EXPEDITIONARY
LEARNING

Grade 6: Module 2B:
Overview

In this eight-week module, students explore the idea of adversity of people across time and place, and through multiple modes of writing. Students begin this module with a research-based unit on the Middle Ages. They read informational articles about various aspects of medieval life, learning and practicing the skills of summarizing an article, analyzing how ideas are developed across a text, and describing how a part of a text contributes to the whole. Students then break into expert groups to read closely about one demographic group. They practice the informational reading skills they have learned and explore the adversities faced by that group. In the second half of Unit 1, students write an informational essay based on their research as their end of unit assessment. In Unit 2, students use their background knowledge built during Unit 1, but move to reading literature: *Good Masters! Sweet Ladies! Voices from a Medieval Village*. This is a book of monologues told from the perspective of children living in the same village during the Middle Ages. Students have dual tasks: First, they identify the various adversities faced by this cast of characters; secondly, they examine the author's craft, specifically by identifying and interpreting figurative language in the monologues as well as analyzing how word choices affect the tone of the text. In the second half of Unit 2, students write a literary argument to address the question "Do we struggle with the same adversities as the people of *Good Masters! Sweet Ladies!*?" In Unit 3, students move into modern voices of adversity by reading concrete poems in the books *Blue Lipstick* and *Technically, It's Not My Fault*. These concrete poems highlight adversities faced by the speakers of the poems, an adolescent girl and her younger brother. Students apply the same reading skills they learned in the reading of Unit 2, but this unit is discussion-based, allowing teachers to assess students' speaking and listening skills in small group discussions about the texts. For their performance task, students choose a writing format—narrative, like the monologues of *Good Masters! Sweet Ladies!*, or concrete poem—and write their own text about adversities faced by sixth-graders. Students then perform their writing for a group of their peers. **This task addresses NYSP12 ELA CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.**

Guiding Questions And Big Ideas

- **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!*?**
- *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.*

Performance Task

Giving Voice to Adversity
This performance task gives students the chance to create and perform their own modern-day narrative of adversity. After studying the narrative-based monologues in Good Masters! Sweet Ladies! as well as the concrete poetry of John Grandits, students will choose from one of two formats—either monologue or concrete poem—in which they convey a theme of adversity. Then students will practice the speaking and listening skills necessary to perform their writing, as a monologue or "spoken word" poetry, for their peers. This task addresses NYSP12 ELA CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.

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).

CCS Standards: Reading—Literature	Long-Term Learning Targets
• RL.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite text-based evidence to support an analysis of a literary text.
• RL.6.2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	• I can determine a theme based on details in a literary text. • I can summarize a literary text using only information from the text.
• RL.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	• I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. • I can analyze how an author's word choice affects tone and meaning in a literary text.
• RL.6.5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	• I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text.
• RL.6.7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.	• I can compare and contrast how reading a text is different from watching a movie or listening to a literary text.
• RL.6.9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	• I can compare and contrast how different genres communicate the same theme or idea.

CCS Standards: Reading—Informational Text	Long-Term Learning Targets
• RI.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite text-based evidence to support an analysis of an informational text.
• RI.6.2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	• I can determine the main idea of an informational text based on details in the text. • I can summarize an informational text using only information from the text.
• RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	• I can use a variety of strategies to determine word meaning in informational texts.
• RI.6.5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.	• I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text.

CCS Standards: Writing	Long-Term Learning Targets

• W.6.1. Write arguments to support claims with clear reasons and relevant evidence.
  a. Introduce claim(s) and organize the reasons and evidence clearly.
  b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
  c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
  d. Establish and maintain a formal style.
  e. Provide a concluding statement or section that follows from the argument presented.
	• I can write arguments to support claims with clear reasons and relevant evidence.
	  a. I can create an introduction that states my main argument and foreshadows the organization of my piece.
	  b. I can support my claim(s) with clear reasons and relevant evidence.
	  b. I can use credible sources to support my claim(s).
	  c. I can identify the relationship between my claim(s) and reasons by using linking words, phrases, and clauses.
	  d. I can maintain a formal style in my writing.
	  e. I can construct a concluding statement or section that reinforces my main argument.

CCS Standards: Writing	Long-Term Learning Targets

• W.6.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 	
  a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 	
  b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 	
  c. Use appropriate transitions to clarify the relationships among ideas and concepts.
 	
  d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
 	
  e. Establish and maintain a formal style.
 	
  f. Provide a concluding statement or section that follows from the information or explanation presented.
	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized.
	
	  a. I can introduce the topic of my text.
	
	  a. I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect).
	
	  a. I can include headings, graphics, and multimedia to help readers understand my ideas.
	
	  b. I can develop the topic with relevant facts, definitions, concrete details, and quotations.
	
	  c. I can use transitions to clarify relationships among my ideas.
	
	  d. I can use contextually specific language/vocabulary to inform or explain about a topic.
	
	  e. I can establish and maintain a formal style in my writing.
	
	  f. I can construct a concluding statement or section of an informative/explanatory text.

CCS Standards: Writing	Long-Term Learning Targets

• W.6.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 	
  a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 	
  b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
 	
  c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
 	
  d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
 	
  e. Provide a conclusion that follows from the narrated experiences or events.
	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.
	
	  a. I can establish a context for my narrative.
	
	  a. I can introduce the narrator/characters of my narrative.
	
	  a. I can organize events in a logical sequence.
	
	  b. I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters.
	
	  c. I can use transitional words, phrases, and clauses to show passage of time in a narrative text.
	
	  d. I can use precise words and phrases and sensory language to convey experiences and events to my reader.
	
	  d. I can use relevant descriptive details to convey experiences and events.
	
	  e. I can write a conclusion to my narrative that makes sense to a reader.

• W.6.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	• I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
• W.6.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	• With support from peers and adults, I can use a writing process to produce clear and coherent writing.

CCS Standards: Writing	Long-Term Learning Targets
• W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.	• I can conduct short research projects to answer a question. • I can use several sources in my research. • I can refocus or refine my question when appropriate.

• W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  a. Apply grade 6 Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics").
  b. Apply grade 6 Reading standards to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not").
	• I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research.

CCS Standards: Speaking and Listening	Long-Term Learning Targets

• SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
 	
  a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 	
  b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
 	
  c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
 	
  d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
	• I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues.
	
	• I can express my own ideas clearly during discussions.
	
	• I can build on others' ideas during discussions.
	
	  a. I can prepare myself to participate in discussions.
	
	  b. I can follow our class norms when I participate in a discussion.
	
	  c. I can pose questions that help me clarify what is being discussed.
	
	  c. I can pose questions that elaborate on the topic being discussed.
	
	  c. I can respond to questions with elaboration and detail that connect with the topic being discussed.
	
	  d. After a discussion, I can paraphrase what I understand about the topic being discussed.

• SL.6.4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	• I can present claims and findings in a logical order. • I can support my main points with descriptions, facts, and details. • I can use effective speaking techniques (appropriate eye contact, adequate volume, and clear pronunciation).
• SL.6.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	• I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate.

CCS Standards: Speaking and Listening	Long-Term Learning Targets

• L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 	
   a. Vary sentence patterns for meaning, reader/listener interest, and style.*
 	
   b. Maintain consistency in style and tone.
	• I can use a variety of sentences structures to make my writing and speaking more interesting.
	
	• I can maintain consistency in styles and tone when writing and speaking

• L.6.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
 	
   a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
 	
   b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience, auditory, audible*).
 	
   c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
 	
   d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
	• I can use a variety of strategies to determine the meaning of unknown words and phrases.
	
	   a. I can use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) to determine the meaning of a word or phrase.
	
	   b. I can use common Greek and Latin affixes (prefixes) and roots as clues to help me determine the meaning of a word (e.g., *audience, auditory, audible*).
	
	   c. I can use resource materials (glossaries, dictionaries, thesauruses) to help me determine or clarify the pronunciation, meaning of key words and phrases, and their parts of speech.
	
	   d. I can check the accuracy of my guess about the meaning of a word or phrase by using resource materials.

CCS Standards: Speaking and Listening	Long-Term Learning Targets

• L.6.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 	
  a. Interpret figures of speech (e.g., personification) in context.
 	
  b. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.
 	
  c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *stingy, scrimping, economical, unwasteful, thrifty*).
	• I can analyze figurative language, word relationships, and nuances in word meanings.
	
	  a. I can interpret figures of speech in context (e.g., personification).
	
	  b. I can use the relationship between particular words to better understand each of the words (e.g., cause/effect, part/whole, item/category).
	
	  c. I can distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *stingy, scrimping, economical, unwasteful, thrifty*).

• L.6.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	• I can accurately use sixth grade academic vocabulary to express my ideas. • I can use resources to build my vocabulary.

Texts
1. Kenneth S. Cooper, "Middle Ages," in the *New Book of Knowledge*, Grolier Online, 2013.
2. "Middle Ages," in *Britannica Student Encyclopedia*.
3. Deborah M. Deliyannis, "Middle Ages," World Book Online InfoFinder.
4. "The Middle Ages for Kids: What Is a Fief?" Mr. Donn's Social Studies Site, http://medievaleurope.mrdonn.org/fiefs.html.
5. "The Middle Ages for Kids: The Manorial System & Common People," Mr. Donn's Social Studies Site, http://medievaleurope.mrdonn.org/commoners.html.
6. Simon Newman, "Serfs in the Middle Ages," The Finer Times, http://www.thefinertimes.com/Middle-Ages/serfs-in-the-middle-ages.html.
7. "The Middle Ages for Kids: Life of the Nobility: Kings, Lords, Ladies, Knights," Mr. Donn's Social Studies Site, http://medievaleurope.mrdonn.org/nobility.html.
8. "Daily Life of a Noble Lord in the Middle Ages," Mr. Donn's Social Studies Site, http://www.middle-ages.org.uk/daily-life-noble-lord-middle-ages.htm.
9. Sharon Fabian, "Lords and Ladies," http://www.mysocialstudiesclass.info/World%20History/High%20Middle%20Ages/Nobility.pdf.
10. 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.
11. John Grandits, *Blue Lipstick: Concrete Poems* (New York, NY: Clarion, 2007), ISBN: 978-0-61885-132-4.
12. John Grandits, *Technically, It's Not My Fault: Concrete Poems* (New York, NY: Clarion, 2004), ISBN: 978-0-61850-361-2.

Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Reading Closely and Writing to Learn: Adversities in Medieval Times			
Weeks 1–3	• Building background knowledge about the Middle Ages • Summarizing informational texts • Determining word meaning in an informational text • Analyzing how a part of a text contributes to the whole	• I can cite text-based evidence to support an analysis of informational text. (RI.6.1) • I can determine the main idea of an informational text based on details in the text. (RI.6.2) • I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4) • I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text. (RI.6.5)	
	• Forming expert groups around one aspect of the Middle Ages • Continuing to practice reading informational texts in small groups • Gathering research about a particular aspect of medieval society, especially adversities faced by different people • Begin writing research-based essay	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • I can conduct short research projects to answer a question. (W.6.7) • I can use several sources in my research. (W.6.7) • I can refocus or refine my question when appropriate. (W.6.7) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)	• Mid-Unit 1 Assessment: Research Reading: Medieval Times (CCLS RI.6.1, RI.6.2, RI.6.4, and RI.6.5)

Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-3, continued	• Writing research-based essay about the adversities of a specific group in the Middle Ages	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • 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)	• End of Unit 1 Assessment: Writing about Medieval Times (CCLS W.6.2, W.6.4, W.6.7, and W.6.9)
Unit 2: Monologues, Language, and Literary Argument: Voices of a Medieval Village			
Weeks 4–6	• Introducing the book *Good Masters! Sweet Ladies!* • Close reading of two monologues for theme, figurative language, and word choice	• I can cite text-based evidence to support an analysis of a literary text. (RL.6.1) • I can determine a theme based on details in a literary text. (RL.6.2) • I can determine the meaning of literal and figurative language (metaphors and similes) in a 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)	

Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 4-6, continued	• Continue working with *Good Masters! Sweet Ladies!* • Form jigsaw groups to read more monologues and practice determining theme, interpreting figurative language, and analyzing word choice	• I can cite text-based evidence to support an analysis of a literary text. (RL.6.1) • I can determine a theme based on details in a literary text. (RL.6.2) • I can determine the meaning of literal and figurative language (metaphors and similes) in a 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)	• Mid-Unit 2 Assessment: Finding Theme and Interpreting Figurative Language: Monologues from a Medieval Village (CCLS RL.6.2, RL.6.4, and L.6.5, L.6.5a, L.6.5b, and L6.5c)
	• Study a model of a literary argument essay • Collecting best evidence for a literary argument essay • Writing a literary argument essay • Peer critique	• 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) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) • I can accurately use sixth-grade academic vocabulary to express my ideas. (L.6.6)	• End of Unit 2 Assessment: Argument Essay: Do We Face the Same Adversities as the Voices of *Good Masters, Sweet Ladies*? (CCLS W.6.1 and W.6.9)

Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Analyzing, Comparing, Sharing: Modern Voices of Adversity			
Weeks 7–8	• Read concrete poetry in *Blue Lipstick* and *Technically, It's Not My Fault* • Determine themes of adversity in concrete poems • Small group discussion about theme, language, and words in the concrete poems	• I can cite several pieces of text-based evidence to support an analysis of a literary text. (RL.7.1) • I can analyze how an author develops and contrasts the points of view of characters and narrators in a literary text. (RL.7.6)	• Mid-Unit 3 Assessment: Small Group Discussion: How Do Modern Poems Portray Modern Adversities? (CCLS RL.6.7, RL.6.9, SL.6.1, SL.6.4, and SL.6.6)
	• Study model monologues and concrete poems for writing • Plan and draft a narrative (monologue or concrete poem) • Peer critique • Prepare for performance task • Perform monologue or concrete poem (as spoken word) as performance task	• I can cite several pieces of text-based evidence to support an analysis of a literary text. (RL.7.1) • I can compare and contrast a fictional and historical account of a time, place, or character. (RL.7.9) • I can objectively summarize informational texts. (RI.7.2)	• End of Unit 3 Assessment: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (CCLS W.6.3, L.6.1, and L.6.3) • Final Performance Task: Giving Voice to Adversity (CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6)

Organizing Research Materials

In Unit 1, students engage in research in which they explore the adversities faced by a specific group of people in medieval times. To guide students through the research process while still instilling a degree of independence, this unit relies on multiple structures of organization and note taking.

The research folder is a tool used to help keep students organized. It should contain several research articles as well as the researcher's notebook. All the articles students are provided for Unit 1 are found as supporting materials in Lesson 6.

Create the research folder before Lesson 6 so it is ready for students to use during this lesson. It should contain:

• All the articles found as supporting materials in Lesson 6 of this unit

• The researcher's task card (see Lesson 6 supporting materials)

• The researcher's notebook (see Lesson 5 supporting materials)

Students use the researcher's notebook to collect bibliographical information and evidence from the articles they read throughout this unit. The evidence they collect in this resource should be specific to the focus of their inquiry.

Close Reading

This module introduces a new Close Reading Guide (for teacher reference), which you will find as a supporting material in many lessons that involve close reading. This guide was developed in order to streamline the detailed lesson agenda and provide an easy "cheat sheet" for teachers to use to guide instruction of lessons that involve close reading and text-dependent questions. The guide includes not only the questions to ask students, but how to pace, when to probe, and where to provide additional scaffolding. Teachers' Editions of Reader's Notes are also available for every lesson with potential answers you can use as a guide to help support your students.

EXPEDITIONARY LEARNING

Grade 6: Module 2B:
Assessment Overview

Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

Final Performance Task	**Giving Voice to Adversity** This performance task gives students the chance to create and perform their own modern-day narrative of adversity. After studying the narrative-based monologues in *Good Masters! Sweet Ladies!* as well as the concrete poetry of John Grandits, students will choose from one of two formats—either monologue or concrete poem—in which they convey a theme of adversity. Then students will practice the speaking and listening skills necessary to perform their writing, as a monologue or "spoken word" poetry, for their peers. This task addresses NYSP12 ELA CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.

Mid-Unit 1 Assessment	**Research Reading: Medieval Times** This assessment centers on NYSP12 ELA CCLS RI.6.1, RI.6.2, RI.6.4, and RI.6.5. Students will read a new informational article about the Middle Ages. They will cite evidence to answer text-dependent questions, write a summary of the article, analyze how ideas are developed, and analyze how a particular sentence or section contributes to the overall meaning of the article.
End of Unit 1 Assessment	**Writing about Medieval Times** This assessment centers on NYSP12 ELA CCLS W.6.2, W.6.4, W.6.7, and W.6.9. After researching several aspects of medieval times, students will choose one aspect to write their own informational essay about. They will write in response to this prompt: "Describe three different adversities faced by the particular group you focused on, and provide an explanation of why they faced those adversities." (This assessment helps students solidify their learning about medieval times from this unit and prepares them for deeper study, in Unit 2, of the adversities people faced in this time.)

Mid-Unit 2 Assessment	**Finding Theme and Interpreting Figurative Language: Monologues from a Medieval Village** 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 *Good Masters! Sweet Ladies!* 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.
End of Unit 2 Assessment	**Argument Essay: Do We Face the Same Adversities as the Voices of *Good Masters, Sweet Ladies*?** 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 *Good Masters, Sweet Ladies*?" 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 *Good Masters! Sweet Ladies!* They will then use evidence from their own experiences as a point of comparison.

Mid-Unit 3 Assessment	**Small Group Discussion: How Do Modern Poems Portray Modern Adversities?** This assessment centers on NYSP12 ELA CCLS RL.6.7, RL.6.9, SL.6.1, SL.6.4, and SL.6.6. After reading and analyzing several concrete poems, students will engage in a small group discussion in which they talk about themes of adversity. Students will compare and contrast how a poem and an informational text approach a similar idea or topic. Finally, students will listen to an audio version of that same poem, and compare and contrast the experience of reading a text and listening to an audio version of the same text.
End of Unit 3 Assessment	**Giving Voice to Adversity: Drafting a Modern Narrative of Adversity** This assessment centers on NYSP12 ELA CCLS W.6.3, L.6.1, and L.6.3. Students will review the themes of adversity collected by the class while reading concrete poems, and then choose a theme that they have experienced. Using mentor texts to guide them, they will write their own monologue or concrete poem giving voice to this adversity. This assessment is two parts. In Part 1 (Lesson 7), students draft the body of their narrative. In Part 2 (Lesson 8), students draft the introduction and conclusion of their narrative.

EXPEDITIONARY LEARNING

Grade 6: Module 2B:
Performance Task

Note: As each unit is written, often the performance task is refined. Use this document as a general guideline. But be sure to refer to check back on EngageNY.org periodically to see if this document has been updated.

