



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Overview



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## Unit 2: Monologues, Language, and Literary Argument: Voices of Medieval Village

In this second unit of the module, students apply their background knowledge of the Middle Ages to better understand the literary text *Good Masters! Sweet Ladies!: Voices from a Medieval Village*. In the first half of the unit, students' purpose for reading these monologues is twofold. Students read these monologues, told through the voices of children from a medieval village, to identify themes of adversity. They focus on the author's craft, specifically the use of figurative language and word choice, to better understand how the author conveys these themes. For their mid-unit assessment, students read a new monologue from the book, identify themes of adversity, analyze the use of figurative language, describe how parts of the text contribute to overall meaning, and answer text-dependent questions about the author's choice of specific words.

In the second half of the unit, students write a literary argument essay in which they address the question: "Do we struggle with the same adversities as the people of *Good Masters! Sweet Ladies!*?" The task is labeled a literary argument because students compare the adversities described in *Good Masters! Sweet Ladies!* to the adversities they face in their own lives to answer the question, and use evidence from the novel and their own experiences to support their position. Students use a model text and a series of scaffolding lessons to collect evidence and draft their essay. For their end of unit assessment, students incorporate peer and teacher feedback to submit their best draft of this essay. Unit 3 is officially launched during the end of Unit 2, in order to allow time for teachers to prepare feedback on the literary argument essay.

### Guiding Questions and Big Ideas

- *Themes of adversity can be both specific to and transcendent of time and place.*
- *Authors use figurative language and word choice to convey meaning and theme in a literary text.*
- **How do authors use language to convey theme and meaning in a literary text?**
- **What adversities do the children of *Good Masters! Sweet Ladies!* relate through their monologues?**
- **Do we struggle with the same adversities as the people of *Good Masters! Sweet Ladies!*?**



Mid-Unit 2 Assessment	<p><b>Finding Theme and Interpreting Figurative Language: Monologues from a Medieval Village</b></p> <p>This assessment centers on NYSP12 ELA CCLS RL.6.2, RL.6.4, and L.6.5, L.6.5a, L.6.5b, and L6.5c. For this assessment, students will read a new monologue from <i>Good Masters! Sweet Ladies!</i> Students will independently complete a graphic organizer identical to the one used in instruction. They will identify themes of adversity in the monologue, will interpret the meaning of figurative language used, and will answer text-dependent questions to analyze the impact of specific word choice on the text.</p>
End of Unit 2 Assessment	<p><b>Argument Essay: Do We Face the Same Adversities as the Voices of <i>Good Masters, Sweet Ladies</i>?</b></p> <p>This assessment centers on NYSP12 ELA CCLS W.6.1 and W.6.9. For this assessment, students will write a literary argument in which they answer the question “Do we still struggle with any of the same adversities as the people of <i>Good Masters! Sweet Ladies!</i>?” Students will make a claim about whether or not people of modern times face the same challenges as the characters in these monologues. For text-based evidence, students will revisit their literary text <i>Good Masters! Sweet Ladies!</i> They will then use evidence from their own experiences as a point of comparison.</p>



### Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about medieval times as well as modern poetry about the adversities people face today. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

**Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:**

**<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>**

#### **Unifying Themes (pages 6–7)**

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 2: Development, Movement, and Interaction of Cultures: Role of diversity within and among cultures; aspects of culture such as belief systems, religious faith, or political ideals as influences on other parts of a culture, such as its institutions or literature, music, and art; cultural diffusion and change over time as facilitating different ideas and beliefs.
- Theme 4: Geography, Humans, and the Environment: The relationship between human populations and the physical world (people, places, and environments).
- Theme 5: Development and Transformation of Social Structures: Role of social class, systems of stratification, social groups, and institutions; role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture; social and political inequalities.

#### **Social Studies Practices, The Role of the Individual in Social and Political Participation, Grades 5–8:**

- Descriptor 4: Identify, describe, and contrast the role of the individual in opportunities for social and political participation in different societies (page 59).

### Central Texts

1. Laura Amy Schlitz, *Good Masters! Sweet Ladies! Voices from a Medieval Village*, illustrated by Robert Byrd (Cambridge, MA: Candlewick, 2007), ISBN: 978-0-7636-4332-4.



**This unit is approximately 3 weeks or 16 sessions of instruction.**

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 1</b>	Launching the Book: <i>Good Master! Sweet Ladies!</i>	<ul style="list-style-type: none"> <li>I can determine a theme based on details in a literary text. (RL.6.2)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe how a monologue is used to convey a theme.</li> </ul>	<ul style="list-style-type: none"> <li>Conveying Theme anchor chart</li> </ul>	<ul style="list-style-type: none"> <li>Conveying Theme anchor chart</li> </ul>
<b>Lesson 2</b>	Close Read, Part 1: “Hugo, the Lord’s Nephew”	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</li> <li>I can determine a theme based on details in a literary text. (RL.6.2)</li> <li>I can analyze figurative language word relationships and nuances in word meanings. (L.6.5)</li> <li>I can interpret figures of speech in context. (L.6.5a)</li> <li>I can use the relationship between particular words to better understand each of the words. (L.6.5b)</li> <li>I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)</li> </ul>	<ul style="list-style-type: none"> <li>I can read the monologue “Hugo, the Lord’s Nephew” for flow and for gist.</li> <li>I can determine the themes of the monologue “Hugo, the Lord’s Nephew.”</li> </ul>	<ul style="list-style-type: none"> <li>Reading for gist notes</li> <li>Theme of Adversity graphic organizer for “Hugo, the Lord’s Nephew”</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity anchor chart</li> <li>Academic Word Wall anchor chart</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 3</b>	Close Read, Part 2: “Hugo, the Lord’s Nephew”	<ul style="list-style-type: none"> <li>• I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)</li> <li>• I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4)</li> <li>• 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)</li> <li>• I can analyze figurative language, word relationships and nuances in word meanings. (L.6.5)</li> <li>• I can interpret figures of speech in context. (L.6.5a)</li> <li>• I can use the relationship between particular words to better understand each of the words. (L.6.5b)</li> <li>• I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)</li> </ul>	<ul style="list-style-type: none"> <li>• I can determine the meaning of figurative language in the monologue “Hugo, the Lord’s Nephew.”</li> <li>• I can analyze how the author’s word choice affects the tone of the monologue “Hugo, the Lord’s Nephew.”</li> <li>• I can analyze how a single stanza ( or sentence adds to the whole monologue.</li> </ul>	<ul style="list-style-type: none"> <li>• Theme of Adversity graphic organizer for “Giles, the Beggar” (from homework)</li> <li>• Figurative Language graphic organizer for “Hugo, the Lord’s Nephew”</li> <li>• Close Reading Guide: “Hugo, the Lord’s Nephew”</li> <li>• Exit Ticket: Give One, Get One-Word Choice</li> </ul>	<ul style="list-style-type: none"> <li>• Themes of Adversity anchor chart</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 4</b>	Close Read, Part 1: “Taggot, the Blacksmith’s Daughter”	<ul style="list-style-type: none"> <li>• I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</li> <li>• I can determine a theme based on details in a literary text. (RL.6.2)</li> <li>• I can analyze figurative language, word relationships and nuances in word meanings. (L.6.5)</li> <li>• I can interpret figures of speech in context. (L.6.5a)</li> <li>• I can use the relationship between particular words to better understand each of the words. (L.6.5b)</li> <li>• I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)</li> </ul>	<ul style="list-style-type: none"> <li>• I can read the monologue “Taggot, the Blacksmith’s Daughter” for flow and for gist.</li> <li>• I can determine the themes of the monologue “Taggot, the Blacksmith’s Daughter.”</li> </ul>	<ul style="list-style-type: none"> <li>• Themes of Adversity graphic organizer for “Thomas, the Doctor’s Son” (from homework)</li> <li>• Reading for the gist notes.</li> <li>• Themes of Adversity graphic organizer for “Taggot, the Blacksmith’s Daughter”</li> </ul>	<ul style="list-style-type: none"> <li>• Themes of Adversity anchor chart</li> <li>• Academic Word Wall anchor chart</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 5</b>	Close Read, Part 2: "Taggot, the Blacksmith's Daughter"	<ul style="list-style-type: none"> <li>I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)</li> <li>I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)</li> <li>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)</li> <li>I can analyze figurative language, word relationships and nuances in word meanings. (L.6.5)</li> <li>I can interpret figures of speech in context. (L.6.5a)</li> <li>I can use the relationship between particular words to better understand each of the words. (L.6.5b)</li> <li>I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)</li> </ul>	<ul style="list-style-type: none"> <li>I can determine the meaning of figurative language in the monologue "Taggot's, the Blacksmith's Daughter."</li> <li>I can analyze how the author's word choice affects the tone of the monologue "Taggot, the Blacksmith's Daughter."</li> <li>I can analyze how a single stanza (or sentence) adds to the whole monologue.</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity graphic organizer for "Mogg, the Villein's Daughter" (from homework)</li> <li>Figurative Language graphic organizer for "Taggot, the Blacksmith's Daughter"</li> <li>Text-Dependent Questions: "Taggot, the Blacksmith's Daughter"</li> <li>Exit Ticket: Literal to Figurative, Simile and Metaphors</li> </ul>	<ul style="list-style-type: none"> <li>Figurative Language anchor chart</li> <li>Themes of Adversity anchor chart</li> </ul>
<b>Lesson 6</b>	Jigsaw, Part 1: <i>Good Masters! Sweet Ladies!</i>	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</li> <li>I can determine a theme based on details in a literary text. (RL.6.2)</li> </ul>	<ul style="list-style-type: none"> <li>I can read my Jigsaw dialogue for flow and for gist.</li> <li>I can determine a theme based on details in my Jigsaw monologue.</li> <li>I can determine the meaning of figurative language in a monologue.</li> </ul>	<ul style="list-style-type: none"> <li>Annotated notes for gist</li> <li>Themes of Adversity graphic organizer for "Jack, the Half-Wit" (from homework)</li> <li>Figurative Language graphic organizer for "Constance, the Pilgrim"</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity anchor chart</li> <li>Back-to-Back, Face-to-Face protocol</li> </ul>





Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 7</b>	<i>Jigsaw, Part 2: Good Masters! Sweet Ladies!</i>	<ul style="list-style-type: none"> <li>I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)</li> <li>I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)</li> <li>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)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)</li> <li>I can interpret figures of speech in context. (e.g. personification). (L.6.5a)</li> <li>I can use the relationship between particular words to better understand each of the words. (e.g. <i>cause/effect</i>, <i>part/ whole</i>, <i>item/category</i>). (L.6.5b)</li> <li>I can distinguish among the connotations (associations) of words with similar denotation (definitions) (e.g. <i>stingy</i>, <i>scrimping</i>, <i>economical</i>, <i>unwasteful</i>, <i>thrifty</i>).</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how the author's word choice affects the tone of the monologue.</li> <li>I can analyze how a single stanza adds to the whole monologue.</li> <li>I can present to my peers themes of adversity, figurative language and interpret its literal meaning, how word choice affects tone, and how stanza contributes to theme in a monologue.</li> </ul>	<ul style="list-style-type: none"> <li>Theme of Adversity graphic organizer for "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter (from homework)</li> <li>Text-dependent questions for "Will, the Plowboy," "Otho, the Miller's Son," "Lowdy, the Varlet's Daughter," and "Constance, the Pilgrim"</li> <li>Exit Ticket: How Has the Author Helped Us Get to Know the Children of Medieval Times?</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity anchor chart</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 8</b>	Mid-Unit Assessment: Theme, Figurative Language, and Word Choice in <i>Good Masters! Sweet Ladies!</i>	<ul style="list-style-type: none"> <li>• I can determine a theme based on details in a literary text. (RL.6.2)</li> <li>• I can summarize a literary text using only information from the text. (RL.6.2)</li> <li>• I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)</li> <li>• I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)</li> <li>• 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)</li> <li>• I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)</li> <li>• I can interpret figures of speech in context. (e.g. personification). (L.6.5a)</li> <li>• I can use the relationship between particular words to better understand each of the words. (e.g. <i>cause/effect</i>, <i>part/whole</i>, <i>item/category</i>). (L.6.5b)</li> <li>• I can distinguish among the connotations (associations) of words with similar denotation (definitions) (e.g. <i>stingy</i>, <i>scrimping</i>, <i>economical</i>, <i>unwasteful</i>, <i>thrifty</i>).</li> </ul>	<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 word choice affect the tone of the monologue "Pask, the Runaway."</li> <li>• I can analyze how a single stanza adds to the whole monologue.</li> </ul>	<ul style="list-style-type: none"> <li>• Mid-Unit Assessment: Theme, Figurative Language, and Word Choice</li> </ul>	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 9</b>	Qualities of a Strong Literacy Essay	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)</li> <li>With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe the qualities of a literary argument essay.</li> <li>I can analyze how evidence from the text supports a claim in a model essay.</li> </ul>	<ul style="list-style-type: none"> <li>Model essay text-coded to show claim, text evidence (T), examples from life today (L), and explanation (E)</li> </ul>	<ul style="list-style-type: none"> <li>Qualities of a Strong Literary Argument Essay anchor chart</li> </ul>
<b>Lesson 10</b>	Revisiting the Text: What Are the Adversities They Face?	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</li> <li>I can write arguments to support claims with clear reason and relevant evidence. (W.6.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)</li> <li>With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can make a claim to answer the question in the assessment prompt.</li> <li>I can evaluate evidence to choose the most compelling and relevant for my literary argument essay</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity graphic organizer for “Simon, the Knight’s Son” (from homework)</li> <li>Are We Medieval?: Forming Evidence-Based Claims graphic organizer</li> </ul>	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 11</b>	Examples from Life Today	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</li> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)</li> <li>With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can select examples from today to support the text evidence I have selected.</li> <li>I can explain why I have chosen the evidence and examples from life today to support my claim.</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity graphic organizer for “A Little Background: The Crusades” (from homework)</li> <li>Are We Medieval?: Forming Evidence Based Claims graphic organizer</li> </ul>	
<b>Lesson 12</b>	Writing: Drafting Body Paragraphs and Revising for Language	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</li> <li>I can determine a theme based on details in a literary text. (RL.6.2)</li> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)</li> <li>With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)</li> <li>I can accurately use sixth-grade academic vocabulary to express my ideas. (L.6.6)</li> </ul>	<ul style="list-style-type: none"> <li>I can draft the body paragraphs of my literary argument essay.</li> <li>I can use precise and domain-specific language to formally argue my claim.</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity graphic organizer for “Isobel, the Lord’s Daughter” (from homework)</li> <li>Draft of body paragraphs</li> </ul>	<ul style="list-style-type: none"> <li>Formal Style anchor chart</li> <li>Qualities of a Strong Literacy Essay anchor chart</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 13</b>	Planning for Writing: Introduction and Conclusion of a Literary Argument Essay	<ul style="list-style-type: none"> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)</li> <li>I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)</li> </ul>	<ul style="list-style-type: none"> <li>I can draft the introduction and conclusion of my literary argument essay.</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity graphic organizer for “Nelly, the Sniggler” (from homework)</li> <li>First draft of argument essay</li> <li>Self-assessment against Rows 1 and 3 of Literary Argument Essay Rubric</li> </ul>	<ul style="list-style-type: none"> <li>Qualities of a Strong Literacy Essay anchor chart</li> </ul>
<b>Lesson 14<sup>1</sup></b>	Launching Modern Voices: Concrete Poetry	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support analysis of what text says explicitly as well as inferences drawn from literary text. (RL.6.1)</li> <li>I can determine a theme or central idea and how it is conveyed through particular details. (RL.6.2)</li> <li>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)</li> <li>I can express my own ideas clearly and build on others’ ideas during discussion. (SL.6.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can cite evidence to analyze what poems say explicitly and what inferences can be made from poems in <i>Technically, It’s Not My Fault</i> and <i>Blue Lipstick</i>.</li> <li>I can determine theme and how it is conveyed through particular details in concrete poems.</li> <li>I can describe the structure of poems on the covers of <i>Technically, It’s Not My Fault</i> and <i>Blue Lipstick</i>.</li> <li>I can express my own ideas and build on others’ ideas during discussion.</li> </ul>	<ul style="list-style-type: none"> <li>Modern Voices graphic organizer</li> </ul>	<ul style="list-style-type: none"> <li>Challenges of Modern Times anchor chart</li> <li>Effective Discussions anchor chart</li> <li>Themes of Adversity anchor chart</li> </ul>

<sup>1</sup> Even though Lessons 14 and 15 are officially part of Unit 2, conceptually they launch the work of Unit 3. See Lesson 14 Teaching Notes.



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 15</b>	Analyzing and Discussing: Modern Voices	<ul style="list-style-type: none"> <li>I can cite text-based evidence to support analysis of what a text says explicitly as well as inferences drawn from a literary text. (RL.6.1)</li> <li>I can determine a theme or central idea and how it is conveyed through particular details. (RL.6.2)</li> <li>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)</li> <li>I can effectively engage in a range of collaborative discussions with diverse partners on sixth-grade topics, texts and issues, building on others' ideas and expressing my own clearly. (SL.6.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can cite evidence to analyze what poems says explicitly and what inferences can be made from poems in <i>Technically, It's Not My Fault</i> and <i>Blue Lipstick</i>.</li> <li>I can describe how the structure of the poems "Tyrannosaurus Rex" and "Point A to Point B" in <i>Technically, It's Not My Fault</i> and <i>Blue Lipstick</i> contributes to the theme.</li> <li>I can express my own ideas and build on others' ideas during discussion of "Advanced English."</li> </ul>	<ul style="list-style-type: none"> <li>Modern Voices graphic organizer for "Advanced English" (from homework)</li> <li>Reading Tracker and Reviewer's Notes</li> <li>Speaking and Listening Criteria Discussion Tracker</li> </ul>	<ul style="list-style-type: none"> <li>Effective Discussions anchor chart</li> </ul>
<b>Lesson 16</b>	End of Unit 2 Assessment: Final Draft of Literary Argument Essay	<ul style="list-style-type: none"> <li>I can use correct grammar and usage when writing and speaking. (L.6.1)</li> <li>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)</li> <li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.6.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can use the Literary Argument Essay Rubric to provide kind, specific, and helpful feedback to my peers.</li> <li>I can use teacher feedback to revise my argument essay to further meet the expectations of the Literary Argument Essay Rubric.</li> </ul>	<ul style="list-style-type: none"> <li>Themes of Adversity graphic organizer for "Drogo, the Tanner's Apprentice" (from homework)</li> <li>End of Unit 2 Assessment: Final draft of literary argument essay</li> </ul>	



Optional: Experts, Fieldwork, and Service

**Experts:**

- Invite an expert of medieval studies from a local college or university.
- Invite an expert on drama or theater to discuss the specific dramatic genre of monologue.

**Fieldwork:**

- Arrange for a visit to a local theater to see the production of monologues.

**Service:**

- N/A

Optional: Extensions

- Students could choose a monologue from *Good Masters! Sweet Ladies!* to perform at a group production for families and peers.
- Students could choose two characters from the text and analyze their social status, character traits, and obstacles to write a dialogue between them.



## Preparation and Materials

**This unit includes a number of routines.**

### 1. Reading Calendar

- Students read or reread monologues from *Good Masters! Sweet Ladies!* for homework throughout this unit.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when.
- See calendar on the following page.

### 2. Themes of Adversity graphic organizer

- Each time students read a monologue for homework, they are expected to complete a Themes of Adversity graphic organizer for that monologue. This graphic organizer asks students to identify a theme of adversity present in the monologue, textual evidence to support their finding, and discuss whether or not that adversity is one we continue to struggle with in modern times.
- Whenever students are expected to do this as homework, this document can be found as a supporting document at the end of each lesson.
- This graphic organizer is not accompanied with an answer key. However, guidance as to what teachers should “listen for” at the opening of the next lesson is provided in the body of the lesson itself.





The calendar below shows what is due on each day.

Teachers can modify this document to include dates instead of lessons.

Due at Lesson	Monologue to Read:
2	Free choice of a monologue to read
3	Giles, the Beggar
4	Thomas, the Doctor
5	Mogg, the Villein's Daughter
6	Jack, the Half-Wit
7	Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter
8	Pask, the Runaway (first read for Mid-Unit 2 Assessment)
9	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."
10	Simon, the Knight's Son
11	"A Little Background: The Crusades"
12	Isobel, the Lord's Daughter
13	Nelly, the Sniggler
14 (launching Unit 3)	No assignment due: catch up day
15 (launching Unit 3)	"Advanced English" from <i>Blue Lipstick</i>
16	Drogo, the Tanner's Apprentice



EXPEDITIONARY  
LEARNING

# **Grade 6: Module 2B: Unit 2: Lesson 1**

## **Launching the Book: *Good Masters! Sweet Ladies!***



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme based on details in a literary text. (RL.6.2)	
Supporting Learning Target	Ongoing Assessment
<ul style="list-style-type: none"><li>I can describe how a monologue is used to convey a theme.</li></ul>	<ul style="list-style-type: none"><li>Conveying Theme anchor chart</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Unpacking the Learning Target (3 minutes)</li><li>B. Setting the Stage for Monologues (7 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Introducing <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i> (15 minutes)</li><li>B. Using Monologues to Convey Theme (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. “Button, Button, Who’s Got the Button?” (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. “Follow your own sweet will” and choose and read any monologue you’d like from <i>Good Masters! Sweet Ladies!</i></li></ol></li></ol>	<ul style="list-style-type: none"><li>• In Unit 1, students read informational texts to build background knowledge about life during medieval times and used textual evidence to write about some of the adversities people faced. In Unit 2, students continue to explore medieval history through literature. They do close reads of monologues that convey themes of adversity through the eyes of children. As they read, they explore choices authors make to create their stories and convey these themes.</li><li>• In this lesson, students assume the identity of various individuals from feudal society to analyze which class they would have belonged to and which adversities or difficulties they may have faced. Students use background knowledge built in Unit 1, as well as the introductory video, to help prepare them for this experience.</li><li>• To introduce their study of <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i>, students watch a 3-minute video that introduces some of the characters and situations found in the book’s monologues.</li><li>• Following this, students complete a whole-class read of their first monologue, “Barbary, the Mud Slinger,” officially launching their study of the book.</li><li>• After reading the monologue, students complete a graphic organizer, exploring the writing techniques employed by the author. This routine will continue for each monologue they read, focusing specifically on word choice and figurative language.</li><li>• In the first half of this unit, students also routinely complete a graphic organizer, which helps them to identify themes of adversity in the monologues. This is important because it helps students to identify important themes in the writing, tying their work together from Unit 1 and Unit 3. Also, it pushes students to cite evidence they see supporting those themes.</li><li>• At the end of this lesson students play a game historians believe was played during medieval times. Having students listen to music, read texts, or play games related to their reading helps them to bring their characters and setting to life, engaging them more deeply in the text.</li></ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• In advance:<ul style="list-style-type: none"><li>– Preview the video “Real Housewives of <i>Good Masters! Sweet Ladies!</i>” <a href="http://jameskennedy.com/2011/11/02/a-hodgman-near-miss-plus-90-second-newbery-good-masters-sweet-ladies-three-way/">http://jameskennedy.com/2011/11/02/a-hodgman-near-miss-plus-90-second-newbery-good-masters-sweet-ladies-three-way/</a></li><li>– Prepare character tickets by cutting them in to individual strips that can be distributed to students.</li></ul></li><li>• Post: Learning targets.</li></ul>

Lesson Vocabulary	Materials
theme, adversity, convey, monologue, dialogue, stanza	<ul style="list-style-type: none"><li>• Character tickets (one ticket per student; see Teaching Notes)</li><li>• Two baskets for tickets (one for girls’ tickets, one for boys’ tickets)</li><li>• Document camera</li><li>• <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i> (book; one per student)</li><li>• Video clip: “Real Housewives of <i>Good Masters! Sweet Ladies!</i>”</li><li>• Equipment to show the video (laptop, projector, speakers, etc.)</li><li>• Conveying Theme in “Barbary, the Mud Slinger” graphic organizer (One per student)</li><li>• “Button, Button, Who’s Got the Button?” (for teacher reference)</li><li>• Button, coin, or other small object (one)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Unpacking the Learning Target (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention to the posted learning target and invite someone to read it aloud:<ul style="list-style-type: none"><li>* "I can describe how a monologue is used to convey a theme."</li></ul></li><li>• Ask:<ul style="list-style-type: none"><li>* "What words in the learning target do you think are most important?"</li></ul></li><li>• As students respond, circle words on the posted learning target. Guide them toward the words <i>monologue</i> and <i>theme</i>.</li><li>• Ask students to identify the prefix in the word <i>monologue</i> and explain what it means. Listen for responses that identify the prefix as <i>mono</i>, which means "one."</li><li>• Tell students the root of the word is <i>-logue</i>, which means "talk."</li><li>• Call on a student to use the word parts to define <i>monologue</i>. Listen for a response such as: "a <i>monologue</i> is one person talking."</li><li>• Ask:<ul style="list-style-type: none"><li>* "What does the word <i>theme</i> mean?"</li></ul></li><li>• Listen for students to say that a <i>theme</i> is the author's message about a topic or situation. Tell students that authors <i>convey</i> or communicate their message or <i>theme</i> through important details and through the language and words they choose.</li><li>• Tell students that in this unit they will be reading <i>monologues</i>, stories told by one person, about <i>themes</i> of challenge or adversity during medieval times.</li></ul>	



Opening (continued)	Meeting Students' Needs
<p><b>B. Setting the Stage for Monologues (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Group students in triads.</li><li>• Tell students that, just like in medieval times, each of us is born into a specific living situation. All situations can present adversities. Some are very challenging, and others are not as difficult. Whatever the challenge is, the story can be told in different ways.</li><li>• Ask students what different ways they think a story can be told. Listen for responses including written stories, novels, storytelling, songs, poems, movies, speeches, and diaries.</li><li>• Tell students they will randomly select a person from medieval times. Just like birth, their selection puts them in a certain position in feudal society. Remind them that people were born into different classes and lived on or near a manor. Ask students what classes, or groups of people, there were during medieval times. Listen for responses that include:<ul style="list-style-type: none"><li>– Nobility or upper class</li><li>– Middle class with craftsmen, artisans, and businessmen</li><li>– Lower class, including farmers, laborers, and people with limited or no freedom</li></ul></li><li>• Invite students to select a <b>character ticket</b> from one of the <b>baskets</b>, one with roles for boys and one for girls. Explain that the person they draw is not named and they may use their own name.</li><li>• Ask students to consider and share with their triad partners:<ul style="list-style-type: none"><li>* “To what class of people do I belong?”</li><li>* “What is a challenge I face?”</li></ul></li><li>• Call on students to introduce each other to the class. For example, “This is John, the miller’s son. He is in the middle class. A challenge he faces is hard work. He has to help his father at the mill to grind farmers’ wheat into flour.”</li><li>• Use a <b>document camera</b> to record different challenges or adversities that students share.</li><li>• Tell students they will begin a book of monologues, <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i>. The characters in the book are all kids who have been born into different living situations on a medieval manor. All have their own unique story to tell.</li></ul>	<ul style="list-style-type: none"><li>• Mixed-ability grouping of students for discussion will provide a collaborative and supportive structure.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Introducing <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i> (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute a copy of <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i> to each student.</li> <li>• Invite students to examine the cover of the book, look at the illustrations, skim the reviews on the back, and look at the characters listed in the Contents. After students have examined the book, ask: <ul style="list-style-type: none"> <li>* “What did you notice in the Contents?”</li> </ul> </li> <li>• Explain that each entry is a different story told by a different character. Perhaps they noticed that some of the characters had similar positions to the ones they drew from the basket.</li> <li>• Point out the John Newberry Medal on the cover. Explain that each year one book is selected as the most distinguished American children’s book published. This book won that award in 2008.</li> <li>• Invite students to open the book to the Foreword on page VIII. Explain that the introductory pages of a book are often numbered with Roman numerals.</li> <li>• Ask them to read along silently as you read the foreword aloud.</li> <li>• Tell students that the historical background information they learned in Unit 1 will come alive dramatically as they read the monologues and analyze the way the author is able to tell each story or convey each <i>theme</i>.</li> <li>• Invite students to turn the page to look at the setting. Ask them to share details they notice. Encourage them to identify where the character they previously selected from the basket might have lived. Remind students that setting includes both place and time.</li> <li>• Introduce students to the 3-minute <b>video clip: “Real Housewives of <i>Good Masters! Sweet Ladies!</i>”</b> Explain that student actresses and actors perform some of the characters in the book using excerpts from the monologues. The voices, costumes, and background used in the video provide a different visual perspective of the characters and the manor setting. Encourage students to listen and watch for: <ul style="list-style-type: none"> <li>– Who the characters are</li> <li>– Where they lived on the manor</li> <li>– What challenges or adversities they faced</li> <li>– How they conveyed or communicated their story</li> </ul> </li> <li>• Play the video in its entirety.</li> </ul>	<ul style="list-style-type: none"> <li>• Set clear expectations that students read along silently in their heads as you read the text aloud. Hearing the text read slowly, fluently, and without interruption promotes fluency for students; they are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page.</li> </ul>





Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Cold call students to share their observations. Listen for voice, eye contact, facial expression, costumes, background, words, and expressions.</li> <li>• Tell students they will now read the monologue about one of the characters in the video.</li> </ul>	
<p><b>B. Using Monologues to Convey Theme (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to open their books to “Barbary, the Mud Slinger” on page 45. Tell them that, just as Laura Amy Schlitz explained in the Foreword, “You can read them in any order you like, following your own sweet will.” So, we’ll start in the middle.</li> <li>• Ask students to look at the small <i>vignette</i>, or drawing. Explain that this small illustration provides a visual description of a moment or scene in the monologue. Each monologue has a vignette that illustrates a detail about the story.</li> <li>• Tell students to look at how the words are presented on the pages. Ask what they notice. Their responses may include that the story looks like a poem, the margins aren’t straight, or it’s not indented like regular paragraphs, it’s written in stanzas.</li> <li>• Explain that many of the monologues in the book are written in <i>stanzas</i>, which are similar to paragraphs. Each stanza expresses an idea, thought, or detail that contributes to the development of the <i>theme</i> or topic. They often have a pattern or rhyme that helps convey the message.</li> <li>• Draw students’ attention to the second line of the second stanza. Ask what they notice. Listen for them to notice the number 1 at the end of the word “stepmother.” Guide students to the Notes section at the back of the book. Ask them to locate the explanation given for stepmother. Point out that this number is an endnote; sometimes endnotes provide historical information that helps with understanding the theme, and sometimes they give a definition for a word.</li> <li>• Before reading the monologue, display a thematic statement. Explain that this is a statement about the <i>theme</i>, or main message, and it describes an adversity or challenge women faced in medieval times. Invite students to read the thematic statement with you:             <ul style="list-style-type: none"> <li>– “Sometimes we make choices we regret, especially when we are under stress.”</li> </ul> </li> <li>• Ask them to consider this statement as they listen and read silently as you read aloud.</li> <li>• Read the monologue fluently and with expression.</li> <li>• After reading, ask students to discuss in their triads what evidence they noticed in the monologue that helped convey the message that we sometimes make choices we regret, especially when we’re stressed.</li> </ul>	<ul style="list-style-type: none"> <li>• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li> <li>• Providing models of expected work supports all learners, but especially challenged learners.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Distribute <b>Conveying Theme in “Barbary, the Mud Slinger” graphic organizer</b>. Using the document camera, model how to fill out the graphic organizer.<ul style="list-style-type: none"><li>– Direct students’ attention to the second column titled Evidence. Explain that they will scan the text, looking for evidence that relates to the writing techniques listed in the first column. As an example, you will show them how to do this for “Narrator’s thoughts.”</li><li>– Scan the pages and think aloud about how you are searching for evidence. This will demonstrate to students how a good reader skims a familiar text for specific information.</li><li>– After skimming, stop reading and write on the graphic organizer. Page 45, first stanza: “I shouldn’t have done it,” “I knew it was wrong,” “And I wish I hadn’t.” Page 48, last stanza: “I was sorry, almost to weeping.”</li><li>– Tell students this is particularly strong evidence because it directly relates to the theme they have in mind: regret.</li></ul></li><li>• Direct students’ attention to the next technique, “Dialogue between characters.” Ask them to skim on their own for evidence. Call on a student to share an example. Model writing the evidence on the graphic organizer.</li><li>• Ask triads to work together to find and record other examples of the writing techniques.</li><li>• Point out figurative language. Ask if they recall what similes and metaphors are. Encourage them to look for those figures of speech as well.</li><li>• Circulate and provide support as needed.</li><li>• Reconvene students whole group. Ask if the writing techniques they found in the monologue are ones that they noticed when reading the informational texts in Unit 1. Explain that by learning and using different writing techniques, you can create engaging and dramatic stories. Ask:<ul style="list-style-type: none"><li>* “Is the theme of adversity in “Barbary, the Mud Slinger” a challenge we face today?”</li></ul></li><li>• Encourage them to think about what writing or speaking techniques they could use to share a modern-day challenge.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. “Button, Button, Who’s Got the Button?” (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students to form a circle.</li><li>• Tell students they will play a game. Some historians think the game “<b>Button, Button, Who’s Got the Button?</b>” was played in medieval times.</li><li>• Tell students that this, like the hearing the music of medieval times, can help them to feel more connected with the characters about which they are reading. Ancillary activities, such as readings, music, and games, can help readers to bring their subject to life.</li><li>• Display and review the rules (see supporting materials).</li><li>• After reviewing the rules, ask students how this game is similar to or different from the entertainment they have today.</li><li>• Play the game.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• “Follow your own sweet will” and choose and read any monologue you’d like from <i>Good Masters! Sweet Ladies!</i></li><li>• Tell students they will have a couple of minutes in the next lesson to share which monologue they read, and the adversity they saw as a theme in that monologue.</li></ul>	



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# Grade 6: Module 2B: Unit 2: Lesson 1

## Supporting Materials



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Character Tickets

**Teacher Directions:** Cut these into individual strips. Distribute to students. Ask students to think about any background knowledge they have acquired in relation to their specific role during Unit 1, as well as the video they watched in this lesson.

lord's son	lord's daughter
merchant's son	merchant's daughter
butcher's son	butcher's daughter
peasant farmer's son	peasant farmer's daughter
peasant widow's son	peasant widow's daughter
blacksmith's apprentice	blacksmith's daughter
knight's son	knight's daughter
glassblower's apprentice	glassblower's daughter
villein's son (villein was a peasant who was not free)	villein's daughter (villein was a peasant who was not free)
orphan	orphan
lord's son	lord's daughter
peasant farmer's son	peasant farmer's daughter
villein's son (villein was a peasant who was not free)	villein's daughter (villein was a peasant who was not free)



Conveying Theme in “Barbary, the Mud Slinger”

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

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

**Thematic statement:**  
**Sometimes we make choices we regret, especially when we’re stressed.**

**Writing Techniques**

**Evidence (include page #)**

Narrator’s thoughts

Dialogue between characters

Action in the story

Word choice that expresses emotion

Words the narrator uses to refer to self

**Bonus:** Figurative language such as similes or metaphors



### Button, Button, Who's Got the Button?

This is a traditional children's game played during medieval times. It's often played indoors and can be played by a large number of people.

