Grade Level:	Subject:	Date:
11	ELAR	April 2020

Materials:

Copy of each student's creative work to be discussed (four works of fiction, nonfiction, or poetry)

Writing implements

Four delta/plus/letter-to-author sheets

Lesson Component	What will you do? / What will students do?
Standard(s) (C.1) · What standard(s) does this lesson address? · How do you know the students need this lesson? · Unpack the standard(s) by identifying the strategy(ies) or skill(s)	**Eng-III.1.A: Engage in meaningful and respectful discourse when evaluating the clarity and coherence of a speaker's message and critiquing the impact of a speaker's use of diction and syntax** Eng-III.10.D: Compose correspondence in a professional or friendly structure
Lesson Objective (C.1, A.3) Objectives must be: Ø specific-(clearly defined learning) Ø measureable-(assess student achievement) Ø aligned with standard(s) Ø rigorous (written with verbs for expectations of high rigor) Ø posted shared aloud with students	**SWBAT engage in meaningful and respectful discourse when evaluating the clarity and coherence of a speaker/writer's message** SWBAT compose correspondence in a professional or friendly structure

| **Assessment (B.1, B.2,C.1, C.2)**
· How will students demonstrate their mastery of the objective?
· What evidence will you collect to assess understanding?
· Are assessments differentiated for diverse learners?
· How will the data inform tomorrow's lesson? | Two-part assessment:

Part 1 (50%):
- Scholars will participate in collaborative discussion surrounding the strengths and weaknesses of peer work.
- Criteria:
  - Spoke at least once (25%)
  - Demonstrated knowledge of work (15%)
  - Provided meaningful critique of work with action steps for improvement (10%)

Part 2 (50%):
- Scholars will fill out a delta/plus/letter-to-author sheets for each discussed work
- Criteria:
  - Filled out "delta" portion of sheet with at least one sentence detailing a way that the author can improve their work (15%)
  - Filled out "plus" portion of sheet with at least one sentence detailing a part of the work that the scholar enjoyed (15%)
  - Filled out "letter-to-author" portion of sheet with at least two sentences of connections/suggestions to the author moving forward (20%) |

Connect and Engage (A.2, B.1, C.1) · How will you gather background knowledge and make connections to previous learning? · How will you hook the students?	SW: Retrieve the first drafts of their own creative works (written in previous classes) and read them for 5 minutes. Scholars will then turn and talk to their table partner about what they think they could improve, if anything. TW: After exercise: "So raise your hand if you had a hard time thinking of something to improve?" *Many students likely raise hands* "Today, we're going to solve that problem for you. A huge part of the drafting and editing process is learning how to give and receive feedback in a way that is actually constructive. We're going to be using the Iowa workshop model to improve a few of your pieces. As you can guess, this model was developed at the University of Iowa, but is seen as the international standard for improving pieces of writing."
Teacher Modeling (A.1, A.2, B.1, B.2, C.1, C.3, D.1, D.2, D.3) · A brief teacher directed lesson aligned to the objective. Ø Model thinking using think-alouds. Ø Engage students using turn and talk or other student response checks to monitor understanding. Ø Utilize organizational tools (anchor charts, process charts, graphic organizers) when appropriate.	TW: Use a sample work to demonstrate a considerate way to provide both critical feedback and praise. Explain that a piece of critical feedback is called a "delta" (something to change) and a piece of praise is called a "plus" (something positive about the work.) Show exemplar of DPL sheet for sample work. "Note that the author isn't here to talk about or defend the work—we're talking about it as if it just popped into existence without any brain behind it. This is so that we talk about the work itself and not what we think the author meant. By treating the work as if it exists completely on its own, we guarantee that our feedback will make the work more effective even for people who have never met the author. When y'all's works are being workshopped, you'll read a short section of your choice out loud and then just listen until the conversation about your work is over."

Guided/Collaborative Practice (A.2, B.1, B.2, C.1, C.2, C.3, D.1, D.2, D.3) · Identify guided practice needed before releasing students to practice on their own Consider: Ø Cooperative groupings Ø Conceptual difficulties that might arise and how will you address them Ø How students can initiate discussion Ø How tasks are differentiated Ø How the tasks advance students' understanding and learning Ø Ways to check for understanding or need for further support	SW: Practice the workshop with one of the peer's works. Scholar's whose work is being workshopped will read their favorite part of the piece (this may be the whole thing if it's a poem) and stay quiet while peers engage in discourse. **Workshop discussion: 10m** **DPL sheet time: 4m** TW: Explain that for the first work, the teacher will participate. Ask guiding questions and provide feedback on quality of student participation. "Notice the kinds of questions and statements I make to you all as you give your opinions on the piece. I'm agreeing and disagreeing in ways that emphasize that I'm trying to help make the piece better. I'm not insulting the author—just providing my thoughts on the work itself." **Accomodations (SpEd and ESL): Provide sentence stems and copies of sample DPL sheet. Circulate during discussions and ask if they need assistance.** **ESL: Provide vocabulary sheet for different literary elements (imagery, alliteration, etc.)**
Independent Practice (A.1, A.2, A.3, B.1, C.1, C.2, C.3) · What opportunities will students have to use the new skills/concepts in a meaningful way? · How will students demonstrate their mastery of the objective?	SW: Engage in discourse and fill out DPL sheets for the remaining three works. Additional works will be covered and workshopped in future lessons until each person has had their piece covered. TW: Use the student watching tool to monitor participation and quality of responses.

Closure (A.3, B.1, D.1, D.2, D.3)	Scholars who had their pieces workshopped share how they felt about getting peer feedback, telling the class whether or not they felt the feedback was helpful.
· Assessment of student learning including student reflection on what was learned which may include one or more of the following: Ø Connections to previous learning Ø A review of the objective and if it what achieved Ø An exit slip or other means of informal assessment Ø Student sharing and peer feedback Ø Celebration of learning	Scholars who participated in the workshop share how they felt about the format. DPL sheets are collected and organized for grading by student workshopped.

The student watching tool below is used to track participation in the workshop. C1, C2, and C3 are checked as the scholar meets the progressive criteria outlined in part 1 of the assessment portion of the lesson plan above. "ID" refers to "inappropriate discourse"--this will be checked if the scholar engages in discourse that is inappropriate for the academic setting (these guidelines are set during the model and guided practice sections of the lesson.) A check in this box reduces the final grade of this assignment by 10%. "SS" stands for "sentence stems" and is checked if a scholar uses provided sentence stems. This is useful for seeing if the accommodation is adequate for SpEd and ESL scholars.

Workshop Participation						
Name of Scholar	C1	C2	C3	ID	SS	Notes

<u>Exemplar Answers</u>

"I really enjoyed the work's use of imagery to let us connect to the main character's life. I wish that there was more imagery like we see on page 1 throughout the rest of the piece."

"I agree with what Rodolfo said—I didn't really understand the ending. I think there are a lot of cool ways to pull the story together, but it's not there yet. It'd be cool if the author showed what happened to Jess."

"I really liked this poem! The use of color throughout the whole thing was so good. I could really see the different things the speaker describes. Using lots of blues and greens gave the whole thing an interesting melancholy tone."