Summary of Task

- This performance task gives students the chance to create and perform their own modern-day narrative of adversity. After studying the narrative-based monologues in *Good Masters! Sweet Ladies!* as well as the concrete poetry of John Grandits, students will choose from one of two formats—either monologue or concrete poem—in which they convey a theme of adversity. Then students will practice the speaking and listening skills necessary to perform their writing, as a monologue or "spoken word" poetry, for their peers. **This task addresses NYSP12 ELA CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.**

Format

Monologue (based on the models from *Good Masters! Sweet Ladies!*)
Or concrete poem (based on the models from *Blue Lipstick* and *Technically, It's Not My Fault)*

Standards Assessed through This Task

- W.6.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
- SL.6.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
- L.6.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.6.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Student-Friendly Writing Invitation/Task Description

- We have read the monologues of children in a medieval village as well as the concrete poetry giving voice to children in the modern world. Both forms of narrative highlighted themes of adversity experienced by the speaker. You now have the chance to give voice to your own adversities as a young person in the modern world. Choose the narrative format that you would like to use: either a monologue or a concrete poem. Write your own version of one of these genres, conveying a theme of adversity experienced by you or by your peers. Practice performing your written piece as a spoken monologue or poetry recitation. Perform this narrative (monologue or spoken-word concrete poem) for the students of your class.

Key Criteria for Success (Aligned with NYSP12 ELA CCLS)

Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.

Your narrative monologue will:
- Include a clear theme of adversity facing modern adolescents
- Be written in the first person
- Be organized in a logical sequence
- Include narrative techniques such as dialogue and description
- Use precise words and phrases, descriptive details, and sensory language
- Use correct punctuation
- Include appropriate formatting

Your concrete poem (used for spoken word poetry) will:
- Include a clear theme of adversity facing modern adolescents
- Have a form that matches the content of the poem
- Be organized in a logical sequence
- Include narrative techniques such as dialogue and description
- Use precise words and phrases, descriptive details, and sensory language
- Use correct punctuation
- Include appropriate formatting

Options for Students

- Students will write their narratives (monologue or concrete poem) individually. They will look back at all their notes and graphic organizers as well as the text of the books as they gather ideas for their monologues.
- Students might have a partner to assist as they work on their narratives, but the monologue or concrete poem will be an individual's product.
- Student monologues or concrete poems could be various lengths, including shorter ones for those for whom language is a barrier.
- Students could present their monologue or concrete poem to a partner as practice for presenting to others in the school community.
- Students could present their monologue or concrete poem via recordings if they are too shy to stand in front of an audience.

Options for Teachers

- Students may present their monologues or concrete poems to their own class, to other classes in the school, or to parents or other adults.
- Student monologues or concrete poems could be accompanied by illustrations. These could be photos or artwork—or if technology is available, students could create visual backdrops to be shown as they read.
- Students' monologues and concrete poems could be displayed in the room, in the school, or in the community to enhance student motivation with the potential authentic audiences.

Resources and Links

- johngrandits.com

Central Text and Informational Texts

- 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.
- John Grandits, *Blue Lipstick: Concrete Poems* (New York, NY: Clarion, 2007), ISBN: 978-0-61885-132-4.
- John Grandits, *Technically, It's Not My Fault: Concrete Poems* (New York, NY: Clarion, 2004), ISBN: 978-0-61850-361-2.

EXPEDITIONARY
LEARNING

Grade 6: Module 2B
Recommended Texts

The list below includes texts with a range of Lexile® text measures about *Adversity Now and Then*, with a focus on the Medieval Times in England and modern times in the United States. This provides appropriate independent reading for each student to help build content knowledge about the topic. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below grade band, within band, and above band. Note, however, that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:
(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

• Grade 2–3: 420–820L

• Grade 4–5: 740–1010L

• Grade 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 2–3 band level (below 740L)			
The Miserable Life of Medieval Peasants	Jim Whiting (author)	Informational	520
Medieval Knights	Jim Whiting (Author)	Informational	620
A Year in a Castle	Rachel Coombs (author)	Informational	500
Knights Survival Guide	Anna Claybourne (author)	Informational	650*
Seedfolks	Paul Fleischman (author)	Literature	710

*Lexile based on a conversion from Accelerated Reading level;

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 4–5 band level (740–925L)			
Kids in the Middle Ages	Lisa Wroble (Author)	Informational	750*
The Middle Ages	Tea Benduhn (author)	Informational	750*
Raleigh's Page	Alan W. Armstrong (Author) Time Jessell (illustrator)	Literature	750
Days of the Knights: A Tale of Castles and Battles	Christopher Maynard (Author)	Informational	760
The Making of a Knight: How Sir James Earned his Armor	Patrick O'Brien)	Literature	760
Crispin: The Cross of Lead	Avi (author)	Literature	780
A Street Through Time	DK(publisher) Steve Noon (Illustrator)	Informational	790*
You Wouldn't Want to be Joan of Arc!: A Mission You Might Want to Miss	Fiona MacDonald (author)	Informational	800
Fallout	Todd Strasser (author)	Literature	840*
Matilda Bone	Karen Cushman(Author)	Literature	850
Same Sun Here	Silas House and Neela Vaswani (Authors)	Literature	890
Kizzy Ann Stamps	Jeri Hanel Watts (Author)	Literature	920

*Lexile based on a conversion from Accelerated Reading level;

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures within Grade 6–8 band level (925–1185L)			
Timeline of the Middle Ages	Charlie Samuels (Author)	Informational	950
Joan of Arc	Diane Stanley (author)	Literature	980
Under the Mesquite	Guadalupe Garcia McCall (author)	Literature	990
DK Eyewitness Books: Medieval Life	Andre Langley (author)	Informational	1000*
Castle Diary: The Journal of Tobias Burgess, Page	Richard Platt (author) Chris Riddell (illustrator)	Literature	1010
The Middle Ages: An Illustrated History	Barbara Hanawalt (author)	Informational	1080
Hurricane Dancers: The First Caribbean Pirate Shipwreck	Margarita Engle (author)	Poetry/Literature	1170

*Lexile based on a conversion from Accelerated Reading level

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures above band level (over 1185L)			
Outcast	Rosemary Sutcliff (author)	Literature	No LXL
Men of Iron	Howard Pyle (author)	Literature	No LXL‡
Requiem: Poems of the Terezin Ghetto	Paul Janeczko (author)	Poetry	NP
Aleutian Sparrow	Karen Hesse (Author)	Poetry	NP
Becoming Billie Holliday	Carole Boston Weatherford (author)	Poetry	NP
Home of the Brave	Katherine Applegate (author)	Poetry	NP
Keisha's House	Helen Frost (author)	Poetry	NP
Locomotion	Jacqueline Woodson (author)	Poetry	NP
Partly Cloudy	Gary Soto (author)	Poetry	NP
The Poet Slave of Cuba: A Biography of Juan Francisco Manzano	Margarita Engle (author)	Poetry	NP
Poetry Speaks Who I am	Elise Paschen (editor)	Poetry	NP
Ringside, 1925: Views from the Scopes Trial: A Novel	Jennifer Bryant (author)	Poetry	NP
Swimming Upstream: Middle School Poems	Kristine O'Connell George (author)	Poetry	NP
Worlds Afire	Paul Janeczko (author)	Poetry	NP

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*Lexile based on a conversion from Accelerated Reading level.

‡Book content may have higher-maturity-level text

EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 1:
Overview

Unit 1: Reading Closely and Writing to Learn: Adversities in Medieval Times

In this first unit of the module, students build their informational reading skills and background knowledge about medieval times through a guided research project. Through the close reading of a general information article about medieval times, teachers introduce the skills of determining the central idea of a text, determining the meaning of words and phrases as they are used in a text, and analyzing how particular parts of the text contribute to its overall meaning. While reading these articles, students consider the different adversities faced by people in the Middle Ages. Students then work in small research groups to practice informational reading skills and learn more deeply about the adversities faced by a specific group of people in medieval times.

For their mid-unit assessment, students read new excerpts of informational text, determine the central idea, determine the meaning of words, and analyze how sections of the text contribute to its overall meaning. In the second half of the unit, students use their research materials and the knowledge they've gained to write an essay to inform about one aspect of medieval times. Using a model essay and a series of writing lessons, students choose their most relevant research materials, build paragraphs around quotes from their research texts, draft an introduction and conclusion, and participate in a peer critique. For their end of unit assessment, students submit their final revised essay to inform.

Guiding Questions and Big Ideas
• **How do details of an informational text contribute to its overall meaning?**
• **How does reading from different texts about the same topic build our understanding?**
• **How does social and economic status affect the adversities faced by people in medieval times?**
• *Informational texts help readers answer questions and build knowledge.*
• *Informational reading is reading closely for word choice and detail as well as central ideas and themes.*
• *People of medieval times faced diverse adversities based on their social and economic status.*

Mid-Unit 1 Assessment	**Research Reading: Medieval Times** This assessment centers on standards NYS ELA CCLA RI.6.1, RI.6.2, RI.6.4, and RI.6.5. Students will read a new informational article about the Middle Ages. They will cite evidence to answer text-dependent questions, write a summary of the article, analyze how ideas are developed, and analyze how a particular sentence or section contributes to the overall meaning of the article.
End of Unit 1 Assessment	**Writing about Medieval Times** This assessment centers on standard NYSP12 ELA CCLS W.6.2, W.6.4, W.6.7, and W.6.9. After researching several aspects of medieval times, students will choose one aspect to write their own informational essay about. They will write in response to this prompt: "Describe three different adversities faced by the particular group you focused on, and an explanation of why they faced those adversities." (This assessment helps students solidify their learning about medieval times from this unit, and prepares them for deeper study, in Unit 2, of the adversities people faced in this time).

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.

Texts
1. Kenneth S. Cooper, "Middle Ages," in the *New Book of Knowledge*, Grolier Online, 2013.
2. "Middle Ages," in *Britannica Student Encyclopedia*.
3. Deborah M. Deliyannis, "Middle Ages," World Book Online InfoFinder.
4. "The Middle Ages for Kids: What Is a Fief?" Mr. Donn's Social Studies Site, http://medievaleurope.mrdonn.org/fiefs.html.
5. "The Middle Ages for Kids: The Manorial System & Common People," Mr. Donn's Social Studies Site, http://medievaleurope.mrdonn.org/commoners.html.
6. Simon Newman, "Serfs in the Middle Ages," The Finer Times, http://www.thefinertimes.com/Middle-Ages/serfs-in-the-middle-ages.html.
7. "The Middle Ages for Kids: Life of the Nobility: Kings, Lords, Ladies, Knights," Mr. Donn's Social Studies Site, http://medievaleurope.mrdonn.org/nobility.html.
8. "Daily Life of a Noble Lord in the Middle Ages," Mr. Donn's Social Studies Site, http://www.middle-ages.org.uk/daily-life-noble-lord-middle-ages.htm.
9. Sharon Fabian, "Lords and Ladies," http://www.mysocialstudiesclass.info/World%20History/High%20Middle%20Ages/Nobility.pdf.

EXPEDITIONARY LEARNING

This unit is approximately 2.5 weeks or 13 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Launching the Module: Quotes about the Middle Ages	• I can cite text-based evidence to support an analysis of informational text. (RI.6.1) • I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1) • I can express my own ideas clearly during discussions. (SL.6.1) • I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4)	• I can read informational excerpts to make inferences. • I can talk with my peers about an informational excerpt. • I can determine the meaning of unknown words in an informational excerpt. • I can share my knowledge and my questions about medieval times.	• Exit Ticket: 3-2-1	• What I Know, What I Wonder Anchor Chart • Four Corners protocol
Lesson 2	Reading for Gist: "Middle Ages" Excerpt 1	• I can cite text-based evidence to support an analysis of informational text. (RI.6.1) • I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)	• I can find the gist of Excerpt 1 of "Middle Ages." • I can determine the meaning of words and phrases in Excerpt 1 of "Middle Ages." • I can identify the adversity faced by specific groups of people in Excerpt 1 of "Middle Ages."	• Digging Deeper into the Text: "Middle Ages" Excerpt 1	• Adversity Anchor Chart
Lesson 3	Writing a Summary: "Middle Ages" Excerpt 1	• I can determine the main idea of an informational text based on details in the text. (RI.6.2) • I can summarize an informational text using only information from the text. (RI.6.2) • I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text. (RI.6.5)	• I can determine the main idea of Excerpt 1 of "Middle Ages." • I can summarize Excerpt 1 of "Middle Ages." • I can explain how a section of text contributes to the meaning of the whole of Excerpt 1 of "Middle Ages."	• QuickWrite 1 –from homework • Summary Writing graphic organizer for Excerpt 1 of "Middle Ages" • Written summary of Excerpt 1 of "Middle Ages"	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Reading for Gist: "Middle Ages" Excerpt 2	• I can cite text-based evidence to support an analysis of informational text. (RI.6.1) • I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)	• I can find the gist of Excerpt 2 of "Middle Ages," • I can determine the meaning of words and phrases in Excerpt 2 of "Middle Ages." • I can identify the adversity faces by specific groups of people in Excerpt 2 of "Middle Ages."	• Digging Deeper into the text: "Middle Ages" Excerpt 2	• Adversity Anchor Chart
Lesson 5	Writing a Summary: "Middle Ages" Excerpt 2	• I can determine the main idea of an informational text based on details in the text. (RI.6.2) • I can summarize an informational text using only information from the text. (RI.6.2) • I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text. (RI.6.5)	• I can determine the main idea of Excerpt 2 of "Middle Ages." • I can summarize Excerpt 2 of "Middle Ages." • I can explain how a section of text contributes to the meaning of the whole of Excerpt 2 of "Middle Ages."	• QuickWrite 2 (from homework) • Summary Writing graphic organizer for Excerpt 2 of "Middle Ages" • Written summary of Excerpt 2 of "Middle Ages" • Exit Ticket: A Focus Research Group	
Lesson 6	Expert Groups: Research 1	• I can conduct short research projects to answer a question. (W.6.7) • I can use several resources in my research. (W.6.7) • I can refocus or refine my question when appropriate. (W.6.7)	• I can collaborate to create group norms. • I can identify details in a text that answer my research question. • I can summarize the relevant details for my research.	• Researcher's notebook	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Expert Groups: Research 2	• I can conduct short research projects to answer a question. (W.6.7) • I can use several resources in my research. (W.6.7) • I can refocus or refine my question when appropriate. (W.6.7)	• I can identify details in a text that answer my research question. • I can summarize the relevant details for my research.	• Researcher's notebook	
Lesson 8	Mid-Unit Assessment: Research	• I can cite text-based evidence to a support an analysis of informational text. (RI.6.1) • I can determine the main ideas of an informational text based on details in the text. (RI.6.2) • I can summarize an informational text suing only information from the text. (RI.6.2) • I can use a variety of strategies to determine word meaning in informational text. (RI.6.4) • I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text. (RI.6.5) • I can conduct short research projects to answer a question. (W.6.7) • I can use several sources in my research. (W.6.7) • I can refocus or refine my question when appropriate. (W.6.7)	• I can determine the meaning of words and phrases in an excerpt of text. • I can explain how a section of text contributes to the meaning of the whole text. • I can identify details in texts that answer my research question. • I can identify the main idea of a text and summarize the relevant details for my research.	• Mid-Unit 1 Assessment	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Writing to Inform: Analyzing a Model Using A Rubric	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection and research. (W.6.9)	• I can find the gist of the model essay. • I can use a rubric to score a model essay and identify why the model is a good example.	• Gist annotations on the model essay • Assessing the Model Essay	
Lesson 10	Evaluating Evidence: Adversities Faces in the Middle Ages	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)	• I can evaluate my research to choose the most relevant evidence for my essay. • I can organize the evidence I have chosen into quote sandwiches.	• Homework: Three Adversities (from Lesson 9) • Quote sandwiches for each body paragraph	
Lesson 11	Drafting Body Paragraphs	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • 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)	• I can use my Quote sandwich organizers to draft the body paragraphs of my essay. • I can maintain a formal style in my writing.	• Quote Sandwich graphic organizers (from homework) • Three draft body paragraphs	• Formal Style anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	Drafting Introduction and Conclusion	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • 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)	• I can draft the introduction and conclusion of my essay.	• Draft of introductory and concluding paragraphs	
Lesson 13	End of Unit Assessment: Final Essay	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • 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)	• I can write the best draft of my essay. • I can use transitional words and phrases to make my essay flow smoothly. • I can provide constructive feedback to a peer.	• End of Unit 1 Assessment	

Optional: Experts, Fieldwork, and Service

Experts:
• Invite a local expert on medieval times from a college or university to discuss the various social groups and structures students are researching.

Fieldwork:
• Visit a local public library to have a research librarian assist students in finding additional materials about their focus group.

• See if there is a local art museum displaying medieval artifacts, such as tapestries or armor.

Service:
• N/A

Optional: Extensions

• A study of medieval art and religious symbolism.

Preparation and Materials

This unit includes a number of routines, some of which involve stand-alone documents.
In this unit, students are engaged in research in which they explore the adversities faced by a specific group of people in medieval times. To guide students through the research process while still instilling a degree of independence, this unit relies on multiple structures of organization and note-taking.

1. Guided Research

This unit is designed as a guided research project for students. It is meant to provide them with background knowledge and prepare them for the reading of *Good Masters! Sweet Ladies!*

• Note that this research is intentionally guided, with quite a bit of scaffolding from the teacher. This meets the sixth-grade demands for W.7: Students "conduct short research projects, drawing on several sources" (W.6.7). This guided research also serves as a scaffold to move students toward the more rigorous seventh-grade standard, which requires that they not only conduct short research projects drawing on several sources, but also generate additional related, focused questions for further research and investigation (W.7.7). Seventh grade is when the CCLS explicitly expects students to conduct their own additional research.

2. Research Folder

The research folder is a tool used to help keep students organized. It should contain several research articles as well as the researcher's notebook. All the articles students are provided for this unit are found as supporting materials in Lesson 6.

Create the research folder before Lesson 6 so it is ready for students to use during this lesson. It should contain:
• All the articles found as supporting materials in Lesson 6 of this unit
• The researcher's task card (see Lesson 6 supporting materials)
• The researcher's notebook (see Lesson 5 supporting materials)

3. Researcher's Notebook
The researcher's notebook (see Lesson 5 supporting materials) is a tool students use to collect bibliographical information and evidence from the articles they read throughout this unit. The evidence they collect in this resource should be specific to the focus of their inquiry.

4. Research Texts
• The texts for students' guided research were chosen based on the accuracy of the information, the reliability of the source, and the accessibility of the text for sixth-graders. • Encourage your students to do additional independent research on this topic. • Collaborate with your school librarian or media specialist to reinforce proper research skills and support additional research.

Grade 6: Module 2B: Unit 1: Lesson 1
Launching the Module: Quotes about the Middle Ages

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1) I can express my own ideas clearly during discussions. (SL.6.1) I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4)

Supporting Learning Targets	Ongoing Assessment
• I can read informational excerpts to make inferences. • I can talk with my peers about an informational excerpt. • I can determine the meaning of unknown words in an informational excerpt. • I can share my knowledge and my questions about medieval times.	• Exit Ticket: 3-2-1

Agenda	Teaching Notes

1. Opening
    A. Reading Quotes (5 minutes)
2. Work Time
    A. Four Corners: Analyzing "In This Time" Quotes (15 minutes)
    B. Closer Look at Vocabulary: "In This Time" Quotes (10 minutes)
    C. Framing the Module: What Do We Know? What Do We Wonder? (10 minutes)
3. Closing and Assessment
    A. Exit Ticket: 3-2-1 (5 minutes)
4. Homework
    A. None.
	• This lesson is intended to pique students' interest in the Middle Ages.
	• In this module, the term Middle Ages is used interchangeably with "medieval times."
	• Since this lesson includes "mystery activities" designed to engage students, do not post the learning targets in advance. The activities in Work Time A and Work Time B are designed to build wonder around the topic; therefore, do not reveal the targets, topic of study, guiding questions, or big ideas beforehand.
	• The Four Corners protocol requires structured student movement around the classroom. Label the four corners of your classroom 1, 2, 3, and 4 with large, visible signs before this lesson.
	• In advance:
	    – Review Four Corners protocol (see Appendix or Work Time A)
	    – Prepare quote strips by cutting them into individual quotes. Distribute them to students as they enter the classroom or have them waiting at their desks. Depending on the size of the class, some quotes will most likely need to be used more than once.
	    – Prepare the What I Know, What I Wonder anchor chart (see supporting materials).

