



EXPEDITIONARY  
LEARNING

# **Grade 6: Module 2B: Unit 2: Lesson 8**

## **Mid-Unit Assessment: Theme, Figurative Language, and Word Choice in *Good Masters! Sweet Ladies!***



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

I can determine a theme based on details in a literary text. (RL.6.2)

I can summarize a literary text using only information from the text. (RL.6.2)

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, un wasteful, thrifty*). (L.6.5c)

Supporting Learning Targets

- I can read the monologue "Pask, the Runaway" for flow and for gist.
- I can determine a theme based on details in the monologue "Pask, the Runaway."
- I can determine the meaning of figurative language in the monologue "Pask, the Runaway."
- I can analyze how the author's word choice affects the tone of the monologue "Pask, the Runaway."
- I can analyze how a single stanza adds to the whole monologue.

Ongoing Assessment

- Mid-Unit Assessment: Theme, Figurative Language, and Word Choice



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Unpacking Learning Targets (2 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Mid-Unit Assessment (40 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Reflecting on the Learning Targets (3 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Read the other three monologues from the Jigsaw. The four monologues involved in the Jigsaw were “Will, the Plowboy,” “Constance, the Pilgrim,” “Otho, the Miller’s Son,” and “Lowdy, the Varlet’s Child.”</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In this mid-unit assessment, students read the monologue “Pask, the Runaway” in <i>Good Masters! Sweet Ladies!</i> They are asked to determine the themes of adversity, identify and interpret figurative language, and consider how the author’s word choice affects tone and theme development. They will use graphic organizers identical to the ones they have been using to track theme and figurative language in previous lessons. Students are then asked a series of short constructed-response questions about word choice.</li><li>• For some students, this assessment may require more than the 40 minutes allotted. Consider providing time over multiple days if necessary.</li><li>• The two-point rubric for scoring short responses is included to guide teachers in assessing the short answer questions.</li><li>• If students receive accommodations for assessment, communicate with the cooperative service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.</li><li>• If students finish their assessment early, they may go back and read the three monologues from the Jigsaw lessons that they did not read.</li><li>• In advance: Consider students who need testing accommodations: extra time, separate location, scribe, etc.</li><li>• Post: Learning targets on charts around the room. Each learning target should have two columns below it labeled “Star” and “Step.” These will be used in the lesson to help students self-assess their progress. (See supporting materials).</li></ul>



