



EXPEDITIONARY
LEARNING

Grade 4: Module 2B: Unit 3: Lesson 8

Peer Critique for Organization and Style



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

I can use the writing process to produce clear and coherent writing (with support). (W.4.5)
I can effectively participate in a conversation with my peers and adults. (SL.4.1)
I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.4.3b)

Supporting Learning Target

- I can give kind, helpful, and specific feedback to my critique partner.
- I can critique my writing partner's narrative for organization and style.
- I can explain how authors of narratives use dialogue strategically to show their characters' thoughts and feelings.

Ongoing Assessment

- Choose-your-own-adventure narrative (annotated first draft)
- Narrative Feedback recording form
- Participation in creation of Writing Dialogue anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Reviewing Peer Critique Protocol (5 minutes)B. Peer Critique of Drafts: Introductions (15 minutes)C. Annotating Drafts for Revision (10 minutes)D. Examining Models of Dialogue (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket (5 minutes)4. Homework<ol style="list-style-type: none">A. Continue reading in your independent reading book for this unit.	<ul style="list-style-type: none">• For this lesson, students will need their draft narratives from the mid-unit assessment (Lesson 7). Be sure to make copies to evaluate the assessment before handing back students' original drafts.• Each day starting with this lesson, students edit their work using a different colored pencil for each different focus. See supporting materials and Work Time C.• Read students' drafts and Tracking My Progress reflections from Lesson 7 side by side to determine next steps for instruction for individual students during the second half of this unit. Have feedback to students on these drafts completed for Lesson 9 so students can begin making revisions.• When assessing and providing feedback to students on their drafts, use <i>only</i> the two rows on the rubric reviewed with students thus far:<ul style="list-style-type: none">– I can create a narrative based on facts and details from my research about how my animal defends itself. (W.4.2a, W.4.2b, W.4.3a, W.4.3b)– I can write an introduction that establishes a situation by introducing the characters, setting, and plot of my narrative. (W.4.3a)• The second part of this lesson helps students identify how authors of narrative text strategically use dialogue to show their characters' thoughts and feelings. Students examine dialogue in two narratives and discuss why the author chose to use dialogue in a particular part of the story. In Lesson 9, they will plan where to add dialogue for their narratives, learn the conventions of using dialogue (indenting, quotation marks, etc.) and add dialogue with proper conventions. To further support students, you may consider providing additional models from other texts students have read as a class. Students will benefit from seeing multiple models of how authors use dialogue in narrative texts.• In advance:<ul style="list-style-type: none">– Display anchor charts (see materials below).– Organize students in pairs to critique each other's writing.– Review Peer Critique protocol (see Appendix).– Prepare Writing Dialogue anchor chart (see supporting materials).