#### **Directions:**

1. Everyone forms a circle with their hands out, palms together.
2. One person, called the leader or "it," takes a button and goes around the circle, putting his or her hands in everybody else's hands one by one.
3. The leader or person who is "it" drops the button into one of the players' hands but does not stop putting his or her hands into the others' so that no one knows where the button is except for the giver and receiver.
4. The leader starts the other children guessing by saying, "Button, button, who's got the button?" before each child's guess. The child guessing replies with a choice, e.g., "Billy has the button!"
5. If you have the button, haven't been guessed yet, and it's your turn to guess, you choose someone else so that no one knows it's you.
6. Once the person with the button is finally guessed, that person is the one to distribute the button and start a new round.



EXPEDITIONARY  
LEARNING

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

## **Close Read, Part 1: “Hugo, the Lord’s Nephew”**



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)  
I can determine a theme based on details in a literary text. (RL.6.2)  
I can analyze figurative language word relationships and nuances in word meanings. (L.6.5)  
I can interpret figures of speech in context. (L.6.5a)  
I can use the relationship between particular words to better understand each of the words. (L.6.5b)  
I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)

**Supporting Learning Targets**

- I can read the monologue “Hugo, the Lord’s Nephew” for flow and for gist.
- I can determine the themes of the monologue “Hugo, the Lord’s Nephew.”

**Ongoing Assessment**

- Reading for gist notes
- Theme of Adversity graphic organizer for “Hugo, the Lord’s Nephew”



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Setting the Stage for “Hugo, the Lord’s Nephew” and Homework Routines (7 minutes)</li> <li>B. Unpacking Learning Targets (3 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Reading for Flow and Gist: “Hugo, the Lord’s Nephew” (20 minutes)</li> <li>B. Identifying Themes of Adversity: “Hugo, the Lord’s Nephew” (10 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Adversity Today—Question and Discussion (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read “Giles, the Beggar” and complete the Themes of Adversity graphic organizer.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In Unit 2, students read some of the monologues in <i>Good Masters! Sweet Ladies!</i> in class and some for homework. Introduce the routine of triads meeting when they begin class.</li> <li>• To simplify management, students should remain in stable triads throughout this unit. When forming triads, consider students work styles and readiness. Form these groups with the intention of giving students opportunities to share their thinking. For example, placing an especially quiet student with a student who routinely asks questions or shows encouragement. Furthermore, students who may need support in understanding the language or content of the monologues may be placed with students who are more ready for this level and style of reading.</li> <li>• This lesson introduces the routine students will use to closely read selected monologues. In this lesson, students use close-reading strategies to understand the flow of the text and get the gist of the monologue “Hugo, the Lord’s Nephew.” The monologue will be experienced four times—first through just listening, then listening and reading along, then partner reading, and finally independently reading silently and making note of the main idea of each stanza.</li> <li>• After reading for flow and gist, students work with partners to identify themes of adversity or challenges that the main character, also the narrator, presents. They will look for evidence that expresses the theme or themes. Evidence in the text supports more than one theme of adversity in “Hugo, the Lord’s Nephew.” Consider collecting the Themes of Adversity graphic organizer for “Hugo, the Lord’s Nephew” to see what adversities students feel they are faced with today.</li> <li>• Present the Themes of Adversity graphic organizer they will use to identify and record themes, evidence, and who was affected by these challenges. Students will use the Themes of Adversity graphic organizer as they identify and record themes found in the monologues of <i>Good Masters! Sweet Ladies!</i> throughout this unit.</li> <li>• Point out that this is a general graphic organizer that students will use throughout the unit; a new copy, named for the monologue, will be given to them in each lesson they need it. In this lesson, they first use the graphic organizer for “Hugo, the Lord’s Nephew”; they then take a second graphic organizer home to use for taking notes when reading “Giles, the Beggar.”</li> </ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• An answer key is not given for every Themes of Adversity graphic organizer. Be sure to read the monologues in advance to help guide students in this work. In each lesson opening, guidance is given what students should have noticed and what you might “listen for” in students’ conversations.</li><li>• In this lesson, the class also launches a “Themes of Adversity” anchor chart. This is a single anchor chart to keep throughout the rest of the module. Tracking the class’ thinking on this chart will help students see the patterns, as well as the variety, in the types of adversities the characters face in the texts students are reading..</li><li>• Throughout this unit, students will use two word walls. The Academic Word wall (used in the first half of the unit) is used to collect academic vocabulary. The Writing Word Wall (used in the second half this unit) is used to collect domain-specific vocabulary that students may use in their own writing. In the supporting materials for this lesson is a list of words that are added to the Academic Word Wall across multiple lessons; keep this as a reference.</li><li>• In advance:<ul style="list-style-type: none"><li>– Determine triads.</li><li>– Practice reading the monologue. Be mindful of the author’s use of structure and punctuation as you read aloud for flow and gist.</li><li>– Prepare the Themes of Adversity anchor chart (see supporting materials).</li><li>– Create the Academic Word Wall</li><li>– Add to the Academic Word Wall: <i>theme, adversity</i>.</li><li>– Determine triad groups for the opening discussion of homework.</li><li>– Determine partners for reading the monologues and identifying themes of adversity.</li></ul></li></ul>



Lesson Vocabulary	Materials
monologue, theme, adversity, flow, gist, stanza; Feast of All Souls (2), friants (2)	<ul style="list-style-type: none"><li>• Document camera</li><li>• Themes of Adversity graphic organizer for “Hugo, the Lord’s Nephew” (one per student and one to display; see Teaching Notes)</li><li>• <i>Good Masters! Sweet Ladies!</i> (book; one per student)</li><li>• Sticky notes (10 per student)</li><li>• Equity sticks</li><li>• Academic Word Wall anchor chart (new; teacher-created; see Teaching Notes)</li><li>• Themes of Adversity anchor chart (new; teacher-created)</li><li>• Themes of Adversity graphic organizer for “Giles, the Beggar” (one new blank copy per student; see Teaching Notes)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Setting the Stage for “Hugo, the Lord’s Nephew” and Homework Routines (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Group students in triads for daily Openings. Explain that in this unit they will join these triads at the beginning of each lesson to share the independent work they did at home. Tell them that the efforts of their work at home contribute to the experience they have as a group to explore the struggles of children in medieval times and the struggles of children today.</li><li>• Tell students that they will read the monologue “Hugo, the Lord’s Nephew” in <i>Good Masters! Sweet Ladies!</i></li><li>• Ask students to look at the title of the monologue. Ask them to discuss with their triads which class Hugo belonged to and what his living conditions were probably like. Listen for responses such as: “He lived in an upper class,” “He lived in the class of lords,” “His family owned land,” “He lived in a wealthy class,” or “He lived in the manor house.”</li><li>• Tell them that throughout Unit 2, they will read a different monologue each night on their own for homework. Explain that the characters they meet will live in different classes and face very different challenges. Remind them that the characters “tell their own stories” in the monologues.</li><li>• Explain that as they read the monologues in <i>Good Masters! Sweet Ladies!</i>, they will look for the evidence the author uses to create images and illustrate their difficulties. They will then use a graphic organizer to record their findings.</li><li>• Use a <b>document camera</b> to briefly display the <b>Themes of Adversity graphic organizer for Hugo, the Lord’s Nephew</b>. Tell students they will have an opportunity to work with this graphic organizer while reading “Hugo, The Lord’s Nephew.”</li></ul>	<ul style="list-style-type: none"><li>• Presenting the homework routine at the beginning of this lesson helps set the stage for subsequent lessons in this unit. It lets students know that they are accountable for doing their homework and being prepared to collaborate with and contribute to the work they will do with their triads.</li></ul>



Opening (continued)	Meeting Students’ Needs
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students’ attention to the posted learning targets and read the first learning target aloud:<ul style="list-style-type: none"><li>* “I can read the monologue ‘Hugo, the Lord’s Nephew’ for flow and for gist.”</li></ul></li><li>• Ask students what it means to read for both flow and gist. Ensure they understand that reading for flow means to read in a smooth, continuous way. And to read for gist means reading to get the main idea or point of the text.</li><li>• Explain that punctuation provides the signals readers need to guide the flow of their reading. It helps with understanding what the author is telling us. Consider comparing punctuation to traffic signals. A red light is signaled by end punctuation such as periods, question marks, or exclamation marks. Colons and semicolons are also red lights. A red light, a place to stop, often signals that one thought or idea is ending and a new one is beginning. A yellow light, signaled by a comma, is a place to pause. The absence of punctuation is a green light—proceed. Speed also affects the flow. Adjust the speed to fit the message.</li><li>• Point out a punctuation mark that students may not have seen before, the em dash. Explain that em dashes are often used by authors in place of commas, semicolons, colons, and parentheses. Their job is to indicate added emphasis on an idea or to signal an interruption in the flow of the writing or an abrupt change of thought.</li><li>• Redirect students’ attention back to the posted learning targets. Invite them to read the second learning target with you:<ul style="list-style-type: none"><li>* “I can determine the themes of the monologue ‘Hugo, the Lord’s Nephew.’”</li></ul></li><li>• Remind students that they were introduced to <i>theme</i> in Lesson 1. Ask them to turn and talk with a partner:<ul style="list-style-type: none"><li>* “What is <i>theme</i>?”</li></ul></li><li>• Cold call students. Listen for and guide them to recall that a theme is an author’s message about a subject or topic. Remind them that the themes they are reading about in Unit 2 are about adversities or challenges that people faced during the medieval age.</li><li>• Tell students that authors communicate their theme through the type of language they use and by describing the subject. Often the subject is described repeatedly.</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. They also provide a reminder 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. Reading for Flow and Gist: “Hugo, the Lord’s Nephew” (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that they will do a close read of the monologue “Hugo, the Lord’s Nephew” in the book <i>Good Masters! Sweet Ladies!</i> Explain that a close read involves listening to and reading the monologue four times. Each time the reading is a little different:             <ul style="list-style-type: none"> <li>– First read: Listen with eyes closed as the teacher reads aloud.</li> <li>– Second read: Open the book to page 2 and follow along as the teacher reads aloud.</li> <li>– Third read: Take turns reading aloud to a partner. Tell students to use whisper voices as they read to keep the overall classroom volume down and keep distractions to other students at a minimum.</li> <li>– Fourth read: Read the monologue independently. Pause at least twice per page. Use sticky notes to annotate or make note of what is happening in that part of the monologue.</li> </ul> </li> <li>• Complete the first read.</li> <li>• Start the second read by asking students to look at page 2 in <i>Good Masters! Sweet Ladies!</i> Point out that some words and phrases have numbers after them. Remind students that these are endnotes and that they saw one of these in the previous lesson. Direct them to page 83 and read aloud the explanations for the numbered terms.</li> <li>• Complete the second read by inviting students to read along as you read aloud.</li> <li>• Form student partnerships. Tell students to read the monologue aloud to each other. As they read aloud, circulate and listen for reading fluency.</li> <li>• Prepare students for the fourth read. Distribute <b>10 sticky notes</b> to each student. Remind them to pause at least twice per page to make note of what is happening in the monologue. Explain that breaking the passage into smaller sections, or chunking, helps with understanding the gist, or the main idea of the monologue.</li> <li>• Remind students that they may finish before some of their classmates and ask them to respect the quiet reading environment. Encourage them to reread and review their notes while their classmates finish.</li> <li>• Circulate as students read independently.</li> <li>• Refocus students whole class.</li> <li>• Recognize them for following the steps of a close read. Explain that the work they have just completed will help with identifying the themes of adversity in the monologue.</li> </ul>	<ul style="list-style-type: none"> <li>• Hearing text read slowly, fluently, and without interruption or explanation promotes fluency for students; they are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page.</li> <li>• Be sure to set clear expectations that students read along silently in their heads as you read aloud.</li> <li>• Make note of students who may benefit from reading in supported small groups when reading aloud or reading to annotate.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<p><b>B. Identifying Themes of Adversity: “Hugo, the Lord’s Nephew” (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that in Lesson 1, they were introduced to themes of adversity.</li> <li>Use <b>equity sticks</b> to select students to read the definitions of <i>theme</i> and <i>adversity</i> on the <b>Academic Word Wall</b>.</li> <li>Distribute and display the Theme of Adversity graphic organizer for Hugo, the Lord’s Nephew.</li> <li>Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What adversities or challenges did Hugo face in the monologue?”</li> </ul> </li> <li>Listen for responses such as: “not wanting to be in school,” “fear of being punished,” and “proving you can act like a man on a hunt.”</li> <li>Ask students to record these themes in the first column of the Theme of Adversity graphic organizer for “Hugo, the Lord’s Nephew”, as you record them on the displayed version.</li> <li>Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What group of people in medieval times might also be affected by that challenge?”</li> </ul> </li> <li>Listen for responses that include people in the upper classes, such as nobility, knights, lords, and the clergy. Model writing this response on the displayed version of the graphic organizer. Note that this information also goes in the first column of the organizer.</li> <li>Direct students’ attention to the second column of the graphic organizer. Invite them to find evidence in the text that identifies the adversities that they listed in the first column. Ask students to include the page number where they found their evidence. Include that as you model using the graphic organizer. For example, on page 2 Hugo says, “I ran from my tutor” and “Latin and grammar—no wonder!”</li> <li>Ask students to work with their partners to complete Columns 2 and 3 for the themes they identified.</li> <li>Reconvene students attention whole class. Direct their attention to the <b>Themes of Adversity anchor chart</b>. Tell students that this will be a place in which they will collect various themes of adversity they identify in the monologues. This tool will help them if they get stuck on a monologue, as many themes are common across literature, and seeing a collection may help to get them started.</li> <li>Let them know that they will do the same kind of work for homework.</li> </ul>	<ul style="list-style-type: none"> <li>Consider allowing select students to complete one adversity with a partner or in a supported small group.</li> <li>Graphic organizers and recording forms engage students more actively and provide the scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li> <li>When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li> <li>Providing models of expected work supports all learners, especially those who are challenged.</li> </ul>





Closing and Assessment	Meeting Students’ Needs
<p><b>A. Adversity Today—Question and Discussion (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to turn and talk:<ul style="list-style-type: none"><li>* “Do the themes of adversity in ‘Hugo, the Lord’s Nephew’ exist today?”</li></ul></li><li>• Cold call a few pairs to share their thoughts.</li><li>• Ask students to record their thoughts on their Themes of Adversity graphic organizer for “Hugo, the Lord’s Nephew” using evidence or examples from their own experience.</li><li>• Circulate as students are writing their responses. Make note of those who understand the theme of adversity and are using relevant evidence or examples and those who may benefit from additional support.</li><li>• Refocus students whole class.</li><li>• Distribute the <b>Themes of Adversity graphic organizer for “Giles, the Beggar.”</b> Remind students of the value of this homework for having rich and engaging discussions with their opening triads.</li></ul>	<ul style="list-style-type: none"><li>• Some students may be facing adversities that are personal to them. Assure them that they do not need to share personal situations with the class.</li></ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Read “Giles, the Beggar” and complete the Themes of Adversity graphic organizer.</li></ul>	



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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Themes of Adversity Anchor Chart

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)	Does this theme of adversity exist today? Explain.

**Academic Word Wall**  
(For Teacher Reference)

**Lesson 1** (words introduced, but not yet on the word wall)

theme: the main subject that is being discussed or described in a piece of writing

adversity: a difficult situation or condition

monologue: a long speech given by a character in a story, play, or movie

dialogue: a conversation between two or more people

**Lesson 2**

Review Lesson 1 vocabulary.

**Lesson 3**

figurative language: language that uses figures of speech such as similes, metaphors, personification, idiom, etc.

literal language: language that maintains the “normal” meaning, or definition, of words

stanza: a group of lines in a poem

tone: a quality, feeling, or attitude expressed by the words that someone uses in speaking or writing

word choice: choice and use of precise words to convey an author’s meaning

**Lesson 4**

Review Lesson 3 vocabulary.

**Lesson 5**

connotation: an idea or quality that a word makes you think about in addition to its meaning; an association

denotation: the literal meaning of a word; the definition

nuance: a subtle difference in or shade of meaning, expression, or sound

Themes of Adversity Graphic Organizer for “Hugo, the Lord’s Nephew”

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

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

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.

Themes of Adversity Graphic Organizer for “Giles, the Beggar”

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

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

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



EXPEDITIONARY  
LEARNING

# **Grade 6: Module 2B: Unit 2: Lesson 3**

## **Close Read, Part 2: “Hugo, the Lord’s Nephew”**



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**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. (L.6.5a)
- I can use the relationship between particular words to better understand each of the words. (L.6.5b)
- I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)

**Supporting Learning Targets**

- I can determine the meaning of figurative language in the monologue “Hugo, the Lord’s Nephew.”
- I can analyze how the author’s word choice affects the tone of the monologue “Hugo, the Lord’s Nephew.”
- I can analyze how a single stanza (or sentence) adds to the whole monologue.

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “Giles, the Beggar” (from homework)
- Figurative Language graphic organizer for “Hugo, the Lord’s Nephew”
- Close Reading Guide: “Hugo, the Lord’s Nephew”
- Exit Ticket: Give One, Get One—Word Choice





Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Themes of Adversity and Figurative Language: “Giles, the Beggar” (7 minutes)</li><li>Unpacking Learning Targets (3 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Introducing Figurative Language: “Hugo, the Lord’s Nephew” (10 minutes)</li><li>Word Choice and Tone: “Hugo, the Lord’s Nephew” (20 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Changing Figurative to Literal Language (5 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Read “Thomas, the Doctor” and complete the Themes of Adversity graphic organizer.</li></ol></li></ol>	<ul style="list-style-type: none"><li>Students were introduced to monologues and themes of adversity in Lessons 1 and 2. In Lesson 2, they read the monologue “Hugo, the Lord’s Nephew” in <i>Good Masters! Sweet Ladies!</i> for flow and gist and to identify the themes of adversity. In this lesson, students begin looking at figurative language and how it is used to help the reader imagine and feel the adversities or challenges that Hugo faced.</li><li>In this lesson, students compare figurative and literal language to examine how an author’s use of different figures of speech helps convey messages or express themes in interesting and dramatic ways. They also examine how the author’s word choice affects tone or the expression of feelings or attitudes.</li><li>Continue to reinforce the routine of the Themes of Adversity graphic organizer. Students work with this graphic organizer in the opening (regarding “Giles, the Beggar!”), during Work Time (regarding “Hugo, the Lord’s Nephew”) and again for homework (regarding “Thomas, the Doctor”). Consider what supports students need to use this graphic organizer well: it is a crucial scaffold both for them analyzing the text and gathering evidence for their writing later in the unit.</li><li>In advance:<ul style="list-style-type: none"><li>– Add these words and definitions to the Academic Word Wall: <i>figurative language</i>, <i>literal language</i>, <i>word choice</i>, <i>tone</i>.</li></ul></li><li>Post: Learning targets, Themes of Adversity anchor chart.</li></ul>



Lesson Vocabulary	Materials
figurative language, figures of speech, literal language, tone, metaphor, simile, personification, idiom	<ul style="list-style-type: none"><li>• Good Masters! Sweet Ladies! (book; one per student)</li><li>• Document camera</li><li>• Themes of Adversity anchor chart (begun in Lesson 2)</li><li>• Themes of Adversity graphic organizer for “Giles, the Beggar” (from Lesson 2; one blank to display)</li><li>• Figurative and Literal Language reference sheet (one per student and one to display)</li><li>• Figurative Language graphic organizer (one per student and one to display)</li><li>• Text Dependent Questions: “Hugo, the Lord’s Nephew” (one per student, and one to display)</li><li>• Close Reading Guide: “Hugo, the Lord’s Nephew” (for teacher reference)</li><li>• Exit Ticket: Give One, Get One—Word Choice (one per student)</li><li>• Themes of Adversity graphic organizer for “Thomas, the Doctor” (one per student)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Themes of Adversity and Figurative Language: “Giles, the Beggar” (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to gather their book, <i>Good Masters! Sweet Ladies!</i>, and Themes of Adversity graphic organizer for “Giles, the Beggar” (from homework) and join their triads.</li> <li>• Use a <b>document camera</b> to display the <b>Themes of Adversity graphic organizer for “Giles, the Beggar.”</b></li> <li>• Ask students to share with their triad at least one theme of adversity that Giles faced in the monologue. Tell them to include the group of people during medieval times who they think were affected by this adversity (for example: women, children, serfs, clergy, etc.). Encourage students to share evidence that supports that adversity and the page number where that evidence was found.</li> <li>• Circulate as students discuss. Provide support and guide students with probing questions such as these:             <ul style="list-style-type: none"> <li>* “What evidence did you use from the text to help you determine that theme of adversity?”</li> <li>* “What evidence from your experience makes you believe this is still a theme of adversity today?”</li> </ul> </li> <li>• Call on triads to share adversities they identified with the whole class.</li> <li>• As students share, use a document camera to model responses that direct them toward specific adversities presented in the monologue. For example: An adversity that Giles faced was a fight for survival and hunger. Evidence that illustrates that adversity or challenge includes when Giles enters a town and cries out, “Food for the famished! Alms for the poor!” He staggers and collapses in the dust. His father tells the people he has healing “holy water” used “on the feet of Saint James, Apostle!” Giles is anointed, and he throws down his crutch and walks. “My father and I rehearsed this for hours—miracles have to look perfectly natural.” Later, the two meet outside of town, and Giles is paid. His father gives him bread, an apple, cabbage, or turnips, or if it is a good day, sausages.</li> <li>• Ask students to consider both the theme of adversity and the evidence as they identify the people affected by this challenge. Listen for responses that include Giles and his father. Responses should also include peasants or serfs, the societal group that Giles and his father belong to.</li> <li>• As a class, select themes of adversity to add to the <b>Themes of Adversity anchor chart</b>.</li> <li>• Ask students if they think the adversities or challenges in “Giles, the Beggar” exist today. Invite them to share their thoughts and examples that support their thinking.</li> </ul>	<ul style="list-style-type: none"> <li>• Providing routines for students to share their findings in their independent homework reading allows them to self-start when they begin class.</li> <li>• Collaborative discussion of the homework at the beginning of the lesson holds students accountable for doing their homework. It also provides the opportunity to assess who is or isn’t reading the monologues at home.</li> </ul>



Opening (continued)	Meeting Students’ Needs
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students’ attention to the learning targets and read them aloud:<ul style="list-style-type: none"><li>* “I can determine the meaning of figurative language in the monologue ‘Hugo, the Lord’s Nephew.’”</li><li>* “I can analyze how the author’s word choice affects the tone of the monologue ‘Hugo, the Lord’s Nephew.’”</li><li>* “I can analyze how a single stanza (or sentence) adds to the whole monologue.”</li></ul></li><li>• Ask:<ul style="list-style-type: none"><li>* “What is <i>figurative language</i>?”</li></ul></li><li>• Cold call students to share their thinking. If students are not familiar with <i>figurative language</i>, explain that it is language that uses words to create images of what something looks, sounds, or feels like. These word creations, or <i>figures of speech</i>, are like an artist’s selection of colors, a musician’s choice of sound, or an actor’s choice of costume and voice to convey or communicate the message they want readers to understand. Learning how to recognize and use figurative language will provide an opportunity to share stories in a way that people can experience or imagine.</li><li>• Ask students to notice the terms <i>word choice</i> and <i>tone</i> in the second target. Underline, highlight, or circle those words in the posted target. Explain that in today’s lesson, they will analyze, or examine, particular words that Laura Amy Schlitz, the author of <i>Good Masters! Sweet Ladies!</i>, chose to help readers feel and experience the challenges that Hugo faced in the monologue. That selection of particular words creates the <i>tone</i> and <i>mood</i> of the story.</li><li>• Direct students’ attention to the words “stanza (or sentence)” in the third learning target. Explain that some of the monologues they read, including “Hugo, the Lord’s Nephew” are divided into parts called <i>stanzas</i>. Like pieces of a puzzle, each <i>stanza</i> or sentence contributes to the creation of the whole monologue.</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.</li><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li></ul>



Work Time	Meeting Students’ Needs
<p><b>A. Introducing Figurative Language: “Hugo, the Lord’s Nephew” (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that in Lesson 2, they read “Hugo, the Lord’s Nephew” for flow and to identify the gist and themes of adversity. In this lesson, they will look more closely at the monologue for how the story is told.</li> <li>Remind students that the person who tells a story is called the narrator. In <i>Good Masters! Sweet Ladies!</i>, the main characters tell stories from their own perspectives, with their own voices. The narrators, or main characters, are all young people between the ages of 10 and 15. Through the language they use, they create emotion, drama, and vivid images for readers to grasp the challenges they faced during a time in their life in a medieval village. Tell students that some of the language they use is called <i>figurative language</i>.</li> <li>Distribute and display the <b>Figurative and Literal Language reference sheet</b>.</li> <li>Explain that this reference sheet is meant to help students as they learn about <i>figurative</i> and <i>literal</i> language.</li> <li>Ask students to look at the bold-faced term, <i>figurative language</i>. Explain that <i>figurative language</i> is words or expressions used to create an image or special effect. This type of language is different from <i>literal language</i>, where words are used in ways that match their definition.</li> <li>Provide an example by using a figure of speech such as: <ul style="list-style-type: none"> <li>* “When I asked the class a question, I thought the cat got their tongues.”</li> </ul> </li> <li>Ask students what that statement means. Listen for: “When you asked the class a question, no one answered.”</li> <li>Tell students the example you used is a type of figurative language, and their response is literal language.</li> <li>Ask students to look at the headings of each column on the reference sheet. Point out that: <ul style="list-style-type: none"> <li>– The first column lists different types of <i>figurative language</i> called <i>figures of speech</i>.</li> <li>– The second column defines the different types of <i>figurative language</i> and gives examples of each.</li> <li>– The third column translates the example into literal language.</li> </ul> </li> <li>Tell students that first the four figures of speech—<i>simile</i>, <i>metaphor</i>, <i>personification</i>, and <i>idiom</i>—are types of <i>figurative language</i> used in “Hugo, the Lord’s Nephew.”</li> <li>Form student partnerships.</li> <li>Distribute and display the <b>Figurative Language graphic organizer</b>.</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>Explain that the first column has three quotes from “Hugo” that are types of figurative language. Ask students to work with their partners to identify what type of figurative language is used. Encourage them to use their Figurative and Literal Language reference sheets. Tell them to write what the quote means in literal language in the second column. In the third column, they should explain how it adds to the understanding of the scene or the character.</li> <li>Circulate and support students as they identify the figures of speech and determine literal meanings of the quotes.</li> </ul>	
<p><b>B. Word Choice and Tone: “Hugo, the Lord’s Nephew” (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Invite students to sit in their triads.</li> <li>Tell them that figurative language is one way in which authors affect the tone of a monologue. Another way is through word choice.</li> <li>Ask students to recall the challenges or adversities Hugo faced. Listen for: “fear of being punished,” “fear of hunting the boar,” “facing the challenge of proving he can act like a man.”</li> <li>Guide students toward the idea that as Hugo shares his story, he is able to convey or communicate his feelings about these challenges through the words he uses.</li> <li>Explain that those word choices create the story’s <i>tone</i>. Ask: <ul style="list-style-type: none"> <li>* “Where have you heard the word <i>tone</i>?”</li> </ul> </li> <li>Students have probably encountered this word in music or in the phrase “tone of voice.” Explain that the use of the word <i>tone</i> when discussing literature is more like “tone of voice” because, as with our voices, tone in writing conveys feeling. In the absence of an actual voice, authors use words to create a <i>tone</i> and convey feeling or attitude.</li> <li>Define <i>tone</i> as the feelings or attitude the narrator has about the theme of the monologue.</li> <li>Ask students what the themes of the monologues in <i>Good Masters! Sweet Ladies!</i> are about. Listen for responses that include challenge or adversity.</li> <li>Tell students they will look at excerpts from “Hugo, the Lord’s Nephew” to determine the words the author chose to create the feeling or attitude presented in the monologue.</li> <li>Distribute and display the <b>Text-Dependent Questions: “Hugo, the Lord’s Nephew.”</b></li> </ul>	<ul style="list-style-type: none"> <li>When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li> <li>Providing models of expected work supports all learners, but especially those who are challenged.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>Refer to the <b>Close Reading Guide: “Hugo, the Lord’s Nephew” (for teacher reference)</b> to guide the discussion.</li><li>Congratulate students on their ability to analyze word choice during the close read. Encourage them to tune in to Laura Amy Schlitz’s word choice when they read “Thomas, the Doctor’s Son” for homework.</li></ul>	

Closing and Assessment	Meeting Students’ Needs
<p><b>A. Exit Ticket: Give One, Get One—Word Choice (5 minutes)</b></p> <ul style="list-style-type: none"><li>Distribute <b>Exit Ticket: Give One, Get One—Word Choice</b>.</li><li>Remind students that one of the themes of adversity in “Hugo, the Lord’s Nephew” was fear. That theme of fear is creatively brought to life by the words the author chose. Invite students to skim the monologue, locate at least two words or phrases that convey or suggest fear, and write these on their exit ticket.</li><li>Invite students to quietly mingle with classmates to share what they found. When they link up with another student who has a different example than the ones they chose and they have an example to give the other student, they each add the new example to their exit tickets.</li><li>Students continue to mingle until they have completed their exit tickets with word choices that help convey the theme of fear.</li><li>Tell students to look at the quotes from “Hugo, the Lord’s Nephew” in the first column. Explain that these quotes are examples of figurative language used in the monologue.</li><li>Ask students to use literal language to write what the quote is saying in the second column.</li><li>Ask students to identify what type of figurative language is used. Encourage them to use their Figurative and Literal Language reference sheets.</li><li>Collect the exit tickets. Use them as a formative assessment of students’ ability to analyze an author’s word choice.</li><li>Distribute the <b>Themes of Adversity graphic organizer for “Thomas, the Doctor.”</b> Remind students of the value of this homework for having rich and engaging discussions with their opening triads.</li></ul>	



Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Read “Thomas, the Doctor” and complete the Themes of Adversity graphic organizer.</li></ul>	





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# Grade 6: Module 2B: Unit 2: Lesson 3

## Supporting Materials



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Figurative and Literal Language Reference Sheet

**Figurative language:** words or expressions called “**figures of speech**” that are used in other than ordinary ways to suggest a picture or image or for other special effects

**Literal language:** words or expressions that match their definitions

Figures of speech	Figurative	Literal
Simile	<p>a figure of speech that compares two things, indicated by some connective, usually “like,” “as,” “than,” or a verb such as “resembles” to show how they are similar</p> <p>Ex: “His cheeks were <i>like</i> roses, his nose <i>like</i> a cherry ... and the beard on his chin was <i>as</i> white <i>as</i> the snow.”</p>	<p>His cheeks and nose were red. He had a white beard.</p>
Metaphor	<p>a figure of speech similar to a simile that does <b>NOT</b> use the words <i>like</i> or <i>as</i> to compare two unlike things</p> <p>Ex: “Her voice was music to my ears.”</p>	<p>Hearing her voice made me happy.</p>
personification	<p>a figure of speech in which human characteristics are given to an animal or an object</p> <p>Ex: The carved pumpkin smiled.</p>	<p>The pumpkin was carved with a smile on its face.</p>



Figurative and Literal Language Reference Sheet

Figures of speech	Figurative	Literal
idiom	groups of words whose meaning is different from the ordinary meaning of the words Context can help you understand what the phrase means.  Ex: You drive me up a wall.	You make me mad.
alliteration	the repetition of the first consonant sounds in several words; the repetition of a single letter in the alphabet  Ex: "Peter Piper picked a peck of pickled peppers."	Peter Piper picked a peck of pickled peppers.
onomatopoeia	the use of words that sound like their meaning (thing they refer to) or mimic sounds They add a level of fun and reality to writing.  Ex: A snake <i>slithered</i> through the grass. The burgers were <i>sizzling</i> on the grill.	A snake crawled through the grass. The burgers were cooking on the grill.