Lesson Vocabulary	Materials
excerpt, assessment, flow, gist, theme, figurative language, word choice, tone, stanza	<ul style="list-style-type: none"><li>• Mid-Unit Assessment: Part 1, Themes of Adversity (one per student)</li><li>• Mid-Unit Assessment: Parts 2a and 2b, Figurative Language and Word Choice in <i>Good Masters, Sweet Ladies!</i> (one per student)</li><li>• <i>Good Masters! Sweet Ladies!</i> (book; one per student)</li><li>• Sticky notes (five per student)</li><li>• Mid-Unit Assessment: Part 1, Themes of Adversity (answers, for teacher reference)</li><li>• Mid-Unit Assessment Parts 2a and Part 2b (answers, for teacher reference)</li><li>• Two-Point Rubric (for teacher reference)</li><li>• Chart paper for Learning Targets Stars and Steps chart (5 charts; one for each target; see Teaching Notes)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention to the posted learning targets and invite two volunteers to read them aloud:<ul style="list-style-type: none"><li>* "I can read the monologue 'Pask, the Runaway' for flow and for gist."</li><li>* "I can determine a theme based on details in the monologue 'Pask, the Runaway.'"</li><li>* "I can determine the meaning of figurative language in the monologue 'Pask, the Runaway.'"</li><li>* "I can analyze how the author's word choice affects the tone of the monologue 'Pask, the Runaway.'"</li><li>* "I can analyze how a single stanza adds to the whole monologue."</li></ul></li><li>• Underline the key vocabulary words and phrases: <i>flow, gist, theme, figurative language, word choice, tone, and stanza</i>.</li><li>• Remind students that these targets are very similar to the targets they have been working on for a number of days. Today, they will show how well they have mastered these targets on an independent assessment. Explain that the assessment will ask them to do many of the things they have done in previous lessons.</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>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The targets also provide reminders to students and teachers about the intended learning behind a given lesson or activity.</li><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Mid-Unit Assessment (40 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the following to each student:<ul style="list-style-type: none"><li>– <b>Mid-Unit Assessment: Part 1, Themes of Adversity,</b></li><li>– <b>Mid-Unit Assessment Part 2a and Part 2b, Figurative Language and Word Choice in <i>Good Masters! Sweet Ladies!</i></b></li></ul></li><li>• Tell students that in this assessment, they will focus on the monologue they read last night for homework: “Pask, the Runaway” from <b><i>Good Masters! Sweet Ladies!</i></b> They will be asked to interpret literal and figurative language, as well as how the author’s word choice affects the tone of the monologue.</li><li>• Invite students to open <i>Good Masters! Sweet Ladies!</i> to page 62.</li><li>• Remind them of all of their great discussions in the previous lessons. Note that their discussions analyzing theme, figurative language, and word choice helped them to understand how the author of <i>Good Masters! Sweet Ladies!</i> brought the monologues to life, and this work served as great preparation for this assessment.</li><li>• Tell students that “Pask, the Runaway” is written in prose. It is not as poetic as some of the other monologues. This, perhaps, reflects the idea that Pask was born in a lower social class.</li><li>• Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with a teacher.</li><li>• Tell students they will have 35 minutes to complete this assessment.</li><li>• Circulate and support them as they work. During an assessment, your prompting should be minimal.</li><li>• After 35 minutes, collect the assessments.</li></ul>	<ul style="list-style-type: none"><li>• If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Reflecting on the Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute <b>five sticky notes</b> to each student. Ask them to write their name on each of the sticky notes. Point out each of <b>Learning Targets Stars and Steps charts</b> posted around the room. Tell students you are going to read aloud each of the learning targets on which they were assessed.</li><li>• Ask students to reflect on each learning target as you read it aloud. Ask them to consider whether the target is a “star” or a “step.” Explain that a “star” means they feel accomplished with the learning target, and a “step” is an area to continue to focus on.</li><li>• Read each learning target:<ul style="list-style-type: none"><li>* “I can read the monologue ‘Pask, the Runaway’ for flow and for gist.”</li><li>* “I can determine a theme based on details in the monologue ‘Pask, the Runaway.’”</li><li>* “I can determine the meaning of figurative language in the monologue ‘Pask, the Runaway.’”</li><li>* “I can analyze how the author’s word choice affects the tone of the monologue ‘Pask, the Runaway.’”</li><li>* “I can analyze how a single stanza adds to the whole monologue.”</li></ul></li><li>• Invite students to post their sticky notes in the “star” or “step” section of each displayed learning target. Explain the importance of giving careful consideration to each target, since these targets will continue to be an area of focus in the second half of Unit 2 and in Unit 3.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read the <u>other</u> three monologues from the Jigsaw (in other words, the three monologues your triad did not focus on in depth). The four monologues involved in the Jigsaw were “Will, the Plowboy,” “Constance, the Pilgrim,” “Otho, the Miller’s Son,” and “Lowdy, the Varlet’s Child.”</li></ul>	



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 8

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.





**Mid-Unit Assessment:**  
Part 1, Theme of Adversity

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Long-Term Learning Targets Assessed:**

I can determine a theme based on details in a literary text. (RL.6.2)

Title of Monologue: \_\_\_\_\_ “Pask, the Runaway” \_\_\_\_\_

**Directions:** Read the monologue “Pask, the Runaway” on pages 62 and 63 in *Good Masters! Sweet Ladies!* Determine one theme of adversity and the group or groups of people affected. Record the text-based evidence.

Theme of adversity faced in this monologue and group of people affected	Text-based evidence (include the page number where the evidence was found in the text)





**Mid-Unit Assessment:** Part 2a, Figurative Language and Word Choice in  
*Good Masters! Sweet Ladies!*

**Long-Term Learning Targets Assessed:**

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)



**Mid-Unit Assessment:** Part 2a, Figurative Language and Word Choice in  
*Good Masters! Sweet Ladies!*

1. On page 62, Pask describes a conversation he had with his father. “‘Once there’s mouths to feed,’ he’d say to me, ‘you’re a slave for life. You work till you drop down dead, just to feed your children.’ But he never did feed us. It wasn’t his fault—a villein only gets what the lord lets him keep, and our lord was tightfisted.”

What is the literal meaning of “our lord was tightfisted”?

What does Pask mean when he uses “tightfisted” to describe the lord?



How do these words affect the importance of the message from Pask's father?

**Mid-Unit Assessment:** Part 2b, Figurative Language and Word Choice in  
*Good Masters! Sweet Ladies!*

**Long-Term Learning Targets Assessed:**

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)

**Directions:** Read the passage below looking specifically for figurative language used. Complete the graphic organizer. Be sure to use evidence from the text when necessary.

- On page 63, Pask says, "She was a stranger and stank of dog, but I licked her palm as if it were a golden plate."

What is the figurative language used in the passage?	What is the literal meaning of this figurative language?	What does this figurative language show the reader about the scene or the character?



