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| **Curriculum Area Project****East Meadow School District** **Creating Assessments for Module 1****Grade 8****2014-15****Facilitator**- Jennifer La Volpe**Writers**: Elizabeth HoffmanLouis Megna Staci MoisaRebecca Regan**Woodland Middle School****Clarke Middle School** **Superintendent**: Louis DeAngelo**Principal of Woodland Middle School**: James Lethbridge**Principal of Clarke Middle School:** Stacy Breslin**English Language Arts** |

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**Abstract**

This curriculum area project focuses on creating assessments for the 8th Grade Module #1, centered on the novel, Inside Out and Back Again by Thanhha Lai. The assessment questions within are listed first, followed by an answer key and the related NYSCC standard(s). The standards addressed within this curriculum area project include: RI.8.1, RI.8.2, RI.8.3, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, W.8.2, W.8.4, W.8.5, LI.8.1, LI.8.2, LI.8.3, L.8.5.

 The assessments included also address several of the academic shifts inherent in Common Core Curriculum, including Shift #3 (Staircase of Complexity), Shift #4 (Text-Based Answers), Shift #5 (Writing from Sources), and Shift #6 (Academic Vocabulary). Teachers are encouraged to use the assessments included with fidelity or as needed according to individual instructional needs.

**Rationale**

Last year the school district began the implementation of modules into the curriculum. We started the To Kill a Mockingbird module and realized that although it is rich in activities, interpersonal communication and formative assessments, it was lacking in summative assessments. We then had to create assessments during professional development hours while administering the module in the classroom. Now that we have more experience with the modules we realize that this is a deficit in all of the modules. Inside Out and Back Again by Thanhha Lai is no exception. Therefore, we created multiple-choice questions ranging in difficulty and testing on a variety of skills and standards to be as prepared as possible come September. Teachers can then take these questions and use it in a myriad of ways; such as quizzes, exit cards, homework and formal assessments.

**Multiple-choice Questions**

1. Which of the following phrases **best** describes the Vietnamese holiday of Tết?
2. It is the celebration of the birth of a savior
3. It is the celebration of the oldest male in the family
4. It is the Vietnamese New Year
5. It is a weeklong festival
6. Tết, also, is a celebration of…
7. The fall of Saigon
8. The end of the war
9. Everyone’s birthday
10. Hố Chi Minh’s birthday
11. As people fled the city of Saigon, the main emotion that was felt by those fleeing was…
12. Panic
13. Joy
14. Optimism
15. Hopefulness
16. The text structure of Inside Out and Back Again is **best** described as
17. Diary entries written in free verse poetry
18. Diary entries written in rhyming poetry
19. It is an epic poem.
20. Diary entries
21. On Tết, why are splashing water and sweeping forbidden?
22. No sign of happiness is allowed
23. Swimming and cleaning are discouraged
24. It is believed that hope and joy will be swept and splashed away
25. None of the above
26. At home, Hà takes daily notice of the growth of…
27. Her brothers
28. The growing conflict between North and South Vietnam
29. Her papaya tree
30. Her own height
31. Hà tells us that the papaya tree “grew from a seed I flicked into the back garden/ A seed like a fish eye, slippery shiny black.” What literary devices did Hà use?
32. Repetition and rhyme
33. Rhyme and imagery
34. Hyperbole and repetition
35. Simile and imagery
36. In “Birthday Wishes” (p.30-31), Hà wishes for many things, but she hopes mostly for…
37. Her short hair to grow
38. Her father to return
39. Her skin to darken
40. A sister
41. How does Hà react when her school is closed a month early due to the dangers of the war?
42. She celebrates the early vacation
43. She wins the sweet potato plant that is given away in class
44. She pinches the girl next to her in anger
45. She looks forward to attending school in another place
46. Brother Khôi makes a pinky shake promise with Hà to…
47. Bring the new chick and the papaya tree with them
48. Do whatever they can to please their mother
49. Search for their missing father
50. Stay home to protect the chick and the papayas

Match each character on the left to the letter of the correct description on the right.