Figurative and Literal Language Reference Sheet

Figures of speech	Figurative	Literal
hyperbole	<p>exaggeration that emphasizes a point; can have an expressive or comic effect</p> <p>Ex: I'm so hungry, <i>I could eat a horse</i>.</p>	<p>I'm so hungry, I could eat a huge meal.</p>
imagery	<p>language that causes people to imagine pictures in their minds; language that suggests how someone or something looks, sounds, feels, smells, or tastes</p> <p>Ex: The eerie silence was shattered by her scream. Her face blossomed when she caught a glance of him.</p>	<p>Her scream disrupted the silence. She was happy to see him.</p>

**stanza:** a group of lines in a poem

**tone:** a quality, feeling, or attitude expressed by the words that someone uses in speaking or writing

**word choice:** choice and use of precise words to convey an author's meaning

**connotation:** an idea or quality that a word makes you think about in addition to its meaning; an association

**denotation:** the literal meaning of a word; the definition

**nuance:** a subtle difference in or shade of meaning, expression, or sound



Figurative Language Graphic Organizer

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

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

Title of Monologue: \_\_\_\_\_

Example of figurative language/ what kind of figurative language is it?	What it means literally	How it adds to my understanding of the scene or character
"My legs were like straw..." (p. 3)		
"I gasped like a fish..." (p. 4)		
"...the green leaves swam in the sky." (p. 4)		



Text-Dependent Questions:  
“Hugo, the Lord’s Nephew”

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

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

Questions	Response with evidence
<p>“When I went back, there was my uncle, rod in hand, but he didn’t strike—I told him, ‘There’s a boar in the forest.’” (ll. 9–12)</p> <p>1. What does it mean that the uncle had “rod in hand”?</p>	
<p>In the monologue, Hugo’s uncle says, “You’ll hunt like a man, or be flogged like a boy.”</p> <p>2. What point is the uncle making by using both the words “man” and “boy”?</p>	
<p>“I could smell my sweat, rank with fear, and then—it was like my dream—the underbrush moved, and the sticks shattered. I saw it—bristling, dark as the devil, huge as a horse—and my bowels turned to water.”</p> <p>3. How does word choice “the sticks <i>shattered</i>” affect the tone of this scene?</p>	



Text-Dependent Questions:  
“Hugo, the Lord’s Nephew”

Questions	Response with evidence
<p>“It charged—my uncle lunged and I behind him—thrust!—felt the spear pierce. Braced myself—end to armpit—shoved. It took a long time, the dogs keening and the boar struggling.”</p> <p>4. What does it mean to “thrust”?</p> <p>5. What does the author mean when he says “<i>It</i> took a long time ...”?</p>	
<p>“At last it was over, and the brute lay still. I almost wept: the joy of it, and the terror. I gasped like a fish, let my head fall back: the green leaves swam in the sky.”</p> <p>6. What does it mean by “the brute lay still”?</p> <p>7. Why is this stanza important for understanding the theme of becoming a man?</p>	



**Close Reading Guide:**  
“Hugo, the Lord’s Nephew”  
(For Teacher Reference)

Questions	Response with evidence
<p>“When I went back, there was my uncle, rod in hand, but he didn’t strike—I told him, ‘There’s a boar in the forest.’” (ll. 9–12)</p> <p>1. What does it mean that the uncle had “rod in hand”?</p>	<ul style="list-style-type: none"><li>• Invite students to read the excerpt with you.</li><li>• Ask them to discuss Question 1 in triads and then record their answers, using evidence from the text to support them, in the Notes column of their text-dependent questions sheet.</li><li>• Select volunteers to share their answers with the class.</li></ul> <p><i>Listen for students to explain that “rod in hand” means the uncle had something to hit him with.</i></p> <ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “What does it mean that he didn’t ‘strike’?”</li></ul></li></ul> <p><i>Listen for students to explain that the uncle did not hit him.</i></p>
<p>In the monologue, Hugo’s uncle says, “You’ll hunt like a man, or be flogged like a boy.”</p> <p>2. What point is the uncle making by using both the words “man” and “boy”?</p>	<ul style="list-style-type: none"><li>• Invite a student to read aloud from “You’ll hunt ...” to “... flogged like a boy.”</li><li>• Ask:<ul style="list-style-type: none"><li>* “What two things are being compared in this phrase?”</li></ul></li></ul> <p><i>Listen for students to respond with “boys and men.”</i></p> <ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “What does it mean to be flogged?”</li></ul></li></ul> <p>Students may not understand this from context. <i>Listen for students to share that this means “whipped.”</i></p>



**Close Reading Guide:**  
“Hugo, the Lord’s Nephew”  
(For Teacher Reference)

Questions	Response with evidence
<p>“I could smell my sweat, rank with fear, and then—it was like my dream—the underbrush moved, and the sticks shattered. I saw it—bristling, dark as the devil, huge as a horse—and my bowels turned to water.”</p> <p>3. How does word choice “the sticks <i>shattered</i>” affect the tone of this scene?</p>	<ul style="list-style-type: none"> <li>• Invite students to read the excerpt with you.</li> <li>• Ask students Question 3.</li> <li>• Invite them to record their responses on their Text-dependent questions note-catcher.</li> <li>• Ask: <ul style="list-style-type: none"> <li>* “What is happening in this stanza?”</li> </ul> </li> </ul> <p><i>Listen for: The boar is approaching.</i></p> <ul style="list-style-type: none"> <li>• Ask: <ul style="list-style-type: none"> <li>* “What does the word <i>shattered</i> mean? How is it different from the word <i>break</i>?”</li> </ul> </li> </ul> <p><i>Listen for students to say that shattered means “to break suddenly into many pieces.” It is different from the word break in that shattered means the object is destroyed and is more severe than break.</i></p> <ul style="list-style-type: none"> <li>• Ask: <ul style="list-style-type: none"> <li>* “What does the use of the word <i>shattered</i> tell the reader about what’s happening?”</li> </ul> </li> </ul> <p><i>The word shattered tells the reader the boar is powerful and dangerous.</i></p>



**Close Reading Guide:**  
“Hugo, the Lord’s Nephew”  
(For Teacher Reference)

Questions	Response with evidence
<p>“It charged—my uncle lunged and I behind him—thrust!—felt the spear pierce. Braced myself—end to armpit—shoved. It took a long time, the dogs keening and the boar struggling.”</p> <p>4. What does it mean to “thrust”?</p> <p>5. What does the author mean when he says “It took a long time ...”?</p>	<ul style="list-style-type: none"><li>• Invite students to read the excerpt with you.</li><li>• Ask Question 4.</li><li>• Invite them to record their responses on their Text-dependent Questions note-catcher.</li><li>• Invite volunteers to share their responses.</li></ul> <p><i>Listen for students to explain that thrust means “to push or pierce something quickly with force.”</i></p> <ul style="list-style-type: none"><li>• Ask Question 5.</li><li>• Invite students to record their responses on their Text-dependent Questions note-catcher.</li><li>• Invite students to share their responses.</li></ul> <p><i>Listen for them to explain that this was not an easy fight. It was a long and difficult battle to the death with the boar.</i></p>



**Close Reading Guide:**  
“Hugo, the Lord’s Nephew”  
(For Teacher Reference)

Questions	Response with evidence
<p>“At last it was over, and the brute lay still. I almost wept: the joy of it, and the terror. I gasped like a fish, let my head fall back: the green leaves swam in the sky.”</p> <p>6. What does it mean by “the brute lay still”?</p> <p>7. Why is this stanza important for understanding the theme of becoming a man?</p>	<ul style="list-style-type: none"><li>• Invite students to read the excerpt with you.</li><li>• Ask Question 6.</li><li>• Invite them to record their responses on their Text-dependent Questions note-catcher.</li><li>• Use <b>equity sticks</b> to select students to share their answers.</li></ul> <p><i>Listen for them to explain that the boar was killed; they won the battle.</i></p> <ul style="list-style-type: none"><li>• Invite students to read the excerpt with you.</li><li>• Ask Question 7.</li><li>• Invite them to record their responses on their Text-dependent Questions note-catcher.</li><li>• Invite volunteers to share their responses.</li></ul> <p><i>Listen for them to explain that becoming a man or proving your manhood is challenging. It requires the courage to face things that are difficult and sometimes frightening.</i></p>



**Exit Ticket:**

Give One, Get One – Word Choice

.....  
**Name:**

.....  
**Date:**

Skim the monologue, locate at least two words or phrases that convey or suggest fear, and write them on your Exit Ticket.

Word or Phrase that Suggests <i>Fear</i>	Word or Phrase that Suggests <i>Fear</i>



Theme of Adversity Graphic Organizer for “Thomas, the Doctor”

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

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

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



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# **Grade 6: Module 2B: Unit 2: Lesson 4**

## **Close Read, Part 1: “Taggot, the Blacksmith’s Daughter”**



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

- I can cite text-based evidence to support an analysis of literary text. (RL.6.1)
- I can determine a theme based on details in a literary text. (RL.6.2)
- I can use the relationship between particular words to better understand each of the words. (L.6.5b)
- I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)

**Supporting Learning Targets**

- I can read the monologue “Taggot, the Blacksmith’s Daughter” for flow and for gist.
- I can determine the themes of the monologue “Taggot, the Blacksmith’s Daughter.”

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “Thomas, the Doctor’s Son” (from homework)
- Reading for gist notes
- Themes of Adversity graphic organizer for “Taggot, the Blacksmith’s Daughter”



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Themes of Adversity: “Thomas, the Doctor’s Son” (7 minutes)</li><li>Unpacking Learning Targets (3 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Reading for Flow and Gist: “Taggot, the Blacksmith’s Daughter” (20 minutes)</li><li>Identifying Themes of Adversity: “Taggot, the Blacksmith’s Daughter” (10 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Adversity Today—Question and Discussion (5 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Read “Mogg, the Villein’s Daughter” and complete the Themes of Adversity graphic organizer.</li></ol></li></ol>	<ul style="list-style-type: none"><li>Students begin this lesson in triads discussing their homework from “Thomas, the Doctor’s Son.” Support students as they identify themes of adversity in the monologue and consider whether these themes exist today.</li><li>In this lesson, students read closely “Taggot, the Blacksmith’s Daughter,” reading the monologue four times, each for a different purpose. The lesson follows a similar routine to Lesson 2, when students completed the close read of “Hugo, the Lord’s Nephew.”</li><li>The first read invites students to listen with their eyes closed, as the monologue is read aloud to them. Then students follow along in the text as it is read to them a second time. After the second read, students partner-read, being mindful of punctuation and expression. Finally, students read independently and use sticky notes to annotate the text for gist.</li><li>After reading closely, students work with a partner to identify the themes of adversity in the monologue. Partners then consider whether these themes of adversity in the monologue exist today.</li><li>Consider collecting students’ graphic organizers to read through the themes of adversity they face today. This will provide guidance for discussion in Lesson 5.</li><li>In advance:<ul style="list-style-type: none"><li>Form student partnerships for identifying themes of adversity.</li></ul></li><li>Post: Learning targets.</li></ul>





Lesson Vocabulary	Materials
monologue, theme, adversity, stanza; Maying, May Day, palfrey	<ul style="list-style-type: none"><li>• Document camera</li><li>• Themes of Adversity anchor chart (begun in Lesson 2)</li><li>• <i>Good Masters! Sweet Ladies!</i> (book; one per student)</li><li>• Sticky notes (10 per student)</li><li>• Equity sticks</li><li>• Academic Word Wall anchor chart (begun in Lesson 2; see Lesson 2 supporting material for teacher reference)</li><li>• Themes of Adversity graphic organizer for “Taggot, the Blacksmith’s Daughter” (one per student)</li><li>• Themes of Adversity graphic organizer for “Mogg, the Villein’s Daughter” (one per student)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Themes of Adversity: “Thomas, the Doctor’s Son” (7 minutes)</b></p> <ul style="list-style-type: none"><li>• As students enter the classroom, invite them to sit in their triads. Remind them that for homework they were to read “Thomas, the Doctor’s Son” and fill out their Themes of Adversity graphic organizer. Ask students to share with their triad one theme of adversity Thomas faced, the page number of the text-based evidence, and the group of people affected by the adversity.</li><li>• During discussion, circulate and support triads to ensure that all students are participating and have completed the graphic organizer. If students need support, ask probing questions, such as:<ul style="list-style-type: none"><li>* “What challenges does Thomas face as he trains to become a doctor?”</li><li>* “What does he need to be mindful of as he builds his practice?”</li></ul></li><li>• Invite volunteers to share themes of adversity, or challenges, that Thomas confronts in his medical profession.</li><li>• Listen for: “Thomas learns to manipulate his patients and their families,” “Thomas says and does things to make himself look good in front of his patients,” and “Thomas did not have cures for illness and disease because antibiotics did not exist.”</li><li>• Add these themes to the <b>Themes of Adversity anchor chart</b>.<ul style="list-style-type: none"><li>– One piece of evidence that supports manipulation is found on page 19: “That trencher full of venison I see/Is much too rich! Just hand it back to me!” The group affected by Thomas’s adversity is all groups of people under his care and other healthcare providers. The healthcare providers need to be valued by the people in order to get paid.</li></ul></li><li>• Invite volunteers to share their responses from the third column of the Themes of Adversity graphic organizer:<ul style="list-style-type: none"><li>* “Do the adversities from ‘Thomas, the Doctor’s Son’ exist today?”</li></ul></li><li>• Listen for students to say these themes do exist today. Manipulation, or twisting the truth for one’s own purposes, can happen in all areas of life with adults and children. Doctors today also want to be respected and valued by their patients. They continue to face challenges finding cures for diseases and illness, although advances in medicine, such as the discovery of antibiotics, have improved modern medicine.</li><li>• Ask students to read the endnotes with you in the Notes section on page 84. The four definitions provide additional background information on diseases, illnesses, and medical beliefs during this era.</li></ul>	<ul style="list-style-type: none"><li>• Reviewing the homework holds all students accountable for reading the monologues and completing their homework.</li></ul>



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• After reading the endnotes, explain that Middle Ages medicine was extremely basic during a time when terrible illnesses such as the Black Death were killing nearly one-third of the population. Medicine was limited. Physicians had no idea what caused the illnesses and diseases. The Catholic Church believed that illnesses were a punishment from God for sinful behavior. Because there were no antibiotics during this time, it was almost impossible to cure illness and disease. Medicines were typically made from herbs and spices and put in drinks, pills, washes, baths, rubs, and ointments.</li></ul>	
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the first learning target aloud with you:<ul style="list-style-type: none"><li>* “I can read the monologue ‘Taggot, the Blacksmith’s Daughter’ for flow and for gist.”</li></ul></li><li>• Tell students they will read this monologue about Taggot four times, each with a different focus. Remind them that they completed these four reads with a different monologue in a previous lesson.</li><li>• Invite students to read the second learning target aloud with you:<ul style="list-style-type: none"><li>* “I can determine the themes of the monologue ‘Taggot, the Blacksmith’s Daughter.’”</li></ul></li><li>• Tell students they have been identifying themes of adversity in Lessons 2 and 3. Ask triads:<ul style="list-style-type: none"><li>* “Who remembers the meaning of <i>theme</i> from our discussions?”</li></ul></li><li>• Give them time to discuss, then cold call students. Listen for and guide them to recall that a theme is the author’s message about a topic.</li><li>• Remind students that the author reveals theme through important details or events, through dialogue of the main characters, and/or through the main character’s actions.</li></ul>	<ul style="list-style-type: none"><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li></ul>



Work Time	Meeting Students’ Needs
<p><b>A. Reading for Flow and Gist: “Taggot, the Blacksmith’s Daughter” (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that they will now complete the four readings of “Taggot, the Blacksmith’s Daughter” in <i>Good Masters! Sweet Ladies!</i> <ul style="list-style-type: none"> <li>– First read: Listen with eyes closed as the teacher reads aloud.</li> <li>– Second read: Open to page 5 and follow along as the teacher reads aloud.</li> <li>– Third read: Read with a partner, taking turns reading aloud to each other.</li> <li>– Fourth read: Independently read the monologue. Pause at least twice per page. Use sticky notes to annotate or make note of what is happening in that part of the monologue.</li> </ul> </li> <li>• Invite students to close their eyes and listen as you read the monologue aloud.</li> <li>• Ask students to turn to page 5, “Taggot, the Blacksmith’s Daughter.” Remind them that some words and phrases have numbers after them in the monologue and that definitions can be found in the back of the book in the Notes section. Direct students to page 83 and read aloud the explanations for the numbered terms. Also, explain the word <i>palfrey</i>. It is referred to as a saddle horse, not a horse used in war.</li> <li>• Redirect students to page 5 of the monologue. Invite them to follow along as you read aloud.</li> <li>• Form student partnerships and tell students to read the monologue aloud to each other. Remind them to be aware that punctuation contributes to their understanding of text. As students read, circulate and listen for fluency.</li> <li>• Prepare students for their final independent reading. Distribute <b>10 sticky notes</b> to each student. Tell them to pause at least twice per page to make note of what is happening in the monologue. Explain that breaking the passage into smaller sections, or chunking the text, is helpful with understanding the gist, or the main idea of the monologue.</li> <li>• Remind students that everyone may not finish at the same time. Ask them to respect the quiet reading environment as classmates finish. Encourage students to reread, review their notes, and refer to the “Notes” section beginning on page 83 to read the explanations of other endnotes in other monologues.</li> <li>• Circulate as students read independently. To support them, ask them to read several lines of a stanza and to tell you what it is about. Also, guide students’ comprehension by asking probing questions such as:           <ul style="list-style-type: none"> <li>* “What is Taggot doing in this stanza?”</li> </ul> </li> <li>• Refocus students whole class. Congratulate them for following the steps of a close read. Explain that the work they have just completed will help with identifying the themes of adversity in the monologue.</li> </ul>	<ul style="list-style-type: none"> <li>• Make note of students who may benefit from reading for gist in supported small groups.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<p><b>B. Identifying Themes of Adversity: “Taggot, the Blacksmith’s Daughter” (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that in Lesson 1 they were introduced to themes of adversity, and in Lessons 2 and 3 they identified themes of adversity in “Hugo, the Lord’s Nephew.”</li> <li>Use <b>equity sticks</b> to select a student to read the definition <i>adversity</i> on the <b>Academic Word Wall</b>.</li> <li>Distribute the <b>Themes of Adversity graphic organizer for “Taggot, the Blacksmith’s Daughter”</b> to each student.</li> <li>Ask them to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What adversity or adversities did Taggot face in the monologue?”</li> </ul> </li> <li>Listen for responses such as: “Taggot feels inadequate as a woman” and “Taggot has a crush on someone who doesn’t feel the same way.”</li> <li>Discuss and record the themes of adversity in the first column of the Themes of Adversity anchor chart. Select one theme to model using the anchor chart.</li> <li>Tell students to complete their Themes of Adversity graphic organizer as you complete the anchor chart. Ask them to record the theme of adversity. For example: “Taggot is feeling inadequate as a woman who might never marry.”</li> <li>Invite partners to find evidence in the text that identifies this adversity. Ask them to include the page number where they found their evidence. For example, on page 6 Taggot says, “I think I’m ugly. Big and ugly and shy.”</li> <li>Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What group of people share Taggot’s feelings of inadequacy when it comes to their position as a woman?”</li> </ul> </li> <li>Listen for: “unmarried women in medieval times.” Another group she belongs to is the craftspeople. Model writing this response. Discuss what Taggot’s life might be like if she doesn’t marry.</li> <li>Ask partners to complete Columns 2 and 3 of their graphic organizer for the other themes.</li> <li>Invite volunteers to share the evidence of Taggot’s having a crush on someone who does not feel the same way.</li> <li>Listen for: “On page 9 the author writes, ‘I went outside, back to the forge. He was gone by then, long gone, and it seems a long life.’”</li> <li>Invite volunteers to share the group of people affected by this adversity.</li> </ul>	<ul style="list-style-type: none"> <li>Consider allowing select students to complete one adversity with a partner or in a supported small group.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Listen for: “Taggot and other unmarried women.” Taggot’s family would also be affected. Have a discussion about what Taggot’s life might be like if she does not marry.</li><li>• Add the themes of adversity in “Taggot, the Blacksmith’s Daughter” to the Themes of Adversity anchor chart.</li><li>• Explain that the work students have just done is the same as their homework.</li></ul>	
Closing and Assessment	Meeting Students’ Needs
<p><b>A. Adversity Today—Question and Discussion (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to turn and talk:<ul style="list-style-type: none"><li>* “Do the themes of adversity you identified in ‘Taggot, the Blacksmith’s Daughter’ exist today?”</li></ul></li><li>• Ask students to write examples or evidence from their own experiences on the graphic organizer.</li><li>• Circulate as students are writing their responses. Guide with probing questions. Make note of students who understand the theme of adversity and are citing evidence or examples and those who may benefit from additional support.</li><li>• Distribute a <b>Themes of Adversity graphic organizer for “Mogg, the Villein’s Daughter.”</b></li></ul>	<ul style="list-style-type: none"><li>• Asking students to consider whether Taggot’s themes of adversity exist today will engage them and make it relevant to their lives.</li></ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Read “Mogg, the Villein’s Daughter” and complete the Themes of Adversity graphic organizer.</li></ul>	



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# Grade 6: Module 2B: Unit 2: Lesson 4

## Supporting Materials



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Themes of Adversity Graphic Organizer for “Taggot, the Blacksmith’s Daughter”

Name:

Date:

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.





Themes of Adversity Graphic Organizer for “Mogg, the Villein’s Daughter”

Name:

Date:

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



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# **Grade 6: Module 2B: Unit 2: Lesson 5**

## **Close Read, Part 2: “Taggot, the Blacksmith’s Daughter”**



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**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 demonstrate understanding of figurative language, word relations, and nuances in word meanings. (L.6.5)
- I can interpret figures of speech in context. (L.6.5a)
- I can use the relationship between particular words to better understand each of the words. (L.6.5b)
- I can distinguish among the connotations (associations) of words with similar denotations (definitions). (L.6.5c)

**Supporting Learning Targets**

- I can determine the meaning of figurative language in the monologue “Taggot, the Blacksmith’s Daughter.”
- I can analyze how the author’s word choice affects the tone of the monologue “Taggot, the Blacksmith’s Daughter.”
- I can analyze how a single stanza (or sentence) adds to the whole monologue.

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “Mogg, the Villein’s Daughter” (from homework)
- Figurative Language graphic organizer for “Taggot, the Blacksmith’s Daughter”
- Text-Dependent Questions: “Taggot, the Blacksmith’s Daughter”
- Exit Ticket: Literal to Figurative, Simile and Metaphors



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Themes of Adversity and Figurative Language: “Mogg, the Villein’s Daughter” (7 minutes)</li><li>B. Unpacking Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Identifying Figurative Language: “Taggot, the Blacksmith’s Daughter” (15 minutes)</li><li>B. Word Choice and Tone: “Taggot, the Blacksmith’s Daughter” (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Changing Figurative to Literal and Literal to Figurative (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Read “Jack, the Half-Wit” and complete the Themes of Adversity graphic organizer.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Students begin this lesson in their triads discussing the themes of adversity in “Mogg, the Villein’s Daughter,” which they read for homework.</li><li>• In this lesson, students review figurative and literal language and practice identifying examples from song lyrics.</li><li>• This lesson follows a similar pattern to previous lessons in which students worked with partners to analyze figurative language and identify the ways word choice can affect tone and meaning.</li><li>• Students further their work on figurative and literal language by completing an exit ticket.</li><li>• In advance:<ul style="list-style-type: none"><li>– Form student partnerships.</li><li>– Write four quotes from “Taggot, the Blacksmith’s Daughter” on the Figurative Language anchor chart.</li><li>– Add to the Academic Word Wall: <i>connotation</i>, <i>denotation</i>, and <i>nuance</i>.</li></ul></li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
figurative language, figures of speech, literal language, metaphor, simile, personification, word choice, tone, connotation, denotation, nuance	<ul style="list-style-type: none"><li>• <i>Good Masters! Sweet Ladies!</i> (book; one per student)</li><li>• Document camera</li><li>• Themes of Adversity anchor chart (begun in Lesson 2)</li><li>• Academic Word Wall (begun in Lesson 2; see Lesson 2 supporting material for teacher reference)</li><li>• Figurative and Literal Language reference sheet (from Lesson 3)</li><li>• Figurative Language graphic organizer for “Taggot, the Blacksmith’s Daughter” (one per student and one to display)</li><li>• Text-Dependent Questions: “Taggot, the Blacksmith’s Daughter” (one per student and one to display)</li><li>• Close Reading Guide: “Taggot, the Blacksmith’s Daughter” (for teacher reference)</li><li>• Exit Ticket: Literal to Figurative, Simile and Metaphors (one per student)</li><li>• Themes of Adversity graphic organizer for “Jack, the Half-Wit” (one per student)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Themes of Adversity and Figurative Language: “Mogg, the Villein’s Daughter” (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to gather their book <i>Good Masters! Sweet Ladies!</i> and their <b>Themes of Adversity graphic organizer for “Mogg, The Villein’s Daughter”</b> and sit with in their triads.</li><li>• Using a <b>document camera</b>, display the Themes of Adversity graphic organizer for “Mogg, The Villein’s Daughter.”</li><li>• Ask triads to discuss one theme of adversity Mogg faced, the text-based evidence supporting the adversity (including page number), and the group of people affected by the adversity.</li><li>• Circulate and provide support. Ask probing questions, if needed:<ul style="list-style-type: none"><li>* “What challenge or problem do Mogg and her family face?”</li><li>* “What does it mean when the author says, ‘He can’t lift his hand’? What challenge or adversity does this statement suggest?”</li></ul></li><li>• Remind students to record new thinking on their graphic organizer.</li><li>• Refocus whole group. Ask for volunteers to share out.</li><li>• Listen for student comments that are versions of the following:<ul style="list-style-type: none"><li>• One of the challenges Mogg is confronted with is abuse. Mogg’s father abused her brother, Jack, and her mother. On page 25 Mogg says, “He beat Jack, and the lad is a half-wit.” She adds, “Mother can only see from one eye.”</li><li>• Another theme of adversity Mogg and her family faced was alcoholism. Mogg’s father drank. On page 25 Mogg says, “He wasn’t a good man, always ale-drunk.”</li><li>• A third adversity Mogg’s family was confronted with was the death of her father, their provider. Mogg’s brother, Jack, faced personal challenges. As a result, Mogg and her mother were left to provide for the family.</li></ul></li><li>• Add these themes to the <b>Themes of Adversity anchor chart</b>.</li><li>• Cold call triads to share the group of people affected by these challenges or adversities of Mogg and her family.</li><li>• Listen for: “Mogg’s entire family as well as other serfs in a similar position.”</li><li>• Cold call triads to share their responses from the third column of the organizer: “Do these adversities exist today?”</li><li>• Listen for: “Some families are confronted with poverty, alcoholism, death of a parent, and/or abuse.”</li></ul>	<ul style="list-style-type: none"><li>• Many students will benefit from seeing the Themes of Adversity graphic organizer displayed to help them focus on the task.</li><li>• Reviewing homework holds all students accountable for reading the monologue and completing their homework.</li></ul>



Opening (continued)	Meeting Students’ Needs
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the learning targets with you:<ul style="list-style-type: none"><li>* “I can determine the meaning of figurative language in the monologue “Taggot, the Blacksmith’s Daughter.”</li><li>* “I can analyze how the author’s word choice affects the tone of the monologue “Taggot, the Blacksmith’s Daughter.”</li><li>* “I can analyze how a single stanza (or sentence) adds to the whole monologue.”</li></ul></li><li>• Remind students that <i>figurative language</i>, <i>literal language</i>, <i>word choice</i>, <i>tone</i>, and <i>stanza</i> were discussed in Lesson 3. Underline these words in the targets and point out their definitions on the <b>Academic Word Wall</b>.</li><li>• Share that precise words were chosen to convey or reveal the attitude and feelings of the main character. The word choice created tone. For example, the author chose to name Mogg’s cow Paradise. The word <i>paradise</i> has a <i>connotation</i>, or an association, of being positive and harmonious. The tone conveyed is one of happiness. Paradise provided a life of happiness for Mogg and her family: milk for the market, a calf for the spring, dung to patch the roof, and a warm body to sleep next to in the winter.</li><li>• Also share that when the author uses the literal meanings of words to communicate meaning, it is a denotation. For example, Schlitz writes, “Mother kissed his hand, and we watched him ride off, and waited till dark, to take back Paradise.” This reference is considered literal because Mogg’s family would take their cow back.</li><li>• Tell students that authors also use nuance in writing, which is a subtle difference in word choice. For example, an author might write, “Her giggle was childlike” or “Her laughter was childish.” Each communicates a different meaning because of the words <i>childlike</i> and <i>childish</i>.</li><li>• Explain that all of these word choices were made by the author after careful consideration.</li></ul>	



Work Time	Meeting Students’ Needs
<p><b>A. Identifying Figurative Language: “Taggot, the Blacksmith’s Daughter” (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>Figurative and Literal Language reference sheets</b> and display a copy using the document camera.</li> <li>• Form student partnerships.</li> <li>• Tell students they are now going to look closely at four examples of figurative language from “Taggot, the Blacksmith’s Daughter.”</li> <li>• Distribute the <b>Figurative Language graphic organizer for “Taggot, the Blacksmith’s Daughter”</b> and display a copy using the document camera. Remind students that this figurative language activity was introduced in Lesson 3.</li> <li>• Explain that the first column contains examples of figurative language from the monologue. Ask students to use their Figurative and Literal Language reference sheets to identify the type of figure of speech. Tell students that in Column 2 they define the literal meaning of the figurative language, and in Column 3 they should explain how the word choice adds to the understanding of the scene or character.</li> <li>• Circulate and support students as they determine the literal meanings of each example. Make note of those who need additional support.</li> <li>• Cold call partners to share their literal meanings and how they add to the understanding of the scene or character.</li> <li>• Listen for comments such as the following: <ul style="list-style-type: none"> <li>– “‘The morn was clear as glass, and I was happy as a singing bird’ is a simile,</li> <li>– ‘His eyes were as dark as rivers’ is a simile, and</li> <li>– ‘The glory was his face’ is a metaphor. ‘</li> <li>– I never did speak. I thought if I opened my mouth he’d know my whole heart’ is an example of imagery.”</li> </ul> </li> <li>• After discussion of Columns 2 and 3, share with students that they will continue analyzing Laura Amy Schlitz’s word choice in a close read of “Taggot, the Blacksmith’s Daughter.”</li> </ul>	<ul style="list-style-type: none"> <li>• Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow them to have more meaningful discussions and clarify points in their native language.</li> </ul>





Work Time (continued)	Meeting Students’ Needs
<p><b>B. Word Choice and Tone: “Taggot, the Blacksmith’s Daughter” (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to sit in triads.</li> <li>• Remind them that in Lesson 4, they did four readings of Taggot. Today, they will continue to look closely at the monologue, but this time they will shift their attention to word choice.</li> <li>• Distribute the <b>Text-Dependent Questions: “Taggot, the Blacksmith’s Daughter.”</b></li> <li>• Using a document camera, display a copy of the Text-Dependent Questions: “Taggot, the Blacksmith’s Daughter” to model recording responses as you guide the class through the document.</li> <li>• Refer to the <b>Close Reading Guide: “Taggot, the Blacksmith’s Daughter” (for teacher reference)</b> to guide the discussion.</li> </ul>	<ul style="list-style-type: none"> <li>• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li> <li>• Providing models of expected work supports all learners, especially those who are challenged.</li> </ul>
Closing and Assessment	Meeting Students’ Needs
<p><b>A. Changing Figurative to Literal and Literal to Figurative (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b>Exit Ticket: Figurative and Literal Language.</b></li> <li>• Invite students to read the examples of the similes and metaphors with you.</li> <li>• Ask them to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What is the literal language for each simile and metaphor?”</li> </ul> </li> <li>• Call on volunteers to share.</li> <li>• Ask students to create their own simile and metaphor using the literal example.</li> <li>• Distribute <b>Themes of Adversity graphic organizer for “Jack, the Half-Wit”</b> for homework.</li> </ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Read “Jack, the Half-Wit” and complete the Themes of Adversity graphic organizer.</li> </ul>	



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# Grade 6: Module 2B: Unit 2: Lesson 5

## Supporting Materials



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Figurative Language Graphic Organizer for Taggot, the Blacksmith's Daughter

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

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

Example of figurative language/ what kind of figurative language is it?	What it means literally	How it adds to my understanding of the scene or character
"The morn was clear as glass, and I was happy as a singing bird." (6)		
"His eyes were dark as rivers." (7)		
"The glory was his face—" (7)		
"I never did speak. I thought if I opened my mouth he'd know my whole heart."		



**Text-Dependent Questions:**  
“Taggot, the Blacksmith’s Daughter”

.....  
**Name:**  
.....

.....  
**Date:**  
.....