Lesson Vocabulary	Materials
manor, obey, lords, peasants, livestock, famines, plagues, honorable, warrior, May Day, infants, maturity, falconry, adversities, feast days, whims, crusade, faith, trade, pilgrims, martyred, perished, atone	• "In This Time" quote strips (see Teaching Notes) • Four Corners Questions (for teacher reference) • What I Know, What I Wonder anchor chart • Exit Ticket: 3-2-1 (one per student)

Opening	Meeting Students' Needs
A. Reading Quotes (5 minutes) • Place the **"In This Time" quote strips** at students' seats in advance or distribute them as they enter. • Ask them to quietly read their quote, without showing it to anyone around them. • Tell students it is important that they become familiar with their quote, as they will have to consider several questions with the quote in mind and make inferences about them. Therefore, they should read it over several times. • Ask: * "What is an *inference*?" • Invite volunteers to share their understanding of this word. If none share accurately, remind students that an *inference* is a conclusion that can be reached based on evidence. In this case, it is conclusions or ideas that they will come to based on evidence within the quote they are reading. (Reinforce their work with Module 1, in which they consistently made inferences about Percy Jackson.) • Give them the next couple of minutes to read and reread the quote. Circulate and assist anyone having difficulty understanding their quote.	• The quotes have varying lengths and levels of difficulty. Consider students' reading readiness and language skills when assigning quotes.

Work Time	Meeting Students' Needs
A. Four Corners: Analyzing "In This Time" Quotes (15 minutes)	• Consider pairing some students, such as ELLs, around a single quote so they can act as thought partners.
• Direct students' attention to the labels hanging on each of the corners of the classroom. To be sure they are oriented, ask them to point to corner 1, then corner 2, etc.	
• Give directions for this activity:	
1. You will hear a question or prompt about your quote.	
2. Based on what you believe from the evidence in the quote, you will move, slowly and quietly, to one of the four corners of the room.	
3. Once you are at your corner, you will find a partner.	
4. Take turns reading your quotes to one another.	
5. Discuss with your partner the evidence in the quote that persuaded you to make the choice you did in coming to that corner.	
• Address any clarifying questions about the directions.	
• Begin asking questions from **Four Corners Questions**.	

Work Time (continued)	Meeting Students' Needs

B. Closer Look at Vocabulary: "In This Time" Quotes (10 minutes)
• Arrange students in groups of three.
• Tell them that on each of their quotes, there is at least one word in boldface type. Explain the meaning of boldface type if necessary.
• Tell students that they will encounter these words multiple times throughout the coming weeks, so they should take this opportunity to start to make meaning of them.
• Remind students that there are multiple ways to make meaning of words in a text. They can use context clues, or words around the word, to help them. They can use parts of the word, or "words within the word," to help them. Finally, they can use reference materials, such as dictionaries, to help them.
• Give directions:
   1. Over the next 6 to 7 minutes, look at each other's quotes.
   2. Take turns sharing your boldface words.
   3. Work together to try to determine the meaning of the word.
   4. Write the meaning you determined above the word on the strip of paper.
   5. We will share out our words as a class.
• After 6 to 7 minutes, stop the students in their work.
• Ask each group to briefly share out their words and the meanings they determined. Do not worry if students' definitions are only an approximation at this point; they will continue to learn more about the Middle Ages throughout the module.
	• Consider having dictionaries available for students who are having difficulty using the text itself to make meaning of the words.
	• Intentionally pair ELLs with students for whom English is their home language.

Work Time (continued)	Meeting Students' Needs

C. Framing the Module: What Do We Know? What Do We Wonder? (10 minutes)
 	
 • Reconvene students whole group.
 	
 • Tell them that over the next several weeks, they will look at the common theme of adversity across multiple time periods. (Students will look more closely at the word *adversity* in subsequent lessons. Here it is fine to define it simply as "challenges people face.") More specifically, they will read people telling their own tales of adversity in the form of monologues and poetry.
 	
 • Tell them that one time period on which they will focus is the Middle Ages, or medieval times. This was a period in European history from around 400 AD to 1500 AD. We often think of this as the time of knights and chivalry, lords and ladies, the Crusades, and the plague.
 	
 • Tell students that to understand people's stories of adversity, they first need to truly understand the time context, or time and place, in which the people lived. Therefore, over the next couple of weeks, they will be engaged in research about the Middle Ages.
 	
 • Direct students' attention to the **What I Know, What I Wonder anchor chart**.
 	
 • Ask:
     * "Based on the quotes you read, and based on your own prior knowledge, what can we say we already know about the Middle Ages?"
 	
 • Invite volunteers to share facts they already know about the Middle Ages. Chart their responses in the What I Know column.
 	
 • Ask:
     * "What types of questions do you still wonder about when you think about the Middle Ages?"
 	
 • Invite volunteers to share what they wonder about the Middle Ages. Chart their responses in the What I Wonder column.	

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: 3-2-1 (5 minutes) • Distribute an **Exit Ticket: 3-2-1** to each student. • Tell them their responses will guide you in helping them to learn about the Middle Ages. • Tell them that they should write three things they learned about the Middle Ages today, two questions they have, and one thing that surprised them. • Collect the exit tickets.	
Homework	**Meeting Students' Needs**
• None.	

EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 1: Lesson1
Supporting Materials

Teacher Directions: Cut these quotes into strips. Either hand them to students as they enter the classroom or place them on students' desks before they come in.

In this time ... many people lived their entire lives in one village or **manor**.

✂ --

In this time ... women were expected to **obey** their **lords**, husbands, and fathers in all things.

✂ --

In this time ... about nine-tenths of the people were **peasants**.

✂ --

In this time ... often the **peasants'** homes included their **livestock**, such as pigs, chickens, and other animals. The bed was a pile of dried leaves or straw, and they used animal skins for cover.

✂ --

In this time ... peasants suffered from **famines**. **Plagues** depleted the livestock. Frosts, floods, and droughts destroyed the crops. Bursts of warfare ravaged the countryside as the lords burned each other's fields and harvests.

✂ --

In this time ... many believed that the only **honorable** way to live was as a professional **warrior**.

✂ --

In this time ... **May Day** was an important holiday. People celebrated by gathering flowers, dancing, flirting, and playing games.

In this time ... many children died young. Mothers knew that they were unlikely to see all their **infants** grow to **maturity**.

✂ --

In this time ... **falconry**, or hawking, was one of the most popular sports.

✂ --

In this time ... Jews faced many **adversities**. Christians stoned and beat them with clubs when they were practicing their religion.

✂ --

In this time ... people didn't use our months of January, February, etc., but marked time by the **feast days** of the church.

✂ --

In this time ... the vast majority of people were farmers with a limited amount of land. They lived in what we consider desperate poverty, and they were dependent on the **whims** of the weather and the goodwill of their **lord**.

✂ --

In this time ... 30,000 to 40,000 children from France and Germany set off on a **crusade** to Palestine, believing that God would favor their [war] because of their **faith**, love, and poverty.

✂ --

In this time ... the world was changing. Towns were growing, and more people were making a living by **trade**.

"In This Time" Quote Strips

In this time … thousands of **pilgrims** traveled to pray in the presence of a saint's body, or close to a spot where a saint had been **martyred**.

✂ --

In this time … many women **perished** in childbirth, so it was not unusual for a man to marry three or four times.

✂ --

In this time … travelers were a hardy bunch and sometimes walked hundreds of miles to **atone** for a sin or pray for a miracle.

EXPEDITIONARY
LEARNING

Four Corners Questions
(For Teacher Reference)

Teacher Directions:

- Tell students that you are going to ask them a series of questions. For each question, they should reread their quote, carefully consider it, and then move slowly to the appropriate corner.

- Once at the corner, they will pair up with another student, and with their partner they should share evidence from their quote and explain why they chose the corner they did.

1. TIME

- If you think your quote is about the present time, move to Corner 1.

- If you think your quote is about a time in the recent past (the last 100 years), move to Corner 2.

- If you think your quote is from a time in the distant past, move to Corner 3.

- If you think your quote is from a fictional, or made-up, time, move to Corner 4.

At your corner, explain to a partner why you chose the corner you chose. Cite evidence from your quote to support your thinking.

2. PEOPLE

- If your quote is about women of the time, move to Corner 1.

- If your quote is about men of the time, move to Corner 2.

- If your quote is about children of the time, move to Corner 3.

- If you are not sure, move to Corner 4.

At your corner, explain to a partner why you chose the corner you chose. Cite evidence from your quote to support your thinking.

3. APPLY TO TODAY?

- If your quote could apply to both your current time and place, move to Corner 1.

- If your quote could apply to your current time, but not in the place you live, move to Corner 2.

- If this quote does not apply to either your current time or your current place, move to Corner 3.

- If you are unsure, move to Corner 4.

At your corner, explain to a partner why you chose the corner you chose. Cite evidence from your quote to support your thinking.

4. TOPIC
- If your quote is about family life, move to Corner 1.

- If your quote is about warfare or power struggles, move to Corner 2.

- If your quote is about work or daily life, move to Corner 3.

- If your quote is about culture or religion, move to Corner 4.

At your corner, explain to a partner why you chose the corner you chose. Cite evidence from your quote to support your thinking.

5. CONNOTATIONS
- If your quote is positive about this time or place, move to Corner 1.

- If your quote is negative about this time or place, move to Corner 2.

- If it is neutral (neither positive nor negative), move to Corner 3.

- If it is both positive and negative, move to Corner 4.

At your corner, explain to a partner why you chose the corner you chose. Cite evidence from your quote to support your thinking.

What I Know, What I Wonder Anchor Chart
For Teacher Reference

What I Know ...	What I Wonder ...

3 Things I Learned about the Middle Ages:

    1. _____

    2. _____

    3. _____

2 Questions I Have about the Middle Ages:

    1. _____

    2. _____

1 Thing That Surprised Me about the Middle Ages:

    1. _____

Grade 6: Module 2B: Unit 1: Lesson 2
Reading for Gist: "Middle Ages" Excerpt 1

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite text-based evidence to support an analysis of informational text. (RI.6.1)   I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Supporting Learning Targets	Ongoing Assessment
• I can find the gist of Excerpt 1 of "Middles Ages." • I can determine the meaning of words and phrases in Excerpt 1 of "Middle Ages." • I can identify the adversity faced by specific groups of people in Excerpt 1 of "Middle Ages."	• Digging Deeper into the Text: "Middle Ages" Excerpt 1

EXPEDITIONARY
LEARNING

Agenda	Teaching Notes

1. Opening
 	
    A. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
    A. Reading for Gist (15 minutes)
 	
    B. Digging Deeper into the Text: Determining the Meaning of Words and Phrases (20 minutes)
 	
3. Closing and Assessment
 	
    A. Identifying Adversity (8 minutes)
 	
4. Homework
 	
    A. QuickWrite: Reread "Middle Ages" Excerpt 1 and answer the focus question.
	• This unit builds students background knowledge about adversity in the Middle Ages in preparation for Unit 2 in which students compare the adversities faced by the people in the Middle Ages in the *Good Masters! Sweet Ladies!* monologues, to those we face today.
	
	• This is the first lesson in a two-lesson cycle that will be repeated twice in the first half of this unit as a text about the Middle Ages is introduced in two excerpts. In the first lesson of each two-lesson cycle, students read the excerpt for gist and dig deeper into the text to build background knowledge about European people in the Middle Ages. In the second lesson of the cycle, students write a summary of the excerpt and analyze how part of the text contributes to the whole text.
	
	• Most of the unfamiliar domain-specific vocabulary words have been included in the glossary to ensure that students have time to grapple with some of the more challenging sentences and phrases to gain a deeper understanding of the text and to build background knowledge about the Middle Ages.
	
	• After reading for gist, students dig deeper into the meaning of the text by answering questions. Most of these questions are text-dependent, but some are focused on word and phrase meaning. To ensure students are able to answer these questions and gain a deeper understanding of the text, this is teacher-led with the aid of a Close Reading Guide.
	
	• The closing of the lesson involves having students identify the adversity faced by people in the text excerpt. This is to bring the focus of the lesson back to the module focus of adversity, and it will also be used in the end of unit assessment, when students write an informational essay about the adversities faced by a particular group of people in the Middle Ages.
	
	• To prepare students to address RI.6.5 in the next lesson, for homework they will do a QuickWrite analyzing how a part of the text introduces the people of the Middle Ages and prepares us for the information in the rest of the excerpt. This is preparing students for the mid-unit assessment and will be discussed in more detail in the next lesson.
	
	• In advance: Familiarize yourself with the text and the Close Reading Guide; prepare the Adversity anchor chart.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
adversity; era, land holding, fief, allegiance, alliance, feudal, politically divided, realm, social position, oversaw, had few rights, serf	• "Middle Ages" Excerpt 1 (one per student and one to display) • Document camera • Dictionaries (enough for students to share) • Word Catcher (one per student) • Equity sticks • Digging Deeper into the Text: "Middle Ages" Excerpt 1 (one per student and one to display) • Close Reading Guide—"Middle Ages" Excerpt 1 (for teacher reference) • Adversity anchor chart (new; teacher-created; see Closing Part A) • Adversity anchor chart (answers, for teacher reference) • Homework: QuickWrite 1 (one per student)

Opening	Meeting Students' Needs
A. Unpacking Learning Targets (2 minutes) • Invite students to read the learning targets with you: 　∗ "I can find the gist of Excerpt 1 of 'Middles Ages.'" 　∗ "I can determine the meaning of words and phrases in Excerpt 1 of 'Middle Ages.'" 　∗ "I can identify the adversity faced by specific groups of people in Excerpt 1 of 'Middle Ages.'" • Remind students that the gist is what the text is mostly about. Remind them that they were introduced to the idea of adversity in Lesson 1. Ask: 　∗ "What does *adversity* mean?" • Select volunteers to share their responses. Listen for them to say that adversity means "difficulties" or "misfortune."	• Learning targets are a research-based strategy that helps all students, especially challenged learners. • Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson. • 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.

Work Time	Meeting Students' Needs

A. Reading for Gist (15 minutes)
• Distribute **"Middle Ages" Excerpt 1** and display a copy via a **document camera**. Invite students to silently read along with you as you read the excerpt.
• Point out the words in bold type and in the glossary and remind students to use this to help them understand the text.
• Ask students to silently reread Paragraph 1 for the gist. Ask them to discuss with an elbow partner:
   * "What is the gist of this paragraph? What is it mostly about?"
• Select students to share their responses. Listen for them to explain that it is mostly about when the Middle Ages were in time, how they began, and how they ended.
• Invite students to circle any unfamiliar words in the first paragraph. Select volunteers to share the unfamiliar words they circled and circle them on your displayed text. Address the unfamiliar vocabulary in these ways:
  – Ask students to read around the word to see if they can figure out the meaning from the context.
  – Invite them to replace the word with another word.
  – Invite other students to help by sharing the meaning of the word.
  – Ask students to look in the **dictionary** to identify the meaning and to put the definition into their own words.
• Distribute a **Word Catcher** for this unit. Invite students to record any unfamiliar vocabulary on this word catcher.
• Ask students to work in pairs to find the gist and circle any unfamiliar vocabulary in each of the remaining paragraphs of the excerpt. Remind them to discuss the gist with their partner before recording it in the margin.
• Circulate and support students as they work. If some need more support, ask them to practice telling you the gist of a section before they write it in the margin.
• Refocus whole group. Consider using **equity sticks** to select students to share the gist of the remaining paragraphs and use the strategies suggested above to help them determine the meaning of any unfamiliar vocabulary.
	• Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.
	
	• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.
	
	• Consider seating those students who may struggle near each other in their pairs so that you can work with them all in one group if needed.

Work Time (continued)	Meeting Students' Needs
B. Digging Deeper into the Text: Determining the Meaning of Words and Phrases (20 minutes) • Distribute **Digging Deeper into the Text: "Middle Ages" Excerpt 1** and explain that you are going to guide the class through the questions. • Use the **Close Reading Guide—"Middle Ages" Excerpt 1 (for teacher reference)** to guide students through a series of questions about the text excerpt. Students discuss the answers to these questions with their partner and then share with the whole class.	• Questioning students about parts of the text encourages them to reread the text for further analysis and ultimately allows for a deeper understanding. • Guiding questions provide motivation for student engagement in the topic and give a purpose to reading a text closely.

Closing and Assessment	Meeting Students' Needs

A. Identifying Adversity (7 minutes)
• Remind students that in the previous lesson, they were told that this module would be about adversity. Tell them that now they are going to identify the adversity faced by different groups of people in the excerpt they have just read.
• Focus students on the **Adversity anchor chart**. Ask pairs to discuss:
  * "What adversities do people face in Excerpt 1 of 'Middle Ages'?"
  * "What evidence can you quote from the excerpt to support your answer?"
• Select a few pairs to share their thoughts. Record their ideas on the Adversity anchor chart. Refer to **Adversity anchor chart (answers, for teacher reference)** as you guide the class.
• Distribute **Homework: QuickWrite 1**.
	• Capturing whole-class thinking on an anchor chart ensures quick reference later in the unit.

Homework	Meeting Students' Needs
• QuickWrite: Reread "Middle Ages" Excerpt 1 and answer this focus question: – "The second paragraph states, 'Many people lived their entire lives in one village or manor. They were born to a certain social position and stayed in that position. Those who wanted something more had few choices. For all but the wealthiest, life was extremely hard.' How does this part of the text introduce the people of the Middle Ages and prepare us for the ideas in the rest of the excerpt?"	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 2
Supporting Materials

EXPEDITIONARY
LEARNING

1. The medieval period, known as the Middle Ages, covers nearly 1,000 years of European history. According to some historians, the **era** began in A.D. 476 when a German chieftain overthrew the last emperor of the Western Roman Empire. It lasted until about 1500, when the Renaissance, a period of tremendous innovation, became firmly established throughout western Europe.

Medieval Life

2. Although Europe was politically divided in the Middle Ages, daily life did not vary greatly from one realm to the next. Medieval society was tightly structured. Many people lived their entire lives in one village or manor. They were born to a certain social position and stayed in that position. Those who wanted something more had few choices. For all but the wealthiest, life was extremely hard.

The Manorial System

3. Medieval **land holdings** ranged from small estates called manors to huge **fiefs** as big as small countries. The lord of a large fief, such as a baron, might give individual manors to his knights, in exchange for their service. Those knights thus became lords of their own small manors. But they still owed **allegiance** to the baron.

4. A lord's word was law on his manor. But knights and barons were often away, fighting battles. Much of the daily management of the manor fell to the lord's wife. She oversaw planting, spinning, weaving, and other activities. She made sure servants did their jobs and ran the household smoothly. Often she also handled the household financial accounts.

