li> <li>• 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.</li> <li>• Distribute “<b>Back Again</b>” Poem graphic organizer and display it using a document camera. Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “What do you notice?”</li> <li>* “What do you wonder?”</li> </ul> </li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Providing models of expected work supports all learners, especially challenged learners.</li> <li>• 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.</li> <li>• 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.</li> <li>• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• 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.</li> <li>• Display the <b>Model “Inside Out” Poem graphic organizer</b>. 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.</li> <li>• Ask students to Think-Pair-Share with someone in their team:             <ul style="list-style-type: none"> <li>* “How could the “Back Again” poem link to that “inside out” scene to show Ha turning ‘back again’?”</li> </ul> </li> <li>• Provide the following suggestion to guide students if they don’t think of the ideas themselves:             <ul style="list-style-type: none"> <li>* Ha could be in bed at night reflecting on her life in Alabama and now she can hear her brothers and mother laughing.</li> </ul> </li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Remind students that this “Back Again” poem will be a continuation of their “inside out” poem, so the narrator will be the same.</li> </ul>	

Closing and Assessment	Meeting Students’ Needs
<p><b>A. Beginning to Plan “Back Again” Poem (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>	
Homework	Meeting Students’ Needs
<p>A. 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> <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>	



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# 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"> <li>clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose:</li> <li>“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.</li> <li>“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.</li> </ul>	<ul style="list-style-type: none"> <li>clearly introduce a topic in a manner that follows from the task and purpose:</li> <li>“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.</li> <li>“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.</li> </ul>	<ul style="list-style-type: none"> <li>introduce a topic in a manner that follows generally from the task and purpose:</li> <li>“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’.</li> <li>“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.’</li> </ul>	<ul style="list-style-type: none"> <li>introduce a topic in a manner that does not logically follow from the task and purpose:</li> <li>“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.’</li> <li>“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.’</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate a lack of comprehension of the text(s) or task:</li> <li>Both poems: The poem demonstrates a lack of comprehension of the task.</li> </ul>



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"> <li>develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s):</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s):</li> <li>Who the refugee, where he/she is fleeing from and why he/she has to flee is developed with relevant facts from informational texts.</li> </ul>	<ul style="list-style-type: none"> <li>partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant:</li> <li>Some facts from informational texts partially develop who the refugee, where he/she is fleeing from and why he/she has to flee.</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate an attempt to use evidence, but develop ideas only with minimal, occasional evidence that is generally invalid or irrelevant:</li> <li>There is an attempt to use facts from the informational texts, but they are generally invalid or irrelevant.</li> </ul>	<ul style="list-style-type: none"> <li>provide no evidence or provide evidence that is completely irrelevant:</li> <li>There are no facts from informational texts or they are completely irrelevant to the topic of the poem.</li> </ul>



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



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"> <li>• <i>demonstrate grade-appropriate command of conventions, with few errors:</i></li> <li>• Use of capitalization and spelling is grade-appropriate, with few errors.</li> <li>• There is a Works Cited list with no errors.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension:</i></li> <li>• Occasional capitalization and spelling errors do not hinder comprehension.</li> <li>• There is a Works Cited with few errors.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>demonstrate emerging command of conventions, with some errors that may hinder comprehension:</i></li> <li>• Some capitalization and spelling errors may hinder comprehension.</li> <li>• There is a Works Cited page that contains some errors.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>demonstrate a lack of command of conventions, with frequent errors that hinder comprehension:</i></li> <li>• Frequent capitalization and spelling errors hinder comprehension.</li> <li>• There is a Works Cited page with many errors.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>are minimal, making assessment of conventions unreliable:</i></li> <li>• Capitalization and spelling errors prevent the reader from understanding the poem.</li> <li>• There is no Works Cited page.</li> </ul>



- 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.

<b>Scene:</b>



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