Questions	Response with Evidence
<p>“There’s something else. I’ve stared into the Round Pool and it’s hard to tell—the water’s never still but I think I’m ugly. Big and ugly and shy in the bargain. Mother says I’ll likely not marry at all.”</p> <p>1. What is the meaning of “in the bargain”?</p>	



**Text-Dependent Questions:**  
“Taggot, the Blacksmith’s Daughter”

Questions	Response with Evidence
<p>“There’s no one better to quiet a horse. I lay my big hands on them, and feel them trembling—I know how they feel. They’re like me: big and timid. So I breathe sweet peace to them—not with my lips, but through my fingers—and they hear me, not with their ears but through their skins.”</p> <p>3. The author writes the phrase “I breathe sweet peace to them—not with my lips, but through my fingers—and they hear me.” What does she mean?</p>	
<p>He had brown hair. Not golden like the knights in story, and his eyes were dark as rivers. The glory was his face—the shape of it—I don’t have words.”</p> <p>4. Why did the author choose “glory” in the phrase “The glory was his face—”?</p>	



**Text-Dependent Questions:**  
“Taggot, the Blacksmith’s Daughter”

Questions	Response with Evidence
<p>“... and he held out a coin—a farthing. I was sudden bold—I reached out my hand and shoved it away—and then (touching him was what did it) my face got hot.”</p> <p>5. What does the phrase “sudden bold” mean?</p>	
<p>“He was gone by then, long gone, and it seems a long life—I may live fifty years, and not see him again.”</p> <p>6. Why were the words “gone” and “long” repeated in this stanza?</p>	



**Text-Dependent Questions:**  
“Taggot, the Blacksmith’s Daughter”

Questions	Response with Evidence
<p>“Thinking that, I bent my head, and saw, lying on the anvil, a miracle: that sprig of hawthorn—from his cloak, on the anvil. If ’twere on the ground, it might only have fallen—but it was on the anvil.”</p> <p>7. What does the repetition of the words “on the anvil” suggest?</p>	
<p>8. How does this stanza contribute to the development of the theme of Taggot’s view of herself?</p>	



**Close Reading Guide:**  
“Taggot, the Blacksmith’s Daughter”  
(For Teacher Reference)

Total Time: 15 minutes

Questions	Response with Evidence
<p>“There’s something else. I’ve stared into the Round Pool and it’s hard to tell—the water’s never still but I think I’m ugly. Big and ugly and shy in the bargain. Mother says I’ll likely not marry at all.”</p> <p>1. What is the meaning of “in the bargain”?</p>	<ul style="list-style-type: none"><li>• Invite students to read the excerpt with you.</li><li>• Ask them to discuss Question1 in triads.</li><li>• Invite them to record their thoughts in the Notes column of their text-dependent question sheet.</li><li>• Select volunteers to share their answers with the class.</li></ul> <p><i>Listen for: Taggot means that not only is she ugly, but she is big, ugly and shy.</i> <i>“In the bargain” is an idiom meaning “in addition.”</i> <i>Taggot feels she is ugly and, in addition, big and shy.</i></p> <ul style="list-style-type: none"><li>• Direct students’ attention to “Big and ugly and shy in the bargain.”</li><li>• Ask:<ul style="list-style-type: none"><li>* “What do these words tell us about how Taggot feels?”</li></ul></li></ul> <p><i>Listen for: “Taggot feels hopeless. She feels she has no chance of finding love because of feeling big and ugly and shy.”</i></p>





**Close Reading Guide:**  
“Taggot, the Blacksmith’s Daughter”  
(For Teacher Reference)

Questions	Response with Evidence
<p>“There’s no one better to quiet a horse. I lay my big hands on them, and feel them trembling—I know how they feel. They’re like me: big and timid. So I breathe sweet peace to them—not with my lips, but through my fingers—and they hear me, not with their ears but through their skins.”</p> <p>3. The author writes the phrase “I breathe sweet peace to them—not with my lips, but through my fingers—and they hear me.” What does she mean?</p>	<ul style="list-style-type: none"><li>• Ask students to listen and follow the text as you reread the excerpt describing how Taggot works with horses.</li><li>• Invite triads to read Question 3 and take notes in the right column of their Text-Dependent Questions.</li><li>• Select volunteers from each triad to share their answers with the class.</li></ul> <p><i>Listen for students to explain that Taggot’s gentle touch and calm manner calmed the horse’s spirit.</i></p> <ul style="list-style-type: none"><li>• Ask students why the author chose the words “breathe sweet peace to them.”</li></ul> <p><i>Listen for: “because breathing is a steady rhythm, and a constant rhythm can be calming.”</i></p> <ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “What does this phrase tell us about Taggot?”</li></ul></li></ul> <p><i>Listen for: “The phrase tells us that Taggot has a way to communicate with the horse through her sense of touch. It shows us she builds a trust and a relationship when she works with them.”</i></p>



**Close Reading Guide:**  
“Taggot, the Blacksmith’s Daughter”  
(For Teacher Reference)

Questions	Response with Evidence
<p>He had brown hair. Not golden like the knights in story, and his eyes were dark as rivers. The glory was his face—the shape of it—I don’t have words.”</p> <p>4. Why did the author choose “glory” in the phrase “The glory was his face—”?</p>	<ul style="list-style-type: none"><li>• Ask triads to reread the excerpt in the left column.</li><li>• Invite them to discuss and take notes about why the author chose to use <i>glory</i> in Taggot’s description of Hugo.</li><li>• Invite volunteers to read their responses.</li></ul> <p><i>Listen for: “The author wanted the reader to understand that Taggot found pleasure in his face. She found him very handsome.”</i></p> <ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “How does the word <i>glory</i> contribute to our understanding of Taggot’s feelings for Hugo?”</li></ul></li></ul> <p><i>Listen for: There is joy in Taggot’s heart. She has a strong attraction for him.</i></p>



**Close Reading Guide:**  
“Taggot, the Blacksmith’s Daughter”  
(For Teacher Reference)

Questions	Response with Evidence
<p>“... and he held out a coin—a farthing. I was sudden bold—I reached out my hand and shoved it away—and then (touching him was what did it) my face got hot.”</p> <p>5. What does the phrase “sudden bold” mean?</p>	<ul style="list-style-type: none"><li>• Invite students to read the excerpt with you.</li><li>• Ask triads to discuss Question 5 and then record their responses in the right column of their Text-Dependent Questions.</li><li>• Select volunteers to share aloud their answers with the class.</li></ul> <p><i>Listen for: “It was a quick action and out of character for Taggot.”</i></p> <ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “What was Taggot feeling, and what words support your thinking?”</li></ul></li></ul> <p><i>Listen for: “Taggot felt embarrassed because her face got hot. She also did not want to be paid; she wanted to do this for him and shoved the money away.”</i></p>
<p>“He was gone by then, long gone, and it seems a long life—I may live fifty years, and not see him again.”</p> <p>6. Why were the words “gone” and “long” repeated in this stanza?</p>	<ul style="list-style-type: none"><li>• Ask students to reread the passage with you.</li><li>• Invite them to take notes in the right column.</li><li>• Select volunteers to share their responses.</li></ul> <p><i>Listen for: “The author wants the reader to understand that Taggot probably will never have another chance to talk to Hugo.</i></p> <ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “How do you think Taggot was feeling?”</li></ul></li></ul> <p><i>Listen for: “Taggot is very sad for her missed opportunity.”</i></p>



**Close Reading Guide:**  
“Taggot, the Blacksmith’s Daughter”  
(For Teacher Reference)

Questions	Response with Evidence
<p>“Thinking that, I bent my head, and saw, lying on the anvil, a miracle: that sprig of hawthorn—from his cloak, on the anvil. If ’twere on the ground, it might only have fallen—but it was on the anvil.”</p> <p>7. What does the repetition of the words “on the anvil” suggest?</p>	<ul style="list-style-type: none"><li>• Ask students to read the excerpt with you.</li><li>• Invite them to discuss Question 7 in their triads and then record their responses.</li><li>• Select volunteers from each triad to share their discussion and their answers with the class.</li></ul> <p><i>Listen for: “The repetition of the words ‘on the anvil’ suggests that the hawthorn sprig was placed purposefully for Taggot. It showed it had not fallen on the ground.”</i></p>
<p>8. How does this stanza contribute to the development of the theme of Taggot’s view of herself?</p>	<ul style="list-style-type: none"><li>• Read Question 8 with the students.</li><li>• Invite them to record their responses in their Text-Dependent Questions. Ask students to share their responses.</li></ul> <p><i>Listen for them to explain that Taggot’s view of herself as ugly may not be how Hugo or other people see her.</i></p>



**Exit Ticket:** Figurative and Literal Language  
(Similes and Metaphors)

.....  
**Name:**

.....  
**Date:**

<b>Similes (use “like” or “as”)</b>	<b>Metaphors (use “are” or “is”)</b>
Your eyes are like sunshine.	You are sunshine.
The noise is like music to my ears.	The noise is music to my ears.
You are as happy as a clown.	You are a clown.

Change the literal language in the sentence below into figurative language. Write a sentence describing the puppy meeting his owner that contains a simile. Then write a sentence describing the puppy meeting his owner that contains a metaphor.

**Literal language:** “The little puppy ran to meet his owner.”

**Simile:**

.....

.....

**Metaphor:**

.....

.....



Theme of Adversity Graphic Organizer for “Jack, the Half-Wit”

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

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

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



EXPEDITIONARY  
LEARNING

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

## Jigsaw, Part 1: *Good Masters! Sweet Ladies!*



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)  
I can determine a theme based on details in a literary text. (RL.6.2)

**Supporting Learning Targets**

- I can read my Jigsaw monologue for flow and for gist.
- I can determine a theme based on details in my Jigsaw monologue.
- I can determine the meaning of figurative language in a monologue.

**Ongoing Assessment**

- Annotated notes for gist
- Themes of Adversity graphic organizer for “Jack, the Half-Wit” (from homework)
- Figurative Language graphic organizer for “Constance, the Pilgrim.”





Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Themes of Adversity: “Jack, the Half-Wit” (4 minutes)</li> <li>B. Read Aloud, Read Along: “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter” (4 minutes)</li> <li>C. Unpacking Learning Targets (2 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Reading for Gist and Theme: Jigsaw Monologues (15 minutes)</li> <li>B. Reading for Figurative Language: Jigsaw Monologues (15 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Jigsaw Findings: Back-to-Back (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read “Why not? Why not blame the Jews?” (pages 58 and 59). Complete the Themes of Adversity graphic organizer for “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter.”</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• This lesson is the first of two parts in which students work in triads to do a close read of one of the four monologues selected for a Jigsaw presentation. As they read their selected monologues, students identify themes of adversity conveyed by the speaker in the monologue and use textual evidence to support the themes. Preview Lesson 7 (particularly the teaching notes) in advance of teaching Lesson 6, so you have a clear vision of the both parts of the Jigsaw, its purpose, and the requisite student groupings.</li> <li>• In this lesson, students also identify and analyze the meaning of figurative and literal language.</li> <li>• In advance:               <ul style="list-style-type: none"> <li>– Practice reading the dialogue “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter.” Consider using a different voice for each part. Consider inviting a student to practice and read one of the character roles with you or inviting two students to practice and read both parts aloud.</li> <li>– Create new triads for the Jigsaw (different from students’ ongoing triads for this unit). Group students who will work together to read, think, talk, and write about their monologue. Heterogeneous groups support students in discussing texts and answering questions about text.</li> <li>– This lesson assumes a total of eight groups of three students each. If you have more or less students, the most important factor is to create groups of three, as this will aid you in mixing students into new jigsaw groups for the Part 2 of the Jigsaw (in Lesson 7). If you do not have multiples of 8, you can form a few groups of four for this lesson, with two of those students working together as a partnership during Part 2, in Lesson 7.</li> </ul> </li> <li>• Consider playing medieval background music to create atmosphere as students gather with their triads for their Opening work.</li> <li>• See Lesson 7 for a note regarding an appropriate framing of the Jewish topic that arises in “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter.”</li> <li>• Post: Learning targets.</li> </ul>



Lesson Vocabulary	Materials
monologue, dialogue, jigsaw, theme, adversity, figurative language, literal	<ul style="list-style-type: none"><li>• <i>Good Masters! Sweet Ladies!</i> (book; one per student)</li><li>• Document camera</li><li>• Themes of Adversity anchor chart (begun in Lesson 2)</li><li>• Themes of Adversity graphic organizer for “Jack, the Half-Wit” (from Lesson 5)</li><li>• Sticky notes (six per student)</li><li>• Figurative and Literal Language reference sheet (from Lesson 3; one per student)</li><li>• Figurative Language graphic organizer for “Constance, the Pilgrim” (one per student in two triad groups for that monologue)</li><li>• Figurative Language graphic organizer for “Lowdy, the Varlet’s Child” (one per student in two triad groups for that monologue)</li><li>• Figurative Language graphic organizer for “Otho, the Miller’s Son” (one per student in two triad groups for that monologue)</li><li>• Figurative Language graphic organizer for “Will, the Plowboy” (one per student in two triad groups for that monologue)</li><li>• Themes of Adversity graphic organizer for “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter” (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Themes of Adversity: “Jack, the Half-Wit” (4 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take their <i>Good Masters! Sweet Ladies!</i> text and <b>Themes of Adversity graphic organizer for “Jack, the Half-Wit”</b> and join their triads.</li> <li>• Ask them to share with their triad at least one theme of adversity that Jack faced. Remind them to include the group of people during medieval times who they think were affected by this adversity. Invite students to share evidence that supports the adversity and the page number where that evidence was found.</li> <li>• Circulate as students discuss. Provide support and guide students with probing questions, such as “Why do you think that?” or “What evidence in the text led you to that idea?”</li> <li>• Call on triads to share with the whole class.</li> <li>• As students share, use a <b>document camera</b> to model responses on the Themes of Adversity graphic organizer for “Jack, the Half-With” that direct students toward specific adversities presented in the monologue. For example: <ul style="list-style-type: none"> <li>– An adversity that Jack faced was being bullied. Evidence that illustrates that adversity includes: “Lack-a-wit, Numskull, Mooncalf, Fool. That’s what they call me.” (page 30) and “I don’t say back. I’m waiting till I get big and can hit hard” (page 30).</li> </ul> </li> <li>• Consider modeling other adversities, such as being abused or the challenge of finding a friend.</li> <li>• Identify the people affected by adversities. Listen for responses that include Jack, his mother and sister, and Otho. Ask students to consider the adversities Jack faced and whether children of nobility or craftsmen might face similar challenges.</li> <li>• As a class, select themes of adversity to add to the <b>Themes of Adversity anchor chart</b>.</li> <li>• Ask: <ul style="list-style-type: none"> <li>* Do you think the adversities or challenges in “Jack, the Half-Wit” exist today?”</li> </ul> </li> <li>• Invite them to share their thoughts, along with examples that support their thinking.</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing the homework task at the beginning of the lesson holds all students accountable for reading the monologues and completing their homework.</li> <li>• This read-aloud builds a familiarity with the structure of a dialogue or a two-voice monologue in a way that reading it silently cannot do.</li> </ul>



Opening (continued)	Meeting Students' Needs
<p><b>B. Read Aloud, Read Along: “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter” (4 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that they have now read six monologues with one main character telling his or her own story. In this lesson, they will listen to a story being told through dialogue.</li><li>• Ask students if they recall from Lesson 1 what <i>dialogue</i> means. Listen for:<ul style="list-style-type: none"><li>– “A dialogue is when two people or characters share a story,”</li><li>– “A dialogue is a conversation or communication between two people,” or</li><li>– “A dialogue is a story that is told by two actors.”</li></ul></li><li>• Tell students that there are two dialogues in <i>Good Masters! Sweet Ladies!</i>, one of which they will read in this lesson.</li><li>• Ask students to open their books to “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter” on page 50.</li><li>• Tell students that in this dialogue, they will listen to two young characters share their perspective of what happened while they were gathering water at the stream.</li><li>• Invite them to read along as you, you and a reading partner, or two previously selected students read aloud. As you and/or students read aloud, model the proper use of punctuation to enhance the flow of reading.</li><li>• Ask students to share:<ul style="list-style-type: none"><li>* “What challenges or adversities did Jacob and Petronella face in the dialogue?”</li></ul></li><li>• Add new adversities to the Themes of Adversity anchor chart.</li><li>• Tell students they will complete a Theme of Adversity graphic organizer for this dialogue for homework. They will also read the two pages following the dialogue to learn more about what life was like for Jews in medieval society.</li></ul>	



Opening (continued)	Meeting Students' Needs
<p><b>C. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct the class's attention to the posted learning targets and call on students to read them aloud:<ul style="list-style-type: none"><li>* "I can read my Jigsaw monologue for flow and for gist."</li><li>* "I can determine a theme based on details in my Jigsaw monologue."</li><li>* "I can determine the meaning of figurative language in a monologue."</li></ul></li><li>• Ask students to identify two key words that are in all three of the learning targets. Listen for: "jigsaw" and "monologue."</li><li>• As students respond, circle words on the posted learning targets. Ask them what they think <i>jigsaw</i> means. Listen for responses that indicate it is a type of puzzle or a puzzle with many pieces.</li><li>• Call on students to share what a <i>monologue</i> is. Responses should explain that a monologue is a story or play told by one person.</li><li>• Tell students that in Lessons 6 and 7, they will work in triads. Although each triad will be responsible for reading a monologue and looking for themes of adversity and figurative language, not every triad will be assigned the same monologue. After they are done reading and identifying these items, they will share their findings with the other groups. In this way, they are all pieces in a puzzle, and it will take everyone to successfully complete the Jigsaw. In the end, the goal is for everyone to walk away with a better idea of what it was like to be a young person during medieval times.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide 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. Reading for Gist and Theme: Jigsaw Monologues (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Group students in triads. Remind them that in Module 1, they selected expectations for themselves as they worked in triads. Those same expectations are important for this work. Tell students that each person in their triad brings individual strengths. By working collaboratively, they can discover, imagine, and share their story well.</li><li>• Tell students that each step they take in this Jigsaw lesson is an important piece of the puzzle. They will begin by reading their monologue to get a glimpse of the big picture.</li><li>• Distribute a <b>Theme of Adversity graphic organizer</b> and <b>sticky notes</b> to each student.</li><li>• Select a student in each triad to draw a strip of paper from a basket or container with the title of the monologue their group will read or use a random selection process of your own.</li><li>• Invite students to open <i>Good Masters! Sweet Ladies!</i> to their monologue.</li><li>• Ask them to write the title of their monologue on the Theme of Adversity graphic organizer.</li><li>• Then give students these directions:<ol style="list-style-type: none"><li>1. Read your monologue as a group.</li><li>2. Reread your monologue independently and use the sticky notes to independently determine the gist of each stanza or paragraph. Pay careful attention to challenges or adversities the narrator faced and read any necessary endnotes.</li><li>3. Once everyone in your triad is done, share the gist of the monologue and discuss any questions you have.</li><li>4. Complete the Themes of Adversity graphic organizer as a group.</li></ol></li><li>• Circulate and support.</li><li>• Refocus students whole group.</li><li>• Recognize them for collaborative triad work as they read for gist and identified adversities. Offer steps for strengthening group work as they work on the next piece of the Jigsaw.</li></ul>	<ul style="list-style-type: none"><li>• Consider placing students in heterogeneous groupings for their triads 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, insights, creativity, personal experience, etc.</li><li>• Consider partnering ELLs who speak the same home language when reading and discussing complex text is required. This can allow more meaningful discussion and application of learning targets.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Reading for Figurative Language: Jigsaw Monologues (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students they will now reread their monologue with a new purpose: to look for Laura Amy Schlitz's use of figurative language and to interpret what that means.</li><li>• Remind students that each monologue has a different narrator. In these monologues, the author purposefully uses figurative language to create images of scenes, characters, or challenges and allow the narrator to tell the story from his or her own point of view, or perspective. The use of figurative language also helps reveal the tone or feeling the narrator is trying to express.</li><li>• Ask students to take out their <b>Figurative and Literal Language reference sheets</b>.</li><li>• Distribute the <b>Figurative Language graphic organizer: Jigsaw, Part 1</b> for each monologue.</li><li>• Tell students they will do the same figurative language work that they did when they read "Hugo, the Lord's Nephew" and "Taggot, the Blacksmith's Daughter," answering the questions: "What kind of figurative language is this?" "What is the literal meaning?" and "How does it add to my understanding of the scene or character in the monologue?"</li><li>• Give directions:<ol style="list-style-type: none"><li>1. Take turns reading aloud the figurative language examples on the graphic organizer.</li><li>2. In your monologue, find the stanza or paragraph where the figurative language appears and read the language with the text around it.</li><li>3. Each member of your triad should share his or thoughts on the three columns of the graphic organizer.</li><li>4. Record your responses on the graphic organizer.</li></ol></li><li>• Tell students that the figurative language examples are all similes, metaphors, personification, or idioms, the first four figures of speech on their reference sheets.</li><li>• Circulate and support triads in their discussions. Ensure that all students have a voice in the discussion.</li></ul>	<ul style="list-style-type: none"><li>• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li><li>• Providing models of expected work supports all learners, especially those who are challenged.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Jigsaw Findings: Back-to-Back (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Give directions for the Back-to-Back and Face-to-Face protocol:<ol style="list-style-type: none"><li>1. Invite triads that read the same monologues to come together and sit back-to-back.</li><li>2. Ask students to think of one theme of adversity the narrator of their monologue faced and one detail that supports that theme. Students may use an example of figurative language that supports that challenge or adversity.</li><li>3. Ask students to also consider whether that adversity exists for young people today.</li><li>4. Tell students to write the theme, supporting detail, and consideration for today on a sticky note.</li><li>5. Ask students to turn face-to-face to share their response with their partner.</li></ol></li><li>• Invite partners to post their sticky-note responses on the Theme of Adversity anchor chart.</li><li>• Distribute homework: <b>Themes of Adversity graphic organizer for “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter.”</b></li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read “Why not? Why not blame the Jews?” (pages 58 and 59). Complete the Themes of Adversity graphic organizer for “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter.”</li></ul> <p><i>Note: After the lesson, add new themes of adversity to the Themes of Adversity anchor chart based on students’ discussion.</i></p>	





EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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Figurative Language Graphic Organizer:  
“Constance, the Pilgrim”

Name:

Date:

Example of figurative language/ what kind of figurative language is it?	What it means literally	How it adds to my understanding of the scene or character
“Winifred’s blood was crystal clear and flowed like a wave.”		
“I have known more sorrow than tears can tell.”		



Figurative Language Graphic Organizer:

“Lowdy, the Varlet’s Child”

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

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

Example of figurative language/ what kind of figurative language is it?	What it means literally	How it adds to my understanding of the scene or character
“Fleas leading chases running races on my thighs.”		
“Fleas leaping hurdles—they’re as strong as Hercules.”		
“I’m used to the lice raising families in my hair.”		



**Figurative Language Graphic Organizer:**  
“Otho, the Miller’s Son”

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

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

<b>Example of figurative language/ what kind of figurative language is it?</b>	<b>What it means literally</b>	<b>How it adds to my understanding of the scene or character</b>
“I know the family business—it’s been drummed into my head.”		
“It’s hunger, want and wickedness that makes the world go ’round.”		
“The Mouth of Hell is gaping wide, and all of us are falling.”		



Figurative Language Graphic Organizer:  
“Will, the Plowboy”

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

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

Example of figurative language/ what kind of figurative language is it?	What it means literally	How it adds to my understanding of the scene or character
“The fields have a right to rest when people don’t.”		
“Our harvest wasn’t worth a rotten apple.”		
“And under his smock, he had a hare ‘most as big as a fox’—still warm.”		



Theme of Adversity Graphic Organizer for “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter”

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

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

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 7

## Jigsaw, Part 2: *Good Masters! Sweet Ladies!*



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

**Supporting Learning Targets**

- 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.

**Ongoing Assessment**

- 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
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Themes of Adversity in “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter” (4 minutes)</li> <li>B. Unpacking Learning Targets (2 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Final Read of Jigsaw Monologues, Answering Text-Dependent Questions (16 minutes)</li> <li>B. Prepare for Jigsaw (10 minutes)</li> <li>C. Presenting Monologues (10 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Exit Ticket: How Has the Author Helped Us Get to Know the Children of Medieval Times? (3 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>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.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• In Lesson 6, students worked in triad groups to read and unpack a monologue, paying particular attention to themes of adversity and figurative language.</li> <li>• 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.</li> <li>• Their work culminates with each partnership presenting to their group of eight, thus giving all students a recap of the 4 monologues.</li> <li>• In advance:               <ul style="list-style-type: none"> <li>– Form three groups of eight for sharing Jigsaw monologues.</li> <li>– 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.</li> <li>– Prepare Jigsaw question strips.</li> </ul> </li> <li>• Post: Learning targets.</li> </ul>



Lesson Vocabulary	Materials
figurative language, literal language, monologue, dialogue, word choice, tone, stanza	<ul style="list-style-type: none"><li>• <i>Good Masters! Sweet Ladies!</i> (book; one per student)</li><li>• Themes of Adversity anchor chart (begun in Lesson 2)</li><li>• Text-Dependent Questions for “Constance, the Pilgrim” (for Jigsaw, Part 2) (one per student in two triad groups)</li><li>• Text-Dependent Questions for “Lowdy, the Varlet’s Child” (for Jigsaw, Part 2) (one per student in two triad groups)</li><li>• Text-Dependent Questions for “Otho, the Miller’s Son” (for Jigsaw, Part 2) (one per student in two triad groups)</li><li>• Text-Dependent Questions for “Will, the Plowboy” (for Jigsaw, Part 2) (one per student in two triad groups)</li><li>• Themes of Adversity graphic organizer from Jigsaw, Part 1 (from Lesson 6)</li><li>• Figurative Language graphic organizer: Jigsaw, Part 1 (from Lesson 6)</li><li>• Jigsaw question strips (one set per Jigsaw partnership)</li><li>• Jigsaw, Part 2 task card (one per Jigsaw partnership)</li><li>• Exit Ticket: How Has the Author Helped Us Get to Know the Children of Medieval Times? (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Themes of Adversity in “Jacob Ben Salomon, the Moneylender’s Son and Petronella, the Merchant’s Daughter” (4 minutes)</b></p> <ul style="list-style-type: none"> <li>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.”</li> <li>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.</li> <li>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.”</li> <li>Add these themes to the <b>Themes of Adversity anchor chart</b>.</li> <li>Ask students to share their thoughts about whether these themes of adversity exist in our world today.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<p><b>B. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>Direct students’ attention to the posted learning targets and invite them to read the targets with you: <ul style="list-style-type: none"> <li>* “I can analyze how the author’s word choice affects the tone of the monologue.”</li> <li>* “I can analyze how a single stanza adds to the whole monologue.”</li> <li>* “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.”</li> </ul> </li> <li>Explain that students will continue working in Jigsaw triads to analyze the author’s word choice, tone, and text structure.</li> <li>Also let students know they will have an opportunity to present their Jigsaw monologue to their peers.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Final Read of Jigsaw Monologue, Answering Text-Dependent Questions (16 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to sit in their Jigsaw triads.</li><li>• Ask them to read aloud their monologue for a final time with their triads. Circulate and listen as triad members read.</li><li>• Distribute materials to the triads working on each monologue:<ul style="list-style-type: none"><li>– <b>Text-Dependent Questions for “Constance, the Pilgrim,”</b></li><li>– <b>Text-Dependent Questions for “Lowdy, the Varlet’s Child,”</b></li><li>– <b>Text-Dependent Questions for “Otho, the Miller’s Son,” and</b></li><li>– <b>Text-Dependent Questions for “Will, the Plowboy”</b></li></ul></li><li>• 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.</li><li>• Circulate and support triads as they discuss and record their responses to the text-dependent questions. If students struggle, ask probing questions such as:<ul style="list-style-type: none"><li>* “What is the literal meaning of this figurative language?”</li><li>* “What type of figurative language is this an example of?”</li><li>* “What is another word the author could have used to create a similar tone?”</li><li>* “If this stanza or sentence were removed, how would the tone be affected?”</li></ul></li><li>• Reconvene the class.</li><li>• 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.</li><li>• Explain that they will now present their Jigsaw monologue to their peers, which will further prepare for this assessment.</li></ul>	<ul style="list-style-type: none"><li>• Consider meeting with individual students or small groups needing extra support during this Work Time.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Prepare for Jigsaw (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to retrieve their completed <b>Themes of Adversity graphic organizer</b> and <b>Figurative Language graphic organizer</b> from their monologue work in Jigsaw, Part 1 (in Lesson 6).</li><li>• Form three groups of approximately eight students.</li><li>• 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.</li><li>• Each pair that read the same monologue will form a partnership.</li><li>• Distribute one set of <b>Jigsaw question strips</b> to each partnership.</li><li>• Each set of question strips contains six questions. Invite each person in the pair to choose three question strips for themselves.</li><li>• Distribute <b>Jigsaw, Part 2 task card</b> to each partnership (see Teaching Notes).</li><li>• 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.</li><li>• 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.</li><li>• Circulate and encourage collaboration and discussion of the question strips. Also provide support to partners needing help with the organization of their materials.</li><li>• Reconvene the class.</li></ul>	<ul style="list-style-type: none"><li>• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li><li>• Consider displaying directions, which helps all students focus on the task and follow the steps.</li></ul>
<p><b>C. Presenting Monologue (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Students should present in the order of the monologues in <i>Good Masters! Sweet Ladies!</i> 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."</li><li>• Each partnership should take 2 or 3 minutes to present their monologue to their Jigsaw group (group of eight students).</li></ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• 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.</li><li>• Ask students to be a respectful audience as they listen to their peers' presentations.</li><li>• Circulate and encourage students as they present.</li><li>• Reconvene the class.</li><li>• 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.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket: How Has the Author Helped Us Get to Know Children of Medieval Times? (3 minutes)</b></p> <ul style="list-style-type: none"><li>• 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:<ul style="list-style-type: none"><li>* "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?"</li></ul></li><li>• Distribute the <b>Exit Ticket: How Has the Author Helped Us Get to Know Children of Medieval Times?</b></li><li>• Ask students to complete the exit ticket and circulate as they do so.</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• 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.</li></ul>	



EXPEDITIONARY  
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# Grade 6: Module 2B: Unit 2: Lesson 7

## Supporting Materials



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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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**Text-Dependent Questions for “Constance, the Pilgrim”**  
(For Jigsaw, Part 2)

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.

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**Text-Dependent Questions for “Will, the Plowboy”**  
(For Jigsaw, Part 2)

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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**Text-Dependent Questions for “Will, the Plowboy”**  
(For Jigsaw, Part 2)

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?

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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?

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Jigsaw Question Strips

1. Summarize the monologue.



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



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



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



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



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







**Jigsaw, Part 2 Task Card**

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.



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

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



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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</i>, <i>gist</i>, <i>theme</i>, <i>figurative language</i>, <i>word choice</i>, <i>tone</i>, and <i>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  
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# Grade 6: Module 2B: Unit 2: Lesson 8

## Supporting Materials



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**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.

3. 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.**



EXPEDITIONARY  
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# **Grade 6: Module 2B: Unit 2: Lesson 9**

## **Qualities of a Strong Literary Essay**



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

**Supporting Learning Targets**

- I can describe the qualities of a literary argument essay.
- I can analyze how evidence from the text supports a claim in a model essay.