1. Hà\_\_\_\_ A. Hà’s best friend.
2. Vũ\_\_\_\_\_ B. Political leader of South Vietnam
3. Quang\_\_\_\_ C. Political leader of North Vietnam
4. Khôi\_\_\_\_\_ D. Helped Ha’s family flee to safety
5. TiTi\_\_\_\_\_ E. Was captured during a naval mission
6. Miss Xinh\_\_\_\_\_ F. Imitates Bruce Lee
7. Hố Chi Minh\_\_\_\_\_ G. Taps her big toe on the tile floor
8. President Thiệu\_\_\_\_\_ H. Hatches eggs instead of eating them
9. Uncle Sὸn\_\_\_\_\_\_ I. Uses ‘tangled words’ to express his ideas
10. Father\_\_\_\_\_\_ J. Hά’s teacher in South Vietnam
11. Which of these is **not** the reason why papaya is so important to Hà?
	1. It symbolizes her home.
	2. It symbolizes hope.
	3. It is her favorite fruit.
	4. It can only be found in Vietnam
12. Why does Brother Khôi finally agree to leave Vietnam with his family?
	1. He does not want to hurt his mother.
	2. He is beaten on his way home.
	3. He finds out his father is dead.
	4. Ha begs him to come with them.
13. Which items did the family **not** bring with them when they fled?
	1. Photos of the family
	2. Clothing
	3. Hà’s doll
	4. Their father’s medals
14. Why does Mother burn *most* of the photos?
	1. She does not want to be reminded of her husband.
	2. She does not want to leave evidence that could hurt her husband.
	3. She hates Vietnam
	4. She does it by accident trying to light the stove.
15. At the port the family finds out “there is no such thing as a secret among the Vietnamese.” What is this statement referring to?
	1. The soldiers are waiting for the people at the boat.
	2. The port is crowded with people trying to leave.
	3. The boats have left already with people who arrived earlier.
	4. The port has been closed by the North Vietnamese.
16. Once the family is on the boat, they sail for several weeks. “Mother cannot stand idle children,” so she insists Hà begin activities. What does *idle* mean in this context?
	1. hyper
	2. spoiled
	3. inactive, without purpose
	4. lazy, sloth-like
17. What does Hà **not** have to do while she is on the ship?
	1. learn English
	2. practice martial arts
	3. monitor the bathroom lines
	4. stay close to her mother
18. How does Hà ease her brother’s suffering over the dead chick?
	1. She hides it for him in her pocket.
	2. She throws her doll overboard.
	3. She gives him a hug.
	4. She gives him a poster of Bruce Lee
19. The family must live in a refugee camp in Guam and her brother becomes the chef. Why do people start eating when brother Vũ uses the fish sauce?
	1. It reminds them of food from home.
	2. It disguises the taste of rotten meat.
	3. They are all vegetarians
	4. The refugees only eat fish products
20. Which of these is the reason mother chose for the family to come to America instead of France or Canada?
	1. Most Vietnamese refugees came to America.
	2. They have family in America
	3. There are more opportunities for jobs in America.
	4. France and Canada have closed their borders to the Vietnamese refugees.
21. What does Mother change on the application that ensures they will be sponsored?
	1. The family’s race
	2. The family’s occupation
	3. The family’s religion
	4. The family’s country of origin.
22. Which of the following is **not** a challenge faced by the family upon leaving Vietnam?
	1. Not enough food on the ship
	2. Not enough bathrooms
	3. Too many American delicacies to choose from
	4. Living in a tent city
23. How is Hà’s expectation of her American sponsor shattered?
	1. She realizes that Mr. Johnston does not have a horse nor has he ever ridden one
	2. He sweats uncontrollably
	3. His wife rejects the thought of sponsoring a Vietnamese family
	4. She believes the school is going to be a welcoming place
24. Hà’s family embarks on their journey to America via Navy barge. According to the article, “Panic Rises in Saigon, but the Exits are Few” which of the following is **not** a way to escape the new communist regime in Vietnam?
	1. Cleanse their consciences of blood
	2. Marry a foreigner
	3. Knowing and working for Americans
	4. Committing suicide
25. Read the following excerpt and answer the following question.

“Mother is even more amazed/by the generosity/of the American government/ until Brother Quang says/ it’s to ease the guilt/ of losing the war./ Mother’s face crinkles/ like paper on a fire.” (124). *Why* does her face crinkle like paper?