5. But despite these responsibilities, women in medieval times had few rights. They were expected to obey their husbands and fathers in all things. Upper-class girls were married off early, as a way for powerful families to form **alliances** and build their wealth.

6. Most of the people on a **feudal** manor were peasants who spent their lives working in the fields. A great many of the peasants were serfs—that is, they were not free. Serfs could not leave their manor to try and find a better place. They belonged to the manor at which they were born and could move or change jobs only if their lord gave permission. The lords did not freely give away their serfs any more than they gave away their land or livestock. When a lord agreed to let one of his serfs marry a serf from another manor, he usually demanded a payment to make up for the loss.

7. Serfs led difficult lives. They had to **till the land** of the lord, as well as the strips in the manor fields in which they grew their own food. They knew little about the world and rarely met anyone from outside their village. They did not travel, nor could they read.

Glossary:

era – a period of time that has certain qualities or events that happened

land holding – ownership of land

fief – an estate of land owned by someone

allegiance – loyalty

alliance – a union for mutual benefit

feudal – owned by a lord or a baron with peasants and serfs working for him

till the land – work on the land, preparing it for crops, then caring for the crops, then harvesting the crops.

Cooper, Kenneth S. "Middle Ages." The New Book of Knowledge. Grolier Online, 2013. Web. 20 Aug. 2013.

Word-Catcher

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z				

Digging Deeper into the Text —"Middle Ages" Excerpt 1

Name:

Date:

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

I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Directions and Questions	Answers. Use evidence from the text.
Read the first paragraph. 1. According to some historians, when did the Middle Ages begin? And when did this era end?	
Read this excerpt: "Although Europe was politically divided in the Middle Ages, daily life did not vary greatly from one realm to the next." 2. What does this sentence mean? How would you say this sentence in your own words?	
Read this excerpt: "Many people lived their entire lives in one village or manor. They were born to a certain social position and stayed in that position." 3. What does it mean to be born to certain position and to stay in that position?	

Digging Deeper into the Text —"Middle Ages" Excerpt 1

Directions and Questions	Answers. Use evidence from the text.
Read Paragraph 3. 4. If a lord gave a manor to a knight, what would he expect in return?	
Read this excerpt: "Much of the daily management of the manor fell to the lord's wife. She oversaw planting, spinning, weaving, and other activities. She made sure servants did their jobs and ran the household smoothly. Often she also handled the household financial accounts." 5. What responsibilities did the lord's wife have? What did she have to do?	

Digging Deeper into the Text —"Middle Ages" Excerpt 1

Directions and Questions	Answers. Use evidence from the text.
Read this excerpt: "But despite these responsibilities, women in medieval times had few rights. They were expected to obey their husbands and fathers in all things. Upper-class girls were married off early, as a way for powerful families to form alliances and build their wealth." 6. What was expected of women in medieval times?	
Read Paragraphs 6 and 7. 7. What was a serf? 8. What was difficult about the life of a serf?	

**EXPEDITIONARY
LEARNING**

Close Reading Guide—"Middle Ages" Excerpt 1
(For Teacher Reference)

I can cite text-based evidence to support an analysis of informational text. (RI.6.1)
I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Time: 20 minutes

Directions and Questions	Teaching Notes
Read the first paragraph. 1. According to some historians, when did the Middle Ages begin? And when did this era end?	(2 minutes) Invite students to read Question 1 and discuss the answer with their partner. Ask them to underline the answer in the text and to record the answer in the second column on their **Digging Deeper into the Text: "Middle Ages" Excerpt 1** handout. Use equity sticks to select students to share their answers with the whole group. *Listen for students to explain that historians believe the Middle Ages began in A.D. 476 and ended sometime around 1500.*

Close Reading Guide—"Middle Ages" Excerpt 1
(For Teacher Reference)

Directions and Questions	Teaching Notes
Read this excerpt: "Although Europe was politically divided in the Middle Ages, daily life did not vary greatly from one realm to the next." 2. What does this sentence mean? How would you say this sentence in your own words?	**(4 minutes)** Invite students to read the excerpt with you. Ask them to discuss with their partner: "What does *politically divided* mean?" Select volunteers to share their responses. *Listen for them to explain that it means Europe was divided according to politics, so people in the same area supported the same political ideas, but people in another area supported other political ideas.* Ask pairs to discuss: "You may have heard this word in fairy stories. What is a *realm*?" Cold call pairs to share their ideas. Listen for them to explain that a realm is an area ruled by someone, like a kingdom is an area ruled by a king. Ask students to read Question 2 and discuss the answer with their partner before recording it in the second column. Select volunteers to share their responses. *Listen for them to explain that it means that life was pretty much the same from place to place, even though they were divided by their political ideas.*

Close Reading Guide—"Middle Ages" Excerpt 1
(For Teacher Reference)

Directions and Questions	Teaching Notes
Read this excerpt: "Many people lived their entire lives in one village or manor. They were born to a certain social position and stayed in that position." 3. What does it mean to be born to certain position and to stay in that position?	(3 minutes) Ask pairs to discuss: "What is a *social position*?" Use equity sticks to select students to share their responses. *Listen for them to explain that a social position is often based on what you do for an occupation and other factors, such as how much money you have. For example, in the Middle Ages there were lords who owned lots of land and there were peasants who worked on the land. They are two very different social positions.* Ask students to read Question 3 and discuss the answer with their partner before recording it in the second column. Cold call students to share their responses. *Listen for them to explain that it means that you were born into one level of society and stayed there. For example, if you were born a peasant, you stayed a peasant.*

E▷
EXPEDITIONARY
LEARNING

Close Reading Guide—"Middle Ages" Excerpt 1
(For Teacher Reference)

Directions and Questions	Teaching Notes
Read Paragraph 3. 4. If a lord gave a manor to a knight, what would he expect in return?	(2 minutes) Ask students to read Question 4 and discuss the answer with their partner. Invite them to underline the answer in the text and then to record the answer in the second column. Use equity sticks to select students to share their responses. *Listen for them to explain that a lord would expect a knight to serve them and for allegiance..*

Close Reading Guide—"Middle Ages" Excerpt 1
(For Teacher Reference)

Directions and Questions	Teaching Notes
Read this excerpt: "Much of the daily management of the manor fell to the lord's wife. She oversaw planting, spinning, weaving, and other activities. She made sure servants did their jobs and ran the household smoothly. Often she also handled the household financial accounts." 5. What responsibilities did the lord's wife have? What did she have to do?	(3 minutes) Invite students to read the excerpt. Ask pairs to discuss: "What does *oversaw* mean? Did she do those jobs herself?" Select volunteers to share their answers. *Listen for them to explain that* oversaw *means "managed," so she didn't do those jobs herself; she managed servants and staff to make sure those jobs were done.* Ask students to read Question 5 and discuss the answer with their partner. Invite them to underline the answer in the text and then to record it in the second column. Use equity sticks to select students to share their responses. *Listen for them to explain that she was responsible for the daily management of the manor; she managed servants who were doing jobs like planting, spinning, and weaving; and she was often responsible for the financial accounts—the money.*

Close Reading Guide—"Middle Ages" Excerpt 1
(For Teacher Reference)

Directions and Questions	Teaching Notes
Read this excerpt: "But despite these responsibilities, women in medieval times had few rights. They were expected to obey their husbands and fathers in all things. Upper-class girls were married off early, as a way for powerful families to form alliances and build their wealth." 6. What was expected of women in medieval times?	(3 minutes) Invite students to read the excerpt. Ask pairs to discuss: "What does it mean when it says that women in medieval times *had few rights*?" Cold call pairs to share their responses. *Listen for them to explain that it means they weren't allowed to make many important decisions for themselves.* Ask students to read Question 6 and discuss the answer with their partner. Invite them to underline the answer in the text and then to record it in the second column. Use equity sticks to select students to share their responses. *Listen for them to explain that women were expected to always obey their husbands and fathers.*

Close Reading Guide—"Middle Ages" Excerpt 1
(For Teacher Reference)

Directions and Questions	Teaching Notes
Read Paragraphs 6 and 7. 7. What was a serf? 8. What was difficult about the life of a serf?	(3 minutes) Ask students to read Questions 7 and 8 and discuss the answers with their partner. Invite them to underline the answers in the text and then record the answers in the second column of their organizer. Select volunteers to share their responses. *Listen for them to explain that a serf was someone who belonged to the lord of the manor. Serfs were not free and could move or change jobs only if the lord gave them permission. The lives of serfs were hard because they had to work on the land for the lord, as well as grow their own food. They didn't travel, and they couldn't read.*

Adversity Anchor Chart

Group of People	Adversity Faced	Evidence from the Text

Adversity Anchor Chart
(Answers, for Teacher Reference)

Group of People	Adversity Faced	Evidence from the Text
Knights and barons	*away from home and family fighting battles*	*"But knights and barons were often away, fighting battles."*
Lord's wife	*had to manage the manor*	*"Much of the daily management of the manor fell to the lord's wife. She oversaw planting, spinning, weaving, and other activities. She made sure servants did their jobs and ran the household smoothly. Often she also handled the household financial accounts."*
Women	*Had few rights. They had to obey their husbands and fathers rather than making decisions for themselves.*	*"Women in medieval times had few rights. They were expected to obey their husbands and fathers in all things."*
Upper-class girls	*were made to marry someone early*	*"Upper-class girls were married off early, as a way for powerful families to form alliances and build their wealth."*
Serfs	*Were not free. They were owned by the lord and had to work on the land. They had to stay where they were, and they could not read.*	*"They were not free. Serfs could not leave their manor to try and find a better place. They belonged to the manor at which they were born and could move or change jobs only if their lord gave permission.... They had to till the land of the lord, as well as the strips in the manor fields in which they grew their own food. They knew little about the world and rarely met anyone from outside their village. They did not travel, nor could they read."*

EXPEDITIONARY
LEARNING

Name:

Date:

Reread "Middle Ages" Excerpt 1 and answer this focus question:

- "The second paragraph states, 'Many people lived their entire lives in one village or manor. They were born to a certain social position and stayed in that position. Those who wanted something more had few choices. For all but the wealthiest, life was extremely hard.' How does this part of the text introduce us to the people of the Middle Ages and prepare us for the ideas in the rest of the excerpt?"

Grade 6: Module 2B: Unit 1: Lesson 3
Writing a Summary: "Middle Ages" Excerpt 1

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine the main idea of an informational text based on details in the text. (RI.6.2) I can summarize an informational text using only information from the text. (RI.6.2) I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text. (RI.6.5)

Supporting Learning Targets	Ongoing Assessment
• I can determine the main idea of Excerpt 1 of "Middle Ages." • I can summarize Excerpt 1 of "Middle Ages." • I can explain how a section of text contributes to the meaning of the whole of Excerpt 1 of "Middle Ages."	• QuickWrite 1 (from homework) • Summary Writing graphic organizer for Excerpt 1 of "Middle Ages" • Written summary of Excerpt 1 of "Middle Ages"

Agenda	Teaching Notes

1. Opening
  A. Engaging the Reader: Homework QuickWrite (7 minutes)
  B. Unpacking Learning Targets (2 minutes)
2. Work Time
  A. Introducing Summary Writing Graphic Organizer (20 minutes)
  B. Writing a Summary (10 minutes)
3. Closing and Assessment
  A. Sharing Summaries (6 minutes)
4. Homework
  A. Reread "Middle Ages" Excerpt 1. Answer this question on your Homework: Research Ideas handout.
	• This is the second lesson in the two-lesson cycle. Students will write a summary of the excerpt of text read in the previous lesson and analyze how part of the text contributes to the whole text.
	• For homework, students already did a QuickWrite in which they analyzed how part of the text fits into the whole text to address RI.6.5. This is reviewed in detail at the beginning of the lesson.
	• Students use a Summary Writing graphic organizer to identify a main idea and key details to include in their summary. The start of this process is modeled for students, and they work in pairs to complete it. The start of the process of writing a summary using the organizer is then modeled for students, and they work in pairs to finish writing the summary.
	• To encourage students to begin thinking ahead, for homework they begin to think about which group of people they would like to focus their research on. They will revise their thinking on this after reading the next excerpt of text in the next two lessons.
	• Post: Learning targets.

Lesson Vocabulary	Materials
main idea, summary	• "Middle Ages" Excerpt 1 (from Lesson 2; one per student) • Summary Writing graphic organizer (one per student and one to display) • Document camera • Lined paper (one piece per student) • Homework: Research Ideas (one per student)

Opening	Meeting Students' Needs
A. Engaging the Reader: Homework QuickWrite (7 minutes) • Invite students to reread **"Middle Ages" Excerpt 1**. • Remind students of the focus question for homework: * "The second paragraph states, 'Many people lived their entire lives in one village or manor. They were born to a certain social position and stayed in that position. Those who wanted something more had few choices. For all but the wealthiest, life was extremely hard.' How does this part of the text introduce the people of the Middle Ages and prepare us for the ideas in the rest of the excerpt? • Explain that in both informational and literary texts, certain significant sentences or phrases can have an impact on the meaning of the whole text and on the development of ideas within a text. Remind students that for homework, they analyzed the impact the sentences they were given have on the text as a whole. Ask them to share their QuickWrite responses to this question with an elbow partner. • Select volunteers to share their responses. Listen for them to explain that the sentences describe social positions and set us up to understand that people in the Middle Ages faced adversities. It prepares us for the idea that the next part of the text will develop this idea by addressing the difficulties people faced.	• 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. • Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (2 minutes)
• Invite students to read the learning targets with you:
    ∗ "I can determine the main idea of Excerpt 1 of 'Middle Ages.'"
    ∗ "I can summarize Excerpt 1 of 'Middle Ages.'"
    ∗ "I can explain how a section of text contributes to the meaning of the whole of Excerpt 1 of 'Middle Ages.'"
• Ask:
    ∗ "What is a *main idea*?"
    ∗ "What is a *summary*?"
• Select volunteers to share their responses. Listen for them to say that a main idea is an idea that runs throughout the text. Make it clear that there can be more than one main idea in a text. Listen also for students to explain that a summary is an outline of the key points and details in a text.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson.
	
	• 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.

Work Time	Meeting Students' Needs
A. Introducing Summary Writing Graphic Organizer (20 minutes) • Distribute the **Summary Writing graphic organizer** and display a copy using a **document camera**. Tell students that this organizer will help them to think through the main idea and key details in a text in order to write a summary of it. Tell them that eventually they will no longer need to use the organizer because they will remember the steps of the process without it. • Ask them to discuss with an elbow partner: * "Why is summary writing a useful skill? When do we need to write summaries?" • Cold call students to share their responses. Listen for them to explain that summary writing is a useful skill when researching because it can help you to remember the key ideas in a text. Tell students that they are going to be researching in the next few lessons, so this skill will be useful then. • Read the instructions at the top of the organizer and move on to draw students' attention to the first box: Main Idea. Remind them that a main idea is an idea that runs throughout the text. • Ask pairs to take a few minutes to review their gist notes and identify a main idea—an idea that runs throughout the text. • Invite volunteers to share their ideas with the whole group. Listen for them to explain that in the Middle Ages, a lot of people, regardless of their position in society, faced adversity. Serfs, lords, ladies, knights, and women all faced adversities, some worse than others. • Record this main idea in the Main Idea box on the displayed organizer and invite students to do the same on their organizers. • Refocus students on the Key Details boxes. Explain that the key details are the most important details in the article. • Ask pairs to review their gist notes, paragraph by paragraph, to identify the key details—the most important details. • Invite volunteers to share their ideas with the whole group. Listen for students to suggest that the first key detail is that some historians think the Middle Ages began in A.D. 476 and ended in 1500.	• 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. For students who need additional support, you may want to provide a partially filled-in graphic organizer. • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.

Work Time (continued)	Meeting Students' Needs

• Record this key detail in the first Key Detail box on the displayed organizer and invite students to do the same on their own organizers.
 	
 • Invite students to work in pairs to add other key details they identified. Emphasize that they do not need to fill all of the boxes; they may find that many key details, but they may not. Encourage them to focus on the most important details.
 	
 • Circulate to support students by asking:
   * "What seems most important from this section of the article? Why?"
   * "If someone hadn't read this article, what would he most need to know?"
 	
 • Refocus whole group and invite students to share their key details. Listen for them to list:
   – "People were born into a social position and stayed there."
   – "Lords managed areas of land."
   – "Lords' wives managed the manor when they were away."
   – "Women had no rights."
   – "Serfs were owned by the lord and worked on the land."
 	
 • Record these on the displayed organizer and invite students to modify their organizers as they think necessary based on the ideas they hear from other students.	

Work Time (continued)	Meeting Students' Needs

B. Writing a Summary (10 minutes)
• Tell students that they can now use the information they have recorded on their organizer to write a summary. Model a think-aloud on how to start this on the board, referring to the displayed Summary Writing graphic organizer. Say:
   * "So, looking at my main idea and my key details, I'm going to include my first key detail in with the main idea like this."
• Write on the board:
   – "In the Middle Ages, which some historians believe began in A.D. 476 and ended in 1500, a lot of people, regardless of their position in society, faced adversity. Serfs, lords, ladies, knights, and women all faced adversities, some worse than others."
• Say:
   * "Now I'm going to start including the rest of my key details, so I'm going to make my next sentence—"
• Write on the board:
   – "People were born into a social position and stayed there."
• Distribute **lined paper**. Invite students to work in pairs, using their completed Summary Writing graphic organizers to write a summary paragraph. Encourage them to use the one you have written as a starting point and then to build on it with the rest of the key details.
• Circulate to support pairs in writing a summary. Ask guiding questions:
   * "How can you organize these details into a sentence? It will sound strange if you make lots of small sentences using each of your key details, so how can you combine some of them to make a longer sentence?"
	• Consider grouping students who may need additional support together and working with them as a group.
	• Encourage students who struggle to say their sentences aloud to you before they write them down.
	• Consider allowing struggling students to write just the remaining part of the summary, rather than requesting that they include the part you have modeled. This will give them time to focus on thinking about the final section of the summary.

Closing and Assessment	Meeting Students' Needs
A. Sharing Summaries (6 minutes) • Invite students to pair up with someone else to share their summaries. • Encourage them to revise their summaries based on their new partner's work, if they think it's necessary. • Select some volunteers to share their summaries with the whole class. • Distribute **Homework: Research Ideas**.	• Allowing students to pair up to share work can provide them with informal peer feedback and enable them to revise their work based on what they see in the work of others.
Homework	Meeting Students' Needs
• Reread "Middle Ages" Excerpt 1. Answer this question on your Homework: Research Ideas handout: – "Which of the groups of people in this excerpt would you like to do further research on? Which group interests you most so far? Why?"	

Grade 6: Module 2B: Unit 1: Lesson 3
Supporting Materials

Summary Writing Graphic Organizer

Name:

Date:

1. Identify the main idea.

2. Figure out the key details.

Main Idea

Key detail

Key detail

Key detail

Key detail

Key detail

Key detail

Homework: Research Ideas

Name:

Date:

Reread "Middle Ages" Excerpt 1. Answer this question:

• Which of the groups of people in this excerpt would you like to do further research on? Which group interests you most so far? Why?