- How does this excerpt add to the theme and plot of the monologue?

Mid-Unit Assessment: Part 1, Themes of Adversity  
(Answers, for Teacher Reference)

Title of Monologue: "Pask, the Runaway"

**Directions:** Read pages 62 and 63 in *Good Masters! Sweet Ladies!* Determine one theme of adversity. Record the text-based evidence.

(Students may have identified **one** of the possible themes below but are not limited to these, as long as they are able to provide text-based evidence.)

Theme of adversity faced in this monologue	Group of people affected	Text-based evidence (include the page number where the evidence was found in the text)
lack of freedom or choice	villeins	<ul style="list-style-type: none"> <li>• <i>the law</i></li> <li>• <i>"Once there's mouths to feed, you're a slave for life."</i></li> <li>• <i>"You work till you drop down dead."</i></li> <li>• <i>parents died, Pask ran away</i></li> <li>• <i>once free can look for work</i></li> <li>• <i>when free, will go back to the girl at the kennels and give her a piece of ribbon</i></li> </ul>
hunger	villeins peasants serfs	<ul style="list-style-type: none"> <li>• <i>"which is worse, hunger or cold?"</i></li> <li>• <i>longing for meat pies</i></li> <li>• <i>gulped down dogs' food</i></li> <li>• <i>sucked her fingers, licked palms</i></li> <li>• <i>didn't worry about how queer it was</i></li> </ul>
poverty	villeins peasants serfs	<ul style="list-style-type: none"> <li>• <i>no shoes, rags and straw</i></li> <li>• <i>finds shelter in a kennel</i></li> <li>• <i>longing for new clothes</i></li> <li>• <i>wants to buy blue ribbon at fair</i></li> <li>• <i>thieving, doing odd jobs</i></li> </ul>



Mid-Unit Assessment Parts 2a and 2b  
(Answers, for Teacher Reference)

Part 2a

1. *The lord was “tightfisted” means that the lord did not let Pask’s father keep much of what was grown.*
2. *“Once there’s mouths to feed ... you’re a slave for life” means that once you have a family, you will be working for the rest of your life to provide for them. These words affect the importance of the message because Pask’s father is asking him to make informed decisions about his life. If Pask chooses to marry and have children, he should know that he would live with a lifetime of responsibility to provide for his family.*

Part 2b

1. *“I licked her hand as if it were a golden plate” is an example of figurative language. The simile explains to the reader how hungry Pask was. Even though he didn’t know her and she smelled, it didn’t matter. His need of food was greater.*
2. *This excerpt explains how Pask feels about his life. He wants to be free. Then, he’ll be able to look for town work, where he would get money for his labor. It shows his determination and desire to have a new life. He feels living in a town will give him his freedom. With the money he makes, he would then purchase a thank you gift, a blue ribbon, for the girl who worked in the kennels.*



**2-Point Rubric:** Writing from Sources/Short Response<sup>1</sup>  
(For Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

<b>2-point Response</b>	The features of a 2-point response are:
	<ul style="list-style-type: none"><li>Valid inferences and/or claims from the text where required by the prompt</li><li>Evidence of analysis of the text where required by the prompt</li><li>Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt</li><li>Complete sentences where errors do not impact readability</li></ul>
<b>1-point Response</b>	The features of a 1-point response are:
	<ul style="list-style-type: none"><li>A mostly literal recounting of events or details from the text as required by the prompt</li><li>Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>Incomplete sentences or bullets</li></ul>
<b>0-point Response</b>	The features of a 0-point response are:
	<ul style="list-style-type: none"><li>A response that does not address any of the requirements of the prompt or is totally inaccurate</li><li>No response (blank answer)</li><li>A response that is not written in English</li><li>A response that is unintelligible or indecipherable</li></ul>

<sup>1</sup>From New York State Department of Education, October 6, 2012



Learning Target Stars and Steps Charts  
(For Teacher Reference)

**Teacher Directions:** For each of the five supporting learning targets in today’s lesson, create and post a “Stars and Steps” chart. Below is a model for target #1.  
The bottom of this page lists the other four targets. Make a similar chart for each target.

**Target #1: I can read the monologue ‘Pask, the Runaway’ for flow and for gist.**

Star	Step

**Target #2: I can determine a theme based on details in the monologue “Pask, the Runaway.”**

**Target # 3: I can determine the meaning of figurative language in the monologue “Pask, the Runaway.”**

**Target #4: I can analyze how the author’s word choice affects the tone of the monologue “Pask, the Runaway.”**

**Target # 5: I can analyze how a single stanza adds to the whole monologue.**