Grade 6: Module 2B: Unit 2: Lesson 7
Jigsaw, Part 2: *Good Masters! Sweet Ladies!*

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

I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)

I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)

I can interpret figures of speech in context. (e.g., *personification*). (L.6.5a)

I can use the relationship between particular words to better understand each of the words. (e.g., *cause/effect, part/whole, item/category*). (L.6.5b)

I can distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *stingy, scrimping, economical, unwasteful, thrifty*). (L.6.5c)

Supporting Learning Targets	Ongoing Assessment
• I can analyze how the author's word choice affects the tone of the monologue. • I can analyze how a single stanza adds to the whole monologue. • I can present to my peers themes of adversity, figurative language and interpret its literal meaning, how word choice affects tone, and how a stanza contributes to theme in a monologue.	• Themes of Adversity graphic organizer for "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter" (from homework) • Text-dependent questions for "Will, the Plowboy," "Otho, the Miller's Son," "Lowdy, the Varlet's Daughter," and "Constance, the Pilgrim" • Exit Ticket: How Has the Author Helped Us Get to Know the Children of Medieval Times?

Agenda	Teaching Notes

1. Opening
 	
    A. Themes of Adversity in "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter" (4 minutes)
 	
    B. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
    A. Final Read of Jigsaw Monologues, Answering Text-Dependent Questions (16 minutes)
 	
    B. Prepare for Jigsaw (10 minutes)
 	
    C. Presenting Monologues (10 minutes)
 	
3. Closing and Assessment
 	
    A. Exit Ticket: How Has the Author Helped Us Get to Know the Children of Medieval Times? (3 minutes)
 	
4. Homework
 	
    A. Read "Pask, the Runaway" as a preview of the text you will be using in the Mid-Unit 2 Assessment in Lesson 8. Begin to think about the figurative language, word choice, and themes of adversity in this text.
	• Students begin this lesson in a whole-class discussion of their homework from "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter." This monologue highlights themes of anti-Semitism common in the Middle Ages. Therefore, the whole-group structure is used so you as teacher have greater control of the conversation. Consider discussing with students the changing nature of social attitudes toward groups of people based on religion, race, gender, etc., and how that affects us as readers of texts other historical eras.
	
	• This lesson is the second day of a two-part Jigsaw meant to help prepare students for the Mid-Unit 2 Assessment in Lesson 8.
	
	• In Lesson 6, students worked in triad groups to read and unpack a monologue, paying particular attention to themes of adversity and figurative language.
	
	• Today, students will form groups of eight. In each group of eight, two students will have knowledge of the same monologue. They work with their "like partner" to further analyze their monologue, noting the author's word choice, tone, and use of text structure.
	
	• Their work culminates with each partnership presenting to their group of eight, thus giving all students a recap of the 4 monologues.
	
	• In advance:
	
	  – Form three groups of eight for sharing Jigsaw monologues.
	
	  – Within each group of eight, form partnerships of students who read the same monologue in Lesson 7. These partnerships will work together to prepare for the presentations.
	
	  – Prepare Jigsaw question strips.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
figurative language, literal language, monologue, dialogue, word choice, tone, stanza	• *Good Masters! Sweet Ladies*! (book; one per student) • Themes of Adversity anchor chart (begun in Lesson 2) • Text-Dependent Questions for "Constance, the Pilgrim" (for Jigsaw, Part 2) (one per student in two triad groups) • Text-Dependent Questions for "Lowdy, the Varlet's Child" (for Jigsaw, Part 2) (one per student in two triad groups) • Text-Dependent Questions for "Otho, the Miller's Son" (for Jigsaw, Part 2) (one per student in two triad groups) • Text-Dependent Questions for "Will, the Plowboy" (for Jigsaw, Part 2) (one per student in two triad groups) • Themes of Adversity graphic organizer from Jigsaw, Part 1 (from Lesson 6) • Figurative Language graphic organizer: Jigsaw, Part 1 (from Lesson 6) • Jigsaw question strips (one set per Jigsaw partnership) • Jigsaw, Part 2 task card (one per Jigsaw partnership) • Exit Ticket: How Has the Author Helped Us Get to Know the Children of Medieval Times? (one per student)

![EL logo] EXPEDITIONARY LEARNING

GRADE 6: MODULE 2B: UNIT 2: LESSON 7
Jigsaw, Part 2:
Good Masters! Sweet Ladies!