Grade 6: Module 2B: Unit 1: Lesson 4
Reading for Gist: "Middle Ages" Excerpt 2

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Supporting Learning Targets	Ongoing Assessment
• I can find the gist of Excerpt 2 of "Middles Ages." • I can determine the meaning of words and phrases in Excerpt 2 of "Middle Ages." • I can identify the adversity faced by specific groups of people in Excerpt 2 of "Middle Ages."	• Digging Deeper into the Text: "Middle Ages" Excerpt 2

Agenda	Teaching Notes

1. Opening
    A. Unpacking Learning Targets (2 minutes)
2. Work Time
    A. Reading for Gist (15 minutes)
    B. Digging Deeper into the Text: Determining the Meaning of Words and Phrases (20 minutes)
3. Closing and Assessment
    A. Identifying Adversity (8 minutes)
4. Homework
    A. QuickWrite 2: Reread "Middle Ages" Excerpt 2 and answer this focus question:
    – "The second paragraph states, 'As private wars became less frequent, trade became easier.' How does this sentence move the excerpt into describing life in the towns?"
	• This lesson is similar in structure to Lesson 2 and is the first lesson in a two-lesson cycle in which students read an excerpt for gist and dig deeper into the text to build background knowledge about people in the Middle Ages. In the second lesson of the cycle (Lesson 5), students again will write a summary of the excerpt and analyze how part of the text contributes to the whole.
	
	• Most of the unfamiliar domain-specific vocabulary words have been included in the glossary to ensure that students have time to grapple with some of the more challenging sentences and phrases to gain a deeper understanding of the text and build background knowledge about the Middle Ages.
	
	• After reading for gist, students dig deeper into the meaning of the text by answering questions. Most of these questions are text-dependent, but some are focused on word and phrase meaning. To ensure that students are able to answer these questions and gain a deeper understanding of the text, this is teacher-led with the aid of a Close Reading Guide.
	
	• The closing of the lesson involves having students identify the adversity they see faced by people in the excerpt. This is to bring the focus of the lesson back to the module focus of adversity, and it will also be used in the end of unit assessment, when students write an informational essay about the adversities faced by a particular group of people in the Middle Ages.
	
	• To prepare students to address RI.6.5 in the next lesson, for homework they are assigned a QuickWrite analyzing how a part of the text introduces the people of the Middle Ages and prepares us for the information in the rest of the excerpt. This is preparing them for the mid-unit assessment and will be discussed in more detail in the next lesson.
	
	• In advance: Familiarize yourself with the text and the Close Reading Guide.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
feudal lords, toll, merchant, artisans, peddlers, occupation, Latin, guarded privilege	• "Middle Ages" Excerpt 2 (one per student and one to display) • Document camera • Word catcher (from Lesson 2) • Equity sticks • Digging Deeper into the Text: "Middle Ages" Excerpt 2 (one per student and one to display) • Close Reading Guide—"Middle Ages" Excerpt 2 (for teacher reference) • Adversity anchor chart (from Lesson 2) • Adversity anchor chart (answers, for teacher reference) • Homework: QuickWrite 2 (one per student)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
• Invite students to read the learning targets with you:
    * "I can find the gist of Excerpt 2 of 'Middles Ages.'"
    * "I can determine the meaning of words and phrases in Excerpt 2 of 'Middle Ages.'"
    * "I can identify the adversity faced by specific groups of people in Excerpt 2 of 'Middle Ages.'"
• Remind students that these are the same learning targets they had in Lesson 2.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• 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.

Work Time	Meeting Students' Needs

A. Reading for Gist (15 minutes)
• Distribute **"Middle Ages" Excerpt 2** and display a copy via a **document camera**. Invite students to silently read along with you as you read the excerpt.
• Point out the words in bold type and the glossary and remind students to use this to help them understand the text.
• Ask them to silently reread Paragraph 1 for the gist and discuss with an elbow partner:
  * "What is the gist of this paragraph? What is it mostly about?"
• Select students to share their responses. Listen for them to explain that it is mostly about the tolls that feudal lords collected from merchants in towns.
• Invite students to circle any unfamiliar words in the first paragraph. Select volunteers to share the words they circled and circle them on your displayed text. Address the unfamiliar vocabulary in these ways:
  – Ask students to read around the word to see if they can figure out the meaning from the context.
  – Invite students to replace the word with another word.
  – Ask other students to help by sharing the meaning of the word.
  – Invite students to look in the dictionary to identify the meaning and to put the definition into their own words.
• Ask students to record any unfamiliar vocabulary on their **Word Catcher**.
• Invite them to work in pairs to find the gist and circle any unfamiliar vocabulary in each of the remaining paragraphs of the excerpt. Remind them to discuss the gist with their partner before recording it in the margin.
• Circulate and support students as they read. If some need more support, ask them to practice telling you the gist of a section before they write it in the margin.
• Refocus whole group. Consider using **equity sticks** to select students to share the gist of the remaining paragraphs. Use the strategies suggested above to help the class determine the meaning of any other unfamiliar vocabulary.
	• Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.
	
	• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When they annotate the text by circling these words, it can also provide a formative assessment for the teacher.
	
	• Consider seating those students who may struggle near each other in their pairs so that you can work with them all in one group.

Work Time (continued)	Meeting Students' Needs
B. Digging Deeper into the Text: Determining the Meaning of Words and Phrases (20 minutes) • Distribute **Digging Deeper into the Text: "Middle Ages" Excerpt 2** and explain that you are going to guide the class through the questions. • Use the **Close Reading Guide—"Middle Ages" Excerpt 2 (for teacher reference)** to lead students through a series of questions about the excerpt. Students discuss the answers to these questions with their partner and then share with the whole class.	• Questioning students about parts of the text encourages them to reread the text for further analysis and ultimately allows for a deeper understanding. • Guiding questions provide motivation for student engagement in the topic and give a purpose to reading a text closely.

Closing and Assessment	Meeting Students' Needs

A. Identifying Adversity (8 minutes)
• Remind students that this module is about adversity. Tell them that now they are going to identify the adversity faced by different groups of people in the excerpt of text they have just read.
• Focus students on the **Adversity anchor chart**. Ask them to discuss in pairs:
  * "What adversities do people in Excerpt 2 of 'Middle Ages' face?"
  * "What evidence can you quote from the excerpt to support your answer?"
• Select a few pairs to share their thoughts. Record their ideas on the Adversity anchor chart. Refer to the **Adversity anchor chart (answers, for teacher reference)** as you guide the class.
• Distribute **Homework: QuickWrite 2**.
	• Capturing whole-class thinking on an anchor chart ensures quick reference later on in the unit.

Homework	Meeting Students' Needs
• QuickWrite: Reread "Middle Ages" Excerpt 2 and answer this focus question: – "The second paragraph states, 'As private wars became less frequent, trade became easier.' How does this sentence move the excerpt into describing life in the towns?"	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 4
Supporting Materials

Town Life

1. There were few towns, particularly in northwestern Europe, during the early Middle Ages. The rule of the **feudal lords** discouraged trade, and towns lived by trade. Each lord collected a **toll**, for "protection," from all **merchants** who came into his neighborhood. A merchant paid many such tolls in traveling from one land to another. For example, a merchant taking a boatload of goods down the Loire River from Orléans had to pay 74 different tolls. Needless to say, the many tolls made goods expensive and trade difficult even in times of peace. During the frequent private wars trade became still more risky.

2. As private wars became less frequent, trade became easier. Towns grew in both number and size. Townspeople were better off than the serfs, for they were free. But their position was beneath that of the lords. Thus the townspeople became known as the middle class.

3. Most townspeople were merchants and **artisans**. Some merchants were little more than **peddlers** carrying their packs from village to village. Others brought goods by ship, riverboat, or pack train from distant lands to sell in town markets and fairs.

4. As towns grew larger, some people opened shops stocked with goods bought from the traveling merchants. One shopkeeper might sell drugs and spices brought from distant lands. Another shop might have furs or fine cloth and carpets from the East. Towns also had butchers, bakers, and barbers. Artisans manufactured shoes, hats, cloth, ironware, and other goods in their workshops.

5. The right to do business in a town was a guarded privilege. The merchants and artisans banded together in special organizations for each trade or craft, called guilds. Only members of the guilds could sell goods or practice a trade within the town walls. Guild members all charged the same prices for the same quality work, and they limited the number of people permitted to follow a particular **occupation**. The shoemakers' guild, for example, wanted to make sure that there were never more shoemakers in a particular town than could make a good living there.

The Role of the Church

6. Every town and almost every village in the Middle Ages had a church, where a priest conducted worship services, baptized babies, married young people, and buried the dead in the churchyard. In addition, the priests taught the children at least the most important Christian prayers and beliefs.

7. The church was also served by monks and nuns. Monks were men who lived together in a house called a monastery. They were under the rule of an abbot, and they devoted their lives mainly to prayer and religious service. The nuns were women who followed a similar life in houses usually called convents. Monks and nuns gave all of their property to the monastery or convent. They vowed never to marry and agreed to live under strict rules.

8. Some monks worked in the monastery's fields, fed the poor who came to the monastery gate, or took care of travelers who asked for shelter. Others copied books in the monastery scriptorium, or writing room. Since there were no printing presses, all books had to be copied by hand. A few monks conducted schools where they taught boys to read and write **Latin**. It was necessary to learn Latin because both the Bible and the church services were in that language. Poetry and history were also written in Latin.

Glossary:
feudal lord – the master of an area of land and people who worked there
toll – a charge for using a road, river, or bridge
merchant – a businessman who sells things made by others
artisan – a craftsman who makes something useful, like furniture
peddler – someone who travels around selling things
occupation – a job
Latin – an old language

Cooper, Kenneth S. "Middle Ages." The New Book of Knowledge. Grolier Online, 2013. Web. 20 Aug. 2013.

E

EXPEDITIONARY
LEARNING

Digging Deeper into the Text —"Middle Ages" Excerpt 2

Name:

Date:

I can cite text-based evidence to support an analysis of informational text. (RI.6.1)
I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Directions and Questions	Answers. Use evidence from the text.
Reread Paragraph 1. 1. Why did merchants have to pay tolls to lords?	
Reread Paragraph 2. 2. Why were townspeople better off than the serfs?	
Reread Paragraphs 3 and 4. 3. What occupation did most townspeople have? 4. What other occupations could be found in the towns?	

Digging Deeper into the Text —"Middle Ages" Excerpt 2

Directions and Questions	Answers. Use evidence from the text.
Reread Paragraph 5. 5. What were the special organizations of merchants and artisans called? 6. What special rights did being a member of the special organizations give merchants and artisans?	
Reread Paragraph 6. 7. What jobs did the priests have to do?	
Reread Paragraphs 7 and 8. 8. What jobs did the monks and nuns have?	

EXPEDITIONARY
LEARNING

Close Reading Guide—"Middle Ages" Excerpt 2
(For Teacher Reference)

....

Name:

....

Date:

....

I can cite text-based evidence to support an analysis of informational text. (RI.6.1)
I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Time: 20 minutes

Directions and Questions	Teaching Notes
Reread Paragraph 1. 1. Why did merchants have to pay tolls to lords?	(2 minutes) Invite students to reread Paragraph 1. Ask them to read Question 1 and discuss the answer with their partner. Encourage them to underline the answer in the text before recording it in the second column of their organizer. Use equity sticks to select students to share their answers. *Listen for them to explain that merchants paid tolls for "protection."*

EL EXPEDITIONARY LEARNING

Close Reading Guide—"Middle Ages" Excerpt 2
(For Teacher Reference)

Directions and Questions	Teaching Notes
Reread Paragraph 2. 2. Why were townspeople better off than the serfs?	(4 minutes) Invite students to reread Paragraph 2 and discuss with their partner: * "What does middle class mean? Why did the townspeople become known as the middle class?" Select volunteers to share their answers. *Listen for and guide students to understand that it means the social position of the townspeople was higher than that of the serfs but not as high as the lord's. They were somewhere in the middle.* Ask students to read Question 2 and discuss the answer with their partner. Encourage them to underline the answer in the text before recording it in the second column of their organizer. Use equity sticks to select students to share their answers. *Listen for them to explain that townspeople were better off than serfs because they were free.*

Directions and Questions	Teaching Notes
Reread Paragraphs 3 and 4. 3. What occupation did most townspeople have? 4. What other occupations could be found in the towns?	(4 minutes) Invite students to reread Paragraphs 3 and 4. Ask them to read Question 3 and discuss the answer with their partner. Encourage them to underline the answer in the text before recording it in the second column of their organizer. Use equity sticks to select students to share their answers. *Listen for them to explain that most townspeople were merchants or artisans.* Ask students to read Question 4 and discuss the answer with their partner. Encourage them to underline the answer in the text before recording it in the second column of their organizer. Use equity sticks to select students to share their answers. *Listen for them to explain that there were also butchers, bakers, and barbers.*

EXPEDITIONARY LEARNING

Directions and Questions	Teaching Notes
Reread Paragraph 5. 5. What were the special organizations of merchants and artisans called? 6. What special rights did being a member of the special organizations give merchants and artisans?	(4 minutes) Invite students to reread Paragraph 5 and discuss with their partner: ＊ "It says, 'The right to do business in a town was a *guarded privilege.'* What is a *guarded privilege*?" Cold call students to share their responses. *Listen for and guide students to understand that a privilege is a special right that only certain people have, so a guarded privilege is a right that only certain people are given access to—it is guarded.* Ask students to read Questions 5 and 6 and discuss the answers with their partner. Encourage them to underline the answers in the text before recording them in the second column of their organizer. Use equity sticks to select students to share their answers. *Listen for them to explain that the special organizations were called guilds and the special rights they received were that only they could sell and trade things within the town walls. They didn't have to compete with lower prices or with other merchants/artisans because they all charged similar prices for their work and the number engaging in each trade was limited.*

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Close Reading Guide—"Middle Ages" Excerpt 2
(For Teacher Reference)

Directions and Questions	Teaching Notes
Reread Paragraph 6. 7. What jobs did the priests have to do?	(3 minutes) Invite students to reread Paragraph 6. Ask them to read Question 7 and to discuss the answer with their partner. Encourage them to underline the answer in the text before recording it in the second column of their organizer. Use equity sticks to select students to share their answers. *Listen for them to explain that priests conducted worship services, baptized babies, married young people, buried the dead in the churchyard and taught the children at least the most important Christian prayers and beliefs.*
Reread Paragraphs 7 and 8. 8. What jobs did the monks and nuns have?	(3 minutes) Invite students to reread Paragraphs 7 and 8. Ask them to read Question 8 and discuss the answer with their partner. Encourage them to underline the answer in the text before recording it in the second column of their organizer. Use equity sticks to select students to share their answers. *Listen for them to explain that monks and nuns worked in the monastery's fields, fed the poor who came to the monastery gate, took care of travelers who asked for shelter, copied books by hand, and conducted schools where they taught boys to read and write Latin.*

Adversity Anchor Chart
(Answers, for Teacher Reference)

Group of People	Adversity Faced	Evidence from the Text
Merchants	**Had to pay tolls to lords, which became very expensive. Had to be a member of a particular guild to trade in a town.**	**"Each lord collected a toll, for 'protection,' from all merchants who came into his neighborhood. A merchant paid many such tolls in traveling from one land to another…. Only members of the guilds could sell goods or practice a trade within the town walls."**
Monks and nuns	**Gave all of their property to the monastery or convent. Had to copy books by hand.**	**"Monks and nuns gave all of their property to the monastery or convent…. Others copied books in the monastery scriptorium, or writing room. Since there were no printing presses, all books had to be copied by hand."**

Name:

Date:

Reread "Middle Ages" Excerpt 2 and answer this focus question:

• "The second paragraph states, 'As private wars became less frequent, trade became easier.' How does this sentence move the excerpt into describing life in the towns?"

Grade 6: Module 2B: Unit 1: Lesson 5
Writing a Summary: "Middle Ages" Excerpt 2

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine the main idea of an informational text based on details in the text. (RI.6.2) I can summarize an informational text using only information from the text. (RI.6.2) I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text. (RI.6.5)

Supporting Learning Targets	Ongoing Assessment
• I can determine the main idea of Excerpt 2 of "Middle Ages." • I can summarize Excerpt 2 of "Middle Ages." • I can explain how a section of text contributes to the meaning of the whole of Excerpt 2 of "Middle Ages."	• QuickWrite 2 (from homework) • Summary Writing graphic organizer for Excerpt 2 of "Middle Ages" (from Lesson 3) • Written summary of Excerpt 2 of "Middle Ages" • Exit Ticket: A Focus Research Group

Agenda	Teaching Notes

1. Opening
    A. Engaging the Reader: Homework QuickWrite (7 minutes)
    B. Unpacking Learning Targets (2 minutes)
2. Work Time
    A. Completing Summary Writing Graphic Organizer (13 minutes)
    B. Writing a Summary (13 minutes)
3. Closing and Assessment
    A. Exit Ticket: A Focus Research Group (10 minutes)
4. Homework
    A. Familiarize yourself with the researcher's notebook. Look at what you are going to need to fill in as you do your research, but do not fill anything in.
	• This lesson is similar in structure to Lesson 3. This is the second lesson in the two-lesson cycle in which students will write a summary of the excerpt of text read in the previous lesson and then analyze how part of the text contributes to the whole.
	• Students already analyzed how part of the text fits into the whole to address RI.6.5 for homework in a QuickWrite. This is reviewed in detail at the beginning of the lesson to ensure that students thoroughly understand.
	• Students use a Summary Writing graphic organizer to identify a main idea and key details to include in their summary. This time, they complete the organizer in pairs without any teacher modeling. They also write their summary without any teacher modeling in this lesson in order to release them as they work toward the Mid-Unit 1 Assessment.
	• At the end of the lesson, students complete an exit ticket, choosing a specific group to focus on for their research. Collect these at the end of the lesson and use them to group students into research teams for Lesson 6.
	• For homework, students familiarize themselves with the researcher's notebook that they will use in the following lessons to record their research.
	• In advance: In the next lesson, students are given research folders. Be sure to have these folders prepared (see supporting materials of Lesson 6).
	• Post: Learning targets.

Lesson Vocabulary	Materials
main idea, summary	• "Middle Ages" Excerpt 2 (from Lesson 4; one per student) • Summary Writing graphic organizer (from Lesson 3; one per student and one to display) • Lined paper (one piece per student) • Exit Ticket: A Focus Research Group (one per student) • Researcher's notebook (one per student)

Opening	Meeting Students' Needs
A. Engaging the Reader: Homework QuickWrite (7 minutes) • Invite students to reread **"Middle Ages" Excerpt 2**. • Remind them of the focus question for homework: * "The second paragraph states, 'As private wars became less frequent, trade became easier.' How does this sentence move the excerpt into describing life in the towns?" • Remind students that in both informational and literary texts, certain significant sentences or phrases can have an impact on the meaning of the whole text and on the development of ideas within a text. Tell them that for homework, they analyzed the impact one sentence has on the text. Ask them to share their QuickWrite 2 responses to this question with an elbow partner. • Select volunteers to share their responses. Listen for them to explain that the sentence helps us to understand the link between trade and towns and sets us up to understand why towns were able to grow, which leads into describing the townspeople.	• 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. • Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.

B. Unpacking Learning Targets (2 minutes)
• Invite students to read the learning targets with you:
   * "I can determine the main idea of Excerpt 2 of 'Middle Ages.'"
   * "I can summarize Excerpt 2 of 'Middle Ages.'"
   * "I can explain how a section of text contributes to the meaning of the whole of Excerpt 2 of 'Middle Ages.'"
• Remind students what a main idea and summary are.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson.
	• 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.