* 1. Because she is an elderly lady
	2. Because she feels that Brother Quang is pessimistic about their current situation
	3. Because she has high hopes for the American government
	4. Because she feels that the family, at this point, should express their political opinions
1. Which of the following is **not** a universal struggle surrounding the refugee experience?
	1. Malnutrition
	2. Negative experiences
	3. Appreciation of family
	4. Finding your place in a new country
2. The refugees in “Children of War” are escaping persecution from which country?
	1. Bosnia
	2. Iraq
	3. Mexico
	4. Japan
3. Read the following quotations from the article, “Children of War.”

Amela: “Before the war, I really enjoyed life, but after I found out about my father’s death everything seemed so useless. I couldn’t see any future for myself.”

Elma: “Everything completely changed. One minute we had everything, then we had nothing.”

 To which universal refugee obstacle are these children referring?

1. Wishing they could go back to their country.
2. Enjoying their life as a refugee and feeling guilty about that feeling
3. There are no obstacles for these children because they are alive
4. *Needing* to make a home in a new country after fleeing the old country
5. What literary device is exemplified by the following quote?

On page 148 Hà says, “Not that I care/to understand/what Pink Boy says/but I have to/if I’m to laugh back/at him/one day.”

* 1. Author’s craft
	2. Foreshadowing
	3. Climax
	4. Hyperbole
1. How are the children of the family received at school?
	1. Welcomed with loving arms
	2. They are treated with indifference
	3. The school children are very interested in learning about their customs
	4. They are treated cruelly
2. How does a family leave the refugee camp?
	1. They must have a sponsor
	2. They have to pay to get out
	3. They have to save and buy a house before moving out
	4. They have to escape
3. Hà wishes for all of the following ***except…***
4. Mother wouldn’t hide her bleeding fingers
5. Their cowboy could be persuaded to buy a horse
6. That school would just be over already
7. Father would appear in her class and hold out his hand for hers
8. Why does Brother Vũ want everyone to call him Vũ Lee?
9. Because that’s his real name and wants to be shown respect
10. Because he wants to be associated with his favorite martial arts master Bruce Lee
11. That’s what the kids at school called him
12. That’s his father’s name
13. All of the following vandalism was done to Ha’s house and property ***except…***
14. Paint splashed on the front door
15. Bathroom paper hanging on the Willow tree
16. A brick shatters the front window
17. Eggs are smashed against the front door
18. When Brother Quang refuses to translate a note for the family that was thrown through the widow, we can infer that…
19. The note’s message is hurtful.
20. The note uses words that are too difficult for him to translate.
21. The paper is blank.
22. Brother Quang is tired of always having to translate everything.
23. When Mother insists they meet the neighbors, how do they treat them?
24. They are treated with respect, but nothing more.
25. They are treated rudely with slammed doors and yelling.
26. They are completely ignored.
27. They refused to meet them.
28. Who is the only neighbor to be happy to meet them and hug them?
29. Pem
30. Miss Scott
31. Mrs. Washington
32. No one hugs them
33. What is one reason that we can infer why Mrs. Washington is so caring and accepting of Hà and her family?
34. Because she tells us she never had children of her own
35. Because she tells us that she used to be a teacher
36. Because she explains that her son was a soldier who died in the very place she was born.
37. Because she is old
38. Which of the followingis ***not*** an accurate reason why Hà say she wishes she “could go back to not understanding” the kids at school?
39. They ask if she eats dog meat.
40. They ask if she lived in a jungle with tigers
41. They ask if she eats lizards
42. They make fun of her name
43. Why does their cowboy suggest they join the Baptist church?
44. To help them be accepted by the neighbors
45. Because he’s a Baptist and wants them to be as well
46. Because their cowboy’s wife insisted on it
47. So they could have a place to pray for father
48. Why does Mrs. Washington pack a lunch each day for Hà?
49. Because Hà doesn’t feel like she has a place to sit in the lunch room and was eating candy in the bathroom
50. Because Hà’s afraid of Pink Boy, and she won’t go in the lunchroom
51. No one told Hà where to go so she was walking around the building
52. Hà’s family never sends her with food
53. On “Most Relieved Day” Hà meets her two best friends. Who are they?
54. Yellow Haired Boy and Pem
55. Pem and Steven
56. Pem and Honey Haired Girl
57. Steven and Honey Haired Girl
58. What does Hà do to make Pink Boy so angry that she says, “I know Pink boy will get me, but right now I feel smart.”
59. She calls him Pink Boy in front of everyone, and they all laugh.
60. She sticks her foot out and trips him.
61. She is given special treatment by Miss Scott.
62. She easily solves the multiplication problem on the board that Pink Boy could not.
63. Which of the following is evidence that Hà and her family are beginning to fit in?
64. Some girls in school braid Hà’s hair.
65. Brother Vũ Lee teaches some martial arts moves on the front lawn to other kids.
66. Neighbors bring “jiggly, colorful food we don’t eat.”
67. While out on the front lawn with other kids, Hà saw her mother watching behind the curtains, smiling.
68. All of the above
69. Hà states, “No one would believe/ me but at times/ I would choose/ wartime in Saigon/ over/ peacetime in Alabama”? Why is she so upset?
70. All her teacher is showing are pictures of war and the fall of Saigon, but not the beauty of Vietnam.
71. The teacher only talked about Hà’s story, embarrassing her.
72. The teacher taught about Vietnam off of a map, which doesn’t show the true country.
73. None of the kids were paying attention at all.
74. Which is ***not*** one of the reasons Hà screams, “I hate everyone” over and over again?
75. She is called “pancake face.”
76. She is surrounded and beat up after school.
77. She is called “Boo-Da, Boo-Da Girl.”
78. The kids chase her.
79. After Brother Quang succeeds in repairing the car, Hà states, “When is it going to be my turn?” What does Hà mean by this quote?
80. Will she be successful in repairing a car
81. Will she be able to assimilate in America
82. Will she be as strong as her brothers
83. None of the above
84. What type of literary device is used in the following sentence?

