



EXPEDITIONARY  
LEARNING

# Grade 8: Module 1: Unit 3: Lesson 5

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



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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

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

**Agenda**

1. Opening
  - A. Unpacking Learning Targets (2 minutes)
2. Work Time
  - A. Mini-Lesson: Word Choice (10 minutes)
  - B. Peer Critique: Draft “Inside Out” Poem (13 minutes)
  - C. Peer Critique: Draft “Back Again” Poem (10 minutes)
3. Closing and Assessment
  - A. Making Revisions Based on Peer Feedback (10 minutes)
4. Homework
  - A. No Homework

**Teaching Notes**

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

**Lesson Vocabulary**

peer critique

**Materials**

- Using Strong Action Verbs (one per student)
- Document camera
- Peer Critique guidelines (new; teacher-created)
- Thesaurus (enough for students to be able to use them for quick reference)
- Stars and Steps: “Inside Out” Poem (one per student)
- Stars and Steps: “Back Again” Poem (one per student)



Opening	Meeting Students’ Needs
<p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students read through the learning targets with you:<ul style="list-style-type: none"><li>* “I can use the “Inside Out” and “Back Again” Poetry Rubric to provide kind, specific, and helpful feedback to my peers.</li><li>* “I can create meaning in my “inside out” and “back again” poems by using figurative and descriptive language and purposeful word choice to convey a certain tone.”</li><li>* “I can revise use peer feedback to revise my “Inside Out” and “Back Again” poem.”</li></ul></li><li>• Tell students that today they are going to be peer critique each others poems in order to provide feedback. Ask students to Think-Pair-Share<ul style="list-style-type: none"><li>* “What does <i>peer critique</i> mean?”</li></ul></li><li>• Listen for students to explain that a peer critique is when you look over another students work, focusing on something specific, and provide advice on how they could improve their work.</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>



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



Work Time (continued)	Meeting Students’ Needs
<p><i>I despise the dried papaya in Alabama, I adore the fresh papaya in Vietnam</i></p> <ul style="list-style-type: none"> <li>• Tell students that now they are going to think about how to make this same stanza more powerful to create a strong visual image in the mind of the reader.</li> <li>• Ask students to Think-Pair-Share:               <ul style="list-style-type: none"> <li>* “How could we improve ‘the dried papaya’ line of this stanza? What adjectives (describing words) could we add to make it more descriptive? What figurative language could we add?”</li> </ul> </li> <li>• Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. Appropriate examples might be:               <ul style="list-style-type: none"> <li>* the rubbery, dried papaya</li> <li>* papaya so dry it is like eating leather</li> </ul> </li> <li>• Ask students to Think-Pair-Share:               <ul style="list-style-type: none"> <li>* “How could we improve ‘the fresh papaya’ line of this stanza? What adjectives (describing words) could we add to make it more descriptive? What figurative language could we add?”</li> </ul> </li> <li>• Select volunteers to read the stanza aloud to the whole group, substituting the words they would change. Appropriate examples would be:               <ul style="list-style-type: none"> <li>* the fresh, juicy papaya</li> <li>* the fresh papaya so ripe and juicy</li> </ul> </li> <li>• Give students a few minutes to revise the word choice in their poems in the same way they helped to revise the word choice in this stanza. Tell them that they will have more time at the end of the lesson, after they have received more feedback from their peers.</li> <li>• Remind them to use the handout, or they can use <b>thesauruses</b> if they would like to. (Caution: often when students use a thesaurus, they end up choosing words with slightly off meanings. Provide guidance as needed.)</li> </ul>	<ul style="list-style-type: none"> <li>• Set up peer critiquing very carefully to ensure that students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.</li> </ul>