Lesson Vocabulary	Materials
organize, events, makes sense, critique, specific, feedback, revision, strategically	<ul style="list-style-type: none">• Characteristics of Narratives anchor chart (from Lesson 4)• Performance Task anchor chart (from Lesson 1)• Steps for Planning and Drafting My Narrative anchor chart (from Lesson 4)• Choose-Your-Own-Adventure Narrative Rubric (from Lesson 3; one per student and one to display)• Equity sticks• Peer Critique Protocol anchor chart (from Module 1, Unit 1, Lesson 7)• Choose-your-own-adventure narrative (first draft) (from Lesson 7; one per student)• Expert Group Animal Narrative Planning graphic organizer (from Lesson 5; one per student)• Introduction Expansion graphic organizer (from Lesson 7; one per student)• Narrative Feedback recording form (one per student and one to display)• Green colored pencils (one per student)• Document camera• Steps for Revising My Writing anchor chart (from Unit 2, Lesson 10)• Photocopies of pages 57–59 of <i>Can You Survive the Wilderness?</i> (one per student)• <i>Can You Survive the Wilderness?</i> (book; one for display/teacher read-aloud)• Highlighter (one per student)• “Powerful Polly” pufferfish narrative (from Lesson 3; one per student and one to display)• Writing Dialogue anchor chart (new; co-created during Work Time D)• Index cards (one per student)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Be sure the following anchor charts are posted: Characteristics of Narratives anchor chart, Performance Task anchor chart, and Steps for Planning and Drafting My Narrative anchor chart. • Invite students to take out their copies of the Choose-Your-Own-Adventure Narrative Rubric and read the first criteria box for “Organization” to themselves: <ul style="list-style-type: none"> * “I can organize events in an order that makes sense in my narrative.” • Review vocabulary from this criterion by asking: <ul style="list-style-type: none"> * “What do we mean by <i>organize</i>?” • Listen for responses such as: “How a piece of writing is ordered.” • Ask: <ul style="list-style-type: none"> * “What do we mean by <i>events</i>?” • Listen for responses such as: “The action of the story,” or “The parts of the plot—the introduction, rising action, problem, solution, and conclusion.” • Ask: <ul style="list-style-type: none"> * “What do we mean by <i>makes sense</i>?” • Listen for responses such as: “It is not confusing to the reader.” • Remind students that they have been talking about this already when planning the different parts of their narratives. • Invite students to read the “Meets,” “Partially Meets,” and “Does Not Meet” descriptions for this target: <ul style="list-style-type: none"> – Meets: My narrative includes an introduction, rising action, problem, solution, and conclusion. The events of my narrative unfold in a logical order that makes sense to the reader. – Partially Meets: My narrative may be missing one or two of the following: an introduction, rising action, problem, solution, and conclusion. The events of my narrative are in an order that somewhat makes sense to the reader. – Does Not Meet: My narrative is missing three or more of the following: an introduction, rising action, problem, solution, and conclusion. The events of my narrative are not in a logical order and do not make sense to the reader. • Answer any clarifying questions students have about these descriptions. 	<ul style="list-style-type: none"> • Reviewing the rubric based on the learning targets outlined from the standards allows students to get a clear picture of how they can meet these targets as they write their narratives. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Read aloud the learning targets:<ul style="list-style-type: none">* "I can give kind, helpful, and specific feedback to my critique partner."* "I can critique my writing partner's narrative for organization and style."* "I can explain how authors of narratives use dialogue strategically to show their characters' thoughts and feelings."• Ask students what they know already about these targets. Give students a chance to talk with a partner about their thinking and then cold call students using equity sticks. Students might recall the critique process from Module 1 and Lesson 5 of this unit. Have them share what they recall.• Then ask students to identify parts of the learning targets that are unfamiliar or confusing. Pay particular attention to the meanings of the words <i>specific</i>, <i>critique</i>, and <i>dialogue</i> as you clarify the meaning of the targets with students.	