Opening	Meeting Students' Needs
A. Themes of Adversity in "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter" (4 minutes) • Remind students that for homework they were to complete the Themes of Adversity graphic organizer for "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter." • Tell students that today they will discuss this dialogue as a whole group. One reason for this is that the dialogue touches on a sensitive social topic, and you would like to be a part of the greater conversation. • As students share ideas about themes of adversity in "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter," listen for adversities such as: "hatred and prejudice toward Jews," "religious persecution," and "bullying of religious groups and individuals." • Add these themes to the **Themes of Adversity anchor chart**. • Ask students to share their thoughts about whether these themes of adversity exist in our world today.	• Consider placing students in heterogeneous groupings for their triad work based on individual strengths and needs. Each student should understand that he or she brings individual strengths to the group: strong reading skills, writing skills, discussion facilitation, creativity, etc. • Anchor charts, such as the Themes of Adversity chart, provide a visual cue to students about the themes in the monologues. They also serve as note-catchers for class discussions.

B. Unpacking Learning Targets (2 minutes)
• Direct students' attention to the posted learning targets and invite them to read the targets with you:
  ∗ "I can analyze how the author's word choice affects the tone of the monologue."
  ∗ "I can analyze how a single stanza adds to the whole monologue."
  ∗ "I can present to my peers themes of adversity, figurative language and interpret its literal meaning, how word choice affects tone, and how a stanza contributes to theme in a monologue."
• Explain that students will continue working in Jigsaw triads to analyze the author's word choice, tone, and text structure.
• Also let students know they will have an opportunity to present their Jigsaw monologue to their peers.
	• Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.

Work Time	Meeting Students' Needs

A. Final Read of Jigsaw Monologue, Answering Text-Dependent Questions (16 minutes)
 	
• Invite students to sit in their Jigsaw triads.
 	
• Ask them to read aloud their monologue for a final time with their triads. Circulate and listen as triad members read.
 	
• Distribute materials to the triads working on each monologue:
 	
  – **Text-Dependent Questions for "Constance, the Pilgrim,"**
 	
  – **Text-Dependent Questions for "Lowdy, the Varlet's Child,"**
 	
  – **Text-Dependent Questions for "Otho, the Miller's Son," and**
 	
  – **Text-Dependent Questions for "Will, the Plowboy"**
 	
• Explain that students will have 8 minutes to work with their triads to discuss and record their best responses to the text-dependent questions. Share that the text-dependent questions focus on the author's use of figurative language and word choice to create tone. Also share that the questions ask students to analyze how a particular sentence or stanza contributes to the development of theme.
 	
• Circulate and support triads as they discuss and record their responses to the text-dependent questions. If students struggle, ask probing questions such as:
 	
  ∗ "What is the literal meaning of this figurative language?"
 	
  ∗ "What type of figurative language is this an example of?"
 	
  ∗ "What is another word the author could have used to create a similar tone?"
 	
  ∗ "If this stanza or sentence were removed, how would the tone be affected?"
 	
• Reconvene the class.
 	
• Tell students that the work they did in the previous lesson and the work they do today will prepare them for the mid-unit assessment in Lesson 8. This assessment will ask them to read a new monologue and determine the theme of adversity, identify and interpret figurative language, and analyze how an author's word choice creates tone.
 	
• Explain that they will now present their Jigsaw monologue to their peers, which will further prepare for this assessment.
	• Consider meeting with individual students or small groups needing extra support during this Work Time.

Work Time (continued)	Meeting Students' Needs
B. Prepare for Jigsaw (10 minutes) • Invite students to retrieve their completed **Themes of Adversity graphic organizer** and **Figurative Language graphic organizer** from their monologue work in Jigsaw, Part 1 (in Lesson 6). • Form three groups of approximately eight students. • Two students from each of the monologues should be in each group. For example, one group of eight would have two students who read about Constance, two students who read about Lowdy, two students who read about Otho, and two students who read about Will. • Each pair that read the same monologue will form a partnership. • Distribute one set of **Jigsaw question strips** to each partnership. • Each set of question strips contains six questions. Invite each person in the pair to choose three question strips for themselves. • Distribute **Jigsaw, Part 2 task card** to each partnership (see Teaching Notes). • Give students 5 minutes to prepare responses to their questions. Tell them that the number on the question strip identifies the order in which information should be presented. For example, students would begin with question strip 1 and summarize their monologue by providing background information about the character and storyline. • Remind students that most of their thinking for the presentation has been done in Lesson 6 and earlier in today's lesson through the text-dependent questions. • Circulate and encourage collaboration and discussion of the question strips. Also provide support to partners needing help with the organization of their materials. • Reconvene the class.	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. • Consider displaying directions, which helps all students focus on the task and follow the steps.
C. Presenting Monologue (10 minutes) • Students should present in the order of the monologues in *Good Masters! Sweet Ladies!* For example, "Will, the Plowboy" would be presented first, followed by "Constance, the Pilgrim," "Otho, the Miller's Son," and "Lowdy, the Varlet's Child." • Each partnership should take 2 or 3 minutes to present their monologue to their Jigsaw group (group of eight students).	