**Ongoing Assessment**

- Model essay text-coded to show claim ©, text evidence (T), examples from life today (L), and explanation (E)



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Unpacking Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Unpacking the Prompt: End of Unit Assessment (10 minutes)</li> <li>B. Reading like a Writer: Annotating the Model Essay (12 minutes)</li> <li>C. Analyzing Evidenced-Based Claims: Model Essay (16 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Reflection: Why Do We Analyze Models? (2 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read “Simon, the Knight’s Son” and complete the Themes of Adversity graphic organizer.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• This lesson launches the end of unit assessment, in which students will write a literary argument essay. Within this essay, they will answer the question: “Do we struggle with the same adversities as the people of <i>Good Masters! Sweet Ladies!?</i>” The task is labeled a literary argument because students compare the adversities described in <i>Good Masters! Sweet Ladies!</i> to the adversities they face in their own lives and use evidence from the novel and their own experiences to support their position.</li> <li>• For the purpose of the end of unit Assessment, the New York State Grades 6–8 Expository Writing Evaluation Rubric has been adapted to assess the standard about written arguments, Writing 6.1, and has been renamed the Literary Argument Essay Rubric.</li> <li>• In this lesson, students closely examine the prompt and a model essay. This process is meant to ensure that they have a clear understanding and purpose for the work ahead. To do this, students first “code” the essay to make note of claims, evidence, and analysis. Then, they use the Forming Evidence-Based Claims graphic organizer to solidify their thinking. They will use another one of these graphic organizers during the pre-writing process for their own essay, beginning in Lesson 10.</li> <li>• Teachers co-create the Qualities of a Strong Literary Argument Essay anchor chart with students in Work Time A. As students share the qualities they think should be added to the anchor chart, do your best to translate their ideas into language from the rubric. Students will use the rubric in later lessons to evaluate their writing, and this will help them become familiar with the language and eventually the rubric itself.</li> <li>• In advance:               <ul style="list-style-type: none"> <li>– Prepare the definition of a “literary argument” to display with a document camera.</li> <li>– Prepare three questions for unpacking targets on the board. See “Opening.”</li> <li>– Review the student model essay.</li> <li>– Create a coding guide.</li> </ul> </li> <li>• Post: Learning targets and coding guide.</li> </ul>





Lesson Vocabulary	Materials
literary argument, qualities	<ul style="list-style-type: none"><li>• Document camera</li><li>• Are We Medieval? A Literary Argument Essay Prompt (one per student and one to display)</li><li>• Qualities of a Strong Literary Argument Essay anchor chart (new; co-created with students in Work Time A)</li><li>• Model Essay: “Are We Medieval? Opportunities in the Middle Ages and Today” (one per student and one to display)</li><li>• Are We Medieval?: Forming Evidence-Based Claims graphic organizer (one to display)</li><li>• Are We Medieval?: Forming Evidence-Based Claims graphic organizer (answers, for teacher reference)</li><li>• Themes of Adversity graphic organizer for “Simon, the Knight’s Son” (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention to the posted learning targets. Invite them to follow along as you read the learning targets out loud:<ul style="list-style-type: none"><li>* "I can describe the qualities of a literary argument essay."</li><li>* "I can analyze how evidence from the text supports a claim in a model essay."</li></ul></li><li>• Explain that understanding a literary argument is key to their success in the next several lessons. Begin with having them think about what an argument is.</li><li>• Ask students to discuss with an elbow partner:<ul style="list-style-type: none"><li>* "Think about a time that you were in an argument with someone. What causes an argument?"</li></ul></li><li>• Cold call a pair to share their thinking. Ideally, students will say: "We disagreed about something" or "We had different ideas."</li><li>• Explain that in writing, there is a difference between argument and opinion. In speaking, we often say we had an argument because we had a difference of opinion, but when we refer to writing, the meaning of the two words is different. Writing an opinion piece means that it's something a person believes, whether or not the person has evidence to prove it. However, in a written argument, the author will make a claim, support it with reasons, and prove those reasons with evidence.</li><li>• Ask:<ul style="list-style-type: none"><li>* "If a written argument involves an author making a claim, supporting it with reasons, and proving those reasons with evidence, what can you infer is a literary argument?"</li></ul></li><li>• After giving students some think time, ask for a volunteer to share his or her answer. Listen for students to infer that a literary argument means the supporting reasons and evidence come from a text, from a piece of literature.</li><li>• Using a <b>document camera</b>, display the definition of a literary argument: "A literary argument is a piece of writing that makes a claim about a literary text and uses details and evidence to support that claim."</li><li>• Tell students that in order for them to get ready to write their own essays, they will look at a model essay today.</li></ul>	<ul style="list-style-type: none"><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Unpacking the Prompt: End of Unit Assessment (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Display and distribute <b>Are We Medieval? A Literary Argument Essay Prompt</b>. Invite students to follow along with you as you read the prompt aloud. Ask them to circle any unfamiliar words. Clarify words as needed.</li><li>• Direct students to underline words and phrases in the prompt that help make a strong literary argument.</li><li>• Invite them to close their eyes for a moment and envision themselves writing their essay. Ask them to think about what the essay needs to include and what thinking they need to do in order to write.</li><li>• Now, have students open their eyes, get with a partner, and discuss the three questions displayed on the board. Ask:<ul style="list-style-type: none"><li>* “What is this prompt asking you to do?”</li><li>* “What will your writing have to include to address the question?”</li><li>* “What thinking will you have to do to complete that writing?”</li></ul></li><li>• Refocus students whole group. Begin creating the <b>Qualities of a Strong Literary Argument Essay anchor chart</b>.</li><li>• Cold call pairs to share what they discussed. Add these contributions to the anchor chart. As students share, put their answers into language from the rubric. For example, if a student says, “We have to choose a position,” you might write: “Make a claim = choosing a side.” Be sure the chart includes:<ul style="list-style-type: none"><li>– Make and introduce a claim. (Students may say, “Choose a side and write it at the beginning.”)</li><li>– Choose text evidence and examples from life today that support the claim.</li><li>– Explain how each piece of evidence and example supports the claim. (Students might say, “Add my own thinking” or “Explain the evidence.”)</li><li>– Make it coherent. (Students might say, “Make it stick together; have everything connect.”)</li><li>– Make it logical. (Students might say, “Have it make sense.”)</li></ul></li><li>• For anything students do not identify on their own, add it to the anchor chart and explain why you are adding it.</li></ul>	<ul style="list-style-type: none"><li>• Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.</li><li>• Adding visuals or graphics to anchor charts can help students remember or understand key ideas or directions.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Reading like a Writer: Annotating the Model Essay (12 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display and distribute the <b>Model Essay: “Are We Medieval? Opportunities in the Middle Ages and Today.”</b></li> <li>• Congratulate students on recognizing the criteria for a strong literary argument. Tell them they will now begin reading like a writer, studying a model literary argument essay to see what they will be writing.</li> <li>• Invite students to follow along while you read the model essay out loud.</li> <li>• Ask students to turn to their partner and talk about the gist of the essay. If necessary, prompt them about the content of the essay:             <ul style="list-style-type: none"> <li>* “What claim is the author of this essay making?”</li> <li>* “What is the purpose of the body paragraphs?”</li> </ul> </li> <li>• Listen for students to explain that the author is making the claim that the opportunities available to children in the Middle Ages were very different from the opportunities available to them today. Also listen for students to explain that the purpose of the body paragraphs is to justify this claim with reasons and evidence from the text and from personal life experiences.</li> <li>• Explain that based on the close reading of the prompt, students already know that a strong essay includes a claim, text evidence, and an explanation of how the evidence supports the claim.</li> <li>• Direct students' attention to the posted coding guide.</li> <li>• Ask them to write the codes on the top of the model essay so they remember what they are: C=claim, T=evidence from the text, L=examples from life today, E=explanation.</li> <li>• Reread the first two paragraphs of the model essay aloud as students follow along. After reading these paragraphs, stop to model the process of coding. Ask:             <ul style="list-style-type: none"> <li>* “Where is the claim?”</li> <li>* “Where is the evidence from the text?”</li> <li>* “Where are the examples from life today?”</li> <li>* “Where is the explanation about the evidence?”</li> </ul> </li> <li>• Listen to student suggestions and mark the displayed model essay as follows:             <ul style="list-style-type: none"> <li>– Mark a C next to the first sentence of the first paragraph, in which the author states the opportunities were different back then.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• It is important for students to process and understand the “content” of the essay before they look more closely at the writer’s craft.</li> <li>• Consider giving select students pre-annotated or pre-highlighted texts. This will allow them to focus on key sections of the essay.</li> <li>• Coding the text will allow students to return to the model essay later to help guide them in their independent writing.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>– Mark a T next to the first piece of evidence in quotation marks in the first body paragraph.</li><li>– Mark an L at the end of the paragraph in which the author discusses his/her father.</li><li>– Write an E next to the sentence after the first sentence in quotation marks in the first paragraph.</li></ul> <ul style="list-style-type: none"><li>• Check for student understanding by asking:<ul style="list-style-type: none"><li>* “Show a Fist to Five about how well you understand how I coded our model essay.”</li></ul></li><li>• Note any students who have less than a three and circulate to them first when they work on subsequent paragraphs.</li><li>• Prompt students to read the remainder of the model essay, using the coding guide to annotate it.</li><li>• Circulate and observe annotations, making note of whether students are able to find the text evidence and the explanations.</li><li>• Refocus whole group. Ask students to turn to a different elbow partner and discuss their annotations.</li><li>• Most likely, you will notice some students struggling to make a decision about whether part of the essay is a T, L, or E, or whether they should code T and E for the same part of the essay. Let them know that explaining supporting evidence is the analysis part of the essay, and many times it can be challenging to identify it on a first read.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>C. Analyzing Evidenced-Based Claims: Model Essay (16 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the <b>Are We Medieval?: Forming Evidence-Based Claims</b> graphic organizer.</li><li>• Invite a volunteer to tell you how she or he coded the second paragraph (Body Paragraph 1).</li><li>• Write the evidence in the “text evidence” box of the graphic organizer, the real life experience evidence in the “examples from life today” box. Record the explanation in the “explaining the thinking” box of the graphic organizer under both the text evidence and examples from life today.</li><li>• Refer to the <b>Are We Medieval?: Forming Evidence-Based Claims</b> graphic organizer (answers, for teacher reference) as necessary.</li><li>• Invite students to discuss with their new elbow partner how they think the second column of the organizer should be filled out for the third paragraph, Body Paragraph 2.</li><li>• Invite volunteers to share out and fill in the displayed graphic organizer.</li><li>• Ask students to give a thumbs-up or thumbs-down if they felt successful separating the text evidence from the explanations.</li><li>• Note the students who show a thumbs-down; they may need more scaffolding to separate text evidence and explanations in Lesson 10.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Reflection: Why Do We Analyze Models? (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to Think-Pair-Share with their elbow partner:<ul style="list-style-type: none"><li>* “Why are we studying our model essay so closely?”</li></ul></li><li>• Invite volunteers to share their answers. Guide students to understand that they are reading like writers as they study the model essay in preparation for writing their own essay. Analyzing the text is helping them to identify the type of content and evidence they need to include in a strong essay.</li><li>• Distribute a <b>Themes of Adversity graphic organizer for “Simon, the Knight’s Son.”</b></li></ul>	<ul style="list-style-type: none"><li>• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read “Simon, the Knight’s Son” and complete the Themes of Adversity graphic organizer.</li></ul>	



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# Grade 6: Module 2B: Unit 2: Lesson 9

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**Are We Medieval?:**  
A Literary Argument Essay Prompt

**Learning Targets**

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

**Focus question:** Do we still struggle with any of the same adversities as the people of *Good Masters! Sweet Ladies!*?

In *Good Masters! Sweet Ladies!*, the character monologues describe the adversities faced by different kinds of people in the Middle Ages.

In this assessment, you are going to write a literary argument essay in which you will establish a claim about whether we struggle today with the same adversities as those faced by the people in *Good Masters! Sweet Ladies!* You will establish your claim in an introduction. Then to support your claim, you will choose two adversities that are either the same as those experienced by children in the Middle Ages or different, and use examples from life today and from *Good Masters! Sweet Ladies!* Finally, you will provide closure to your essay with a conclusion.

**In your essay, be sure to:**

- Write an introduction that presents your claim (either yes we do still struggle with some of the same adversities, or no we don't).
- Use two adversities faced by the people in the Middle Ages to support your claim.
- Use relevant and specific text evidence, including direct quotations from *Good Masters! Sweet Ladies!* to support each adversity.
- Support your claim with examples from life today for each adversity.
- Explain how your text and examples from life today support your claim.
- Use transitional words and phrases to make your writing cohesive and logical.
- Write a conclusion that provides further thinking on the subject.

**Model Essay:** “Are We Medieval?  
Opportunities in the Middle Ages and Today”

**Focus question:** Did children in the Middle Ages have similar opportunities to those available to us today?

I think the opportunities available to children in the Middle Ages were very different from the opportunities available to us today. In some ways, children in the Middle Ages had employment and work opportunities that are no longer an option today. However, today we have educational opportunities that were not available to some children in the Middle Ages.

Although many of the children in the Middle Ages weren’t able to go to school, they learned useful work skills and were guaranteed jobs in the future. This is an opportunity that isn’t available for us today. For example, Thomas, the doctor’s son in *Good Masters! Sweet Ladies!*, learned the skills to be a doctor from his father. He said, “And I am bound to carry on tradition. With every patient that my father cures, I learn more medicine” (page 18). It is no longer possible to become a doctor just by having a father who is a doctor and by working with him and learning from him from a young age. Today, if I wanted to become a doctor I would have to do very well in school and study at college for many years.

Another difference in opportunity is that today we all have the opportunity of education. This means we are able to make choices about what we want to do in the future. The work children did with their parents or as apprentices limited them in their choices for their future. They were unable to change their social position because they had to follow in their parents’ footsteps and do the same work. Otho, the miller’s son, described how being a miller is something the males in his family have done for a few generations and how he would automatically become the miller after his father. He said, “Father is the miller, as his father was of old, and I shall be the miller, when my father’s flesh is cold” (page 27). It seems that being a miller isn’t what he would like to do and he says at the very end, “And someday I will have a son—and God help him!” (page 29) as if he feels sorry for any sons that he may have because they will also have to be millers like him. Today, if I would like to be a teacher, when I graduate I can go to college to study education.

I selected two differences in opportunities available to children in the Middle Ages and children today: an opportunity that children in the Middle Ages had that we don’t have, and an opportunity available to us today that wasn’t available to children back then. Overall, I think that we have more opportunities today than children did in the Middle Ages. We can choose our future based on what we are interested in, and we can change our social position.



**Are We Medieval?:**

Forming Evidence-Based Claims Graphic Organizer

**Focus question:** Did children in the Middle Ages have similar opportunities to those available to us today?

<b>The Claim</b> <b>Children in the Middle Ages had very different opportunities than those available to us today</b>	
Opportunity 1	Opportunity 2
Opportunity 1 text evidence (T)	Opportunity 2 text evidence (T)
Opportunity 1 examples from life today (L)	Opportunity 2 examples from life today (L)
Explaining the thinking about this evidence ... (E)	Explaining the thinking about this evidence ... (E)

**Are We Medieval?:** Forming Evidence-Based Claims Graphic Organizer  
(Answers, for Teacher Reference)

**Focus question:** Did children in the Middle Ages have similar opportunities to those available to us today?

<b>The Claim</b> <i>Children in the Middle Ages had very different opportunities than those available to us today</i>	
<b>Opportunity 1</b> <i>becoming a doctor by learning from father</i>	<b>Opportunity 2</b> <i>becoming a miller because his father was and his grandfather was</i>
<b>Opportunity 1 text evidence (T)</b> <i>“And I am bound to carry on tradition. With every patient that my father cures, I learn more medicine” (page 18).</i>	<b>Opportunity 2 text evidence (T)</b> <i>Father is the miller, As his father was of old, And I shall be the miller, When my father’s flesh is cold” (page 27).</i>  <i>“And someday I will have a son—and God help him!” (page 29)</i>
<b>Opportunity 1 examples from life today (L)</b> <i>My father is a teacher, and I would actually really like to be a teacher too because I love teaching my friends how to do things that I can do better. But in order to do so, I am going to have to go to school to learn all of the things that a teacher needs to know and be able to do.</i>	<b>Opportunity 2 examples from life today (L)</b> <i>I would like to be a teacher, so when I graduate I am going to go to college to study education, so that I can become a teacher.</i>



**Are We Medieval?:** Forming Evidence-Based Claims Graphic Organizer  
(Answers, for Teacher Reference)

**Focus question:** Did children in the Middle Ages have similar opportunities to those available to us today?

**The Claim**

**Children in the Middle Ages had very different opportunities than those available to us today**

Explaining the thinking about this evidence ... (E)  
*It is no longer possible to become a doctor just by having a father who is a doctor and by working with him and learning from him from a young age. Today, if I wanted to become a doctor I would have to do very well in school and study at college for many years, taking very difficult exams to achieve specialist college degrees.*

*I can't automatically become a teacher just because my father is.*

Explaining the thinking about this evidence ... (E)  
*He implies throughout his monologue that being a miller isn't what he would like to do, and we can infer from his quote at the very end that he feels sorry for any sons that he may have because they will also have to be a miller.*

*Today we all have the opportunity of education, which allows us to make choices about what we want to do in the future.*

Themes of Adversity Graphic Organizer for “Simon, the Knight’s Son”

.....  
**Name:**

.....  
**Date:**

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



EXPEDITIONARY  
LEARNING

## **Grade 6: Module 2B: Unit 2: Lesson 10**

### **Revisiting the Text: What Are the Adversities They Faced?**



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)  
I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)  
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)  
With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

**Supporting Learning Targets**

- I can make a claim to answer the question in the assessment prompt.
- I can evaluate evidence to choose the most compelling and relevant for my literary argument essay.

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “Simon, the Knight’s Son” (from homework)
- Are We Medieval?: Forming Evidence-Based Claims graphic organizer





Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Reader: “Simon, the Knight’s Son” (6 minutes)</li><li>B. Unpacking Learning Targets (4 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Discussing the Rubric (6 minutes)</li><li>B. Revisiting Themes of Adversity Graphic Organizers (9 minutes)</li><li>C. Evaluating Evidence to Choose Which to Use in the Essay (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Pair Share (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Read “A Little Background: The Crusades” (pages 36 and 37) and complete the Themes of Adversity graphic organizer.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students make a claim about two adversities faced by people in the Middle Ages that they want to focus on in their essay. They also choose text-based evidence they would like to use to support their claim.</li><li>• Most students will probably make the claim that we do still struggle with some of the adversities faced by people in the Middle Ages; however, students have to decide for themselves which way to argue and which claim to make, so examples and options for both claims are offered. If students make the claim that we do not struggle with the same adversities today that were faced in the Middle Ages, they still need to choose two adversities faced by people in the Middle Ages to discuss in their essay and their “life today” examples need to explain how those adversities are no longer faced by people today.</li><li>• Students will need to refer to all of the Themes of Adversity graphic organizers they have completed for each monologue read during the unit so far. At the end of the lesson they receive a new blank Themes of Adversity graphic organizer to complete their homework (for pages 36 and 37 “A Little Background: The Crusades”).</li><li>• Create a new Writing Word Wall. This differs from the Academic Word Wall used previously, as words collected here are primarily domain-specific, and meant to scaffold students in their writing.</li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
claim; Saracens, lance, valiant, chivalry	<ul style="list-style-type: none"> <li>• Writing Word Wall (new; teacher-created; see Teaching Notes)</li> <li>• Are We Medieval? A Literary Argument Essay Prompt (from Lesson 9; one per student)</li> <li>• Literary Argument Essay Rubric (one per student and one to display)</li> <li>• Document camera</li> <li>• Themes of Adversity graphic organizers (students' completed organizers, for each monologue read during this unit)</li> <li>• Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 9; one new blank copy per student and one to display)</li> <li>• Themes of Adversity graphic organizer for "A Little Background: The Crusades" (one per student)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: "Simon, the Knight's Son" (6 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their Themes of Adversity graphic organizer for "Simon, the Knight's Son" and share their responses with a partner; they should make revisions to their graphic organizer as necessary.</li> <li>• Select volunteers to share out. Listen for:             <ul style="list-style-type: none"> <li>– The theme of adversity in the monologue is a lack of money for Simon to do exactly what he wants to do when he gets older, which is become a knight. As a result of the lack of money, Simon may have to become a monk instead.</li> <li>– The text evidence they may cite for this comes from the second and final paragraphs, "We had to sell some of our land—we had land then—to pay for his weapons, armor, a horse. My father came back home a year ago, half-starved, horseless, on one leg" and "Except there is no money, and my mother says I have to be a monk."</li> <li>– The group of people affected are knights and their families.</li> </ul> </li> <li>• Ask students to discuss with their partner:             <ul style="list-style-type: none"> <li>* "Is this an adversity we face today?"</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.</li> <li>• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.</li> </ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Cold call students to share their responses. Listen for them to explain that not having enough money to do what we want to do is an adversity faced today, although there are more opportunities for those without money. Some people who would like to go to college to study to become something in particular, for example a doctor, may not have enough money to do so.</li> <li>• Ask:             <ul style="list-style-type: none"> <li>* “Is there any domain-specific vocabulary we could add to the Word Wall from this monologue?”</li> </ul> </li> <li>• Record student suggestions on the <b>Writing Word Wall</b>. Words should include: <i>Saracens</i>, <i>lance</i>, <i>valiant</i>, and <i>chivalry</i>. You may need to tell students what some of the unfamiliar words mean.</li> </ul>	
<p><b>B. Unpacking Learning Targets (4 minutes)</b></p> <ul style="list-style-type: none"> <li>• Direct students' attention to the posted learning targets and invite them to read along with you:             <ul style="list-style-type: none"> <li>* “I can make a claim to answer the question in the assessment prompt.”</li> <li>* “I can evaluate evidence to choose the most compelling and relevant for my literary argument essay.”</li> </ul> </li> <li>• Tell students to reread the <b>Are We Medieval? A Literary Argument Essay Prompt</b>. Ask:             <ul style="list-style-type: none"> <li>* “What is a claim?”</li> <li>* “What claim are you going to be making in this essay?”</li> </ul> </li> <li>• Listen for them to explain that they are going to be making a claim about whether we still struggle with the same adversities faced by people in the Middle Ages.</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 learning targets also provide 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. Discussing the Rubric (6 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display the <b>Literary Argument Essay Rubric</b> and display a copy via a document camera. Explain that this is almost exactly the same rubric from Module 1, with one addition. Direct students' attention to the displayed rubric.</li> <li>• Circle or highlight the Command of Evidence section, "skillfully and logically explain how evidence supports ideas" in Level 4 and "logically explain how evidence supports ideas" in Level 3.</li> <li>• Ask students to turn and talk:             <ul style="list-style-type: none"> <li>* "What does it mean to '<i>logically</i> explain' your evidence?"</li> </ul> </li> <li>• Refocus students whole class. Cold call students to share. Listen for them to say the explanations have to be clear and easy to follow. If students need support with their explanation of <i>logical</i>, ask them to call on another pair of students. If they still need support defining <i>logical</i> after they have called on each other a few rounds, give them the explanation.</li> <li>• Ask them to turn and talk again:             <ul style="list-style-type: none"> <li>* "What does it mean to '<i>skillfully</i> explain' your evidence?"</li> </ul> </li> <li>• Refocus students whole class. Ask for volunteers to share their answers. Consider that <i>skillful</i> might be harder to explain. Listen for students to say that <i>skillful</i> is about selecting the best and most appropriate evidence to support your claim. Again, provide this definition if students do not have the answer on their own.</li> <li>• Tell them that over the next couple of lessons, they are going to select evidence to use in their essays.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing select students with a version of the rubric that highlights the 3 score column to guide them toward the level you would like them to focus on.</li> </ul>
<p><b>B. Revisiting Themes of Adversity Graphic Organizers (9 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to take out all of the <b>Themes of Adversity graphic organizers</b> they have completed for each of the monologues so far. Explain that today they are going to reread each of the organizers with a focus particularly on the lines at the bottom, where they have discussed whether that adversity is still evident today.</li> <li>• Tell students to work with an elbow partner to reread and sort their organizers into two piles: those that contain adversities not faced today, and those that contain adversities we still face today.</li> <li>• Circulate to support students as they work. If they struggle, break down the process with questions like:             <ul style="list-style-type: none"> <li>* "Is this adversity still faced today? By whom? Where? When?"</li> <li>* "So which pile should this go in?"</li> </ul> </li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Refocus whole group. Ask students to refer back to the Are We Medieval? A Literary Argument Essay Prompt and then, based on the way they have organized their Themes of Adversity graphic organizers, ask them to discuss in pairs:               <ul style="list-style-type: none"> <li>* “So what is the question you are being asked to answer? And based on the way you have sorted your graphic organizers, what is your claim? Do we still struggle with any of the same adversities as people in the Middle Ages?”</li> </ul> </li> <li>• The claim students make will be based on what they have recorded on their organizers, but most should have at least one or two organizers that contain adversities we still face today.</li> </ul>	
<p><b>C. Evaluating Evidence to Choose Which to Use in the Essay (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display and distribute <b>Are We Medieval?: Forming Evidence-Based Claims Graphic Organizer</b>.</li> <li>• Remind students that they saw this graphic organizer filled out in the previous lesson for the model essay.</li> <li>• Tell students that in this lesson, they are going to focus on filling out just the claim and text evidence rows of the organizer.</li> <li>• Ask:               <ul style="list-style-type: none"> <li>* “So what is your claim? Do we still struggle with any of the same adversities? Yes or no? What do your Themes of Adversity graphic organizers suggest?”</li> </ul> </li> <li>• Invite students to write their claim in the top box of their Forming Evidence-Based Claims organizer. Either “We do still struggle with some of the same adversities as the people in the Middle Ages” or “We don’t struggle with any of the same adversities as the people in the Middle Ages.”</li> <li>• Tell students that now that they have made their claim, they need to choose which two adversities from the Middle Ages they are going to discuss in their essay to support their claim.</li> <li>• Explain that if students are making the claim that we do still struggle with the same adversities today, they need to choose two adversities faced in the Middle Ages that they have clear examples for from life today. Provide the example that if students want to use the adversity that both in the Middle Ages and today you are restricted in what you can do in the future (for a job/career) based on how much money your family has, they need to not only have text evidence from <i>Good Masters! Sweet Ladies!</i> that states this, but they also need to be able to provide an example from life today of this adversity. For example, you might not be able to go to college to study what you want to study if your family can’t afford the fees.</li> </ul>	<ul style="list-style-type: none"> <li>• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li> <li>• Providing models of expected work supports all learners, but especially those who are challenged.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Explain that if students are making the claim that we don't struggle with the same adversities today, they need to choose two adversities faced in the Middle Ages and provide examples from life today that show that we don't struggle with them today. Provide the example that if students want to argue that in the Middle Ages, people were restricted in what they could do in the future (for a job/career) based on how much money their family had, but that this isn't an issue today, they need to provide an example of why this isn't a challenge today. For example, you can get scholarships and student loans for college if your family can't afford to pay, or you can go to college part time and work to pay your way through.</li> <li>• Invite students to work with the same partner to go through each of the organizers in the appropriate pile to determine which adversities they have clear examples of from life today. Remind them to focus their attention on what they have written at the end of their organizers.</li> <li>• Circulate to support students. Encourage them to, when possible, consider adversities that they have experience with so that they can provide those examples in their essay. Provide the example that someone in their family may not have been able to pursue the career they would like because the family was unable to pay college fees. Ask: <ul style="list-style-type: none"> <li>* "What is your example from life today for this adversity? Is it something you or your family has experienced?"</li> </ul> </li> <li>• Refocus the group. Tell students that now that they have identified the adversities they can support, they need to choose which two to use in their essay.</li> <li>• Remind them that the prompt asks them to use two adversities in their essay to argue their claim. Tell students that to do this, they need to evaluate the adversities they have identified to determine which are the most compelling to discuss in an essay. Ask: <ul style="list-style-type: none"> <li>* "What does <i>compelling</i> mean, and why do your adversities need to be compelling?"</li> </ul> </li> <li>• Select students to share. Listen for them to explain that <i>compelling</i> means that it makes people want to continue reading, and their adversities need to be compelling so that people want to read the whole essay.</li> <li>• Select a volunteer to help you model choosing the two adversities to use in his or her essay. Invite the whole group to help. Read through the information collected on each organizer and ask: <ul style="list-style-type: none"> <li>* "This is the claim, so which of the adversities has the clearest and most compelling text evidence to explain the adversity?"</li> <li>* "This is the claim, so which of the adversities has the clearest and most compelling example from life today?"</li> </ul> </li> <li>• Invite the whole group to help you choose two adversities to support the claim the volunteer student is making. Model filling out the Are We Medieval?: Forming Evidence-Based Claims graphic organizer with the two adversities.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Next, model how to evaluate the text evidence to choose the most compelling to explain the adversity. Look at the text evidence recorded on the relevant Themes of Adversity graphic organizers and ask:<ul style="list-style-type: none"><li>* “Which of this text evidence explains the adversity most clearly?”</li><li>* “Which of the text evidence is the most compelling?”</li></ul></li><li>• Invite the whole group to help you choose the text evidence they think should be used and model how to record it on the Are We Medieval?: Forming Evidence-Based Claims organizer. The ‘Examples from life today’ will be added in the next lesson, so instruct students to leave that for now.</li><li>• Invite students to work in pairs to choose two adversities and fill out their evidence-based claims organizer.</li><li>• Circulate to ask questions:<ul style="list-style-type: none"><li>* “Which of the adversities has the clearest and most compelling text evidence to explain the adversity for your claim?”</li><li>* “Which of the adversities has the clearest and most compelling example from life today for your claim?”</li></ul></li><li>• Remind students to record the adversities and the text evidence they choose on their Are We Medieval?: Forming Evidence-Based Claims graphic organizer.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Pair Share (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to pair up with someone else to share what they have filled in on their Are We Medieval?: Forming Evidence-Based Claims organizer so far.</li><li>• Distribute a blank <b>Themes of Adversity graphic organizer for “A Little Background: the Crusades”</b> for homework.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read “A Little Background: The Crusades” (pages 36 and 37) and complete the Themes of Adversity graphic organizer.</li></ul>	



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 10

## Supporting Materials



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Literary Argument Essay Rubric

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

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

Criteria	CCLS	4	3	2	1	0
CLAIM AND REASONS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's argument	W.2 R.1–9	—clearly introduces the text and the claim in a manner that is compelling and follows logically from the task and purpose —claim and reasons demonstrate insightful analysis of the text(s)	—clearly introduces the text and the claim in a manner that follows from the task and purpose —claim and reasons demonstrate grade-appropriate analysis of the text(s)	—introduces the text and the claim in a manner that follows generally from the task and purpose —claim and reasons demonstrate a literal comprehension of the text(s)	—introduces the text and the claim in a manner that does not logically follow from the task and purpose —claim and reasons demonstrate little understanding of the text(s)	—claim and reasons demonstrate a lack of comprehension of the text(s) or task



Literary Argument Essay Rubric

Criteria	CCLS	4	3	2	1	0
<b>COMMAND OF EVIDENCE:</b> the extent to which the essay presents evidence from the provided texts to support the author's argument	W.9 R.1–9	<p>—develops the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)</p> <p>—sustains the use of varied, relevant evidence</p> <p>—skillfully and logically explains how evidence supports ideas</p>	<p>—develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s)</p> <p>—sustains the use of relevant evidence, with some lack of variety</p> <p>—logically explains how evidence supports ideas</p>	<p>—partially develops the claim of the essay with the use of some textual evidence, some of which may be irrelevant</p> <p>—uses relevant evidence inconsistently</p> <p>—sometimes logically explains how evidence supports ideas</p>	<p>—demonstrates an attempt to use evidence but develops ideas with only minimal, occasional evidence that is generally invalid or irrelevant</p> <p>—attempts to explain how evidence supports ideas</p>	<p>—provides no evidence or provides evidence that is completely irrelevant</p> <p>—does not explain how evidence supports ideas</p>



Literary Argument Essay Rubric

Criteria	CCLS	4	3	2	1	0
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.2 R.1–9	<p>—exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning</p> <p>—establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice</p> <p>—provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented</p>	<p>—exhibits clear organization, with the use of appropriate transitions to create a unified whole</p> <p>—establishes and maintains a formal style using precise language and domain-specific vocabulary</p> <p>—provides a concluding statement or section that follows from the claim and reasons presented</p>	<p>—exhibits some attempt at organization, with inconsistent use of transitions</p> <p>—establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary</p> <p>—provides a concluding statement or section that generally follows the claim and reasons presented</p>	<p>—exhibits little attempt at organization, or attempts to organize are irrelevant to the task</p> <p>—lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task</p> <p>—provides a concluding statement or section that is illogical or unrelated to the claim and reasons presented</p>	<p>—exhibits no evidence of organization</p> <p>—uses language that is predominantly incoherent or copied directly from the text(s)</p> <p>—does not provide a concluding statement or section</p>



Literary Argument Essay Rubric

Criteria	CCLS	4	3	2	1	0
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	W.2 L.1 L.2	—demonstrates grade-appropriate command of conventions, with few errors	—demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	—demonstrates emerging command of conventions, with some errors that may hinder comprehension	—demonstrates a lack of command of conventions, with frequent errors that hinder comprehension	—demonstrates minimal command of conventions, making assessment of conventions unreliable



Theme of Adversity Graphic Organizer for “A Little Background: The Crusades”

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

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

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 11

## Examples from Life Today



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)  
I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)  
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)  
With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

**Supporting Learning Targets**

- I can select examples from today to support the text evidence I have selected.
- I can explain why I have chosen the evidence and examples from life today to support my claim.