Work Time	Meeting Students' Needs

A. Completing Summary Writing Graphic Organizer (13 minutes)
• Distribute the **Summary Writing graphic organizer**. Remind students that it will help them think through the main idea and key details in a text in order to write a summary of it. Remind them that eventually they will no longer need to use the organizer because they will remember the steps of the process without it.
• Invite students to reread the instructions at the top of the organizer. Ask pairs to take a few minutes to review their gist notes and to identify a main idea—an idea that runs throughout the text—and to record this main idea in the Main Idea space on their organizers.
• Select volunteers to share the main idea they recorded. Listen for them to explain that a main idea is that townspeople and monks and nuns faced adversity in the Middle Ages.
• Refocus students on the Key Details boxes of the organizer. Remind them that the key details are the most important details in the excerpt.
• Ask pairs to review their gist notes paragraph by paragraph to identify the key details—the most important details—and to add them to the organizer. Emphasize that they do not need to fill all of the boxes; they may find that many key details, but they may not. Encourage them to focus on the most important details.
• Circulate to support students by asking:
  * "What seems most important from this section of the article? Why?"
  * "If someone hadn't read this article, what would she most need to know?"
• Refocus whole group and invite students to share their key details. Listen for them to list:
  – "Lords demanded tolls from merchants for protection."
  – "Townspeople were mostly merchants and artisans."
  – "Merchants and artisans formed guilds."
  – "Every town had a church and a priest to perform religious services to the community."
  – "Monks and nuns fulfilled a number of roles, including working in the fields, feeding the poor, and copying books."
	• 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. For students who need additional support, you may want to provide a partially filled-in graphic organizer.

Work Time (continued)	Meeting Students' Needs
B. Writing a Summary (13 minutes) • Tell students that they can now use the information they have recorded on their organizer to write a summary. • Distribute **lined paper**. Invite students to work in pairs and use their completed Summary Writing graphic organizers to write a summary paragraph. • Circulate to support pairs in writing a summary. Ask guiding questions: * "How can you organize these details into a sentence? It will sound strange if you make lots of small sentences using each of your key details, so how can you combine some of them to make a longer sentence?" • Invite students to pair up with someone else to share their summaries. • Encourage them to revise their summaries based on their new partner's work, if they think it's necessary. • Select some volunteers to share their summaries with the whole class.	• Consider grouping students who may need additional support and working with them as a group. • Encourage students who struggle to say their sentences aloud to you before they write them down. • Allowing students to pair up to share work can provide them with informal peer feedback and enable them to revise their work based on what they see in the work of others.

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: A Focus Research Group (10 minutes) • Distribute **Exit Ticket: A Focus Research Group**. Remind students that for homework in Lesson 3, they chose a group that they were most interested in researching. Invite them to refer to that to remind themselves which group they identified. • Explain that, now that students have read another excerpt including more groups of people, they are to determine which of the groups of people listed on the exit ticket they would like to focus their research on. Tell students that their research will focus on the adversities faced by that group of people, so this should factor into their decision. • Invite them to spend some time thinking and looking through the text excerpts to choose a group to focus their research on and to circle that group on the exit ticket. • Collect the exit tickets. • Distribute the **researcher's notebook**.	

Homework	Meeting Students' Needs
• Familiarize yourself with the researcher's notebook. Look at what you are going to need to fill in as you do your research, but do not fill anything in.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 5
Supporting Materials

Exit Ticket: A Focus Research Group

Name:

Date:

Thinking about the text excerpts you have read, which of these groups most interests you to focus on for research? Remember that you will be researching the adversities that particular group faced.

Serfs and peasants   **Lords and ladies**

Researcher's Notebook

Name:

Date:

This side will provide specific directions as well as a place to collect your source information.	This side is where you will gather relevant information and summarize your texts.
I. Research question: What adversity did people face in the Middle Ages?	**My refined research question:**

EXPEDITIONARY
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Researcher's Notebook

II. Research notes Text 1	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks:
Text Title: _____	
Author: _____	
Source: _____	
Did reading this text make you want to revise or refine your research question?	
_____ Yes _____ No	
If yes, how?	Summary of the relevant information from the text:
_____	_____
_____	_____
_____	_____

Text 2 Text Title: _____ Author: _____ Source: _____ **Did reading this text make you want to revise or refine your research question?** _____ Yes _____ No If yes, how? _____ _____ _____ _____	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks: Summary of the relevant information from the text: _____ _____ _____ _____

Text 3	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks:
Text Title: _____	
Author: _____	
Source: _____	
Did reading this text make you want to revise or refine your research question?	
_____ Yes _____ No	
If yes, how?	Summary of the relevant information from the text:
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Grade 6: Module 2B: Unit 1: Lesson 6
Expert Groups: Research 1

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can conduct short research projects to answer a question. (W.6.7) I can use several sources in my research. (W.6.7) I can refocus or refine my question when appropriate. (W.6.7)	

Supporting Learning Targets	Ongoing Assessment
• I can collaborate to create group norms. • I can identify details in a text that answer my research question. • I can summarize the relevant details for my research.	• Researcher's notebook

Agenda	Teaching Notes

1. Opening
    A. Unpacking Learning Targets (2 minutes)
    B. Introducing Researcher's Notebook (5 minutes)
 2. Work Time
    A. Introducing Expert Groups and Creating Group Norms (8 minutes)
    B. Jigsaw Part 1: Research (20 minutes)
 3. Closing and Assessment
    A. Jigsaw Part 2: Sharing Research with Expert Groups (10 minutes)
 4. Homework
    A. Finish completing your researcher's notebook for the texts you have read in this lesson.
	• Students begin their research with their teams using folders that contain a small number of selected research texts for each of the specific group to focus on identified. These texts were chosen from a wide range of sources, with an emphasis on historically accurate information that would also be both engaging and accessible for sixth graders. Consider collaborating with your librarian or media specialist to identify additional resources.
	
	 • Have these folders ready in advance. Each team needs a research folder containing the materials relevant to the group they have chosen to focus on for their research. Have enough of each text for every student in the group, so students can self-select texts and can also take them home to help them complete their homework.
	
	 • Not all texts have glossaries. This is because not all require glossaries; some of the texts are aimed at children, so most of the words should be familiar. Any unfamiliar words should not impinge student understanding of the text.
	
	 • In advance: Using the exit tickets from Lesson 5, divide students into groups of three or four according to the group they chose to focus on (either serfs and peasants or lords and ladies). Mixed-ability grouping of students will provide a collaborative and supportive structure for reading complex texts.
	
	 • Post: Learning targets.

Lesson Vocabulary	Materials

norms; See other vocabulary specific to each group in the glossaries with students' research folders	• Researcher's notebook (from Lesson 5; one per student)
	• Equity sticks
	• Lined paper (one piece per expert group)
	• Research folders (one per team; each team should have a folder appropriate for their specific group: serfs and peasants or lords and ladies. See supporting materials)
	  – Serfs and Peasants
	    • Research task card
	    • Serfs and Peasants Text 1: "The Peasant's Life"
	    • Serfs and Peasants Text 2: "Peasants"
	    • Serfs and Peasants Text 3: "Blast to the Past"
	  – Lords and Ladies
	    • Research task card
	    • Lords and Ladies Text 1: "Castle Life"
	    • Lords and Ladies Text 2: "The Lords"
	    • Lords and Ladies Text 3: "Daily Life of a Noble Lord in the Middle Ages"

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
• Invite students to read the learning targets with you:
  * "I can collaborate to create group norms."
  * "I can identify details in a text that answer my research question."
  * "I can summarize the relevant details for my research."
• Remind students that norms help us to collaborate and work well together in teams.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson.
	• 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.

B. Introducing Researcher's Notebook (5 minutes)
• Ask students to refer to their **researcher's notebook**, with which they familiarized themselves for homework. Invite them to reread the headings of the columns and rows. Ask them to discuss with an elbow partner:
  * "What do you notice?"
  * "What do you wonder?"
• Select volunteers to share their discussion with the whole group.
• Ask students to discuss with an elbow partner:
  * "So what information will go in the left column? Why is it important to record this information?"
• Cold call students to share their responses. Listen for them to explain that key information about the text goes in the left column. It is important to record this so students can cite it accurately in their final piece of writing and also so they know which article the information came from, should they wish to revisit it later on.
	• Spending time reviewing the researcher's notebook can ensure students know what to record in each column when they come to research and the purpose of each part of the organizer.

Opening (continued)	Meeting Students' Needs
- Ask: "What about the right column? Why is it important to record this information?" - Select volunteers to share their responses. Listen for them to explain that the information they gather from research to answer their research question goes in this right column. Remind them to copy any evidence they collect word for word in quotation marks. Listen also for students to explain that a summary is something they can revisit to quickly get the main idea and key details of an article. - Focus students on the section about revising and refining the research question. Ask them to discuss with an elbow partner: "Why might you want to revise or refine your research question after reading a text?" - Consider using **equity sticks** to select students to share their ideas with the whole group. Listen for them to suggest that a text might give them information about something specific that it would be useful to find out more about. For example, Excerpt 2 of "Middle Ages" explained that monks and nuns had a lot of different jobs, but it doesn't explain whether they faced adversity through these jobs, so a refined question might be: "How did the jobs that the monks and nuns have to do as part of their service present them with adversity?"	

Work Time	Meeting Students' Needs

A. Introducing Expert Groups and Creating Group Norms (8 minutes)
• Post the expert groups in a place where all students can read them. Ask students to get into their groups.
• Remind them that when they start working in a new group, it is a good idea to create some group norms to make sure discussion is productive and enjoyable for everyone.
• Distribute **lined paper**. Ask students to discuss in their research teams:
   * "What might some good norms be to make sure that you work together successfully?"
• Tell teams to record their ideas for norms on their lined paper to refer to in later lessons.
• Circulate to assist teams that are struggling. Suggestions could include:
   – "Listen carefully when someone is speaking."
   – "Ask questions when you aren't sure, to get more information or to encourage speakers to think more deeply about their ideas."
   – "Be respectful when asking questions and when comparing someone else's ideas with your own."
   – "Acknowledge other people's ideas and perspectives."
	• Creating norms for conversation helps to establish a positive group dynamic and make clear the expectations for collaboration.

Work Time (continued)	Meeting Students' Needs
B. Jigsaw Part 1: Research (20 minutes) • Point out to students the research question and the space in the adjoining column for the refined research question. Ask them to consider their research focus in refining the question for their expert group. Model an example: ∗ "I am going to be researching a different group of people to those groups that you chose. I am going to be researching townspeople—merchants and artisans—so my refined research question would be: 'What adversity did townspeople face in the Middle Ages?'" • Invite students to refine their research question in teams based on their focus and record it in their researcher's notebook. • Tell students that they are in expert groups so that they can divide and conquer the workload of researching. This means that different people in the team can be researching from different texts at the same time and then share the information they have found with the rest of the team later on. • Distribute **research folders**. Invite students to take out the **research task card** and to read Part A silently in their heads as you read it aloud. • Invite students to ask questions if there is anything they don't understand. • Point out Step 6 and remind them that in Lessons 3 and 5, they used a Summary Writing graphic organizer to help them summarize a text, but now that they have done this a couple of times, they are going to have to summarize their texts without the organizer. • Tell students that this task card will guide them in how to effectively research the answer to their refined research question. • Tell them they may find that the research texts make them think of further questions they would like to research the answers to, and in this situation they should record the new questions in the appropriate space in their researcher's notebook. • Invite students to follow the directions on the task card to research using the texts in their research folders. • Circulate to support them in reading the texts and recording relevant information in their researcher's notebooks.	• Refer students to the glossary for texts in the research folders to help them understand unfamiliar words. • Providing students with task cards ensures that expectations are consistently available. • Encourage students to choose a text from the research folder that is most appropriate for their reading level, but to challenge themselves within reason. • 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.

Closing and Assessment	Meeting Students' Needs
A. Jigsaw Part 2: Sharing Research with Expert Groups (10 minutes) • Ask students to read Part B of the research task card silently in their heads as you read it aloud. • Invite them to ask questions if there is anything they don't understand. • Ask students to get share the research they have found with their expert group. If working in a group of three, students can team up with another expert group to share their ideas. • Invite them to follow the directions on Part B of their task card to share the research they have collected and to record any new information in their researcher's notebook.	

Homework	Meeting Students' Needs
• Finish completing your researcher's notebook for the texts you have read in this lesson.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 6
Supporting Materials

Follow the directions to research using the texts in your research folder and to record your research in your researcher's notebook.

Part A (Researching):
1. Pair up to work with someone in your expert group. (If your expert group has just three members, you can all work together.)
2. With your partner, look through the texts in your research folder. Choose a text that seems like it is an appropriate level for you and your partner to read.
3. If there is one available, use the glossary to help you determine the meaning of unfamiliar words as you read your text.
4. With your partner, discuss which information answers your research question. Underline information in the text that answers the question.
5. Record the information in bullet points in the right column of your researcher's notebook.
6. With your partner, discuss how to summarize the text. In the space provided for a summary, write a paragraph summing up the information you have collected. Remember that a summary starts with the main idea and then describes the key details.
7. Fill out the left column of your notebook with the text information.
8. Did the text make you want to revise or refine your question? Write down any new questions you have as a result of reading this text.
9. If you have time, move on to repeat these steps with another text.

Part B (Sharing Research):
1. One pair or group of three share the information they have gathered from one of the texts they have researched.
2. The other pair or group record relevant information in the next text box in their researcher's notebook.
3. Switch.

EL EXPEDITIONARY LEARNING

Serfs and Peasants Text 1: "The Peasant's Life"

About nine-tenths of the people were peasants—farmers or village laborers. A peasant village housed perhaps 10 to 60 families. Each family lived in a simple hut made of wood or wicker daubed with mud and thatched with straw or rushes. Layers of straw or reeds covered the floor; often the peasants' home included their pigs, chickens, and other animals. The bed was a pile of dried leaves or straw, and they used skins of animals for cover. A cooking fire of peat or wood burned day and night in a clearing on the dirt floor. The smoke seeped out through a hole in the roof or the open half of a two-piece door. The only furniture was a plank table on trestles, a few stools, perhaps a chest, and probably a loom for the women to make their own cloth. Every hut had a vegetable patch.

Only a very small number of the peasants were free, independent farmers who paid a fixed rent for their land. The vast majority were serfs, who lived in a condition of dependent servitude. A serf and his descendants were legally bound to work on a specific plot of land and were subject to the will of the lord who owned that land. (Unlike slaves, however, they could not be bought and sold.) Serfs typically farmed the land in order to feed themselves and their families. They also had to work to support their lord. They gave about half their time to work in his fields, to cut timber, haul water, and spin and weave cloth for him and his family, to repair his buildings, and to wait upon his household. In war, the men had to fight at his side. Besides providing labor, serfs had to pay taxes to their lord in money or produce. They also had to give a tithe to the church—every 10th egg, sheaf of wheat, lamb, chicken, and all other animals.

Peasants suffered from famines. Plagues depleted the livestock. Frosts, floods, and droughts destroyed the crops. Bursts of warfare ravaged the countryside as the lords burned each other's fields and harvests.

The peasants' lot was hard, but most historians consider it little worse than that of peasants today. Because of the many holidays, or holy days, in the Middle Ages, peasants actually labored only about 260 days a year. They spent their holidays in church festivals, watching wandering troupes of jongleurs (jugglers, acrobats, storytellers, and musicians), journeying to mystery or miracle plays, or engaging in wrestling, bowling, cockfights, apple bobs, or dancing.

"Middle Ages." *Britannica Student Encyclopedia.* Encyclopaedia Britannica Online Library Edition, 2013. Web. 20 Aug. 2013. <http://library.eb.com/kids/comptons/article-9275833>.

Serfs and Peasants Text 1: "The Peasant's Life"

Serfs and Peasants Text 1: "The Peasant's Life" Glossary	
Word	**Meaning**
daubed	covered or smeared with a thick layer of something sticky
trestles	frames to support a piece of wood
servitude	the state of being owned by a master
descendants	children, and their children, and their children
tithe	a one-tenth contribution to a religious organization
famines	periods when food is scarce

The peasants had few rights and were almost completely at the mercy of their lords. A peasant family worked together to farm both the lord's fields and their own. Peasants also performed whatever other tasks the lord demanded, such as cutting wood, storing grain, or repairing roads and bridges.

Peasants had to pay many kinds of rents and taxes. They had to bring grain to the lord's mill to be ground, bake bread in the lord's oven, and take grapes to the lord's wine press. Each of these services meant another payment to the lord. Money was scarce, so the peasants usually paid in wheat, oats, eggs, or poultry from their own land.

Peasants lived in crude huts and slept on bags filled with straw. They ate black bread, eggs, poultry, and such vegetables as cabbage and turnips. Rarely could they afford meat. They could not hunt or fish because game on the manor belonged to the lord.

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Serfs and Peasants Text 2: "Peasants" Glossary	
Word	**Meaning**
scarce	lacking; not enough
crude	basic

EXPEDITIONARY
LEARNING

You Think YOU Have It Tough? Here's a Light Take on What Life Was Like a Thousand Years Ago, When Donkey Milk Was the Drink Du Jour.

Let's say you're 12 years old. You wake up at daybreak to a rooster's crow, jump into your woolen sack tunic and leggings, and grab a quick breakfast of donkey milk. Stepping outside, you help your father harness the oxen to furrow the earth on your family farm with an iron wheel.

Leading the oxen, you and dad plow, and plow, and plow some more until your mom calls you both in for a dinner of vegetable gruel and hard bread.

Such was the life of an ordinary 12-year-old living in Western Europe in the year 1001. So as we enter the 21st century, take a look back and see what a difference 365,000 days make!

TOILET HOLES AND MOSS T.P.

In the year 1001, the average kid's house was located on a small plot of land often owned by a wealthy lord. The floor was covered with straw that was crawling with insects. In the summer, the rank odor of sheep, cow, and horse dung dominated the home. It didn't help that farm animals such as pigs lived inside the house!

The bathroom was the pits--literally. It was a hole dug outside near the back of the house, and moss, grass, and leaves were used as toilet paper. No one actually took a bath there. Streams and ponds served as bathtubs during warm weather. During winter, water for bathing was heated over the fire.

DO YOU DROOL FOR GRUEL?

Kids often dined on hard bread baked the week earlier and vegetable porridge, a soupy, oatmeal-like concoction. Forks weren't popular for another 600 years, so everyone chowed down with their hands.

Chicken and beef were luxuries, so kids ate pickled pork. On special occasions, mom would make a tasty sausage treat. Its main ingredient: pig's blood.

But lucky medieval kids didn't have to eat spinach, broccoli, and brussels sprouts. Those veggies wouldn't appear in Europe for several hundred years. On the menu instead were peas, beans, and cabbage.

Serfs and Peasants Text 3: "Blast to the Past"

LET'S TOSS AROUND THE OLD PIG BLADDER

Sports-minded peasant boys played their own version of football with an inflated pig bladder. Girls engaged in footraces.

The medieval versions of TV, CDs, and Internet entertainment were storytelling and singing. Adults told kids tales of heroic warriors slaying dragons to protect villagers.