*It is time to tell Mother/ why misery /keeps pouncing on me.*

1. Simile
2. Metaphor
3. Personification
4. Hyperbole
5. In “Confessions,” Mother says to Hà, “Child you shoulder the world.” What does the word *shoulder* mean in this sentence?
6. to push (something) with your shoulder
7. to assume the burden or responsibility
8. the part of your body where your arm is connected
9. to run from
10. Why does Hà confess to her Mother and tell her the bad things that she has done?
11. She believes she ruined the family’s luck and is responsible for the move to America
12. She believes that father is not coming back because of the things she has done
13. She believes that her brothers are not happy because of her actions
14. She believes that she has made Mother sad because they are in America
15. How is Mother’s opinion about life in America different from Ha’s?
16. Mother believes that they are lucky to be in America and safe from the war
17. Mother believes that they will find Father
18. Mother believes that they should have stayed in Vietnam
19. None of the above
20. What lesson does Mother want to teach Hà when she says, “Oh, my daughter,/ at times you have to fight,/ but preferably/ not with your fists?”

 a. Learn how to be like Bruce Lee

 b. Learn to be more like her brothers

 c. Learn how to peacefully solve conflicts

 d. Learn to be more selfish

1. What type of literary device is used in the following sentence?

*But/ he looks /more defeated than weak, /more helpless than scared,/ like a caged puppy.*

1. Hyperbole
2. Metaphor
3. Analogy
4. Simile
5. How did life change for Hà after the last incident with Pink Face?
6. Her brothers showed Ha that they respected her
7. She gained respect from other students after her victory
8. Pink Boy turned his cousin against Hà
9. She proved to be good at martial arts
10. Which event signified father really being gone?
11. Mother lost her amethyst ring
12. The family received a letter from father’s brother
13. Ha confessing to all the bad things that she has done
14. None of the above
15. What type of literary device is used in the following sentence?