Work Time	Meeting Students’ Needs
<p><b>B. Peer Critique: Draft “Inside Out” Poem (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Explain that peer critiquing must be done very carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don’t want to make them feel bad. Post the <b>Peer Critique Guidelines</b>.</li> <li>• Using the document camera, display the <b>“Inside Out” and “Back Again” Poetry Rubric</b> and ask students to refer to their own copies.</li> <li>• For students’ “Inside Out” poems, tell them you’d like them to focus their feedback on the degree to which the poems are “research-based.” Focus students on the Row 1, Content and Analysis. In Column 3, highlight/underline this section: “The poem clearly introduces who the refugee is, where he/she is fleeing from, why he/she has to flee, and how he/she has turned ‘inside out’ in the context of a compelling scene.”</li> <li>• Focus students on the second row, Command of Evidence. In Column 3, highlight/underline this section: “Who the refugee is, where he/she is fleeing from, and why he/she has to flee are developed with relevant facts from informational texts.”</li> <li>• Invite students to read each of these sections of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on these two specific elements of the poem.</li> <li>• Distinguish peer critique from proofreading. It is fine if they catch errors in each other’s work. But the goal is to make the thinking in the writing as strong as possible.</li> <li>• Tell students that they will present feedback in the form of stars and steps. They will give three “stars” (one related to Row 1 of the rubric, the other related to Row 2, and another about word choice) and three “steps” (one related to Row 1, the other related to Row 2, and another about word choice).</li> <li>• Briefly model how to give three “kind, specific, helpful” stars. Be sure to connect your comments directly to each row of the rubric. For example: “It is clear who the refugee is and you have used well-chosen facts about Vietnam at that time. I like your use of the word ‘disturbed’ here.”</li> <li>• Repeat, briefly modeling how to give three “kind, specific, helpful” steps. For example: “Where did the refugee flee from? Do you have a detail from the informational texts about why the refugee had to flee? Could you use a more descriptive word than ‘dislike’?”</li> <li>• Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this: “I wonder if ...?” and “Have you thought about...?”</li> <li>• Distribute the Stars and Steps “Inside Out” Poem recording form. Tell students that today students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper.</li> <li>• Pair up students. Invite pairs to swap poems and to spend 3 minutes reading them in silence.</li> <li>• Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with recording their feedback.</li> <li>• Ask students to return the poem and Stars and Steps recording form to their partner and to explain the stars and steps they recorded for their partner. Invite students to question their partner where they don’t understand the stars and steps they have been given.</li> </ul>	



Work Time	Meeting Students’ Needs
<p><b>C. Peer Critique: Draft “Back Again” Poem (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Refocus students on the “Inside Out” and “Back Again” Poetry Rubric and ask them to refer to their own copies.</li> <li>• Remind students that their “Back Again” was not as much based on research, so their critique will have a slightly different focus.</li> <li>• Focus students on Row 1 again, but this time on the part about the “Back Again” poem. In Column 3, highlight/underline this section: “The poem clearly introduces how the refugee has had to adapt, what he/she mourns, and how he/she has turned ‘back again’ in the context of a compelling scene.”</li> <li>• Focus students on Row 3, Cohesion, Organization, and Style. In Column 3 highlight/underline this section: “The poem has a beginning, middle, and end that connect to each other to create a unified poem.”</li> <li>• Invite students to read each of these sections of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on these two specific elements of the poem and word choice.</li> <li>• If necessary, model again briefly how to give three “kind, specific, helpful” stars. Be sure to connect your comments directly to each row of the rubric. For example: “Your poem is set in a clear scene, and the answers to those questions are given in the context of the scene. It also has a clear beginning, middle, and end that flows well. I like your use of the word ‘devoured’.”</li> <li>• Repeat, briefly modeling how to give three “kind, specific, helpful” steps. For example:             <ul style="list-style-type: none"> <li>* “Have you thought about describing what the refugee is mourning? I wonder if you could find a way to improve the flow between these two stanzas.</li> <li>* “Have you thought about using a more powerful verb instead of ‘like’?”</li> </ul> </li> <li>• Reiterate that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this. “I wonder if...?” and “Have you thought about...?”</li> <li>• Distribute the <b>Stars and Steps: “Back Again” Poem recording form.</b></li> <li>• Pair up students with someone different to their previous peer critique. Invite pairs to swap poems and to spend 3 minutes reading them in silence.</li> <li>• Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with recording their feedback.</li> <li>• Ask students to return the poem and Stars and Steps recording form to their partner and to explain the stars and steps they recorded for their partner. Invite students to question their partner where they don’t understand the stars and steps they have been given.</li> </ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Making Revisions Based on Peer Feedback (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to use the stars and steps suggested in their peer critique to revise their poems.</li><li>• Circulate to assist students in revising their poems. Ensure they understand their peer feedback. Ask:<ul style="list-style-type: none"><li>* “What feedback did your partner give you? Why?”</li><li>* “So what are you changing? Where? Why?”</li></ul></li><li>• Collect in revised poems to continue assessing them in preparation to give feedback in Lesson 6.</li></ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• No homework</li></ul>	





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## Supporting Materials



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

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

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



Name:	
Date:	

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

<b>Star:</b>
<b>Step:</b>

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

<b>Star:</b>
<b>Step:</b>

Word Choice

<b>Star:</b>
<b>Step:</b>



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



Name:	
Date:	

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

<b>Star:</b>
<b>Step:</b>

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

<b>Star:</b>
<b>Step:</b>

Word Choice

<b>Star:</b>
<b>Step:</b>