Work Time	Meeting Students' Needs
<p>A. Reviewing the Peer Critique Protocol (5 minutes)</p> <ul style="list-style-type: none">Review the main components of a successful <i>critique</i> on the Peer Critique Protocol anchor chart.Remind students that giving and receiving critique and feedback is something they practiced in Module 1.Set up nonnegotiables for the students before they begin this process. The following four points are crucial for success:<ul style="list-style-type: none"><u>Be kind</u>: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.<u>Be specific</u>: Focus on particular strengths and weaknesses, rather than making general comments such as: "It's good" or "I like it." Provide insight into why it is good or what specifically you like about it.<u>Be helpful</u>: The goal is to contribute positively to the individual or the group, not simply to be heard. Echoing the thoughts of others or cleverly pointing out irrelevant details wastes time.<u>Participate</u>: Peer critique is a process to support each other, and your feedback is valued!Tell students that today they are going to listen to their partners read their choose-your-own-adventure narrative drafts. Tell them they will focus their <i>feedback</i> using the Choose-Your-Own-Adventure Narrative Rubric. Explain that today their feedback will focus only on the portions of the rubric reviewed thus far—the first row of the "Ideas" section, and the first two rows of the "Organization" section. Review the criteria for "Meets" on the rubric. Students will focus mainly on whether characters and events are research-based and the organization of their drafts. Remind students that for this feedback to be helpful they should only focus on these specific areas. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process. That will be saved for the final editing.Explain to students that they will share their plans and their drafts with their partners. Tell students they should be looking to see that everything from the writer's plan is in the draft, that the order is logical and makes sense, and that the characters and details are based on their research.	<ul style="list-style-type: none">Critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.Consider modeling with the model paragraph from the millipede narrative, if you feel that your students need more practice with peer critique before working with a partner.
<p>B. Peer Critique of Drafts: Introductions (15 minutes)</p> <ul style="list-style-type: none">Partner students with a student from their same expert group (monarch butterfly with monarch butterfly, gazelle with gazelle, etc.) if possible.Return students' original copies of their choose-your-own-adventure narrative (first drafts) from the mid-unit assessment. Invite students to take out their Expert Group Animal Narrative Planning and Introduction Expansion graphic organizers. Distribute the Narrative Feedback recording forms. Explain to students that this is where they will record their partner's feedback on their work and their next steps.	<ul style="list-style-type: none">To help students keep their writing organized, consider keeping a class accordion folder labeled with names or individual writing folders to keep graphic organizers, drafts, and feedback recording forms.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Have students read the directions and then restate in their own words to their partner: <ol style="list-style-type: none"> Author and Listener: Review area of critique focus from rubric. Author: Reads his or her piece. Listener: Gives feedback based on rubric criteria: "I like how you _____. "You might consider _____." Author: Records feedback. Author: Says: "Thank you for _____. "My next step will be _____." Switch roles and repeat. Address any clarifying questions and then have students begin. Circulate to support students with the critique process, helping them to follow the protocol and focus their feedback using the rubric's "Ideas" and "Organization" sections. 	
<p>C. Annotating Drafts for Revision (10 minutes)</p> <ul style="list-style-type: none"> Have students thank their partners and move to their own workspaces. Explain that they will now use their partner's feedback to make <i>revision</i> notes to their drafts. Be sure that every student has a green colored pencil. Post the Steps for Revising My Writing anchor chart: <ol style="list-style-type: none"> Choose the correct colored pencil. Today's color is _____. Decide where you are going to add a revision note based on feedback or new learning. Write your revision note in the space above the sentence you want to change. Read through your entire narrative and continue to record your revision notes. Review your revision notes to be sure they make sense. Tell them that you would like them to add notes to their drafts using the green colored pencils today. (This step in the anchor chart will vary from day to day depending on the color used for revisions. See the teaching notes of each subsequent lesson.) Explain to students that since they skipped lines when they wrote the drafts, you would like them to write notes telling what they will add or change in a given part of their narrative on these blank lines. When they have a sentence they would like to add to or change, they can make a note on the blank line above it. Explain that this will allow them to read and easily reread their drafts and note changes at the same time without erasing or crossing things out. 	<ul style="list-style-type: none"> If students are using a computer for word processing, they will still make revisions on a printed copy of their drafts until they are ready to complete a second draft later in the unit. Students annotate each type of revision of their drafts (e.g., ideas, organization) with a different colored pencil. This will allow students to keep track of the focus of each revision. To support visual learners, consider using a document camera with a few sentences written with skipped lines to demonstrate this note-taking technique for students.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Give students 15 minutes to add revision notes to their drafts. Circulate to confer and support students as needed. • Once students have recorded their revisions, have them organize their writing materials. Explain that they will use these and will need to keep them with their drafts and recording forms as they continue to move through the writing process during the next several lessons. 	