IF YOU CAN READ THIS, YOU'RE TOO MODERN

Kids didn't go to school, so most people never learned to read or write. Instead, they memorized and recited long, complicated folk poems taught by their elders.

Though poems taught kids about history and culture, other bits of information may have been better left UNTAUGHT, like the idea that infection was caused by evil spirits firing invisible darts at the body. Of course, you couldn't blame the adults--with little scientific knowledge, medieval folks explained things the only way they knew how.

HOME SHOPPING NETWORK

Shopping malls? They're a distant dream. So mom made woolen tunics for kids to wear all year long.

Medieval villagers may not have had much by today's standards, but most people didn't think about stealing. There were no prisons, so wealthy thieves and murderers could pay a fine to get out of trouble. The alternative for the rest? Whipping, branding, head-shaving, or hanging to death.

TOUCH A DEAD MAN'S TOOTH AND CALL ME IN THE MORNING

Almost all families lived in villages, often near dense forests full of firewood and berries. And though wild animals and outlaws lurked in the forest, the villagers hid there from pillaging Vikings. Without a police force, villagers were on their own.

Villagers were also without doctors and dentists, but they didn't worry too much. For a toothache, they could be "cured" by touching the tooth of a dead man. (If it didn't work, the live person's tooth could always be pulled.) And using the boiled-down fat of a recently dead criminal would cure just about any ailment.

HITCHED BY 14, HISTORY BY 40

By her early teens, a girl from the noble class was married, often to a much older man.

A peasant girl didn't get hitched until she was older. But if she were still single by her mid-20s, she could always become a spinning wheel operator. (Guess where the word "spinster" comes from!) Then she'd have time for a nice long career--if she were lucky enough to live to 40!

Yep, life was short back in the year 1001. But who says it wasn't sweet, as well? After all, a strong sense of family and hardly any crime are things we could all use a little more of.

And of course, no school or spinach would be nice, too!

Smith, Michael N. "Blast to the Past." *National Geographic World.* Feb. 2001: 16-18. *SIRS Discoverer.* Web. 18 Feb. 2014.

Serfs and Peasants Text 3: "Blast to the Past"

Serfs and Peasants Text 3: "Blast to the Past" Glossary	
Word	**Meaning**
du jour	of the day (French)
furrow	making trenches in the ground
gruel	a thin liquid of oatmeal or another grain boiled in milk or water
rank	very unpleasant
chowed down	ate
pillaging	rob

Lords and Ladies Text 1: "Castle Life"

Supported by the labor and taxes of the peasants, the lord and his wife would seem to have had a comfortable life. In many ways they did, even though they lacked many of the comforts of modern society.

The lords owned large self-sufficient estates called manors, which included the land worked by the serfs. The manor houses, where the lords lived, were often protected with defensive works. About the 12th century these palisaded, fortified manorial dwellings began to give way to stone castles. Some of these, with their great outer walls and courtyard buildings, covered perhaps 15 acres and were built for defensive warfare.

At dawn the watchman atop the donjon (main tower) blew a blast on his bugle to awaken the castle. After breakfast the nobles attended mass in the castle chapel. The lord then took up his business. He might first have heard the report of an estate manager. If a discontented or ill-treated serf had fled, doubtless the lord would order retainers to bring him back—for serfs were bound to the lord unless they could evade him for a year and a day. The lord would also hear the petty offenses of peasants and fine the culprits or perhaps sentence them to a day in the pillory (a wooden frame that secured a person's head and arms, causing physical discomfort and exposing the person to public ridicule and abuse). Serious deeds, such as poaching or murder, were legal matters for the local court or royal "circuit" court. (See below "Crime and Punishment.")

The lady of the castle, or chatelaine, had many duties. She inspected the work of her large staff of servants. She saw that her spinners, weavers, and embroiderers furnished clothes for the castle and rich vestments for the clergy. She and her ladies also helped to train the pages, well-born boys who came to live in the castle at the age of seven. For seven years pages were schooled in religion, music, dancing, riding, hunting, and some reading, writing, and arithmetic. At the age of 14 they became squires.

EXPEDITIONARY
LEARNING

Lords and Ladies Text 1: "Castle Life"

Lords and Ladies Text 1: "Castle Life" Glossary	
Word	**Meaning**
self-sufficient	provide for themselves without needing help from others
palisaded	surrounded by a fence or wall made from wooden stakes
vestments	clothes worn by people in the church

Lords and Ladies Text 2: "The Lords"

A lord's life centered around fighting. He believed that the only honorable way to live was as a professional warrior. The lords and their knights, wearing heavy armor and riding huge war horses, fought with lances or heavy swords.

The behavior of all fighting men gradually came to be governed by a system called chivalry. Chivalry required that a man earn knighthood through long and difficult training. A knight was supposed to be courageous in battle, fight according to certain rules, keep his promises, and defend the church. Chivalry also included rules for gentlemanly conduct toward women. In peacetime, a lord and his knights entertained themselves by practicing for war. They took part in jousts (combat between two armed knights) and tournaments (combat between two groups of knights).

The lord lived in a manor house or a castle. Early castles were simple forts surrounded by fences of tree trunks. Later castles were mighty fortresses of stone. In the great hall of the castle, the lord and his knights ate, drank, played games, and gambled at the firesides.

Women were not allowed to be knights and could not participate directly in feudal government. The lord's wife, called a lady, was trained to sew, spin, and weave. When the lord was away, at war or performing his feudal responsibilities, the lady was in charge of managing and defending the estate. She was also in charge of children in the household. But she had few rights. Decisions about whom a woman married, and what happened to her if she was widowed, were mainly in the hands of the men in her family or her feudal overlord.

"Middle Ages." World Book Online InfoFinder. World Book, 2013. Web. 21 Aug. 2013.

Lords and Ladies Text 3: "Daily Life of a Noble Lord in the Middle Ages"

Middle Ages feudalism was based on the exchange of land for military service. King William the Conqueror used the concept of feudalism to reward his Norman supporters with English lands for their help in the conquest of England. Daily life of nobles and lords during the Middle Ages centered around their castles or manors or fighting for the king during times of war. The daily life of nobles can be described as follows:

- The daily life of nobles started at dawn.

- Mass would be heard, and prayers would be made.

- The first meal of the day was breakfast.

- Lords and nobles would attend to business matters in relation to their land. Reports would be heard regarding estate crops, harvests and supplies. Finances—rents, taxes, customs and dues. The lord would also be expected to exercise his judicial powers over his vassals and peasants.

- Complaints and disputes regarding tenants would be settled, permission to marry, etc.

- The daily life of the nobles would include political discussions and decisions.

- As the medieval period progressed, the culture changed, becoming more refined and elegant. Time was spent on the arts—poetry, music, etc.

- Weapons practice

- Midmorning prayers and a meal

- In the afternoon, the daily life of nobles turned to hunting, hawking or inspecting the estate.

- Evening prayer and then supper in the hall of the castle or manor house

- After supper there might be some entertainment—music, dancing, jugglers, acrobats, jesters, etc.

- The time for bed was dictated by the time the lord or noble retired.

- Bedtime prayers

So ended the daily life of a noble during the Middle Ages.

Alchin, Linda. "Daily Life of a Noble Lord in the Middle Ages." Middle Ages. N.p., n.d. Web. 30 Sept. 2013.
http://www.middle-ages.org.uk/daily-life-noble-lord-middle-ages.htm

Lords and Ladies Text 3: "Daily Life of a Noble Lord in the Middle Ages"

Lords and Ladies Text 4: "Daily Life of a Noble Lord in the Middle Ages" Glossary	
Word	**Meaning**
judicial powers	powers of law and justice

Grade 6: Module 2B: Unit 1: Lesson 7
Expert Groups: Research 2

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can conduct short research projects to answer a question. (W.6.7) I can use several sources in my research. (W.6.7) I can refocus or refine my question when appropriate. (W.6.7)	
Supporting Learning Targets	**Ongoing Assessment**
• I can identify details in a text that answer my research question. • I can summarize the relevant details for my research.	• Researcher's notebook

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Jigsaw Part 1: Research (25 minutes)
 	
   B. Jigsaw Part 2: Sharing Research with Expert Groups (10 minutes)
 	
3. Closing and Assessment
 	
   A. Finishing Researcher's Notebook (8 minutes)
 	
4. Homework
 	
   A. Finish completing your researcher's notebook.
 	
   B. Read the three assessment research texts in preparation for the next lesson.
	• In this lesson, students continue the research they began in the previous lesson. This is their final research lesson, so encourage them to gather as much information as they can before the end of the lesson and to record it in their researcher's notebook.
	
	• Gauge student progress in this lesson. If you feel they need more time with the texts in their research folders to gather enough information to write an essay that describes three adversities faced by the specific group they are focused on, consider adding a lesson.
	
	• Remember that not all texts have glossaries. This is because not all require glossaries—some are aimed at children, so most of the words should be familiar. Any unfamiliar words should not impinge student understanding of the text.
	
	• In Lesson 8, students will take their Mid-Unit 1 Assessment, which gauges their growing research skills. Note that students are given the three assessment research texts (see supporting materials) to read for Lesson 7 homework, so they are familiar with the texts when they use them to research.
	
	• In advance: Prepare the assessment texts, one of each per student.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
specific to each group; see glossaries in research folders	• Researcher's notebook (from Lesson 5; one per student) • Research folders (from Lesson 6; one per team) • Research task card (from Lesson 6; one per student) • Mid-Unit 1 Assessment Text 1: Dark Death (one per student; for homework) • Mid-Unit 1 Assessment Text 2: Life in the Time of the Black Death (one per student; for homework) • Mid-Unit 1 Assessment Text 3: Bubonic Plague (one per student; for homework)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
 • Invite students to read the learning targets with you:
 	
    * "I can identify details in a text that answer my research question."
 	
    * "I can summarize the relevant details for my research."
 	
 • Remind students that they had similar learning targets in the previous lesson, because in this lesson they are continuing to research using the texts in the research folders distributed in the previous lesson.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	 • 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.

Work Time	Meeting Students' Needs
A. Jigsaw Part 1: Research (25 minutes) • Invite students to reread their refined research question at the top of their **researcher's notebook** to remind themselves what they are looking for in their research. • Ask them to read any revised and refined questions they have may have written after reading texts in the previous lesson and remind them that as they are researching in this lesson, they should keep those questions in mind to see if they can find the answers in the texts they read. • Remind students that they are in expert groups so that they can divide and conquer the workload of researching. This means that different students can research from different texts at the same time and then share the information they have found with the rest of the group later on. • Invite students to take out their **research folders** and the **research task card** and reread Part A silently in their heads as you read it aloud. • Remind them that this task card will guide them in how to effectively research the answer to their refined research question. • Invite students to follow the directions on the task card to research using the texts in their research folders. • Circulate to support them in reading the texts and recording relevant information in their researcher's notebooks.	• Refer students to the glossary for texts in the research folders to help them understand unfamiliar words. • Providing students with task cards ensures that expectations are consistently available. • Encourage students to choose a text from the research folder that is most appropriate for their reading level, but to challenge themselves within reason. • 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.
B. Jigsaw Part 2: Sharing Research with Expert Groups (10 minutes) • Ask students to reread Part B of the research task card silently in their heads as you read it aloud. • Invite them to share the research they have found with their expert groups. If working in a group of three, students can team up with another expert group to share their research. • Invite students to follow the directions on Part B of their task card to share the research they have collected and to record any new information in their researcher's notebook.	

Closing and Assessment	Meeting Students' Needs

A. Finishing Researcher's Notebook (8 minutes)
• Invite students to spend the rest of the lesson making sure their researcher's notebook has been completed as comprehensively as possible for as many of the texts in their research folder as possible.
• Distribute the three texts students will use for their Mid-Unit 1 Assessment:
   – **Mid-Unit 1 Assessment Text 1: Dark Death**
   – **Mid-Unit 1 Assessment Text 2: Life in the Time of the Black Death.**
   – **Mid-Unit 1 Assessment Text 3: Bubonic Plague**	

Homework	**Meeting Students' Needs**
• Finish completing your researcher's notebook. • Read the three assessment research texts in preparation for the next lesson.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 7
Supporting Materials

Mid-Unit 1 Assessment Text 1: Dark Death

In 1347, a terrible plague brought death and destruction to Europe.

It started in Sicily in 1347. Citizens in the small seaport of Messina began to get headaches. Then came fevers, chills, nausea, and pain. Soon, red blotches appeared on their skin, and the lymph **nodes** (clumps of tissue) in their armpits and groins swelled to the size of eggs.

(See picture, "Black Plague Doctors and Victims.")

The nodes grew hard until they turned black and oozed blood and pus. In most cases, death came soon afterward. "It was such a frightful thing," observed Giovanni Boccaccio (joh-VAHN-nee boh-KAH-chee-oh), an Italian writer, "that when it got into a house...no one remained. Frightened people abandoned the house and fled to another."

Black Plague Doctors and Victims

Families Torn Apart

What caused this killer disease? No one knew. But within five years, it would race north through Europe into Scandinavia and Russia, claiming the lives of 25 million people, nearly one third of Europe's population.

Never was an **epidemic** (a rapidly spreading disease) so deadly. At the plague's height, the Italian city of Pisa lost 500 people a day. Paris, France, lost 800.

Serre – "Plague in Marseilles," 1720

Across the continent, the sick were locked in airless buildings and left to suffocate. Corpses filled graveyards, trenches, and even streets. Stray dogs, who also caught the disease, dug up body parts and scattered them everywhere.

(See picture, "Serre, 'Plague in Marseilles,' 1720.")

Mid-Unit 1 Assessment Text 1: Dark Death

With so many people falling ill and dying, families were torn apart. Boccaccio described the physical and emotional toll:

"The fact was that one citizen avoided another, that almost no one cared for his neighbor, and relatives rarely or hardly ever visited each other--they stayed far apart. This disaster struck such fear into the hearts of men and women that brother abandoned brother and very often wife abandoned husband, and--even worse, almost unbelievable fathers and mothers neglected to tend and care for their children."

A Shaken Society

As families crumbled, so did the structure of European society. People lived in fear and panic, a state that led to much turmoil.

Many thought that this was the end of the world, and that God was punishing them for their sins. They prayed for deliverance from sickness, but it followed them everywhere.

(See picture, "Skeleton Figure on Horseback.")

Skeleton Figure on Horseback

For the first time, people questioned their faith in God and the hereafter. As a result, the once-powerful Catholic Church, whose priests died in record numbers, lost control over the spiritual lives of many followers.

Because of a growing labor shortage, **serfs** (peasants) no longer had to do what their lords commanded. Wages increased--but, with a shortage of goods and materials, prices skyrocketed. For many peasants, work lost its meaning. After a life of tough, brutal labor, they abandoned fields, shuttered shops, and stayed at home, enjoying leisure for the first time. Others, headed to cities and villages in search of new opportunities.

As the plague raged, scientists desperately searched for a cause--and a cure. One group of French academics studied the matter and concluded that poison-spewing storms, triggered by earthquakes and planetary forces, had brought on the epidemic. Such far-flung theories only fueled the panic.

Local leaders did what they could to impose order. In one small city near Florence, elders issued laws in a **futile** (useless) attempt to stop the disease. One law directed that the bodies of the dead be "placed in a wooden casket covered by a lid secured with nails, so that no **stench** (smell) can issue forth from it." Such odors, it was wrongly believed, further spread the disease.

Blaming Others

Growing hysteria led to an even worse kind of speculation. Lords blamed peasants for the disease; the healthy taunted the sick. And Christians began to blame Jews--even though the plague also reached towns where no Jews lived. Innocent people were slaughtered by the thousands. In Strasbourg, now a French city, Jews who refused to convert to Catholicism were tied to stakes and burned.

"We All Fall Down!"

In such a climate, community life all but dried up. Men raced silently through streets, their face covered with handkerchiefs. Women held bouquets of flowers to their noses, to mask the smell of death. Children watched, incorporating what they saw into new games. The chant of one of those games is still heard today:

Ring around the rosies
A pocket full of posies
Achoo! Achoo!
We all fall down!

"Rosies" were the skin blotches soon ringed in black. "Posies" were the flowers women carried, and "Achoo!" was the sneezing that accompanied fever.

A Mystery Solved

People called the disease by many names, including "the Great Mortality," "the Pestilence," and "Black Death." Later, it officially became known as the bubonic plague, after the buboes, or lumps that erupted on victims' skin.

In 1898, a French scientist finally solved the mystery. People got the disease from fleas that had fed on the blood of infected rats or other rodents. The germ probably originated in China, although no one knows for sure.

Mid-Unit 1 Assessment Text 1: Dark Death

The discovery came hundreds of years too late to help **medieval** Europeans (those who lived during the Middle Ages). They never would have guessed that death arrived on trading ships. Flea-ridden rats living on those ships would scurry onto land--drawn to the darkness of gutters, basements, and alleys.

The route of the disease followed trading patterns, traveling from Asia to Europe, north through Scandinavia, and east across Russia.

(See picture, "Map: Path of the Plague.")

A Rebirth, or Renaissance

It would take Europe centuries to replenish its population and recover from the upheaval and chaos brought on by the plague.

Map: Path of the Plague

Many changes fostered growth, as people thought in new ways about work, art, and leisure. Inventors developed labor-saving devices, and philosophers debated every aspect of civic life.

Questions about God and faith led to more thoughtfulness and skepticism. This helped draw Europeans out of the so-called Dark Ages and into the **Renaissance**--a rebirth of learning and ideas.

The plague **recurred** (came back) in later centuries, hitting London, England, hard in the 1600s and Asia in the late 1800s. Then, in the early 20th century, scientists finally found a cure.

To this day, the level of death and destruction remains unimaginable. As Boccaccio wrote: "If I and others had not witnessed it with our own eyes, I should not dare believe it."

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Mid-Unit 1 Assessment: Life in the Time of the Black Death

Life in the Time of the Black Death
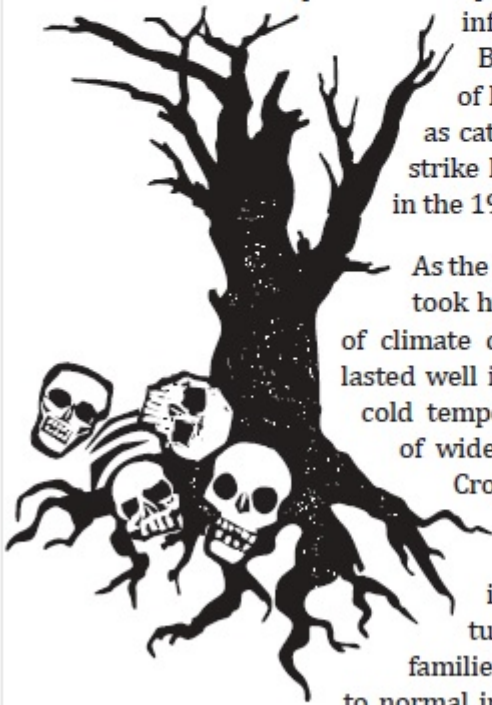### by Jayson Fleischer

The Late Middle Ages (c. 1301-1500) began with a century of hardship. While the Black Death overshadowed all other events, life in the 14th century was difficult for many reasons. People were unprepared for the Black Death. Natural disasters and political unrest caused widespread suffering and left a weakened population.