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “A Little Background: The Crusades” (from homework)
- Are We Medieval?: Forming Evidence-Based Claims graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Engaging the Reader: “A Little Background: The Crusades” (7 minutes)</li> <li>B. Unpacking Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Determining Examples from Life Today (10 minutes)</li> <li>B. Explaining the Thinking (15 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Pair Share (8 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read “Isobel, the Lord’s Daughter” and complete the Themes of Adversity graphic organizer.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, students further refine the examples from life today that they have chosen to support their claim. Remind students to, when possible, choose examples from life today that they have personal experience with, or know people who have experience, to make their claim stronger.</li> <li>• As with the previous lesson, students will need to refer to all of the Themes of Adversity graphic organizers they have completed throughout the unit, including Lesson 10 homework. At the end of the lesson they are given a new blank Themes of Adversity graphic organizer to complete their homework (for “Isobel, the Lord’s Daughter”).</li> <li>• Post: Learning targets.</li> </ul>

Lesson Vocabulary	Materials
	<ul style="list-style-type: none"> <li>• Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 9; completed version based on the model essay; one to display)</li> <li>• Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 10; one per student and one to display)</li> <li>• Themes of Adversity graphic organizers (completed throughout the unit for each of the monologues read)</li> <li>• Document camera</li> <li>• Themes of Adversity graphic organizer for “Isobel, the Lord’s Daughter” (one per student)</li> </ul>





Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: “A Little Background: The Crusades” (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their Themes of Adversity graphic organizer for “A Little Background: The Crusades” and share their responses with another student; they should make revisions to their graphic organizer as necessary.</li> <li>• Select volunteers to share out. Listen for: <ul style="list-style-type: none"> <li>– The theme of adversity is that crusaders faced death.</li> <li>– The text evidence they may cite for this comes from Paragraph 6: “... often slaughtering fellow Christians along the way,” and “Most of them starved, froze to death, or were sold into slavery.”</li> <li>– The group of people affected was those who went on the crusades.</li> </ul> </li> <li>• Ask pairs to discuss: <ul style="list-style-type: none"> <li>* “Is this an adversity we face today?”</li> </ul> </li> <li>• Cold call students to share their responses. They may compare this adversity to soldiers going to war today.</li> </ul>	<ul style="list-style-type: none"> <li>• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.</li> <li>• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.</li> </ul>
<p><b>B. Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Direct students' attention to the posted learning targets and invite them to read along with you: <ul style="list-style-type: none"> <li>* “I can select examples from today to support the text evidence I have selected.”</li> <li>* “I can explain why I have chosen the evidence and examples from life today to support my claim.”</li> </ul> </li> <li>• Remind students that in the previous lesson, they looked across their Themes of Adversity graphic organizers for each of the monologues they have read in order to decide on a claim, choose two adversities to discuss, and identify the text evidence most compelling in explaining those adversities.</li> <li>• Tell students that in this lesson, they are going to finish filling out the <b>Are We Medieval?: Forming Evidence-Based Claims graphic organizer</b>.</li> <li>• Invite them to read what they have filled out on their organizer so far to remind themselves of the claim they are making and the adversities they have chosen.</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 learning targets also provide 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. Determining Examples from Life Today (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to take out the <b>Themes of Adversity graphic organizers</b> relevant to the adversities they have chosen. Remind them that there should be examples from life today in their explanation at the bottom of the organizers, but they don't have to use those examples if they think of more relevant and compelling examples. Remind students to, when possible, use examples they have experience with. This will allow them to provide those personal examples in their essay.</li><li>• Tell students that they need to think of one example from life today for each adversity. Remind them:<ul style="list-style-type: none"><li>– That if their claim is that we do still struggle with similar adversities to the people in the Middle Ages, the examples from life today that they provide should show evidence of that adversity</li><li>– That if their claim is that we don't struggle with similar adversities to the people in the Middle Ages, the examples from life today that they provide should show how those adversities are no longer an issue for us</li></ul></li><li>• Give students 5 minutes to discuss their examples from life today with an elbow partner.</li><li>• Refocus whole group and cold call students to share.</li><li>• Question them to provide immediate feedback on the examples they suggest. For example:<ul style="list-style-type: none"><li>* "How do you know about that example? Is it something you or someone you know has experienced?"</li><li>* "How does it support your claim?"</li></ul></li><li>• Using a <b>document camera</b>, model how to fill out the "Examples from life today" boxes on the Are We Medieval?: Forming Evidence-Based Claims graphic organizer started as a model in the previous lesson.</li><li>• Invite students to record their examples on their graphic organizers but to ignore the final "Explaining the thinking ..." box. They will address this box later.</li><li>• Circulate to support students as necessary.</li></ul>	<ul style="list-style-type: none"><li>• Consider grouping those students who may need additional support in writing on their organizers. Invite them to say their ideas aloud before recording them on their graphic organizers.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Explaining the Thinking (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Focus students' attention on the final box of the Are We Medieval?: Forming Evidence-Based Claims graphic organizer, the "Explaining the thinking" box.</li> <li>• Display the completed <b>Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 9, based on the model essay)</b>. and invite students to reread what is recorded and to focus on the "Explaining the thinking" box. Ask them to discuss with an elbow partner: <ul style="list-style-type: none"> <li>* "How did the author of the model essay complete this graphic organizer to explain the evidence they used?"</li> </ul> </li> <li>• Select volunteers to share their ideas. Listen for them to say that the author provides evidence from the text to explain the opportunities available in the Middle Ages and provides examples from life today to explain why this is no longer an accessible opportunity.</li> <li>• Invite students to spend 5 minutes explaining the thinking about their own evidence to their partner. Circulate to listen to them. Ask: <ul style="list-style-type: none"> <li>* "How does your text evidence support your claim?"</li> <li>* "How do your examples from life today support your claim?"</li> <li>* "How do your text evidence and your examples from life today work together?"</li> </ul> </li> <li>• Refocus the whole group and select volunteers to share their ideas. Ask students who share the same questions in order to provide immediate feedback on the explanation.</li> <li>• Finally, model how to fill out the "Explaining the thinking ..." box.</li> <li>• Invite students to record their thinking on there are <b>We Medieval?: Forming Evidence-Based Claims graphic organizers</b> (which they began working on in Lesson 10).</li> <li>• Circulate to support students in recording their examples from life today on their graphic organizers. Continue to ask the probing questions provided above, to challenge and guide students to support their claims with evidence.</li> </ul>	<ul style="list-style-type: none"> <li>• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li> <li>• Providing models of expected work supports all learners, but especially those who are challenged.</li> </ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Pair Share (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to pair up with someone else to share their completed Forming Evidence-Based Claims graphic organizer.</li><li>• Direct them to focus on the “Explaining the thinking” box on their partner’s organizer. Ask:<ul style="list-style-type: none"><li>* “Does the choice of text evidence and example from real life make sense in support of the claim when the thinking has been explained?”</li><li>* “Is there anything that doesn’t make sense or that you don’t understand? How would you improve it? What do you need to know?”</li></ul></li><li>• Invite students to revise the ideas on their organizers based on their partner’s feedback.</li><li>• Distribute a <b>Themes of Adversity graphic organizer for “Isobel, the Lord’s Daughter.”</b></li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read “Isobel, the Lord’s Daughter” and complete the Themes of Adversity graphic organizer.</li></ul>	



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# Grade 6: Module 2B: Unit 2: Lesson 11

## Supporting Materials



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Theme of Adversity Graphic Organizer for “Isobel, the Lord’s Daughter”

.....  
**Name:**

.....  
**Date:**

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



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## **Grade 6: Module 2B: Unit 2: Lesson 12**

### **Writing: Drafting Body Paragraphs and Revising for Language**



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)  
I can determine a theme based on details in a literary text. (RL.6.2)  
I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)  
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)  
With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)  
I can accurately use sixth-grade academic vocabulary to express my ideas. (L.6.6)

**Supporting Learning Targets**

- I can draft the body paragraphs of my literary argument essay.
- I can use precise and domain-specific language to formally argue my claim.

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “Isobel, the Lord’s Daughter” (from homework)
- Draft of body paragraphs





Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>Opening <ol style="list-style-type: none"> <li>Engaging the Reader: “Isobel, the Lord’s Daughter” (7 minutes)</li> <li>Unpacking Learning Targets (3 minutes)</li> </ol> </li> <li>Work Time <ol style="list-style-type: none"> <li>Reviewing Formal Style (4 minutes)</li> <li>Independent Writing: Drafting Body Paragraphs of the Literary Argument Essay (23 minutes)</li> </ol> </li> <li>Closing and Assessment <ol style="list-style-type: none"> <li>Revising Word Choice (8 minutes)</li> </ol> </li> <li>Homework <ol style="list-style-type: none"> <li>Read “Nelly, the Sniggler” and complete the Themes of Adversity graphic organizer.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>This lesson asks students to draft their two body paragraphs using the following for guidance: the model essay; Are We Medieval?: Forming Evidence-Based Claims graphic organizer; and the instruction provided in Lessons 10 and 11. Students will complete their introduction and conclusion in subsequent lessons.</li> <li>Remind students of your expectations for quiet work time during their drafting. They will benefit from the focused work time, and you will benefit from seeing which students are still struggling with getting their ideas organized.</li> <li>Students review the criteria on both the Formal Style anchor chart from Unit 1 and Qualities of a Strong Literacy Essay anchor chart from Lesson 9 before drafting. This step is meant to remind them of these important qualities and also ways to maintain a formal writing style.</li> <li>In the Closing, students refer to both the Academic Word Wall and the Writing Word Wall and revise their body paragraphs to include as much academic vocabulary and domain-specific vocabulary as is relevant to the content of their body paragraphs. Be aware that students may try to force-fit words just to fulfill the criteria, so encourage them to use domain-specific vocabulary from the word wall only where it is appropriate.</li> <li>Post: Learning targets.</li> </ul>

Lesson Vocabulary	Materials
<p>precise, domain-specific; gown, dung, modest maid, Lammas Day, maidservant</p>	<ul style="list-style-type: none"> <li>Writing Word Wall (from Lesson 10)</li> <li>Literary Argument Essay Rubric (from Lesson 10; one per student)</li> <li>Formal Style anchor chart (from Unit 1, Lesson 11)</li> <li>Qualities of a Strong Literary Essay anchor chart (from Lesson 9)</li> <li>Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 10; one per student)</li> <li>Model Essay: “Are We Medieval?: Opportunities in the Middle Ages and Today” (from Lesson 9; one per student)</li> <li>Themes of Adversity graphic organizer for “Nelly, the Sniggler” (one per student)</li> </ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: “Isobel, the Lord’s Daughter” (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their Themes of Adversity graphic organizer for “Isobel, the Lord’s Daughter” and share their responses with a partner; they should make revisions to their graphic organizer as necessary.</li> <li>• Select volunteers to share out. Listen for: <ul style="list-style-type: none"> <li>– The theme of adversity in the monologue is being bullied by others because of being different. Isobel has nicer things than many of the other children in the town, so they are mean to her.</li> <li>– The text evidence they may cite for this is: “I passed through the town on the way to the market and somebody threw it—a clod of dung,” “They hate me. Why? What have I done?” and “I want to forget the way they laughed—their smiles were so ugly I almost feared. They were big boys, almost men, and I was alone.”</li> <li>– The person affected is Isobel, the lord’s daughter.</li> </ul> </li> <li>• Ask students to discuss with their partner: <ul style="list-style-type: none"> <li>* “Is this an adversity we face today?”</li> </ul> </li> <li>• Cold call students to share their responses. Listen for them to explain that bullying because someone is different, or has more or less than someone else, is still an issue today.</li> <li>• Ask: <ul style="list-style-type: none"> <li>* “Is there any domain-specific vocabulary we could add to the Writing Word Wall from this monologue?”</li> </ul> </li> <li>• Record student suggestions on the <b>Writing Word Wall</b>. Words should include: <i>gown, dung, modest maid, Lammas Day, and maidservant</i>. You may need to tell students what some of the unfamiliar words mean.</li> </ul>	<ul style="list-style-type: none"> <li>• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.</li> <li>• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.</li> </ul>



Opening (continued)	Meeting Students' Needs
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention to the posted learning targets and read them aloud:<ul style="list-style-type: none"><li>* "I can draft the body paragraphs of my literary argument essay."</li><li>* "I can use precise and domain-specific language to formally argue my claim."</li></ul></li><li>• Ask students to take out their <b>Literary Argument Essay Rubric</b> and read Row 3 and Column 3 to themselves.</li><li>• Ask:<ul style="list-style-type: none"><li>* "What does <i>precise</i> mean?"</li></ul></li><li>• Listen for: "<i>Precise</i> means to be exact and accurate."</li><li>• Share an example with students:<ul style="list-style-type: none"><li>* "For example, the precise word for how I feel is 'furious,' not just mad. 'Furious' shows the precise degree to which I feel mad."</li></ul></li><li>• Ask:<ul style="list-style-type: none"><li>* "What might <i>domain-specific</i> language mean? Let me give you an example in context. To work as a biologist, you have to learn a lot of domain-specific words about biology. So, what do you think <i>domain-specific</i> language means?"</li></ul></li><li>• Listen for: "It means words used for a specific study or work."</li><li>• Remind students that domain-specific vocabulary in this unit is about life in the Middle Ages.</li><li>• Encourage them to refer to the Writing Word Wall to help them use all the "impressive" vocabulary they have been learning along the way.</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 learning targets also provide 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. Reviewing Formal Style (4 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that as they write an essay, they need to maintain a formal style throughout. Refer them to the <b>Formal Style anchor chart</b> from Unit 1 and invite them to reread the criteria for making an essay more formal.</li> <li>Tell students that you want them to refer to the criteria on the anchor chart as they write their body paragraphs to ensure they maintain a formal style throughout their writing.</li> </ul>	<ul style="list-style-type: none"> <li>Referring to anchor charts created in previous modules and units can reinforce to students that the criteria they generate can be applied to lots of different kinds of writing.</li> </ul>
<p><b>B. Independent Writing: Drafting Body Paragraphs of the Literary Argument Essay (23 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students of the <b>Qualities of a Strong Literary Essay anchor chart</b> and invite them to reread the criteria listed on it. Encourage them to consider these criteria when writing their body paragraphs in this lesson.</li> <li>Direct students to retrieve their <b>Are We Medieval?: Forming Evidence-Based Claims graphic organizer</b> from Lessons 10 and 11, as they will use this as well as the model essay and the Literary Argument Essay Rubric to guide their paragraph writing.</li> <li>Remind them that there are expectations for quiet writing time. Explain that talking is a great way to learn and share ideas; however, quiet, focused writing is also a great way to learn. They have had several lessons to talk about the adversities faced by people in the Middle Ages and whether we struggle with any of those adversities today; now the focus is on working independently to draft a quality literary argument essay.</li> <li>Explain that students will write the introduction and conclusion in Lesson 13. Their goal today is to write the two body paragraphs in a logical way.</li> <li>Display the <b>Model Essay: “Are We Medieval?: Opportunities in the Middle Ages and Today.”</b></li> <li>Ask students to read silently in their heads as you read the two body paragraphs aloud. Remind them that they should be aiming to organize the adversities, text evidence, examples from life today, and their explanations in a similar way to the model.</li> <li>Ask: <ul style="list-style-type: none"> <li>* “How are you feeling, Fist to Five, about your readiness to start writing on your own today? A five means you are ready and eager, a three means you might need help getting started, and a one means please confer with me first.”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Consider grouping students who may need additional support in recording their ideas in one area of the room so that you can spend time working with them.</li> <li>Consider inviting students who may struggle to record their ideas in body paragraphs to say their ideas to you aloud before writing them down.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Make a note of students who have a one, two, or three. Circulate to those students first. Then, continue conferring with students during this work time. Focus on how students are meeting the learning target “I can draft the body paragraphs of my literary argument essay.” Consider postponing feedback related to conventions and grammar. These writing skills will be instructed when students revise their early draft for a final draft in later lessons.</li><li>• Give students time to draft their body paragraphs.</li></ul>	

Closing and Assessment	Meeting Students' Needs
<p><b>A. Revising Word Choice (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention back to the posted learning targets and review the second one: “I can use precise and domain-specific language to formally argue my claim.”</li><li>• Ask:<ul style="list-style-type: none"><li>* “What does precise language mean again?”</li><li>* “What does domain-specific language mean?”</li></ul></li><li>• Invite volunteers to answer each question. Listen for them to say that to be <i>precise</i> means to be exact and accurate. <i>Domain-specific</i> language means language used for a specific study or work, like the novel and writing techniques.</li><li>• Invite students to work in pairs to review the body paragraphs they have written and to revise them to use domain-specific vocabulary from the Writing Word Wall and academic vocabulary from the Academic Word Wall where appropriate. Make it clear that students are not to “force it”; they are to include academic and domain-specific vocabulary only where it is appropriate.</li><li>• Distribute a <b>Themes of Adversity graphic organizer for “Nelly, the Sniggler.”</b></li></ul>	<ul style="list-style-type: none"><li>• The use of domain-specific vocabulary may be challenging for ELLs. Consider pairing these students with students for whom English is their first language to support them in the revision process.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read “Nelly, the Sniggler” and complete the Themes of Adversity graphic organizer.</li></ul>	



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# Grade 6: Module 2B: Unit 2: Lesson 12

## Supporting Materials



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Lesson Theme of Adversity Graphic Organizer for “Nelly, the Sniggler”

Name:

Date:

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



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# **Grade 6: Module 2B: Unit 2: Lesson 13**

## **Planning for Writing: Introduction and Conclusion of a Literary Argument Essay**



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

I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)  
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)  
I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

**Supporting Learning Targets**

- I can draft the introduction and conclusion of my literary argument essay.

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “Nelly, the Sniggler” (from homework)
- First draft of argument essay
- Self-assessment against Rows 1 and 3 of Literary Argument Essay Rubric



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Engaging the Reader: “Nelly, the Sniggler” (7 minutes)</li> <li>B. Unpacking Learning Target (3 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Studying the Model and Drafting an Introductory Paragraph (14 minutes)</li> <li>B. Studying the Model and Drafting a Concluding Paragraph (16 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Self-Assessment against the Rubric (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read “Drogo, the Tanner’s Apprentice” and complete the Themes of Adversity graphic organizer.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, students draft the introductory and concluding paragraphs of their End of Unit 2 Assessment. They revisit the model essay to get a firm grounding in what their introduction and conclusion should look like.</li> <li>• Students use the Literary Argument Essay Rubric to assess their introductory and concluding paragraphs. Encourage them to be honest with themselves during their self-assessment, as it will help them improve their writing.</li> <li>• By the end of this lesson, most students should have finished their first draft. If they did not, they should be permitted to finish as homework.</li> <li>• Collect any finished drafts and provide feedback using Rows 1 and 3 of the Literary Argument Essay Rubric. Provide specific positive feedback for at least one thing each student did well (star) and at least one specific area of focus for revision (step). Be ready to return students’ work with your feedback by Lesson 16.</li> <li>• Post: Learning targets.</li> </ul>

Lesson Vocabulary	Materials
introduction, conclusion; scurvy, sniggling, tanner, hose	<ul style="list-style-type: none"> <li>• Writing Word Wall (from Lesson 10)</li> <li>• Model Essay: “Are We Medieval?: Opportunities in the Middle Ages and Today” (from Lesson 9; one to display)</li> <li>• Equity sticks</li> <li>• Qualities of a Strong Literary Argument Essay anchor chart (begun in Lesson 9)</li> <li>• Draft body paragraphs (from Lesson 12; one per student)</li> <li>• Rows 1 and 3 of Literary Argument Essay Rubric (one per student)</li> <li>• Self-Assessment: Rows 1 and 3 of Literary Argument Essay Rubric (one per student)</li> <li>• Themes of Adversity graphic organizer for “Drogo, the Tanner’s Apprentice” (one per student)</li> </ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: “Nelly, the Sniggler” (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to take out their Themes of Adversity graphic organizer for “Nelly, the Sniggler” and share their responses with a partner; they should make revisions to their graphic organizer as necessary.</li><li>• Select volunteers to share how they filled out their graphic organizer. Listen for them to explain that:<ul style="list-style-type: none"><li>– The theme of adversity in the monologue is children being killed because their parents can’t afford to feed them.</li><li>– The text evidence they may cite for this is: “My father and mother were starving poor, and dreaded another mouth to feed. When my father saw I was a girl-child, he took me up to drown in a bucket of water.”</li><li>– The group of people affected is children, but particularly girls.</li></ul></li><li>• Ask students to discuss with their partner:<ul style="list-style-type: none"><li>– “Is this an adversity we face today?”</li></ul></li><li>• Cold call students to share their responses. Listen for them to explain that in our culture, we don’t face this adversity today and we have laws to prevent it. However, in several places around the world, controlling the gender of the population is still a significant adversity facing girls and has skewed the population of some countries toward males.</li><li>• Ask:<ul style="list-style-type: none"><li>* “Is there any domain-specific vocabulary we could add to the Word Wall from this monologue?”</li></ul></li><li>• Cold call students to share their responses. Record suggestions on the <b>Writing Word Wall</b>. Words should include: <i>scurvy</i>, <i>sniggling</i>, <i>tanner</i>, and <i>hose</i>. You may need to tell students what some of the unfamiliar words mean.</li></ul>	<ul style="list-style-type: none"><li>• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.</li><li>• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.</li></ul>



Opening (continued)	Meeting Students' Needs
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct student attention to the posted learning target and invite them to read along with you:<ul style="list-style-type: none"><li>* “I can draft the introduction and conclusion of my literary argument essay.”</li></ul></li><li>• Invite students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “How are introductions and conclusions similar types of writing?”</li></ul></li><li>• Listen for or guide students toward responses such as: “They are both writing about the whole essay in some way” or “They are both ‘big idea’ writing, not about details.”</li><li>• Again, invite students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “How are introductions and conclusions different?”</li></ul></li><li>• Listen for responses such as: “The introduction should get the reader interested in the topic, and the conclusion should wrap up the essay in some way.”</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder 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. Studying the Model and Drafting an Introductory Paragraph (14 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display the <b>Model Essay: “Are We Medieval?: Opportunities in the Middle Ages and Today.”</b> Tell students that now that they have written a first draft of the body paragraphs of their argument essay, they are going to finish by drafting introductory and concluding paragraphs.</li> <li>• Invite them to read along silently as you read the introduction of the model essay.</li> <li>• Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What does the author tell us in the introductory paragraph?”</li> </ul> </li> <li>• Use equity sticks to select students to share their responses. Record responses on the Qualities of a Strong Literary Argument Essay anchor chart for students to refer to throughout the lesson. Ensure that the following are included: <ul style="list-style-type: none"> <li>– An introductory paragraph: <ul style="list-style-type: none"> <li>• Introduces the claim</li> <li>• Introduces the ideas being discussed in the essay</li> </ul> </li> </ul> </li> <li>• Invite students to reread the draft body paragraphs they wrote in Lesson 12.</li> <li>• Have them pair up to verbally rehearse their introductory paragraph. Remind students to refer to the notes on Qualities of a Strong Literary Argument Essay anchor chart.</li> <li>• Ask students to draft their introductory paragraph.</li> <li>• Circulate to assist students in drafting. Ask: <ul style="list-style-type: none"> <li>* “How can you begin the paragraph?”</li> <li>* “How did the author begin the model argument essay?”</li> <li>* “What is important for the reader to know right at the beginning? Why?”</li> <li>* “What is your claim?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Consider grouping students who may need additional support in recording their ideas in one area of the room so that you can spend time working with them.</li> <li>• Consider inviting students who may struggle to record their ideas to say them to you aloud before writing them down.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Studying the Model and Drafting a Concluding Paragraph (16 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that they are also going to take time today to draft their conclusion for the essay. Invite them to Think-Pair-Share the question from earlier in the lesson:<ul style="list-style-type: none"><li>* “In this type of essay, how are introductions and conclusions similar?”</li></ul></li><li>• Listen for or guide students toward responses such as: “They are both writing about the whole essay in some way” or “They are both ‘big idea’ writing, not about details.”</li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “How are introductions and conclusions different?”</li></ul></li><li>• Listen for responses such as: “The introduction should get the reader interested in the topic, and the conclusion should wrap up the essay in some way.”</li><li>• Invite students to read along silently as you read the concluding paragraph of the model essay.</li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “What does the author tell us in the concluding paragraph?”</li></ul></li><li>• Use equity sticks to select students to share their responses. Record responses on the Qualities of a Strong Literary Essay anchor chart under the notes about the introductory paragraph for students to refer to throughout the lesson. Ensure that the following are included:<ul style="list-style-type: none"><li>– A concluding paragraph:<ul style="list-style-type: none"><li>• Summarizes the argument</li><li>• Closes by giving us something to think about at the very end</li></ul></li></ul></li><li>• Invite students to pair up to verbally rehearse their concluding paragraph. Remind them to refer to the notes on the Qualities of a Strong Literary Essay anchor chart.</li><li>• Invite students to draft their concluding paragraph.</li><li>• Circulate to assist. Ask:<ul style="list-style-type: none"><li>* “How can you summarize the argument?”</li></ul></li></ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>* “How did the author conclude the model argument essay?”</li> <li>* “What are you going to give the reader to think about at the end?”</li> </ul>	

Closing and Assessment	Meeting Students' Needs
<p><b>A. Self-Assessment against the Rubric (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute <b>Rows 1 and 3 of Literary Argument Essay Rubric</b> and <b>Self-Assessment: Rows 1 and 3 of Literary Argument Essay Rubric</b>. Tell students that they have already seen the whole argument essay rubric and that these are the two rows that apply to the introductory and concluding paragraphs.</li> <li>• Invite students to read the Criteria column and Level 3 with you.</li> <li>• Tell them they are going to score their introductory and concluding paragraphs against the rubric—Row 1 of the rubric is about the introductory paragraph, and Row 3 is about the concluding paragraph.</li> <li>• Ask students to underline on the rubric where their essay fits best.</li> <li>• Then, direct them to justify how they scored themselves using evidence from their essay on the lines underneath. Remind them to be honest when self-assessing because identifying where there are problems with their work will help them to improve it.</li> <li>• Circulate to ask questions to encourage students to think carefully about their scoring choices: <ul style="list-style-type: none"> <li>* “You have underlined this part of your rubric. Why? Where is the evidence in your essay to support this?”</li> </ul> </li> <li>• Students who finish quickly can begin to revise their draft essays based on their scoring.</li> <li>• Tell students that now that they have finished the introductory and concluding paragraphs of their essays, they have completed the first draft. Collect the first drafts and the self-assessments.</li> <li>• Students who have not finished, or would like to work more on their essay, will benefit from being able to take their essay home to finish the first draft.</li> <li>• Distribute the <b>Themes of Adversity graphic organizer for “Drogo, the Tanner’s Apprentice.”</b></li> </ul>	<ul style="list-style-type: none"> <li>• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.</li> </ul>



Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read “Drogo, the Tanner’s Apprentice” and complete the Themes of Adversity graphic organizer.</li></ul> <p><i>Note: By Lesson 16, take time to prepare feedback for students’ literary argument essay drafts based on Rows 1 and 3 of the rubric. Provide specific positive feedback for at least one thing each student did well and at least one specific area of focus for revision. Lessons 14 and 15 of this unit are actually the launch for Unit 3. This is done to give you time to assess students’ drafts and provide descriptive feedback by Lesson 16.</i></p>	





EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 13

## Supporting Materials



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Rows 1 and 3 of Literary Argument Essay Rubric

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

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

	Criteria	
	<b>CLAIM AND REASONS:</b> the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author’s argument	<b>COHERENCE, ORGANIZATION, AND STYLE:</b> the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
<b>CCLS</b>	W.2 R.1–9	W.2 R.1–9
<b>4</b>	<ul style="list-style-type: none"> <li>clearly introduces the text and the claim in a manner that is compelling and follows logically from the task and purpose</li> <li>claim and reasons demonstrate insightful analysis of the text(s)</li> </ul>	<ul style="list-style-type: none"> <li>exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning</li> <li>establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice</li> <li>provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented</li> </ul>



Rows 1 and 3 of Literary Argument Essay Rubric

	Criteria	
	<b>CLAIM AND REASONS:</b> the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's argument	<b>COHERENCE, ORGANIZATION, AND STYLE:</b> the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
<b>3</b>	<ul style="list-style-type: none"><li>• clearly introduces the text and the claim in a manner that follows from the task and purpose</li><li>• claim and reasons demonstrate grade-appropriate analysis of the text(s)</li></ul>	<ul style="list-style-type: none"><li>• exhibits clear organization, with the use of appropriate transitions to create a unified whole</li><li>• establishes and maintains a formal style using precise language and domain-specific vocabulary</li><li>• provides a concluding statement or section that follows from the claim and reasons presented</li></ul>
<b>2</b>	<ul style="list-style-type: none"><li>• introduces the text and the claim in a manner that follows generally from the task and purpose</li><li>• claim and reasons demonstrate a literal comprehension of the text(s)</li></ul>	<ul style="list-style-type: none"><li>• exhibits some attempt at organization, with inconsistent use of transitions</li><li>• establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary</li><li>• provides a concluding statement or section that generally follows the claim and reasons presented</li></ul>



Rows 1 and 3 of Literary Argument Essay Rubric

	Criteria	
	<b>CLAIM AND REASONS:</b> the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's argument	<b>COHERENCE, ORGANIZATION, AND STYLE:</b> the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
<b>1</b>	<ul style="list-style-type: none"><li>introduces the text and the claim in a manner that does not logically follow from the task and purpose</li><li>claim and reasons demonstrate little understanding of the text(s)</li></ul>	<ul style="list-style-type: none"><li>exhibits little attempt at organization, or attempts to organize are irrelevant to the task</li><li>lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task</li><li>provides a concluding statement or section that is illogical or unrelated to the claim and reasons presented</li></ul>
<b>0</b>	<ul style="list-style-type: none"><li>claim and reasons demonstrate a lack of comprehension of the text(s) or task</li></ul>	<ul style="list-style-type: none"><li>exhibits no evidence of organization</li><li>uses language that is predominantly incoherent or copied directly from the text(s)</li><li>does not provide a concluding statement or section</li></ul>



**Self-Assessment:**

Rows 1 and 3 of Literary Argument Essay Rubric

**Row 1.**

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**Row 3.**

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Theme of Adversity Graphic Organizer for “Drogo, the Tanner’s Apprentice”

Name:

Date:

**Guiding question:** How do individuals survive in challenging environments?

**Directions:** Read the monologue in *Good Masters! Sweet Ladies!* Determine the theme/themes of adversity and the group or groups of people affected. Record the text-based evidence. Include the page number where the evidence was found.

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)	Does this theme of adversity exist today? Explain.



EXPEDITIONARY  
LEARNING

# **Grade 6: Module 2B: Unit 2: Lesson 14**

## **Launching Modern Voices: Concrete Poetry**



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

I can cite text-based evidence to support analysis of what text says explicitly as well as inferences drawn from literary text. (RL.6.1)  
I can determine a theme or central idea and how it is conveyed through particular details. (RL.6.2)  
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 express my own ideas clearly and build on others' ideas during discussion. (SL.6.1)

Supporting Learning Targets

- I can cite evidence to analyze what poems say explicitly and what inferences can be made from poems in *Technically*, *It's Not My Fault* and *Blue Lipstick*.
- I can determine theme and how it is conveyed through particular details in concrete poems.
- I can describe the structure of poems on the covers of *Technically*, *It's Not My Fault* and *Blue Lipstick*.
- I can express my own ideas and build on others' ideas during discussion.