*Swirls of incense/ reach me,/ hovering like a blanket, /tugging me in.*

1. Metaphor
2. Simile
3. Analogy
4. Hyperbole
5. Mother tells Ha, “Learn to compromise.” Why does Mother feel this lesson is important?
6. Hà must learn to accept standards that are lower than her own to fit in
7. Hà must learn to eat the dried papaya and other American foods
8. Hà must learn how to adjust her ways in order to have a better life in America
9. None of the above
10. What does Hà mean when she says, “This year I hope,/ I truly learn/ to fly-kick,/ not to kick anyone/so much as/ to fly?”
11. She hopes to find her place in life and feel successful
12. She hopes to make peace with those who made fun of her
13. She hopes to become friends with Pink Face
14. She hopes to fly back to Vietnam
15. According to the article, “Refugee and Immigrant Children: A Comparison,” a refugee is
16. A person who can envision going back to his/her country
17. A person who is detained by the government
18. A politician who lives in another country for a period of time
19. A person who has left his/her country of origin because of persecution and are seeking safety elsewhere
20. According to the article, “Refugee and Immigrant Children: A Comparison,” the Play Program facilitates which of the following processes?
21. Group counseling to begin the process of healing in children who have been traumatized by the experiences of war
22. The process of helping families return to their country of origin
23. The process of teaching the English language classes
24. Health and social services

**Answer Key/Standards**

|  |  |  |
| --- | --- | --- |
| **Question #** | **Answer** | **NYSCC Standard** |
| 1 | C | (RI.8.1) |
| 2 | C | (RI.8.1) |
| 3 | A | (RL.8.3) |
| 4 | A | (RL.8.4) |
| 5 | C | (RL.8.4, RI.8.4) |
| 6 | C | (RL.8.4) |
| 7 | D | (RL.8.4) |
| 8 | B | (RL.8.1) |
| 9 | C | (Rl.8.4) |
| 10 | D | (Rl.8.4) |
| 11 | G | (RL.8.3) |
| 12 | F | (RL.8.3) |
| 13 | I | (RL.8.3) |
| 14 | H | (RL.8.3) |
| 15 | A | (RL.8.3) |
| 16 | J | (RL.8.3) |
| 17 | C | (RL.8.3) |
| 18 | B | (RL.8.3) |
| 19 | D | (RL.8.3) |
| 20 | E | (RL.8.3) |
| 21  | D | (RL.8.5) |
| 22 | A | (RL.8.6) |
| 23 | D | (RL.8.1) |
| 24 | B | (RL.8.1) |
| 25 | B | (RL.8.1) |
| 26 | C | (RL.8.4) |
| 27 | C | (RL.8.1) |
| 28 | B | (RL.8.1) |
| 29 | A | (RL.8.9) |
| 30 | C | (RL.8.1,8.6) |
| 31 | C | (RL.8.1) |
| 32  | C | (RI.8.3) |
| 33 | A | (RL.8.3,8.4) |
| 34 | A | (RL.8.4) |
| 35 | B | (RL.8.2) |
| 36 | C | (RI.8.2) |
| 37 | A | (RI.8.1) |
| 38 | D | (RL.8.5) |
| 39 | B | (RL.8.4,8.6) |
| 40 | D | (RL.8.1) |
| 41 | A | (RL.8.3) |
| 42 | C | (RL.8.1) |
| 43 | B | (RL.8.1) |
| 44 | A | (RL.8.1) |
| 45 | A | (RL.8.1) |
| 46 | B | (RL.8.1) |
| 47 | C | (RL.8.1) |
| 48 | C | (RL.8.5) |
| 49 | C | (RL.8.5) |
| 50 | A | (RL.8.5) |
| 51 | A | (RL.8.1) |
| 52 | B | (RL.8.1) |
| 53 | D | (RL.8.1) |
| 54 | E | (RL.8.5) |
| 55 | A | (RL.8.5) |
| 56 | B | (RL.8.1) |
| 57 | B | (RL.8.3) |
| 58 | C | (RL.8.4) |
| 59 | B | (RL.8.4) |
| 60 | A | (RL.8.3) |
| 61 | A | (RL.8.3) |
| 62 | C | (RL.8.3) |
| 63 | D | (RL.8.4) |
| 64 | B | (RL.8.1) |
| 65 | A | (RL.8.1) |
| 66 | B | (RL.8.4) |
| 67 | C | (RL.8.3) |
| 68 | A | (RL.8.3) |
| 69 | D | (RI.8.1) |
| 70 | A | (RI.8.1) |

**Additional Assessment to be used to drive instruction**

**What's the difference between customs, traditions, rituals, and ceremonies?**

Linda Neale - author

Joe Paul emailed me the other day, asking what the difference is between customs, traditions, rituals, and ceremonies.  It's a good question. We tend to confuse these various terms and sometimes use them interchangeably.  Basically, there's a lot of similarity between traditions and customs. The difference has to do with how long they've persisted.  Customs are probably the most common and short-lived practice. One of the origins of the term "custom" has to do with "habit". So, you can think of custom as any frequent or common repetition of a social convention. For example, I have a custom of singing a certain song almost every morning as I begin my day (some of you have heard that song).