<p>D. Examining Models of Dialogue (20 minutes)</p> <ul style="list-style-type: none"> • Briefly review how to punctuate dialogue. Ask: “How does a writer show you when a character is speaking?” Listen for students to mention quotation marks. Demonstrate briefly by writing the following sentence on the board: <ul style="list-style-type: none"> – “I am glad to see you today, Joe,” said the teacher. • Explain that this sentence shows that someone is talking. • Ask students what they notice about the sentence. They should notice the quotation marks and the word “said.” Ask students: <ul style="list-style-type: none"> * “Are the words ‘said the teacher’ what the character said? How do we know?” • Explain that when authors want to show that a character is speaking, they use quotation marks to show the words spoken by the character. • Tell students that you will read a short excerpt of a narrative aloud as they follow along. When you read it the first time, you would like them to listen for the gist of the text. Display and distribute photocopies of pages 57–59 of <i>Can You Survive the Wilderness?</i> Remind them to look for quotation marks. • Display and read aloud from pages 57–59 of <i>Can You Survive the Wilderness?</i> After reading the text once, ask students to turn to a partner and share what they think this ending is about. Have a few pairs share out and be sure students understand that the main character is lost in the woods and trying to climb down a cliff. The character is scared because the character is alone, but then finds two people on a hike. • Before you read the text a second time, tell students that their job during this read is to underline or highlight any dialogue they notice in the text. Ask student to get out a pencil or highlighter. As they identify dialogue in the text and discuss how it is used, draw their attention to how dialogue looks. Do they notice anything else about how dialogue looks in this text that they didn’t notice in the example sentence? Listen for responses such as: “It is set apart with quotation marks,” or “It is indented when a new person speaks,” or “The word ‘says’ is not the only way a writer indicates that someone is speaking.” • Ask students to turn and discuss the following with a neighbor: 	<ul style="list-style-type: none"> • To further support students in understanding how authors use dialogue in narrative texts, consider providing additional examples during or after this lesson from narrative texts that are familiar to the class.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “How did the author use dialogue <i>strategically</i> in this text?”• Cold call students to share something their partner said. Students should notice the following dialogue: “Hello!” they shout. “Are you OK?” “I’m so glad you spotted me,” you say, suddenly feeling exhausted. “I don’t know how much longer I could have survived out here.”• They also should notice the following in terms of using dialogue strategically:<ul style="list-style-type: none">– There were only three sections of dialogue.– The dialogue helped to show readers that the characters were rescuing the main character.• Next ask students: “Besides giving you information about the characters and their feelings, what did this dialogue do for you as a reader?” They might notice that dialogue engages readers: it causes the reader to be interested in how the story ends (i.e., “Why is the main character so glad to be spotted?”)• Tell students they will now look at a second example of dialogue, this time from a text they’ve already read. Ask students to repeat the process above with a partner:<ol style="list-style-type: none">1. Read the text and underline any examples of dialogue they notice.2. Discuss with your partner: “How did the author use dialogue strategically in this text?”• Ask students to get out their copies of “Powerful Polly.” Ask them to read only the first page. Give pairs 10 minutes to work.• Focus students whole group. Ask student to share what they noticed about the strategic use of dialogue in this story. They might notice the following:<ul style="list-style-type: none">– “The character was usually talking out loud to herself.”– “The dialogue helped the readers to understand how she was feeling about seeing the shark and what her thoughts were about what to do next.”• Title and post a new Writing Dialogue anchor chart. Underneath the title, write: “Why do authors use dialogue?” Capture students’ thoughts on this question. The list might include:<ul style="list-style-type: none">– To show what a character is feeling– To show what a character is thinking	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">– To show how they interact with others• Still on the anchor chart, write: “How do authors use dialogue strategically?” This list might include:<ul style="list-style-type: none">– When they need to show a character’s thoughts or feelings about something happening in the story– Dialogue should be used only in a few places, not every sentence or paragraph.• Tell students they will come back to this chart during the next lesson.	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• Gather students. Ask them to assess themselves and the class on the learning targets: “I can give kind, helpful, and specific feedback to my critique partner,” and “I can critique my writing partner’s narrative for organization and style.”• Distribute index cards and have them record their name and reflect and respond to the following:<ul style="list-style-type: none">– Front: “Did you meet the learning targets? What is your evidence?”– Back: “How do you think the class did with giving kind, helpful, and specific feedback? What is your evidence?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading in your independent reading book for this unit.	



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Supporting Materials



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Narrative Feedback Recording Form
(Front)

Name:

Date:

Date:	Partner:
Focus of critique:	
My partner liked ...	
My partner suggested ...	
My next step(s) ...	

Date:	Partner:
Focus of critique:	
My partner liked ...	
My partner suggested ...	
My next step(s) ...	



Narrative Feedback Recording Form
(Back)

Name:

Date:	Partner:
Focus of critique:	
My partner liked ...	
My partner suggested ...	
My next step(s) ...	

Date:	Partner:
Focus of critique:	
My partner liked ...	
My partner suggested ...	
My next step(s) ...	



Writing Dialogue Anchor Chart
(For Teacher Reference)

Teacher Directions: Write the following on chart paper to create this anchor chart.

Writing Dialogue

“Why do authors use dialogue?” *Capture students’ thoughts on this question. The list might include:*

- * To show what a character is feeling
- * To show what a character is thinking
- * To show how they interact with others

“How do authors use dialogue strategically?” *Capture students’ thoughts on this question. The list might include:*

- * When they need to show a character’s thoughts or feelings about something happening in the story
- * Dialogue should be used only in a few places, not every sentence or paragraph.