Ongoing Assessment

- Modern Voices graphic organizer





Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Launching Independent Reading (12 minutes)</li><li>B. Unpacking Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Medieval Voices to Modern Voices (10 minutes)</li><li>B. Introducing <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i> (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Setting Independent Reading Goals (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.</li><li>B. Read "Advanced English" from <i>Blue Lipstick</i> and complete the Modern Voices graphic organizer.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In Unit 1 of this module, students read informational texts to build background knowledge about life during the Middle Ages. They identified adversities and used text-based evidence to support their research. In Unit 2, students explored the challenges people faced in a medieval village expressed through a different voice, the monologues in <i>Good Masters! Sweet Ladies!</i> Now, students examine modern voices of adversity expressed through different genres in preparation for sharing their own voice by writing a monologue.</li><li>• Even though this lesson is officially part of Unit 2, conceptually it launches the work of Unit 3. This was done in order to give you time to assess and give students' feedback on their draft essays (which they wrote in Lesson 13) between Lessons 13 and 16. In Lesson 16, you will need to have students' drafts with feedback, so they can apply that feedback when they revise.</li><li>• Beginning in this lesson, and then throughout Unit 3, students read several concrete poems in <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i>. They use these poems to become familiar with the genre, identify themes of adversity, compare these across genres, and compare and contrast text with audio.</li><li>• The lessons using <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i> were written to accommodate 5 copies of each of the two books per classroom (so 10 books total). Therefore, students will share the books (in small groups or triads) during class time, and will be provided individual copies of specific poems that are necessary for homework. In this lesson, students are just previewing the texts. So each triad can have one or the other book; they don't need both.</li><li>• In this lesson, students are introduced to and choose books for independent reading. See the stand-alone document on EngageNY.org Launching Independent Reading: Sample Plan Grades 6-8. Consider how you prefer to launch students' independent reading for Unit 3.</li><li>• Consider how to communicate with families and care takers about students' independent reading goals as well as the Reading Tracker and Reviewer's Notes. Their support is important.</li></ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> <li>Beginning in this lesson, and then across Unit 3, students build academic vocabulary through the use of an Academic Word Wall. In each lesson, beginning with Unit 2 Lesson 14, specific words relevant to that day's learning are added to the Academic Word Wall. To guide you in envisioning how this Word Wall grows across the entire unit, the supporting materials here in Lesson 1 include a complete list of the words and which lesson each word is added in. Feel free to add other words as you see fit, but use this resource in supporting materials as a guide. Similarly, across the unit students help build an Effective Discussions anchor chart, in order to help them think about specific techniques speakers use to have produce conversations. This anchor chart, too, is provided in its entirety in the supporting materials this lesson. However, students learn new discussion skills and focus on specific sections of the chart in lessons leading up the Mid-Unit 3 Assessment.</li> <li>In advance: <ul style="list-style-type: none"> <li>Prepare a sample letter for families and care takers about students' reading goals and accountability for reading progress.</li> <li>Preview the Module 2B Recommended Texts list. Use this list, and your own additional ideas, to offer a selection of texts that express many of life's challenges faced by people in different periods of time, as well in different places around the globe. Arrange selected books in the classroom for students to browse through. Prepare summaries of texts to introduce students to the book choices or consider inviting the school librarian to present the books.</li> <li>Determine triads for this unit.</li> <li>Prepare Modern Voices folders for students to store materials in this unit.</li> <li>Prepare and post: Challenges in Modern Times anchor chart and the Themes of Adversity anchor chart (from Unit 2), so students can easily compare the two anchor charts.</li> <li>Prepare and post: Effective Discussions anchor chart; Academic Word Wall (see Teaching Notes above and supporting materials).</li> <li>Review: "Hackschooling Makes Me Happy" video clip: <a href="http://tedxtalks.ted.com/video/Hackschooling-Makes-Me-Happy-Lo;search%3Atag%3A%22tedxuniversityofnevada%22">http://tedxtalks.ted.com/video/Hackschooling-Makes-Me-Happy-Lo;search%3Atag%3A%22tedxuniversityofnevada%22</a>.</li> </ul> </li> </ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>– Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as <a href="http://www.safeshare.tv">www.safeshare.tv</a>, for actually viewing these links in the classroom.</li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
analyze, explicit, inference, structure, genre, concrete, concrete poetry, graphics	<ul style="list-style-type: none"><li>• Goldilocks handout (from stand-alone document on EngageNY.org: Launching Independent Reading: Sample Plan Grades 6-8; one per student)</li><li>• Academic Word Wall (new; teacher-created)</li><li>• Academic Word Wall (for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference; see Teaching Notes)</li><li>• Themes of Adversity anchor chart (from Unit 2)</li><li>• Sticky notes (three per triad)</li><li>• Challenges of Modern Times anchor chart (new; co-created with students)</li><li>• Notices and Wonders graphic organizer (one per student)</li><li>• “Hackschooling Makes Me Happy” video (see Teaching Notes)</li><li>• <i>Blue Lipstick</i> (book; five per class)</li><li>• <i>Technically, It's Not My Fault</i> (book; five per class)</li><li>• Document camera</li><li>• Modern Voices graphic organizer (one per student, for the poems found on the covers of the books)</li><li>• Modern Voices folder (one per student)</li><li>• Effective Discussions anchor chart (new; teacher-created; see Teaching Notes)</li><li>• Reading Tracker and Reviewer's Notes (one per student)</li><li>• Modern Voices graphic organizer for “Advanced English” (one per student)</li><li>• “Advanced English” from <i>Blue Lipstick</i> (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Launching Independent Reading (12 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that you will be taking a few days to review their draft essays. While you are doing this, they will formally launch the work of the next unit. In Unit 3, they will have the opportunity to explore the voices of others who are sharing challenges in different ways, from different places and at different times. Students will select a book to read on their own.</li> <li>• Explain that as they read, they will also be preparing to share their own voice by writing a monologue. Encourage students to look for a book that captures their interest and is a comfortable reading choice.</li> <li>• Have selected books in specific areas around the classroom, or arrange library time for students to be introduced to selected books. If possible, include a variety of monologues, stories, and poetry that express diverse challenges faced by others living in different settings and at different times in history.</li> <li>• Give short introductions to several books to pique students' interest.</li> <li>• Remind students how to self-select books at their appropriate level of challenge for their interests and reading ability.</li> <li>• Distribute the <b>Goldilocks handout</b>. Tell students that they will have time to browse or shop for books that capture their interest. Students should select a book or two and then test-drive their selections to see they are a good fit. Have students use the Goldilocks handout to guide their selection.</li> <li>• Give students time to browse. Circulate to listen in and support as needed.</li> <li>• Invite students to set a goal for their independent reading. To do this, ask students to begin reading their book. Share that after 1 minute you will ask them to stop. Tell them this is the amount of reading for 1 minute and ask them to set a goal for 30 minutes of reading for their homework.</li> </ul>	<ul style="list-style-type: none"> <li>• If possible, collaborate with the school librarian to select, display, and introduce a range of books for diverse reading levels and interests. Books should provide reading opportunities that expand students' experience with reading monologues and/or that express themes of adversity.</li> </ul>
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"> <li>• Direct students' attention to the posted learning targets and read the first one aloud: <ul style="list-style-type: none"> <li>* "I can cite evidence to analyze what poems say explicitly and what inferences can be made from poems in <i>Technically, It's Not My Fault</i> and <i>Blue Lipstick</i>."</li> </ul> </li> <li>• Ask students what the word <i>analyze</i> means. Listen for: "It means to study or look closely at something to figure out what it means."</li> <li>• Focus students on the words <i>analyze</i>, <i>explicitly</i>, and <i>inferences</i>. Underline, highlight, or circle the words. Point out that those words are also on the <b>Academic Word Wall</b>.</li> </ul>	<ul style="list-style-type: none"> <li>• Having the words and definitions on the Academic Word Wall presented in a size and location that is easily visible to all students facilitates academic language development.</li> <li>• The use of color and graphics to illustrate definitions also facilitates reference to the Academic Word Wall.</li> </ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Explain that when something is expressed <i>explicitly</i>, it is very clear. There is no doubt about the meaning. For example: “Be home at nine o’clock” tells you exactly what time to be home.</li><li>• Remind students that <i>inferences</i> are when you reach a conclusion or decision based on facts, evidence, or things you know. For example, if you know your curfew is nine o’clock and no later and your parents say, “Don’t be late,” you can <i>infer</i> or make an <i>inference</i> that you must be home by nine at the latest.</li><li>• Redirect students’ attention to the posted learning targets and read the remaining targets aloud:<ul style="list-style-type: none"><li>* “I can determine theme and how it is conveyed through particular details in concrete poems.</li><li>* “I can describe the structure of poems on the covers of <i>Technically</i>, <i>It’s Not My Fault</i> and <i>Blue Lipstick</i>.”</li><li>* “I can express my own ideas and build on others’ ideas during discussion.”</li></ul></li><li>• Tell students they have learned about theme and determined themes of adversity in Unit 2. Beginning with this lesson, and throughout Unit 3, they will continue to find themes in a type of poetry called <i>concrete</i> poetry.</li><li>• Direct students’ attention to the Academic Word Wall. Invite a student to read the definition of concrete poetry.</li><li>• Explain that they will look at and read two concrete poems in today’s lesson.</li><li>• Ask students what the word <i>structure</i> means. Listen for: “It is the way something is built or made.”</li><li>• Explain that poems can be structured, or built, in different ways. Tell students they will begin two new books that share the voices of modern-day kids. The words of the poems are structured, or arranged, in an unusual way to help convey the message.</li><li>• Explain that as students read and listen to modern-day voices, they will also have the opportunity to discuss their ideas about the themes in the poetry and listen to others’ ideas.</li></ul>	<ul style="list-style-type: none"><li>• Pointing out that words such as “infer,” “inference,” and “inferential” share the same root word and are used a verb, noun, or adjective helps develop academic language skills. Highlighting the base words helps illustrate the word connection.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Medieval Voices to Modern Voices (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Group students in triads. Remind students they will partner with their triads for openings and sharing homework starting in today's lesson and to continue throughout Unit 3.</li> <li>• Tell students that as they prepare to move forward to find and share their own voice in a monologue, they will begin by looking back at the adversities expressed by kids living in a medieval village.</li> <li>• Invite students to look at the challenges they identified on the <b>Themes of Adversity anchor chart</b>.</li> <li>• Distribute three <b>sticky notes</b> to each triad.</li> <li>• Ask students to read and recall some of the challenges or adversities in the Middle Ages that they recorded on the Themes of Adversity anchor chart throughout Unit 2.</li> <li>• Tell students to write three modern-day challenges on sticky notes.</li> <li>• Direct students' attention to the <b>Challenges of Modern Times anchor chart</b> (hanging next to the Themes of Adversity anchor chart.)</li> <li>• Ask triads to choose one representative to send to the Challenges of Modern Times anchor chart to post their sticky notes.</li> <li>• Tell students they will continue to add to this anchor chart as they read and listen to modern-day voices.</li> <li>• Ask students to notice any similarities they see between the two charts. Tell students they will continue to think about what adversities have continued to challenge people across time.</li> <li>• Explain that there are different ways for writers, speakers, musicians, and artists to express themselves.</li> <li>• Ask students to name different kinds of music. Listen for responses such as: jazz, country, rap, classical, rock, gospel, etc.</li> <li>• Explain that these different categories are called <i>genres</i>. Just as with music, there are different categories, or <i>genres</i>, for writers and speakers to use to express themselves.</li> <li>• Tell students they will watch part of a modern-day monologue, "Hackschooling Makes Me Happy," given by 13-year-old Logan Laplante at a TEDx conference. Explain that TEDx is an organization that provides an opportunity to share ideas all over the world. Unlike in medieval times, when the opportunity to speak out was only for wealthy, literate, educated men, in our country we have the freedom to share a voice. This young person recognized the opportunity to develop a monologue and share his thoughts about what kids want.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider placing students in heterogeneous groupings for their triads based on individual strengths and needs. Students should understand they bring individual strengths to their group: strong reading skills, writing skills, discussion facilitation, creativity, etc.</li> <li>• Students may benefit from referring to their Themes of Adversity graphic organizers (created throughout Unit 2) as they identify present day adversities they feel are similar to medieval challenges.</li> <li>• Consider compiling and posting a list of present-day adversities students documented on their Themes of Adversity graphic organizers. This could provide an entry point into discussion with triad partners as well as scaffold towards identifying present day challenges as they read and listen to different genres and modern voices.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Distribute the <b>Notices and Wonders graphic organizer</b>. As students watch the video, ask them to jot down some notices and wonders for:<ul style="list-style-type: none"><li>– Challenges kids face today</li><li>– The type of language the speaker uses</li><li>– The tone or mood of his message</li></ul></li><li>• Play the first 2 minutes, 50 seconds of the <b>“Hackschooling Makes Me Happy” video</b>.</li><li>• Ask students to share their notices and wonders with their triad partners.</li><li>• As a whole class, invite them to share what challenges they heard that kids face today. Listen for responses that include finding a way to be happy, being healthy, being safe, not being bullied, getting the opposite sex to like you, cleaning your room, and having grown-ups understand you.</li><li>• Post new challenges on the Challenges of Modern Times anchor chart based on students' responses. Ask students:<ul style="list-style-type: none"><li>* “What did you notice about the language Logan used in his speech?”</li></ul></li><li>• Listen for responses that include it was informal; he used some slang or casual words like “stoked,” “dude,” “bummed out,” and more formal language and references like the “prefrontal cortex is underdeveloped.”</li><li>• Ask students:<ul style="list-style-type: none"><li>* “What did you notice about the tone or mood of his speech?”</li></ul></li><li>• Responses should note that it was upbeat; he used humor and examples of everyday things that kids deal with.</li><li>• Explain that Logan Laplante chose to share his voice through the genre of public speaking.</li><li>• Tell students they will look at modern voices shared in another way, through a genre called concrete poetry.</li></ul>	





Work Time (continued)	Meeting Students' Needs
<p><b>B. Introducing <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i> (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute <b><i>Blue Lipstick</i></b> and <b><i>Technically, It's Not My Fault</i></b> to triads, so each triad can see one of the two books.</li> <li>• Invite students to browse through the books for a couple of minutes. Guide students to look at the titles pages, the copyright publisher pages, and the dedication pages in both books.</li> <li>• Tell students to exchange copies of the books with other triads so that all students can explore the concrete poems in both books. Encourage students to share their observations with their triad partners.</li> <li>• Use a <b>document camera</b> to project various pages in the books to enhance students' exploration of the books.</li> <li>• Ask students to discuss in triads:             <ul style="list-style-type: none"> <li>* "What did you notice about how the poems were structured, or arranged?"</li> </ul> </li> <li>• Listen for responses that reference how the arrangement of the words and symbols creates pictures, patterns, or images that suggest what the poem is about.</li> <li>• Explain that concrete poetry is an example of a genre that conveys or shares messages by using graphic patterns of letters, words, images, or graphs and charts rather than in more usual or common ways. Remind students that the words <i>genre</i>, <i>graphic</i>, and <i>concrete poetry</i> are posted on the Academic Word Wall.</li> <li>• Use the document camera to display the covers of <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i>.</li> <li>• Invite students to look closely at the <i>Blue Lipstick</i> cover. Ask:             <ul style="list-style-type: none"> <li>* "What do you notice about the colors?"</li> <li>* "What images do you notice?"</li> <li>* "How are the words arranged?"</li> </ul> </li> <li>• Listen for students to mention that the blue title with lipstick drawn on a mirror, lip prints on a mirror, color silver and shape of the silver look like a mirror, words arranged around the silver look like a frame or look like the shape of lips.</li> <li>• Ask students to listen and try to determine the gist as you read the cover poem, "Blue Lipstick," aloud.</li> <li>• Cold call students. Listen for responses like: "The narrator or person sharing the story tried wearing blue lipstick, and it didn't work out."</li> </ul>	<ul style="list-style-type: none"> <li>• Projecting certain pages from <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i> may enhance students' exploration of the books.</li> <li>• Having the opportunity to refer to and review academic vocabulary words benefits all students developing academic language.</li> <li>• Graphic organizers and recording forms engage students more actively and provide the scaffolding that is critical for learning.</li> <li>• Having students analyze graphics allows them to practice the skills of a close reader by asking questions, noticing details, and looking back multiple times for different purposes.</li> <li>• Some students may benefit from sentence starters to prompt their participation in discussion.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Direct students' attention to the learning targets again. Remind them that they are identifying theme and using explicit evidence to help them infer or say what the poem's message is.</li><li>• Distribute the <b>Modern Voices graphic organizer</b> for the poems "Blue Lipstick" and "Technically, It's Not My Fault," as well as a <b>Modern Voices folder</b>, to each student. Tell students that they will use the graphic organizer to record the theme and evidence for "Blue Lipstick."</li><li>• Invite students to read along silently as you read "Blue Lipstick" again.</li><li>• Ask students:<ul style="list-style-type: none"><li>* "What do you think the theme of the poem is?"</li></ul></li><li>• Responses should indicate the narrator wanted to be different so she took a risk by trying something new. Taking a risk doesn't always work out the way you would like it to.</li><li>• Use the document camera to model adding the theme to the Modern Voices graphic organizer. Tell students to write the theme in their graphic organizers as well.</li><li>• Ask triad partners to look for at least three examples of evidence in the poem that supports the theme.</li><li>• Call on triads to share the evidence they found.</li><li>• Model listing evidence examples in the column headed "Evidence from the Text" as students add to their graphic organizers.</li><li>• Ask students to consider the evidence they found in the text:<ul style="list-style-type: none"><li>* "Based on your evidence, what does it make you think, or what inference can you make?"</li></ul></li><li>• Listen for: "The evidence suggests the blue lipstick didn't look good."</li><li>• Explain that the evidence is pretty clear, or explicit, and helps the reader conclude or infer that it was probably not a good fashion choice.</li><li>• Remind students that the words <i>explicit</i> and <i>inference</i> are posted on the Academic Word Wall.</li><li>• Recognize collaborative triad work in looking for explicit evidence and making inferences. Tell students they will continue to work collaboratively as they look and read another concrete poem.</li><li>• Tell students that as they continue working with their triad partners, there are some tips for sharing ideas and participating in discussion.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Direct students' attention to the <b>Effective Discussions anchor chart</b>. Point out that some of the tips or sentence starters are ways to begin offering their own ideas. Other sentence starters provide ways to involve all members of the triad or ask discussion partners for more information or make their ideas more clear. Encourage students to refer to the anchor chart and to practice using these ideas when they discuss the next poem.</li> <li>• Invite triads to look at the cover of the book <i>Technically, It's Not My Fault</i>. Ask:             <ul style="list-style-type: none"> <li>* "What do you notice about the words 'concrete poems' and the title of the book?"</li> <li>* "What images do you notice?"</li> <li>* "As you look at the arrangement of the words, what do think the poem might be about?"</li> </ul> </li> <li>• Listen for responses that indicate the straight margins, the block shape of "concrete poems," the curved letter arrangement of "Fault," and the possible relationship of that block and curve.</li> <li>• Ask students to listen and try to determine the gist as you read the cover poem, "Technically, It's Not My Fault," aloud.</li> <li>• Cold call students. Listen for responses that indicate the narrator tried an experiment to test gravity and learned a few lessons.</li> <li>• Invite students to read along silently as you read "Technically, It's Not My Fault" again. Ask:             <ul style="list-style-type: none"> <li>* "What do you think the theme of the poem is or what challenge the narrator faced?"</li> </ul> </li> <li>• Call on triads to share. Listen for responses that suggest that taking a risk doesn't always turn out exactly how you think.</li> <li>• Model as students add this theme to their Modern Voices graphic organizer.</li> <li>• Tell triads to again look for at least three examples of evidence that supports the theme.</li> <li>• Call on triads to share their evidence. Examples may include words or phrases that make the theme clear, such as: "pushed a bit too hard," "the block landed on the car," "the car has a concrete block sticking out of it," and "the block and tomato landed at exactly the same time."</li> <li>• Model as students record the evidence on their Modern Voices graphic organizer.</li> <li>• Tell students that starting in this lesson, and throughout Unit 3, they will add their Modern Voices graphic organizers to the folders. They will be able to use their work as they prepare for the Mid-Unit 3 Assessment and explore themes of adversity for writing their own monologues later in Unit 3.</li> <li>• Ask students to put their completed graphic organizers in their Modern Voices folders.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Refocus students as a whole class. Ask if they can use evidence from the poems to infer if the narrators, the people telling the story, in the two poems are girls or boys. Most likely, the responses will be that a girl is the narrator in “Blue Lipstick” and a boy is the narrator in “Technically, It’s Not My Fault.” Point out that there is no explicit evidence to make that inference, but sometimes evidence leads you to a conclusion. As they read more of the concrete poems, students will have the opportunity to discover whom the narrators are.</li><li>• Commend triads for sharing and listening to their partners during discussion. Specifically acknowledge use of effective discussion sentence starters.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Setting Independent Reading Goals (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get the independent reading books they selected at the beginning of the lesson.</li><li>• Tell students they will have a few minutes to read from the book to help them determine a reasonable reading goal. Explain that as they read, they should read at a pace that is comfortable and allows them to understand or comprehend what they are reading.</li><li>• Distribute the <b>Reading Tracker and Reviewer’s Notes</b>. Ask students to write the title and author of the book on the Reading Tracker and Reviewer’s Notes. Explain that as they get started on their new book, a reading check-in will be done the next day.</li><li>• Have students read quietly to themselves for 3 minutes. At the end of the time, have students estimate how many pages they could read in 30 minutes of independent reading (number of pages read in 3 minutes multiplied by 10).</li><li>• Distribute copies of “<b>Advanced English</b>” from <i>Blue Lipstick</i> and the <b>Modern Voices graphic organizer for “Advanced English”</b> for homework.</li></ul>	<ul style="list-style-type: none"><li>• Consider sending a letter to parents about independent reading and the importance of their role in achieving reading goals.</li><li>• Coordinate parent communication with ELL teachers to help draft letters in appropriate languages.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read independently to meet your goal. Complete the Reading Tracker and Reviewer’s Notes.</li><li>• Read “Advanced English” from <i>Blue Lipstick</i> and complete the Modern Voices graphic organizer.</li></ul>	



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 14

## Supporting Materials



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**Academic Word Wall**

(For Unit 2 Lessons 14 and 15 and all Unit 3 Lessons, For Teacher Reference)

**Unit 2, Lesson 14**

**analyze** – to study (something) closely and carefully; to learn the nature and relationship of the parts of (something) by a close and careful examination

**concrete poetry** – poetry in which the poet’s message is conveyed by the graphic patterns of letters, words, or symbols as well as by the conventional arrangement of words

**explicit** – very clear and complete; leaving no doubt about the meaning

**inference** – the act or process of reaching a conclusion about something from known facts or evidence

**genre** – a particular type or category of literature, art, and music

**graphics** – pictures, images, drawings, or graphs used as a decoration or to make something easier to understand

**structure** – the way that something is built, arranged, or organized

**Unit 2, Lesson 15**

**paraphrase** – to state something that another person has said or written in a different way

**clarify** – to make something easier to understand

**probe** – an attempt to explore or learn more about something

**Unit 3, Lesson 1**

**compare** – to look at two or more things closely to see what is similar or different about them

**contrast** – to compare two or more people or things to show how they are different

**audio** – of or relating to sound or its production

**communicate** – to share knowledge of or information about

**formal English** – the text is carefully worded as in academic or professional writing; examples would be academic writing, a business letter

**informal English** – the text includes conversational language such as contractions, slang, and clichés



**Academic Word Wall**

(For Unit 2 Lessons 14 and 15 and all Unit 3 Lessons, For Teacher Reference)

**Unit 3, Lesson 2**

**discussion** – the act of talking about something with another person or a group of people

**diverse** – differing from one another

**express** – to talk or write about something

**paraphrase** – to say something that someone else said using different words

**clarify** – to make easier to understand

**Unit 3, Lesson 3**

**prepare** – to make something ready for use

**norms** – guidelines for acceptable behavior

**perspective** – a point of view

**Unit 3, Lesson 4**

**respectful** – showing a feeling of admiring someone or something that is good, valuable, important

**Unit 3, Lesson 5**

**adversity** – a difficult situation or condition; a challenge

**context** – the situation in which something happens or the conditions that exist where and when something happens

**narrative** – a story that is told or written

**narrator** – the person telling a story

**logical** – sensible or reasonable

**sequence** – the order in which things happen or should happen

**experience** – the process of doing and seeing things and of having things happen to you

**event** – something that happens, especially something important or notable

**pronoun** – a word that is used instead of a noun



**Academic Word Wall**

(For Unit 2 Lessons 14 and 15 and all Unit 3 Lessons, For Teacher Reference)

**Unit 3, Lesson 6**

**monologue** – a dramatic sketch performed by a single actor speaking to an audience

**objective** – something to which effort is directed; an end goal

**evidence** – something that furnishes proof

**sensory details** – a fact or piece of information relating to the five senses: sight, sound, taste, touch, smell

**Unit 3, Lesson 7**

**tone** – a quality, feeling, or attitude expressed by the words someone uses in speaking or writing

**thesaurus** – a book in which words that have the same or similar meanings are grouped together; a book of words and their synonyms

**Unit 3, Lesson 8**

**arc** – the pattern that many stories follow

**context** – the interrelated conditions in which something occurs, or exists; the setting or surroundings

**introduction** – a purposeful beginning

**conclusion** – sentences that provide closure

**Unit 3, Lesson 9**

**eye contact** – the act of looking directly into another person's eyes

**volume** – the degree of loudness or intensity of sound

**pronunciation** – the way in which a person says or speaks words correctly

**body language** – movements or positions of the body that expresses a person's thoughts or feelings

**gestures** – a movement of your body (especially of your hands and arms) that shows or emphasizes an idea or a feeling

**Unit 3, Lesson 10**

**performance** – an activity a person or group does to entertain an audience





Challenges of Modern Times Anchor Chart

Challenges	Who's Affected	Text-based Evidence



Notice and Wonder Graphic Organizer

Name:

Date:

Notice	Wonder



Modern Voices Graphic Organizer

Name:

Date:

Theme	Evidence from the Text	Inference (What this makes me think)

Explain how you or the modern voices of today connect to this poem.

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## Effective Discussions Anchor Chart

Turn questions into statements to begin discussions and offer ideas.

Examples include:

Question: What do you think is the theme in this monologue?

Discussion starter: After reading the monologue, I think the theme is ... because ...

Question: What evidence did you notice that supports the theme?

Discussion starter: Some evidence that I noticed is ...

Question: Do you think this adversity or challenge affects us today?

Discussion starter: Even though many things have changed, I think ...

Use paraphrasing statements to communicate that you understand and care.

Examples of sentence stems include:

So ...

In other words ...

What I'm hearing is ...

From what I hear you say ...

I'm hearing many things ...

As I listen to you, I'm realizing that ...

Use clarifying and probing questions to improve understanding and seek connections.

Examples of sentence stems include:

Would you tell me more about ...?

Let me see if I understand ...

It'd help me understand if you'd give me an example of ...

Tell me what you mean when you say ...

I'm intrigued by/interested in/I wonder about ...



Reading Tracker and Reviewer's Notes

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

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

Book Title: \_\_\_\_\_

Please complete one entry for each reading check-in.

Choices for Reviewer's Notes: Choose one idea to respond to for each entry.

- The most interesting/funniest/scariest scene was ... because ...
- A connection between this part of the book and what we are studying at school is ... which helps me understand that ...
- This part of the book reminds me of (other text, movie) because ... which helps me understand that ...
- A character I identify with/don't understand is ... because ...
- Something I learned about the world by reading this part of the book is ... which seems important because ...

Goal:	<b>Reading Tracker</b> <i>Briefly explain what happened in this part of the book.</i>	<b>Reviewer's Notes</b> <i>Respond to one of the ideas above.</i>
Date: _____ page _____ to page _____  Minutes: _____		



Reading Tracker and Reviewer's Notes

Goal:	<b>Reading Tracker</b> <i>Briefly explain what happened in this part of the book.</i>	<b>Reviewer's Notes</b> <i>Respond to one of the ideas above.</i>
Date: _____ page _____ to page _____  Minutes: _____		
Date: _____ page _____ to page _____  Minutes: _____		
Date: _____ page _____ to page _____  Minutes: _____		
Date: _____ page _____ to page _____  Minutes: _____		



Modern Voices Graphic Organizer  
“Advanced English”

.....  
**Name:**  
.....

.....  
**Date:**  
.....

Theme	Evidence from the Text	Inference (What this makes me think)

Explain how you or the modern voices of today connect to this poem.

.....

.....

.....

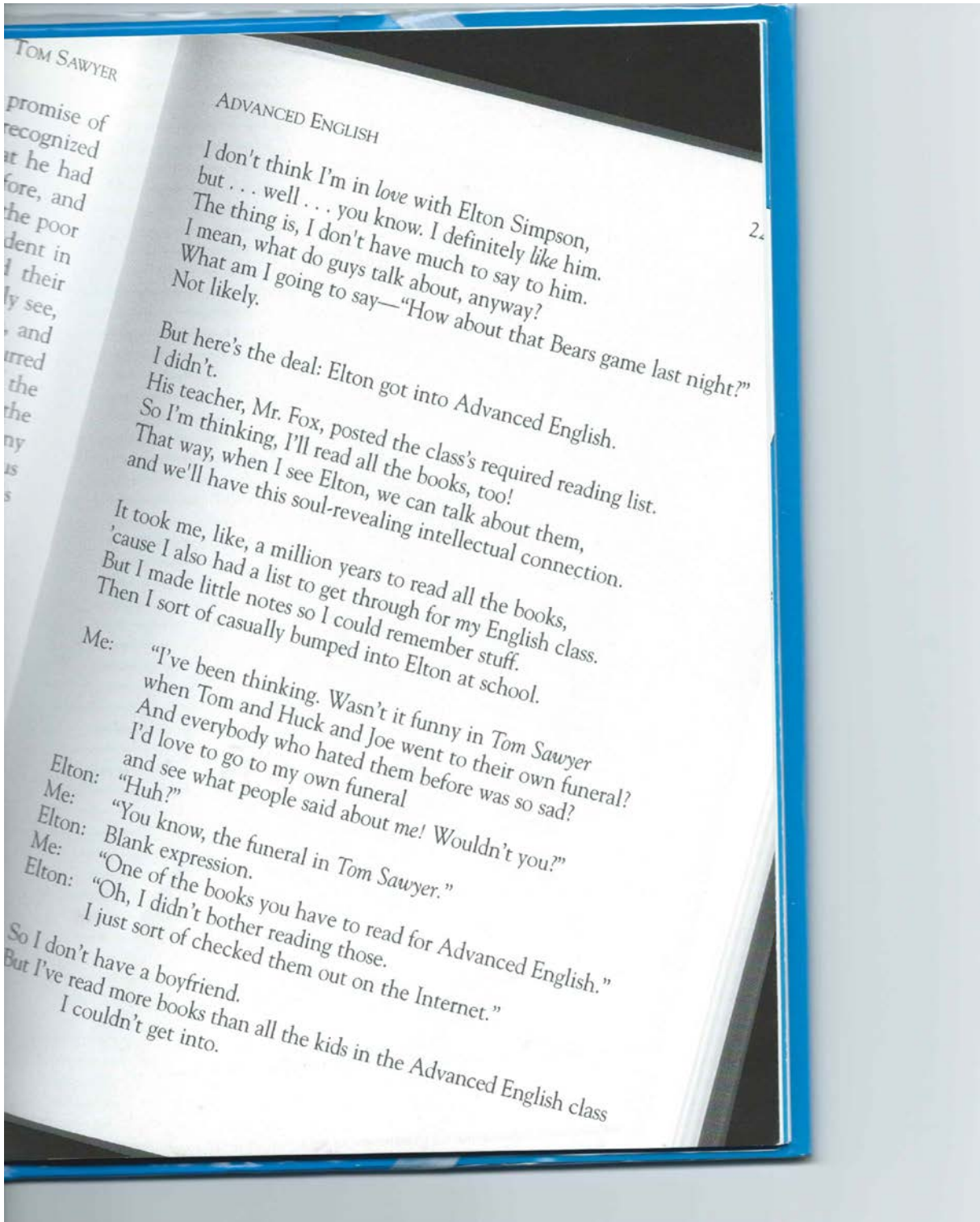
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“Advanced English” from *Blue Lipstick*



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EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 15

## Analyzing and Discussing: Modern Voices



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

I can cite text-based evidence to support analysis of what a text says explicitly as well as inferences drawn from a literary text. (RL.6.1)

I can determine a theme or central idea and how it is conveyed through particular details. (RL.6.2)

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 effectively engage in a range of collaborative discussions with diverse partners on sixth-grade topics, texts and issues, building on others' ideas and expressing my own clearly. (SL.6.1)

Supporting Learning Targets

- I can cite evidence to analyze what poems says explicitly and what inferences can be made from poems in *Technically*, *It's Not My Fault* and *Blue Lipstick*.
- I can describe how the structure of the poems "TyrannosaurBus Rex" and "Point A to Point B" in *Technically*, *It's Not My Fault* and *Blue Lipstick* contributes to the theme.
- I can express my own ideas and build on others' ideas during discussion of "Advanced English."

Ongoing Assessment

- Modern Voices graphic organizer for "Advanced English" (from homework)
- Reading Tracker and Reviewer's Notes
- Speaking and Listening Criteria Discussion Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Using Discussion Starters to Share Independent Reading (7 minutes)</li> <li>B. Unpacking Learning Targets (3 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Identifying Theme, Finding Evidence, and Making Inferences with Two Concrete Poems (15 minutes)</li> <li>B. Using Speaking and Listening Criteria in Discussion (15 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Back-to-Back, Face-to-Face: Using Voices to Share a Challenge (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.</li> <li>B. Read "My Sister Is Crazy" from <i>Blue Lipstick</i> and complete the Modern Voices graphic organizer for "My Sister Is Crazy."</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, students continue to build on the skills of citing evidence to analyze what is being expressed and using it to make inferences from concrete poems in <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i>.</li> <li>• As noted in Lesson 14, even though this lesson is officially part of Unit 2, conceptually it is a part of Unit 3. This was done in order to give you time to assess and give students' feedback on their draft essays between Lessons 13 and 16.</li> <li>• As students complete Modern Voices graphic organizers for the concrete poems they read and analyze, they will add this information to their Modern Voices folders. These documents, along with their Themes of Adversity graphic organizers, will be used as they prepare for the discussion portion of the mid-unit assessment. Starting in Unit 2, Lesson 14, and throughout Unit 3, students will continue to build on effective strategies for successful collaborative discussion with diverse partners.</li> <li>• Encourage students, as they explore the structure and messages conveyed in John Grandits's concrete poetry, to consider and document specific moments or incidences in their own experience that relate to the themes expressed in the poems on their Modern Voices graphic organizers. These recollections will help as they prepare to select a theme and write their own monologues in the second half of Unit 3.</li> <li>• In advance:               <ul style="list-style-type: none"> <li>– Add <i>paraphrase</i>, <i>clarify</i>, and <i>probe</i> to the Academic Word Wall.</li> <li>– Cut "Advanced English" discussion questions into strips.</li> <li>– Post: Learning targets.</li> </ul> </li> </ul>



Lesson Vocabulary	Materials
paraphrase, clarify, probe	<ul style="list-style-type: none"><li>• Effective Discussions anchor chart (begun in Lesson 14)</li><li>• Academic Word Wall (begun in Lesson 14)</li><li>• Academic Word Wall (for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)</li><li>• “TyrannosaurBus Rex” (one per student and one to display)</li><li>• “Point A to Point B” (one per student and one to display)</li><li>• Modern Voices graphic organizer for “TyrannosaurBus Rex” (one per student)</li><li>• Modern Voices graphic organizer for “Point A to Point B” (one per student)</li><li>• Document camera</li><li>• Challenges of Modern Times anchor chart (begun in Lesson 14)</li><li>• Speaking and Listening Criteria Discussion Tracker (one per student and one to display)</li><li>• Equity sticks</li><li>• Role-Play Script (four total: one for teacher, one for each of the three selected role-playing students)</li><li>• “Advanced English” (from Lesson 14; one per student)</li><li>• “Advanced English” discussion questions (one per triad; cut into strips for drawing)</li><li>• “My Sister Is Crazy” (one per student)</li><li>• Modern Voices graphic organizer for “My Sister Is Crazy” (one per student)</li><li>• Reading Tracker and Reviewer’s Notes (from Lesson 14)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Using Discussion Starters to Share Independent Reading (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to take their independent reading books and Reading Tracker and Reviewer's Notes and join their triads.</li><li>• Remind students that their homework was to read their independent reading books and complete the Reading Tracker and Reviewer's Notes.</li><li>• Explain that discussion is an important part of reading and analyzing what they have read.</li><li>• Direct students to the <b>Effective Discussions anchor chart</b>. Review the strategy of turning questions into statements as a way to share or begin discussions. Students will practice using that strategy in their book discussion. Add sentence stems as necessary.</li><li>• Tell each triad member to share what happened in their book or their response to the idea they chose to write about in the Reviewer's Notes.</li><li>• After one person has shared, listening partners should acknowledge what they heard or ask a question to learn more or have something explained.</li><li>• Circulate and listen to students as they share and respond. Note successful discussion starters and responses that indicate understanding and interest.</li><li>• Refocus students whole class. Invite them to share discussion starters and responses they used or noticed.</li></ul>	<ul style="list-style-type: none"><li>• Opening with activities linked to independent reading homework holds students accountable for reading independently.</li><li>• Note students who have not completed their homework. Arrange to meet with them to check on their book choice, review goals, and identify strategies for success.</li><li>• Consider providing select students with specific sentence starters or writing prompts the day before. They can use these tools during homework time to prepare for this discussion. This scaffolding can be used any time independent reading is assigned for homework.</li></ul>