Customs become traditions when they are passed on to succeeding generations. The word "tradition" comes from "traditus", which means "to deliver", so a tradition is a custom that is delivered and accepted by subsequent generations. My custom of singing my song hasn't been passed on to my daughter, so I don't think I could call it a tradition (yet).

The words "ritual" and "ceremony" go a little deeper, and are sometimes used interchangeably, even by anthropologists. However, if you look at the origin of the words, there is a significant difference between them. The word "ritual" is related to rites (a formal solemn act observance, or procedure in accordance with prescribed rule or custom).

The word "ceremony" comes from "caeremonia" which means "sacredness". Unlike ritual, ceremony includes the sacred -- it's a total experience, involving our bodies, minds, emotions, and our spirits. Intention is also very important in ceremony, just as it is in business. When intention is lost—which can sometimes happen— the ceremony can feel empty and becomes a “meaningless ritual.” I'm sure we've all felt that in various events that we've attended.

The primary events we call ceremonies today in the United States and western Europe include graduations, weddings, inaugurations, and funerals. They usually last no more than a few hours, and are functions that many attend out of social obligation. Particular relig­ious traditions may have ceremonies such as bar and bat mitzvahs or confirmations that can be very meaningful and do have a spiritual fo­cus. However, most of the so-called ceremonies in today’s modern cul­ture have no spiritual intention whatsoever. For example, a couple can be married by a justice of the peace at a wedding whose primary pur­pose is legal, not spiritual. Graduations from all public and most pri­vate high schools and colleges are usually devoid of spirituality of any kind because of our government’s emphasis on the separation of church and state. And funerals, the most likely of our ceremonies to have religious or spiritual overtones, are often used as ministerial platforms for conversion speeches. Although we still call them “wed­ding ceremonies” or “graduation ceremonies,” children raised in mod­ern culture can grow up and live their lives never having experienced a real ceremony.

Native American ceremonies always have a spiritual focus and a specific intention -- not a religious focus, a SPIRITUAL focus. However, tradition is different than ceremony.  It's not always clear where a particular tradition originates, or why.  Some people think their way is the "most correct", or the "most traditional".

Here's one of my favorite stories about a ritual/tradition/custom. It's called "The Easter Ham".

"As a little girl watches her mom prepare the Easter ham, she wonders why her mother cuts off both ends of the ham before putting it in the pot. So, she asks why, and her mom realizes that she doesn't know. That's the way her mother prepared the Easter ham.

So they call grandmother and pose the question about cutting off the ends of the Easter ham. Grandmother admits to not knowing either. She just prepared the ham the way her mom did it.

Their next call is to great-grandmother. When they ask her about her method of preparing the Easter ham, she laughs. Then she says, "It was the only way I could get the Easter ham to fit the small pot I had!"

**Assessment:** Write a story, in ***prose***, describing a custom, tradition, ritual or ceremony that you recently celebrated, had an active role in, or witnessed. Be sure to use as few words as possible (so pick your words wisely), but complete the story. Title it with whether it is a custom, tradition, ritual or ceremony and of what (for example, ***My Aunt’s Wedding*** ***Ceremony***). Your poem should be no fewer than 10 lines and no more than 20.

(State Standards: RI.8.2,RI.8.3, W.8.2,W.8.4, W.8.5,LI.8.1, LI.8.2, LI.8.3, L.8.5)

**Performance Task Reference Sheet**

**Summary**

**Research**

The students will first revisit several poems from the novel with the focus on identifying the specific factual details Lai has included in her poems. Specifically, about Vietnam during the time and why she chose them. Students will look back at “Birthday” (26) and “Saigon is Gone” (67) to identify factual details about Vietnam during this time period. The students will be researching a specific time and place in history where people have been forced to flee because of war, religious beliefs, political beliefs, or natural disasters. Teachers will prepare folders for research teams based on refugee origins. (Bosnian, Kurdish, Afghani) Students will work in their research teams to gather evidence from teacher provided articles. **These articles can be found on engageny.org under Module 1, unit 2: lesson 19.** Students are then given a research guide to organize their details and facts taken from the articles.