Work Time (continued)	Meeting Students' Needs
• Remind students that the purpose of presenting is to share other themes of adversity from medieval times, to share more examples of figurative language and interpret the literal meaning, to share precise words chosen by the author to create tone, and to share how a sentence or stanza contributes to the overall theme. • Ask students to be a respectful audience as they listen to their peers' presentations. • Circulate and encourage students as they present. • Reconvene the class. • Commend presenters for their hard work analyzing the author's monologue and sharing a part of history from this era and praise listeners for their willingness to gain more understanding of the children's voices and what it took to survive in medieval times.	

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: How Has the Author Helped Us Get to Know Children of Medieval Times? (3 minutes) • Remind students that in Module 1, they learned that authors use several ways to help their readers understand and get to know characters: actions, dialogue, inner thoughts, etc. Encourage students to keep thinking: * "How have we gotten to know the children of this era? How has Laura Amy Schlitz made choices in her writing to make that happen?" • Distribute the **Exit Ticket: How Has the Author Helped Us Get to Know Children of Medieval Times?** • Ask students to complete the exit ticket and circulate as they do so. • Collect students' exit tickets as formative assessment data. Review to see how well they understand the development of themes of adversity, the use of figurative language, and how the author's word choice creates tone.	• If you have students who are not mastering these skills, consider pulling them for small strategy group sessions during the assessment time in Lesson 8. They can then complete the assessment in smaller chunks over a series of days.

Homework	Meeting Students' Needs
• Read "Pask, the Runaway" as a preview; you will use this text in the Mid-Unit 2 Assessment in Lesson 8. Begin to think about the figurative language, word choice, and themes of adversity in this text.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 7
Supporting Materials

Text-Dependent Questions for "Constance, the Pilgrim"
(For Jigsaw, Part 2)

1. How do the words "magical spring" help you understand what "Saint Winifred's well" is?

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2. How does "Endnote 1" help the reader understand Constance's feelings and what it means to be "crookbacked" in medieval times?

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3. In Stanza 3, what happened to Caradog? Cite and explain evidence to support your answer.

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4. Look closely at these two sentences: "I have known more sorrow than tears can tell. There are times I wish I had never been born." What do these two sentences add to the theme?

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Text-Dependent Questions for "Lowdy, the Varlet's Child"
(For Jigsaw, Part 2)

1. How does the author's use of rhyme and rhythm add to the theme of battling fleas?

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2. The author has structured each stanza in two different ways. In what ways is the second part of each stanza different? Explain your answer and cite evidence from the text.

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Text-Dependent Questions for "Lowdy, the Varlet's Child"
(For Jigsaw, Part 2)

3. What words and phrases in the first and second stanzas create a whimsical or comical tone about the fleas? How do these words and phrases contribute to the theme? Cite evidence from the text to help explain your answer.

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4. What evidence from the text shows that Lowdy and his father had their needs (for food and warmth) met?

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Text-Dependent Questions for "Otho, the Miller's Son"
(For Jigsaw, Part 2)

1. Why does Laura Amy Schlitz repeat, "God makes the water, and the water makes the river, and the river turns the mill wheel" five times in the monologue?

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2. How does the last line, "And someday I will have a son—and God help him!" contribute to the theme of abuse and wrongdoing?

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Text-Dependent Questions for "Otho, the Miller's Son"
(For Jigsaw, Part 2)

3. Select five words or phrases that help convey a tone of dishonesty in the monologue and five words or phrases that convey a tone of abuse.

1. How was the "three field system" a hardship for Will and his father? Cite and explain evidence to support your answer.

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2. The author writes, "It took half the day to get there, and I couldn't keep up." How does "I couldn't keep up" help the reader to understand what the walk was like?

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3. Will promises his dad when he lay dying that he would take care of his mother and sisters—he says, "even if I died of working." Why did the author choose "died" in this phrase?

4. The author writes, "I always did everything he told me, and I always will, so long as I live." How does this sentence help us to understand Will's promise to his father and add to a theme of the monologue?

1. Summarize the monologue.

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2. Explain the themes of adversity in the monologue. Provide examples from the text to support each adversity.

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3. Find an example of figurative language. Explain its literal meaning.

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4. Find an example of how specific words chosen by the author convey tone in the monologue.

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5. Find another example of how specific words chosen by the author convey tone in the monologue.

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6. Find an excerpt (sentence or stanza) that contributes to the development of theme or plot in the monologue.

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1. Each partner draws three questions to present to their Jigsaw group.

2. Partners organize the questions in numerical order for their presentation.

3. Partners locate all note sheets from Jigsaw, Part 1 and Jigsaw, Part 2.

4. Partners discuss each of the questions and identify information from the note sheets to share.

5. Partners practice presenting.

Exit Ticket:
How Has the Author Helped Us Get to Know the Children of Medieval Times?

Name:

Date:

How has the author, Laura Amy Schlitz, helped us to get to know children of medieval times? What writing techniques does she use in her monologues that help the reader step directly into the shoes and lives of children from this era? Cite and explain evidence.

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