Opening (continued)	Meeting Students' Needs
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"> <li>• Direct students' attention to the posted learning targets and read them aloud:             <ul style="list-style-type: none"> <li>* "I can cite evidence to analyze what poems says explicitly and what inferences can be made from poems in <i>Technically, It's Not My Fault</i> and <i>Blue Lipstick</i>."</li> <li>* "I can describe how the structure of the poems 'TyrannosaurBus Rex' and 'Point A to Point B' in <i>Technically, It's Not My Fault</i> and <i>Blue Lipstick</i> contributes to the theme."</li> <li>* "I can express my own ideas and build on others' ideas during discussion of 'Advanced English.'"</li> </ul> </li> <li>• Students should be familiar with citing explicit evidence and using that evidence to make inferences from the targets and their work in the previous lesson.</li> <li>• Cold call a student to share what <i>explicit evidence</i> is.</li> <li>• Listen for: "Explicit evidence is details or information that makes clear what the author is saying."</li> <li>• Call on a student to share what <i>inferences</i> are.</li> <li>• Listen for: "Inferences are conclusions or decisions you can make by considering the evidence in the reading."</li> <li>• Tell students they will read three new concrete poems in this lesson.</li> <li>• Call on a student to share how the word <i>structure</i> relates to concrete poetry.</li> <li>• Listen for: "The structure in concrete poetry is how the words are arranged to help share the message of the poem."</li> <li>• Explain that as students read the poems, they will also discuss their ideas about the messages the modern voices are expressing in the poetry.</li> <li>• Remind students that the words <i>explicit</i>, <i>inferences</i>, and <i>structure</i> are posted on the <b>Academic Word Wall</b>. Encourage them to refer to the Academic Word Wall as they hear and use these words.</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing and clarifying the language of learning targets help build academic vocabulary.</li> <li>• Consider providing select students with index cards that have one academic vocabulary word contained in the learning targets. On the reverse side of the card, write the word's meaning. When unpacking targets, ask these students to share the meaning of key academic vocabulary. This will help select students interact with important vocabulary, while also building their confidence and giving them an important voice in the class.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Identifying Theme, Finding Evidence, and Making Inferences with Two Concrete Poems (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students they will read two more poems from <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i>. As they hear and read the poems, they will first identify the gist. After a second read, they will work together to determine the theme, look for explicit evidence, and make inferences.</li> <li>• Distribute <b>“TyrannosaurBus Rex”</b> and <b>“Point A to Point B”</b> as well as the <b>Modern Voices graphic organizer for “TyrannosaurBus Rex”</b> and the <b>Modern Voices graphic organizer for “Point A to Point B”</b> to students.</li> <li>• Remind them that they were introduced to and used graphic organizers with the poems on the covers of <i>Blue Lipstick</i> and <i>Technically, It's Not My Fault</i>. Explain that they will use those documents as they work with their triad partners to analyze the poems.</li> <li>• Use a <b>document camera</b> to display “TyrannosaurBus Rex.”</li> <li>• Invite students to look at the <i>graphics</i>. Ask:             <ul style="list-style-type: none"> <li>* “What do you notice?”</li> <li>* “What do the images tell you about the gist or what this poem is about?”</li> </ul> </li> <li>• Call on volunteers to share out. Listen for responses that have to do with a school bus and the route.</li> <li>• Remind students that writers of concrete poems purposefully use images and word arrangements to share their message.</li> <li>• Tell students to listen and look at “TyrannosaurBus Rex” as you read aloud.</li> <li>• Ask students to discuss in triads:             <ul style="list-style-type: none"> <li>* “What do you think the poem is about now that you have listened to it and looked at the graphics?”</li> </ul> </li> <li>• Listen for students to note that the poem is about a bus that gives children rides to and from school.</li> <li>• Tell students in the second read, they will read more closely for the theme and evidence. Invite students to quietly read the poem independently. If they finish while others are still reading, encourage them to reread it.</li> <li>• When they have finished reading, ask triad partners to think and discuss, using discussion tips from the Effective Discussions anchor chart:             <ul style="list-style-type: none"> <li>* “What is the theme?”</li> <li>* “What evidence in the text supports the theme?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• If students are using a copy of the book, point out that there is no table of contents or page numbers in the book. The titles of the poems are listed in order on the back covers. This will help with locating the poems. Poems are either one or two pages long.</li> <li>• Consider giving select students a list of high-frequency themes encountered in literature. Initially, this list will help students simply identify an appropriate match of poem to theme. With repeated use, this will help these students to become more familiar with the concept of theme in general.</li> <li>• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li> <li>• Providing models of expected work supports all learners.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>* “Based on the evidence, how does this poem connect to your own life?”</li> <li>• Tell students to record their responses on their Modern Voices graphic organizer for “TyrannosaurBus Rex.”</li> <li>• Circulate and listen to students citing evidence and making inferences as they analyze the theme of the poem. Model discussion strategies by asking probing and clarifying questions.</li> <li>• Display the Modern Voices graphic organizer for “TyrannosaurBus Rex” on the document camera.</li> <li>• Call on triad volunteers to share the theme they identified. Listen for responses that indicate that riding a school bus is like getting swallowed by a monster. Riding the bus to and from school can be challenging or adventurous.</li> <li>• As students share, model documenting the theme or challenge on the graphic organizer. Encourage students to compare their responses and make changes or additions to their graphic organizers as you model.</li> <li>• Now ask triad partners to discuss:               <ul style="list-style-type: none"> <li>* “What evidence in the poem can you find to support the theme you identified?”</li> </ul> </li> <li>• Select volunteers to share their triad discussion. As students share, fill in the “Evidence from Text” column. Encourage students to add to their graphic organizers. Listen for evidence that suggests the bus ride might be scary like “human sacrifices,” “I eat children,” or specific words like “terror” or “vicious.” Also listen for evidence that suggests the bus ride is fun such as, “My breakfast is giggling and laughing ...” and other words like “jumping” and “noisy.”</li> <li>• Then, ask students:               <ul style="list-style-type: none"> <li>* “What can you infer based on the evidence you found in the text?”</li> </ul> </li> <li>• As students share their inferences or thoughts, add to the “Inferences” column on the graphic organizer. Responses may include thoughts that the bus ride might be scary for some kids, fun or adventurous for others, or maybe boring.</li> <li>• Direct students’ attention to the bottom of the graphic organizer.</li> <li>• Ask them to consider if the theme of riding a bus to and from school connects or relates to them personally or how it might relate to other kids today. Ask students to write that connection with an example of evidence. For example: “I dread riding the bus. I don’t have anyone to sit by,” “I can’t wait to get on the bus and be with my friends,” or “The bus driver is so cool. He/she is really friendly.”</li> <li>• Tell students the poem “Point A to Point B” expresses another perspective on getting to school.</li> <li>• Invite students to now look at the graphics in “Point A to Point B.” Project the poem as students look at their copies. Ask:</li> </ul>	





Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>* “What do you notice?”</li><li>* “What do the images tell you about the gist or what this poem is about?”</li><li>• Listen for responses that indicate that going from one place to another isn’t a straight line.</li><li>• Read “Point A to Point B” aloud while students follow along.</li><li>• Ask students:<ul style="list-style-type: none"><li>* “Based on this first reading, what do you think the gist of the poem is?”</li></ul></li><li>• Listen for responses that suggest the gist is about a girl who doesn’t want to walk to school and wants her mom to give her a ride.</li><li>• Tell students to read the poem independently. Point out that there may be a few twist and turns in the text. Explain that in this closer read, they are zooming in and looking for the theme and explicit evidence.</li><li>• After reading, call on students to share what they think the theme or challenge is. Guide students toward the challenge of the girl not wanting to walk to school and trying to convince her mom to give her a ride. Have students add the theme to their Modern Voices graphic organizer for “Point A to Point B” as you model.</li><li>• Ask students to take a minute to look for evidence on their own that tell how the narrator tackles that challenge: What reasons does she have for needing a ride?</li><li>• Ask students to record at least three examples in the second column of the Modern Voices graphic organizer for “Point A to Point B.”</li><li>• Then, ask them to use the evidence to make an inference, a statement about what they think.</li><li>• Invite students to compare evidence they collected and their inferences with the other members of their triad. Encourage them to practice using effective discussion language posted on the anchor chart as they paraphrase their thoughts and ask clarifying and probing questions.</li><li>• Circulate and listen as students discuss their analysis of “Point A to Point B.” Provide guidance to promote effective discussion.</li><li>• Refocus students whole group. Orient students’ attention to the <b>Challenges of Modern Times anchor chart</b>. Ask:<ul style="list-style-type: none"><li>* “What challenges from the concrete poems you read today could be added to this anchor chart?”</li></ul></li></ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Call on students to share out. Add themes to the anchor chart as they share.</li> <li>• Recognize students for their work with their triad partners. Comment on strengths you noticed in analyzing the poems and discussion. Offer next-step suggestions as well.</li> </ul>	
<p><b>B. Using Speaking and Listening Criteria in Discussion (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students they will read another concrete poem from <i>Blue Lipstick</i> and then participate in a discussion about the poem.</li> <li>• Distribute and display the <b>Speaking and Listening Criteria Discussion Tracker</b>. Explain that these criteria will help guide students' discussion now and in the future. Tell students the criteria will be used to evaluate their participation in the Mid-Unit 3 Assessment discussion. Point out the parallels between this tracker and the Effective Discussion anchor chart.</li> <li>• Explain that in this lesson they will focus on the first three criteria:             <ul style="list-style-type: none"> <li>– <i>Paraphrase</i> ideas and questions</li> <li>– Asks <i>clarifying</i> questions</li> <li>– Asks <i>probing</i> questions</li> </ul> </li> <li>• Call on students to explain what they think the words <i>paraphrase</i>, <i>clarifying</i>, and <i>probing</i> mean. Listen for responses like: “<i>Paraphrase</i> means to summarize or put ideas and questions in your own words,” “<i>Clarifying</i> questions are questions that help make something clearer,” and “<i>Probing</i> questions help you dig deeper or find out more information.”</li> <li>• Add definitions to the Academic Word Wall.</li> <li>• Use <b>equity sticks</b> to select three students to role-play.</li> <li>• Give these students the <b>Role-Play Script</b> and assign them roles as Student 1, Student 2, and Student 3.</li> <li>• Ask them to read their part in the script:             <ul style="list-style-type: none"> <li>– Student 1 reads: “I thought the message in the poem ‘TyrannosaurBus Rex’ was that even though riding the bus to and from school is routine, it can be challenging.”</li> <li>– The teacher <i>paraphrases</i> the student’s idea: “In other words, you’re saying that riding the bus isn’t easy for everybody.”</li> <li>– Student 2 reads: “I thought the message was that when something is boring or routine, like the daily bus route, you use your imagination to make it more interesting.”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Using criteria such as the Speaking and Listening Criteria Discussion Tracker gives students a clear vision of what they need to be able to do to succeed with the learning targets.</li> <li>• Some students may benefit from a set of cards that have question starters or generic questions that could be applied to any text. This tool will support language acquisition as well as relieve discussion related anxieties. Additionally, these cards could be labeled “clarifying” or “probing” to help students become familiar with the distinction between these two question types.</li> <li>• Anchor charts provide a visual clue to students about what to do when you ask them to work collaboratively and/or independently. They also serve as note-catchers when the class is co-constructing ideas.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>– The teacher <i>clarifies</i>: “Let me see if I understand. Are you saying that Robert, the narrator, was so bored he just imagined that the bus was a people-eating dinosaur?”</li><li>– Student 3 reads: “I really like how the words are arranged near the end of the poem when the dinosaur’s stomach was full or the bus was loaded with little children.”</li><li>– The teacher <i>probes</i>: “That’s interesting. Would you describe what you noticed?”</li><li>• Call on students to share sentence stems they heard you use in your responses.</li><li>• Where appropriate, add sentence stems to the Effective Discussions anchor chart. For example: “In other words, you’re saying ...” could be added as a paraphrasing sentence stem; “Let me see if I understand ...” could be added as a clarifying stem; and “That’s interesting. Would you describe ...?” as a probing stem.</li><li>• Explain to students that they will have the opportunity to practice those skills in a discussion about another concrete poem.</li><li>• Ask students to take out the poem “<b>Advanced English</b>” that they read for homework.</li><li>• Invite them to read along as you aloud for gist.</li><li>• Cold call a student to share the gist of the poem. Responses should suggest the gist is about a girl who has a crush on a boy and would like to get to know him better.</li><li>• Tell students they will read the concrete poem again to themselves. This closer read will help prepare them for discussion.</li><li>• Tell students they will continue to work in triads. Explain the discussion guidelines:<ul style="list-style-type: none"><li>– Each member of the triad draws a question. Each member considers their own question and a response to share with the group. Refer to the Effective Discussions anchor chart for tips on how to turn a question into a statement.</li><li>– Each person shares the question they selected and his/her response.</li><li>– Other group members acknowledge what they heard by <i>paraphrasing</i> or asking a <i>clarifying</i> or <i>probing</i> question. Encourage students to refer to the Academic Word Wall and Effective Discussions anchor chart.</li></ul></li><li>• Distribute “<b>Advanced English</b>” <b>discussion questions</b>. Ask students to begin.</li><li>• Circulate and listen as students discuss. Guide students to use <i>paraphrasing</i> and ask <i>probing</i> or <i>clarifying</i> questions. Make note of students who may need additional support.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Refocus students whole group. Ask them to reflect on their participation in the discussion by using the Speaking and Listening Criteria Discussion Tracker to mark stars or steps on the three criteria they practiced. Adding specific details to the notes will help strengthen discussion skills.</li><li>• Ask students what challenge the narrator of “Advanced English” faced.</li><li>• Add this challenge to the Challenges of Modern Times anchor chart.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Back-to-Back, Face-to-Face: Using Voices to Share a Challenge (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to:<ul style="list-style-type: none"><li>– Stand back-to-back with an elbow partner.</li><li>– Choose a theme or challenge from the Challenges of Modern Times anchor chart that you connect with.</li><li>– Think of a detail you can share to support your challenge.</li><li>– Partners turn face-to-face. While one partner shares their challenge and detail, the other partner listens. Listening partners then use <i>paraphrasing</i> to convey understanding or ask a question that helps them learn more about the challenge (<i>probe</i>) or understand the challenge more clearly (<i>clarify</i>).</li><li>– Reverse roles so the other partner can share their challenge and respond to the question the listening partner asks.</li></ul></li><li>• Commend students for sharing their challenge and listening to their partners. Explain that just like in close reading, you can learn about yourself and others by using your voice to share with details, by listening, and by asking questions to understand more deeply.</li><li>• Distribute copies of “<b>My Sister Is Crazy</b>” from <i>Blue Lipstick</i> and the <b>Modern Voices graphic organizer for “My Sister Is Crazy”</b> for homework.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read independently to meet your goal. Complete the <b>Reading Tracker and Reviewer's Notes</b>.</li><li>• Read “My Sister Is Crazy” from <i>Blue Lipstick</i> and complete the Modern Voices graphic organizer for “My Sister Is Crazy.”</li></ul> <p><i>Note: For Lesson 16, you will need to have students' drafts with feedback, so they can apply that feedback when they revise.</i></p>	



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 15

## Supporting Materials



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“TyrannosaurBus Rex”

## TyrannosaurBus Rex

I am the vicious TyrannosaurBus Rex.  
I roam the suburbs, hunting.  
Those who see me gaze in terror.  
Those who are spared are grateful.

Early in the morning, I spy  
a group of small human children  
standing on the corner of Elm and Spring.  
I slam on my brakes.  
I open my mouth.  
“Come in, little children,” I say.  
They don’t want to, but they must.  
Their parents have delivered them to me.  
Human sacrifices.



Harding and Broad.  
Yum.



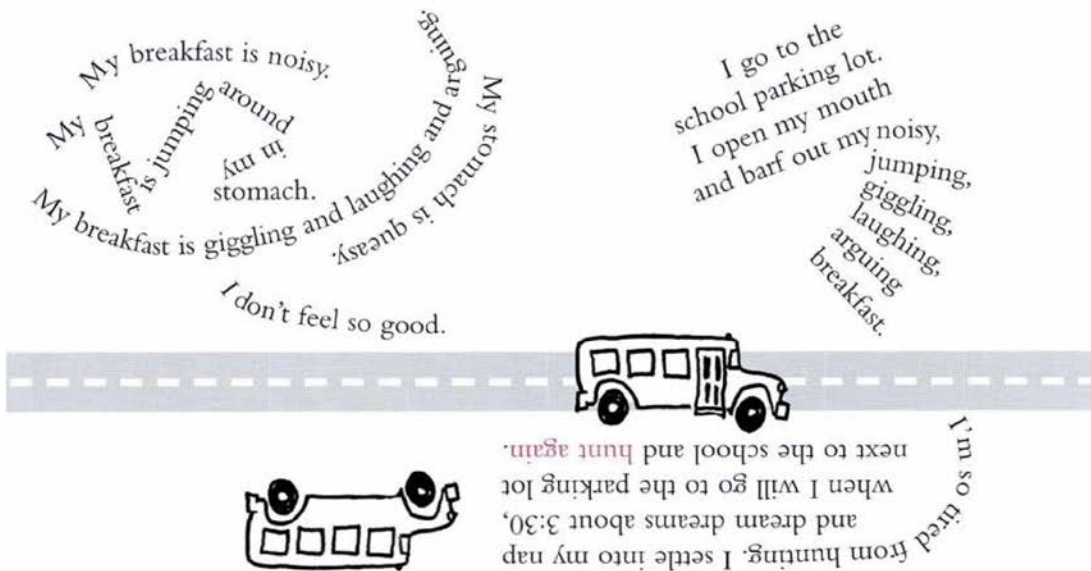
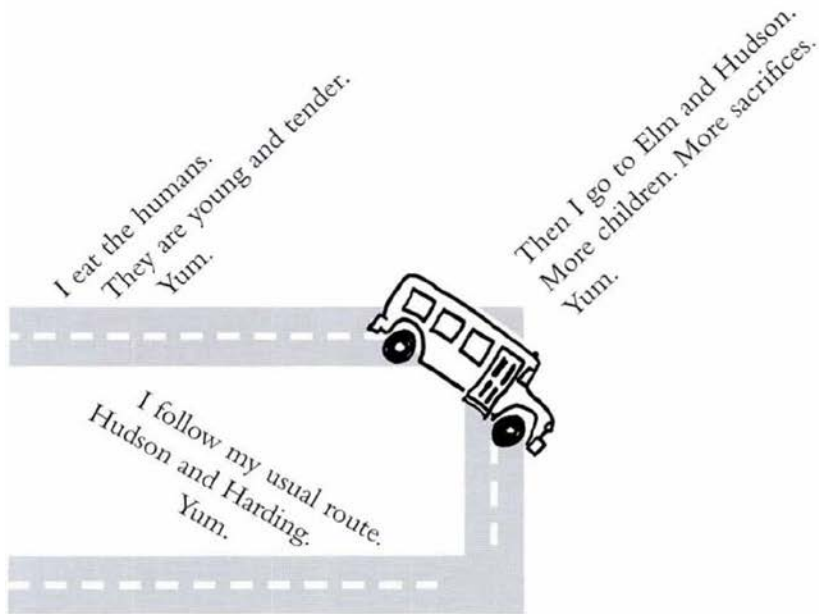
Soon I am full.



Broad and White.  
Yum.



“TyrannosaurBus Rex”



Grandits, John. Technically, It's Not My Fault: Concrete Poems. New York: Clarion, 2004. Print.





Modern Voices Graphic Organizer  
“TyrannosaurBus Rex”

.....  
**Name:**  
.....

.....  
**Date:**  
.....

Theme or Challenge	Evidence from the Text	Inferences (What this make me think)

Explain how you or the modern voices of today connect to this poem.

.....

.....

.....

.....

.....

.....

## “Point A to Point B”



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Modern Voices Graphic Organizer  
"Point A to Point B"

.....  
**Name:**  
.....

.....  
**Date:**  
.....

Theme	Evidence from the Text	Inference (What this makes me think)

Explain how you or the modern voices of today connect to this poem.

.....

.....

.....

.....

.....

.....



Speaking and Listening Criteria:  
Discussion Tracker

Name:

Date:

Criteria	Stars	Steps
Paraphrases ideas and questions		
Asks clarifying questions		
Asks probing questions		
Clearly explains own ideas		
Responds to questions with details		
Seeks out different peer perspectives and backgrounds		
Acknowledges different peer perspectives and backgrounds		
Respectfully compares own perspective with someone else's		

Notes/Comments
Star:
Next step:



Role-Play Script

**Student 1:** “I thought the message in the poem ‘TyrannosaurBus Rex’ was that riding the bus to and from school is routine, but it can be challenging.”

**Teacher *paraphrases* a response to Student 1:** “In other words, you’re saying that riding the bus isn’t easy for everybody.”

**Student 2:** “I thought the message was that when something is boring or routine, like the daily bus route, you use your imagination to make it more interesting.”

**Teacher asks Student 2 a *clarifying* question:** “Let me see if I understand. Are you saying that Robert, the narrator, was so bored he just imagined that the bus was a people-eating dinosaur?”

**Student 3:** “I really like how the words are arranged near the end of the poem when the dinosaur’s stomach was full or the bus was loaded with little children.”

**Teacher asks Student 3 a *probing* question:** “That’s interesting. Would you describe what you noticed?”



**“Advanced English” Discussion Questions**

**What is the narrator’s problem?**



**What challenge does the narrator pose for herself, and why, in “Advanced English”?**



**What evidence helps explain how the narrator creates an opportunity to talk with Elton Simpson?**



**What do you notice about the graphics? How do they help convey the message of the poem “Advanced English”?**



**What does the narrator learn? How can this lesson help you identify a theme of the poem?**

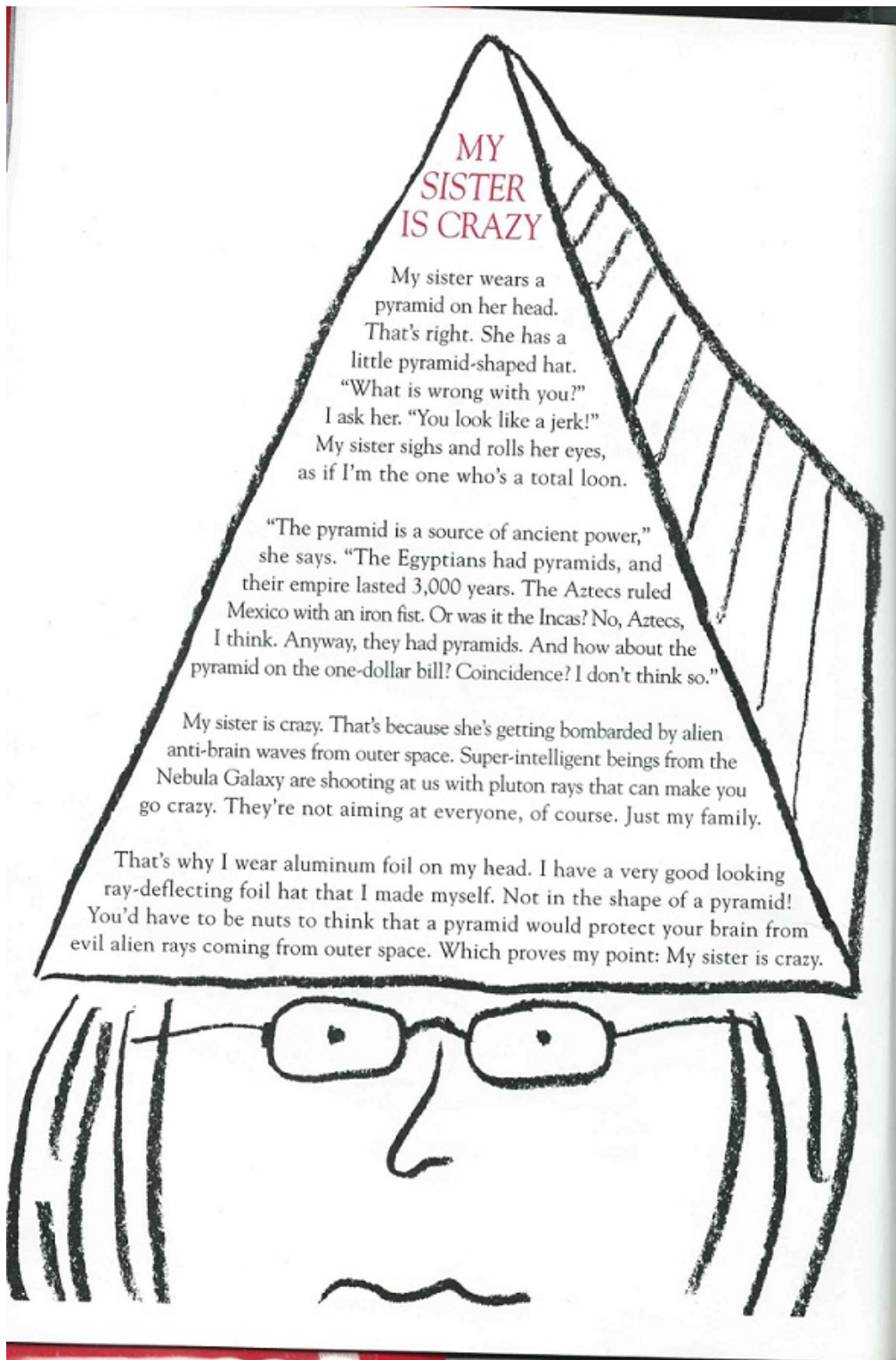


**What does the dialogue show about Elton?**





“My Sister Is Crazy”



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Publisher: HMH Books for Young Readers  
ISBN-13: 978-0618851324



Modern Voices Graphic Organizer  
“My Sister is Crazy”

.....  
**Name:**  
.....

.....  
**Date:**  
.....

Theme or Challenge	Evidence from the Text	Inferences (What this make me think)

Explain how you or the modern voices of today connect to this poem.

.....

.....

.....

.....

.....

.....





EXPEDITIONARY  
LEARNING

# **Grade 6: Module 2B: Unit 2: Lesson 16**

## **End of Unit 2 Assessment: Final Draft of Literary Argument Essay**



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

I can use correct grammar and usage when writing or speaking. (L.6.1)

I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)

With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.6.5)

**Supporting Learning Targets**

- I can use the Literary Argument Essay rubric to provide kind, specific, and helpful feedback to my peers.
- I can use teacher feedback to revise my argument essay to further meet the expectations of the Literary Argument Essay rubric.

**Ongoing Assessment**

- Themes of Adversity graphic organizer for “Drogo, the Tanner’s Apprentice” (from homework)
- End of Unit 2 Assessment: Final draft of literary argument essay



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader: “Drogo, the Tanner’s Apprentice” (7 minutes)</li><li>Unpacking Learning Targets (2 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Mini Lesson: Addressing Common Errors (8 minutes)</li><li>Peer Critique: Draft Literary Arguments (10 minutes)</li><li>Essay Revision (16 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Collecting End of Unit Assessments (2 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Finish the final draft of your essay to turn in tomorrow, along with first draft, rubric, and planners.</li></ol></li></ol>	<ul style="list-style-type: none"><li>This lesson is an opportunity for students to review and revise their essays to meet the expectations of the Literary Argument Essay Rubric.</li><li>In advance, be sure to have reviewed students’ first drafts (from Lesson 13) against Rows 1 and 3 of the rubric. Give specific positive feedback for at least one thing each student did well. Provide at least one specific area of focus for each student for revision.</li><li>This lesson includes 8 minutes to address common mistakes you noticed while reviewing student essays. A sample structure is provided here. Focus the lesson on one specific, common convention error you noticed as you assessed the drafts.</li><li>Some students may need more help with revising than others. There is space for this during the revision time.</li><li>Some students may not finish their final draft during this lesson. Consider whether to allow them to finish their essays at home and hand them in at the beginning of the next lesson.</li><li>Post: Learning targets and peer critique guidelines (see supporting materials).</li></ul>



Lesson Vocabulary	Materials
peer critique; hide, alum, tallow, forge	<ul style="list-style-type: none"><li>• Writing Word Wall (from Lesson 10)</li><li>• Are We Medieval? A Literary Argument Essay Prompt (from Lesson 9; one per student)</li><li>• Students' draft argument essays (from Lesson 13; returned in this lesson with teacher feedback)</li><li>• Self-Assessment: Rows 1 and 3 of Literary Argument Essay Rubric (from Lesson 13; one per student)</li><li>• Peer critique guidelines (one to display)</li><li>• Literary Argument Essay Rubric (from Lesson 10; one per student)</li><li>• Stars and Steps recording form (one per student)</li><li>• Computers or lined paper</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: “Drogo, the Tanner’s Apprentice” (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to take out their Themes of Adversity graphic organizer for “Drogo, the Tanner’s Apprentice” and share their responses with a partner; they should make revisions to their graphic organizer as necessary.</li><li>• Select volunteers to share how they filled out their graphic organizer. Listen for them to explain that:<ul style="list-style-type: none"><li>– The theme of adversity in the monologue is people complaining about how the nature of his work causes problems for them.</li><li>– The text evidence they may cite for this is: “I do mind the sneering of Nelly the sniggler—her tongue could scrape the hair off a hide! And I mind the townsmen nattering on, saying we foul the waters.”</li><li>– The group of people affected is tanners and their apprentices.</li></ul></li><li>• Ask students to discuss with their partner:<ul style="list-style-type: none"><li>* “Is this an adversity we face today?”</li></ul></li><li>• Cold call students to share their responses. Listen for them to explain that people do still complain to other people when the nature of their work causes problems for them.</li><li>• Ask:<ul style="list-style-type: none"><li>* “Is there any domain-specific vocabulary we could add to the Word Wall from this monologue?”</li></ul></li><li>• Cold call students to share their responses. Record suggestions on the <b>Writing Word Wall</b>. Words should include: <i>hide</i>, <i>alum</i>, <i>tallow</i>, and <i>forge</i>. You may need to tell students what some of the unfamiliar words mean.</li></ul>	<ul style="list-style-type: none"><li>• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.</li><li>• Consider pairing ELLs who speak the same first language to deepen their discussion and understanding.</li></ul>



Opening	Meeting Students' Needs
<p><b>B. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the End of Unit 2 Assessment Prompt: <b>Are We Medieval? A Literary Argument Essay Prompt.</b></li><li>• Direct students' attention to the posted learning targets and read them aloud:<ul style="list-style-type: none"><li>* "I can use the Literary Argument Essay Rubric to provide kind, specific, and helpful feedback to my peers."</li><li>* "I can use teacher feedback to revise my argument essay to further meet the expectations of the Literary Argument Essay Rubric."</li></ul></li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* "Given what you have been learning from looking at the model essay and the rubric, and from planning your own essay, what do you want to focus on as you revise?"</li></ul></li><li>• Emphasize that writing well is hard, and revision is important to make one's message as clear as possible for readers. Encourage students and thank them in advance for showing persistence and stamina. Revising is difficult, but it is one of the things that can help make a good essay great.</li></ul>	<ul style="list-style-type: none"><li>• The review of learning targets is yet another identifier of what is expected on the student essays.</li><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 learning targets also provide 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: Addressing Common Errors (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization).</li><li>• Display an example of the error. Explain why it is incorrect.</li><li>• Model how to revise and correct the error.</li><li>• Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully.</li><li>• If many students give a thumbs-down, show another example of the error. Ask them to think about how to fix it.</li><li>• Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again, ask students to give you a thumbs-up or thumbs-down. If some are still struggling, consider checking in with them individually.</li><li>• Tell students that they will get their essays back now with specific feedback. Ask them to look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the board and invite students to add their names to it if they need questions answered.</li><li>• Return students' draft argument essays with your feedback and their Self-Assessments: Rows 1 and 3 of Literary Argument Essay Rubric from Lesson 13.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>B. Peer Critique: Draft Literary Arguments (10 minutes)</b></p> <ul style="list-style-type: none"><li>Remind students that a peer critique is when we look over someone else's work and provide them with feedback. Explain that peer critiquing must be done 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>:<ol style="list-style-type: none"><li>Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.</li><li>Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into <i>why</i> it is good or what, specifically, you like about it.</li><li>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.</li><li>Participate: Peer critique is a process to support each other, and your feedback is valued!</li></ol></li><li>Display the <b>Literary Argument Essay Rubric</b> and ask students to refer to their own copies.</li><li>Focus students on the second row, Command of Evidence. In Column 3, highlight/underline this section: "Develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s)."</li><li>Invite students to read each part of this section of the rubric aloud with you. Tell them that during the peer critique time, they will focus on this specific element of someone else's argument essay.</li><li>Emphasize that their job is to make sure that their peers' use of evidence and organization is strong. Distinguish peer critique from proofreading. It is fine if they catch grammatical 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. Remind them that they have done this in the first module. Today, they will give one "star" and one "step" based on Row 2 of the rubric.</li><li>Briefly model how to give "kind, specific, helpful" stars. Be sure to connect your comments directly to each row of the rubric. For example:<ul style="list-style-type: none"><li>"You have used three details from the novel to support your claims."</li></ul></li><li>Repeat, briefly modeling how to give "kind, specific, helpful" steps. For example:<ul style="list-style-type: none"><li>"Can you find a detail from the text to support that claim?"</li></ul></li></ul>	<ul style="list-style-type: none"><li>The use of leading questions on student essays helps struggling students understand what areas they should improve on before submitting their essay again.</li><li>Set up peer critiquing 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
<ul style="list-style-type: none"><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 ...?" or "Have you thought about ...?"</li><li>• Distribute the <b>Stars and Steps recording form</b>. Explain that today, students will record the star and step 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 essays and to spend 3 minutes reading them in silence.</li><li>• Ask students to record a star and step for their partner on the recording form.</li><li>• Circulate to assist students who may struggle with recording their feedback.</li><li>• Ask students to return the essay and Stars and Steps recording form to their partner and to explain the star and step they recorded for their partner. Invite students to question their partner if they don't understand the star and step they have been given.</li></ul>	
<p><b>C. Essay Revision (16 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to apply their self-assessment from the end of Lesson 13, the mini lesson, the stars and steps from the peer critique, and the feedback given on their draft to revise their essay.</li><li>• If using <b>computers</b> to draft, students can review and revise. If handwriting, students will need <b>lined paper</b> to write a best copy of their essay, incorporating the feedback and learning from the mini lesson.</li><li>• Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well.</li><li>• When a few minutes are left, if students are working on computers, ask them to save their work.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Collecting End of Unit Assessments (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Give students specific positive praise for perseverance you observed. Collect the final drafts from those students who feel that they have finished (plus all of their organizers and planners).</li><li>• Based on whether you want this to be a timed assessment, consider giving students who still want more time the option of finishing their essay for homework.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Finish the final draft of your essay to turn in tomorrow, along with first draft, rubric, and planners.</li></ul>	



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2B: Unit 2: Lesson 16

## Supporting Materials



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## Peer Critique Guidelines

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!



Stars and Steps Recording Form

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**Name:**

.....  
**Date:**

“Develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s).”

**Star:**

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**Step:**

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