**Pre-Writing**

Teacher will model and teach lessons on figurative language and word choice to prepare the students for writing an effective free-verse poem.

* **Mrs. Moisa’s “Italian Fennel Salad Tradition” sample prose poem (to be used as a model)(attached)**
* **Unit 3 lesson 2.**
* **Two teacher-created lessons (attached)**

 **Writing**

**The teacher will give out copies of the task requirements for the “Inside Out” section of performance task.** The students will write a three stanza poem in which they introduce the refugee, where he is fleeing from and why/how he has turned inside out. (Module 1, unit 3: lesson 3) After first drafts are completed the students will complete a peer critique using the peer critique guidelines. (Module 1, unit 3: Lesson 5) The students have to revise and publish their “Inside Out” poem. The same procedure will be completed for the “Back Again” poem. For this poem, students will answer the following questions. What adaptations have you made as you settle into your new home? What are you mourning from your old life? How has your identity changed? How are you coming back again? (Module 1, unit 3: lesson 3) Teachers will determine how students share their published work.

 **Grading**

 The teacher will then grade the two poems as one grade. There is a suggested simplified rubric. (attached)

**Reflection**

Students will write a short review of the novel. (Module 1, Unit 3: lesson 6)

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period \_\_\_\_\_\_\_\_**

**Writing a Free Verse Poem**

**Directions:** Use descriptive language (simile, metaphor, imagery etc.) to write a poem about a place. Each line must consist of 9-11 syllables. The lines may **not** rhyme. This poem must appeal to reader’s senses without using **I see… I hear…I feel…etc.**

**Step 1:**

**Brainstorm**—close your eyes. Imagine you are in your favorite place. Write down words and phrases that describe it and why it so special to you.

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**Step 2:**

Read your description and circle the three strongest details and /or most vivid words. Concentrate on these images and expand upon them.

1.

2.

3.

**Step 3**

Create three stanzas. Do not write a title, ***yet***.

**Step 3**

Create three stanzas. Do not write a title, YET.

* Remember each line must be 9-11 syllables.
* The lines may not rhyme

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**Step 4:**

**Publish…**

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**Your name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Lesson Overview “**April Rain Song”- Focusing on word choice. This can be used in regular or enrichment classes.

* The lesson begins with students reading Langston Hughes’ “April Rain song.”
* Students should identify which words were powerful and why.
* Next, students will complete the ditto of Langston Hughes’ poem with blanks replacing his words. Students should fill in those blanks with their own words (keeping in mind the power of word choice).
* Have students verbally share their poems with a group or class. For bigger classes, it may be better to have students share their favorite lines.
* Using the best (or favorite) lines, the teacher may type them as the students read them. You will create class poems.

**Differentiation:** You can further the lesson by having students create visuals in a computer lab.

***April Rain Song***

 ***Let the rain kiss you***

***Let the rain beat upon your head with silver liquid drops***

***Let the rain sing you a lullaby***

***The rain makes still pools on the sidewalk***

***The rain makes running pools in the gutter***

***The rain plays a little sleep song on our roof at night***

***And I love the rain.***

***Langston Hughes***

***April Rain Song***

 ***Let the rain \_\_\_\_\_\_\_\_\_\_\_\_***

***Let the rain \_\_\_\_\_\_\_\_upon your head with \_\_\_\_\_\_\_\_\_***

***Let the rain \_\_\_\_\_\_\_\_\_\_\_\_***

***The rain makes \_\_\_\_\_\_\_\_\_***

***The rain makes \_\_\_\_\_\_\_\_\_***

***The rain \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***on our roof at night***

***And I love the rain.***

***-****Langston Hughes*

***Caught in the Rain***

By Stacie Moisa

 Let the rain envelop you

 Let the rain kiss and caress your skin

 Let the rain beat down

 Drop by drop

 Upon your head

 With tiny, transulecent beads

Let the rain wash away your worries

Let the rain splash on your face

Let the rain spill from the sky

 Down and down

 All around you

With cool, refreshing drops

I love the rain

**The Rain Period 4**

Let the rain drift you

Let the rain touch you

And run through your hair

With pure liquid drops

Let the rain attack your head

Showering over you

And inspire you

Washing away the pain

Let the rain patter inside your head

Let the rain calm you

With crystal clear drops at your window

Let the rain feel you

Let the rain relax you

With calm, fresh drops

Let the rain move you

Let the rain flow with you

Let clear, blue liquid drops

Fall sweetly down your head

 And trickle down your cheek

**Sample prose assessment**:

Italian Fennel Salad Tradition

 By Stacie Moisa

Either at the end of the meal

Or with the main course

Every holiday table

Is adorned

With the beautiful and delicious

“Fanuc” salad

Crunchy, pale green bulbs

Tasting like licorice

Sliced fresh

Separated with

Sweet orange slices

Salted and dressed

“Helps with digestion”

According to Pop

Heartwarming memories

And continued tradition

|  |
| --- |
| **Name:**Grade 8: Module 1: Unit 3: Lesson 3Supporting Materials |
| **Date:** |
| **Poem Rubric (based on the New York State Expository Writing Rubric)** |
|  | 4 | 3 | 2 | 1 | 0 |
| Content and Analysis | * *clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose:*
* “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.
 | * *clearly introduce a topic in a manner that follows from the task and purpose:*
* “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.
 | * *introduce a topic in a manner that follows generally from the task and purpose:*
* “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.’
 | * *introduce a topic in a manner that does not logically follow from the task and purpose:*
* “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.’
 | * *demonstrate a lack of comprehension of the text(s) or task:*
* Both poems: The poem demonstrates a lack of comprehension of the task.
 |

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| **Poem Rubric (based on the New York State Expository Writing Rubric)** |
|  | 4 | 3 | 2 | 1 | 0 |
| Command of Evidence“Inside Out” poems only | * *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.
 | * *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.
 | * *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.
 | * *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.
 | * *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.
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| **Poem Rubric (based on the New York State Expository Writing Rubric)** |
|  | 4 | 3 | 2 | 1 | 0 |
| Cohesion, Organization, and Style | * *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.
* *establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice:*
* The style and language of the poem are appropriate and sophisticated, with notable sense of voice.
 | * *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.
* *establish and maintain a formal style using precise language and domain-specific vocabulary:*
* The style and language of the poem are consistent and appropriate.
 | * *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.
* *establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary:*
* The style and language of the poem are appropriate at times, but not consistently.
 | * *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.
* *lack a formal style, using language that is imprecise or inappropriate for the text(s) and task:*
* The style and language of the poem are imprecise or inappropriate given the main idea.
 | * *exhibit no evidence of organization:*
* The poem has no evidence of organization.
* *use language that is predominantly incoherent or copied directly from the text(s):*
* 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 | * *demonstrate grade-appropriate command of conventions, with few errors:*
* Use of capitalization and spelling is grade-appropriate, with few errors.
* There is a Works Cited list with no errors.
 | * *demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension:*
* Occasional capitalization and spelling errors do not hinder comprehension.
* There is a Works Cited with few errors.
 | * *demonstrate emerging command of conventions, with some errors that may hinder comprehension:*
* Some capitalization and spelling errors may hinder comprehension.
* There is a Works Cited page that contains some errors.
 | * *demonstrate a lack of command of conventions, with frequent errors that hinder comprehension:*
* Frequent capitalization and spelling errors hinder comprehension.
* There is a Works Cited page with many errors.
 | * *are minimal, making assessment of conventions unreliable:*
* Capitalization and spelling errors prevent the reader from understanding the poem.
* There is no Works Cited page.
 |

**Biblography**

Engageny.org. Module 1: Inside Out and Back Again. Lai, Thanhhai.

Hughes, Langston. *April Rain Song.*

Neale, Linda. “What’s the difference between customs, traditions, rituals and ceremonies?” August 15, 2011. Lindaneal.com.