The Bubonic plague spread like wildfire through medieval Europe between the years 1347 and 1350. Known today as the Black Death, medieval people called it the Great Plague, the Great Pestilence, or the Great Mortality. It was the worst epidemic Europe has ever seen. People of all classes were infected by the disease. Most died within days. By the time it burned out in 1350, nearly half of Europe's population was dead. Although never as catastrophic as the first outbreak, plague would strike Europe many times until finally disappearing in the 19th century.

As the Late Middle Ages began, cooling temperatures took hold in the Northern Hemisphere. This period of climate change, known as the "Little Ice Age", also lasted well into the 19th century. In 1315, unseasonably cold temperatures and heavy rainfall led to a period of widespread hunger known as the Great Famine. Crops failed, livestock died, and food prices spiked. Crime increased dramatically as well. While criminal activity was common in the Middle Ages, many desperate people turned to violence to feed themselves and their families. By the time weather patterns returned to normal in 1317, roughly 10% of Europe's population
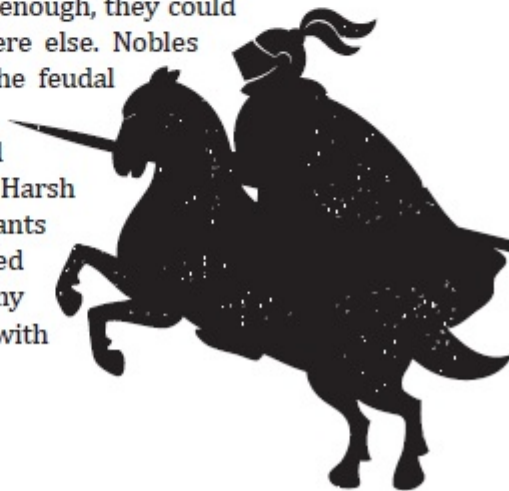
Mid-Unit 1 Assessment: Life in the Time of the Black Death

was dead. Many of the survivors suffered from extreme malnutrition. Scientists think this may have played a role in the high death rate during the Black Death. Lesser famines would continue to strike throughout the 14th century.

Political turmoil was common during the medieval period, and the 14th century was no exception. Scotland fought England for its independence until 1357. The Hundred Years' War broke out between France and England in 1337, with battles spilling over into Spain and the Netherlands. The Italian city-states of Genoa and Venice were also at war, and the Ottoman Empire was invading Europe from the East.

War was an expensive business; to pay for it, monarchs raised taxes, putting pressure on the already impoverished peasants. In many countries, peasant revolts broke out. The economy worsened with the arrival of the Black Death. As huge numbers of people died, nobles saw a rapid drop in their work force. The need for more workers became high. Peasants realized they could demand higher wages and more rights. If their lord would not pay them enough, they could ask for more money somewhere else. Nobles were afraid this would ruin the feudal system. In the past, peasants had been tied to the land and were not allowed to leave. Harsh laws were passed to keep peasants in their place. Europe suffered a further blow to its economy when China shut down trade with the West in 1368.

Mid-Unit 1 Assessment: Life in the Time of the Black Death

Unhealthy lifestyles left medieval people vulnerable to the Black Death. Plumbing had not been invented yet, so human waste was thrown out windows. Streets in medieval cities were often covered in waste. People had poor hygiene. They did not bathe often. Fleas, lice, bedbugs, and other pests were a constant problem. Medieval people didn't have balanced diets either. They thought eating raw vegetables was unhealthy. Most people only ate meat and bread. To make matters worse, medieval doctors used an outdated system of medicine. With a false understanding of human biology, doctors prescribed weak treatments that often did more harm than good. When doctors failed to stop the spread of the plague, people lost faith in their ability to heal. Unsanitary living conditions, poor nutrition, and confused medical practices only served to help the spread of the plague.

Many people also began to lose faith in religion during the time of the Black Death. The Catholic Church, which had been so powerful during the High Middle Ages, was experiencing its own political turmoil. In 1309, the pope moved the Church capitol from Rome to France. This caused even more conflict between the countries of Europe. The conflict worsened in 1378, when two different popes claimed to be the head of the Catholic Church.

When the Black Death struck in 1347, people thought the world was ending. For many, it did. People believed God had sent the plague to wipe out sinners. Others believed the plague was caused by outsiders. Jews, foreigners, lepers, cripples, women thought to be witches, and people with mental handicaps were all accused of causing the disease. Although the Catholic Church tried to stop the persecutions, many people were executed out of fear. While millions of people died because of disease and conflict during the 14th century, it was not the end of the world. In fact, it would be a turning point for those who survived, setting the stage for revolutionary changes in government, religion, art, and science.

Fleischer, Jayson. "Life in the Time of the Black Death." *American Reading Company.* 2014: Print.

Bubonic plague

Around 1300, slight climate changes made weather in western Europe cooler and wetter. As a result, the agricultural practices that had developed in Europe could not sustain the increased population. Famines and floods caused widespread hardship. An outbreak of plague, later called the Black Death, began in 1347 and eventually killed a fourth to a half of Europe's people.

The reduction in population due to famines, disease, and the plague had various social and economic consequences. Because of a labor shortage, lords tried to enact strict laws to keep peasants on their land and subject to high rents and other traditional obligations. Peasants rose in bloody revolts. In the towns, workers fought the rich merchants who kept them poor and powerless.

Grade 6: Module 2B: Unit 1: Lesson 8

Mid-Unit Assessment: Research

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can determine the main idea of an informational text based on details in the text. (RI.6.2) I can summarize an informational text using only information from the text. (RI.6.2) I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4) I can analyze how a particular sentence, paragraph, chapter, or section fits in and contributes to the development of ideas in a text. (RI.6.5) I can conduct short research projects to answer a question. (W.6.7) I can use several sources in my research. (W.6.7) I can refocus or refine my question when appropriate. (W.6.7)

Supporting Learning Targets	Ongoing Assessment
• I can determine the meaning of words and phrases in an excerpt of text. • I can explain how a section of text contributes to the meaning of the whole text. • I can identify details in texts that answer my research question. • I can identify the main idea of a text and summarize the relevant details for my research.	• Mid-Unit 1 Assessment: Research

Agenda	Teaching Notes

1. Opening
   A. Reviewing Learning Targets (2 minutes)
2. Work Time
   A. Mid-Unit 1 Assessment: Research (40 minutes)
3. Closing and Assessment
   A. Debrief (3 minutes)
4. Homework
   A. None.
	• The Mid-Unit 1 Assessment has two parts. In Part 1, students read an excerpt of text to answer questions about word and phrase meaning and to summarize the text. In the second part of the assessment, students research to answer a focus question: "What adversity did people face as a result of the Black Death?"
	• Students should already be familiar with the research texts, as they will have read them for homework.
	• Assess student responses on the mid-unit assessment using the Mid-Unit 1 Assessment: Research Part 1 (answers, for teacher reference) and the Grade 6 Two-Point Rubric—Short Response.
	• Some of the assessment research texts have been selected because they are age-appropriate, compelling and accessible and won't require students to have much additional reading support to complete their research, rather than because they come from credible sources.
	• In advance: Review Fist to Five and Checking for Understanding techniques (see Appendix).
	• Post: Learning targets.

Lesson Vocabulary	Materials
None, as this is an assessment lesson	• Mid-Unit 1 Assessment research texts 1, 2 and 3 (from Lesson 7) • Mid-Unit 1 Assessment: Research (one per student) • Mid-Unit 1 Assessment: Research (answers, for teacher reference) • Grade 6 Two-Point Rubric—Short Response (for teacher reference)

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (2 minutes)
• Read the learning targets aloud as students follow along silently:
    ∗ "I can determine the meaning of words and phrases in an excerpt of text."
    ∗ "I can explain how a section of text contributes to the meaning of the whole text."
    ∗ "I can identify details in texts that answer my research question."
    ∗ "I can identify the main idea of a text and summarize the relevant details for my research."
• Remind students that they have seen all of these learning targets in lessons in the first half of this unit. Tell them that in this lesson, they will complete a mid-unit assessment, which will involve further research of the Middle Ages, specifically the Black Death. Do not provide them with any details, as this could reveal some of the answers on the mid-unit assessment.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• 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.

Work Time	Meeting Students' Needs

A. Mid-Unit 1 Assessment: Research (40 minutes)
• Remind them that they read the **assessment research texts** for homework. Ask them to get all three texts out:
   – **Mid-Unit 1 Assessment Text 1: "Dark Death"**
   – **Mid-Unit 1 Assessment Text 2: "Disasters and Disease"**
   – **Mid-Unit 1 Assessment Text 3: "Bubonic Plague"**
• Distribute **Mid-Unit 1 Assessment: Research**.
• Invite students to read silently in their heads as you read the directions and questions aloud on each part of the assessment.
• Invite students to ask questions about the process and what is expected of them, but take care to avoid revealing any of the answers on the assessment.
• 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.
• Circulate and support students as they work. During an assessment, your prompting should be minimal.
	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing time over multiple days if necessary.
	• If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.

Closing and Assessment	Meeting Students' Needs
A. Debrief (3 minutes) • Review the Fist to Five checking for understanding technique as needed. • Invite students to show a fist to five for each of the learning targets to indicate how well they think they have achieved them in this part of the mid-unit assessment.	

Homework	Meeting Students' Needs
• None.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 8
Supporting Materials

EXPEDITIONARY LEARNING

Name:

Date:

Long-Term Learning Targets Assessed:

RI.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.6.2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

RI.6.5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

Directions:

Read this excerpt of text about the late Middle Ages and answer the questions below:

The Late Middle Ages

The years between 1300 and 1500 brought many changes to Europe. France and England fought the costly Hundred Years' War (1337–1453). This was really a series of wars, in which English rulers tried to win back lands they had once held in France.

From about 1347 to 1350, a terrible plague called the Black Death killed as many as one-third of Europe's total population. Farmland stood idle, with few laborers to work it. Discontented peasants rebelled, and many serfs were able to gain their freedom. At the same time, the church's power began to decline. But in the cities, the influence of the middle class increased, and there was a growing spirit of freedom. This change came first in the cities of Italy, in the 1300s. Historians consider this to be the beginning of a new age called the Renaissance, meaning "rebirth."

Cooper, Kenneth S. "Middle Ages." The New Book of Knowledge. Grolier Online, 2013. Web. 20 Aug. 2013.

1. From the context, what do you think the word *plague* means (RI.6.4)?
   medicine
   disease
   insect
   group of people

2. What does "farmland stood idle" mean (RI.6.4)?
   The produce from farmland was abundant—there were lots of crops.
   The farmland was healthier and more fertile than ever.
   The people who worked on the farmland stood on the land each day without doing anything because they were lazy.
   The farmland wasn't used.

3. What does "the church's power began to decline" mean (RI.6.4)?
   Churches stopped using so much electricity.
   People started going to church more.
   The church gave less money to the serfs.
   The amount of control the church had begun to decrease.

4. Why were there few laborers (RI.6.1)? Infer this from the text and use evidence from the text to support your answer.

   _____

   _____

   _____

   _____

   _____

   _____

5. Why were peasants discontented (RI.6.1)? Infer this from the text and use evidence from the text to support your answer.

_____

_____

_____

_____

_____

_____

6. "From about 1347 to 1350, a terrible plague called the Black Death killed as many as one-third of Europe's total population." How does this sentence set up the information that follows in the rest of the paragraph (RI.6.5)?

_____

_____

_____

_____

_____

_____

7. What is a main idea of this excerpt of text?

_____

_____

_____

_____

_____

_____

8. Summarize the excerpt of text in no more than two sentences.

_____

_____

_____

_____

_____

_____

EXPEDITIONARY
LEARNING

Mid-Unit 1 Assessment:
Research, Part 2

Name:

Date:

Long-Term Learning Targets Assessed:
W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

Directions:
Use the three Mid-Unit 1 Assessment Texts to answer the question: What adversity did people face as a result of the Black Death?

Begin by refining the research question so that the information you gather will be relevant to the specific group of people you have been researching in the first half of this unit.

This side will provide specific directions as well as a place to collect your source information.	This side is where you will gather relevant information and summarize your texts.
I. Research question: What adversity did people face as a result of the Black Death?	**My refined research question:**

Mid-Unit 1 Assessment:
Research, Part 2

II. Research notes
Text 1

Text Title: _____

Author: _____

Source: _____

Did reading this text make you want to revise or refine your research question?

_____ Yes _____ No

If yes, how?

_____

_____

_____

_____

Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks:

Summary of the relevant information from the text:

_____

_____

_____

_____

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Text 2	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks:
Text Title: _____	
Author: _____	
Source: _____	
Did reading this text make you want to revise or refine your research question?	
_____ Yes _____ No	
If yes, how?	
_____	Summary of the relevant information from the text:
_____	_____
_____	_____
_____	_____

Mid-Unit 1 Assessment:
Research, Part 2

Text 3 Text Title: _____ Author: _____ Source: _____ **Did reading this text make you want to revise or refine your research question?** _____ Yes _____ No **If yes, how?** _____ _____ _____ _____	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks: Summary of the relevant information from the text: _____ _____ _____

EXPEDITIONARY
LEARNING

Mid-Unit 1 Assessment:
Research, Part 1
(Answers, for Teacher Reference)

Long-Term Learning Targets Assessed:

RI.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.6.2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

RI.6.5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

1. From the context, what do you think the word *plague* means (RI.6.4)?
   medicine
   disease
   insect
   group of people

2. What does "farmland stood idle" mean (RI.6.4)?
   The produce from farmland was abundant—there were lots of crops.
   The farmland was healthier and more fertile than ever.
   The people who worked on the farmland stood on the land each day without doing anything because they were lazy.
   The farmland wasn't used.

3. What does "the church's power began to decline" mean (RI.6.4)?
   Churches stopped using so much electricity.
   People started going to church more.
   The church gave less money to the serfs.
   The amount of control the church had begun to decrease.

4. Why were there few laborers (RI.6.1)? Infer this from the text and use evidence from the text to support your answer.

   There were few laborers because they had been killed by the Black Death.

5. Why were peasants discontented (RI.6.1)? Infer this from the text and use evidence from the text to support your answer.

    They were discontented because there weren't enough people to work on the land because so many had been killed by the Black Death.

6. "From about 1347 to 1350, a terrible plague called the Black Death killed as many as one-third of Europe's total population." How does this sentence set up the information that follows in the rest of the paragraph (RI.6.5)?

    Suggested response: **It provides a reason for everything else that follows: The Black Death killed a lot of people, which resulted in not enough people to work on the farmland, which resulted in discontented peasants and serfs being granted freedom.**

7. What is a main idea of this excerpt of text?

    Suggested response: **There were significant changes in Europe between 1300 and 1500.**

8. Summarize the excerpt of text in no more than two sentences.

    Suggested response: **There were big changes in Europe between 1300 and 1500 because of the Hundred Years' War and the Black Death. The Black Death killed approximately one-third of the population of Europe, which resulted in peasants revolting and serfs being granted freedom.**

Mid-Unit 1 Assessment:
Research, Part 2
(Answers, for Teacher Reference)

Long-Term Learning Targets Assessed:

W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

Directions:

Use the three Mid-Unit 1 Assessment Texts to answer the question: What adversity did people face as a result of the Black Death?

Begin by refining the research question so that the information you gather will be relevant to the specific group of people you have been researching in the first half of this unit.

This side will provide specific directions as well as a place to collect your source information.	This side is where you will gather relevant information and summarize your texts.
I. Research question: What adversity did people face as a result of the Black Death?	**My refined research question:** **What adversity did serfs and peasants/lords and ladies face as a result of the Black Death?**

Mid-Unit 1 Assessment:
Research, Part 2
(Answers, for Teacher Reference)

II. Research notes Text 1	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks:
Text Title: **Dark Death** Author: **Suzanne McCabe** Source: **Junior Scholastic** Did reading this text make you want to revise or refine your research question? _____ Yes _____ No If yes, how? **This will be determined by the student.**	• **Fever, chills, nausea and pain.** • **Red bumps the size of eggs appeared in the skin in the armpits and groin.** • **Sick people locked in airless buildings and left to suffocate.** • **Families were torn apart.** Summary of the relevant information from the text: **People who caught the plague suffered from fever, chills, nausea, pain and red bumps the size of eggs on the skin. People who were sick were locked in airless buildings and left to suffocate and families were torn apart.**

Mid-Unit 1 Assessment:
Research, Part 2
(Answers, for Teacher Reference)

Text 2	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks:
Text Title: **"Disasters and Disease"**	
	• **Whole families were wiped out**
Author: **Kathryn Hinds**	• **There was no way to escape**
Source: **Growing Up in a Medieval City**	Summary of the relevant information from the text:
	The plague wiped out whole families because there was no way to escape.
Did reading this text make you want to revise or refine your research question?	
_____ Yes _____ No	
If yes, how?	
This will be determined by the student.	

EXPEDITIONARY
LEARNING

Mid-Unit 1 Assessment:
Research, Part 2
(Answers, for Teacher Reference)

Text 3	Relevant information from this text (bullet points). Remember to copy quotes you might want to use word for word in quotation marks:
Text Title: **Bubonic Plague**	• **It killed lots of people**
	• **After the plague, Lords had to put strict laws and peasants to keep them on their land.**
Author: **Deborah Deliyannis**	• **Peasants had to pay higher rent**
Source: **World Book Online Info Finder. World Book, 2013**	Summary of the relevant information from the text:
Did reading this text make you want to revise or refine your research question?	**Lots of people died and as a result the Lords had to put strict laws on peasants to keep them on their land, and they made peasants pay higher rent.**
_____ Yes _____ No	
If yes, how?	
This will be determined by the student.	

Grade 6 2-Point Short Response Rubric

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt • Evidence of analysis of the text where required by the prompt • Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt • Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt • Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt • Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt • Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate • No response (blank answer) • A response that is not written in English • A response that is unintelligible or indecipherable

[1] From New York State Department of Education, October 6, 2012.

Grade 6: Module 2B: Unit 1: Lesson 9
Writing to Inform: Analyzing a Model Using a Rubric

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2). I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)	
Supporting Learning Targets	**Ongoing Assessment**
• I can find the gist of the model essay. • I can use a rubric to score a model essay and identify why the model is a good example.	• Gist annotations on the model essay • Assessing the Model Essay

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets (3 minutes)
 	
   B. Unpacking the Prompt and Reviewing the Rubric (10 minutes)
 	
2. Work Time
 	
   A. Reading the Model Essay for Gist (15 minutes)
 	
   B. Analyzing the Content of the Model Essay Using the Rubric (12 minutes)
 	
3. Closing and Assessment
 	
   A. Whole Group Share (5 minutes)
 	
4. Homework
 	
   A. Look at the information you have collected in your researcher's notebook. Which three adversities do you think would like to focus your essay on? Why?
	• In this lesson, students read a model essay for gist and analyze a model essay against a rubric in order to understand what content their essays should include and why.
	
	• Students should be familiar with the rubric (NYS Grades 6–8 Expository Writing Rubric) from their study of it in Module 1.
	
	• In advance: Review the model essay (see supporting materials).
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
gist	• End of Unit 1 Assessment Prompt: Adversity in the Middle Ages (one per student and one to display) • NYS Grades 6–8 Expository Writing Evaluation Rubric (one per student and one to display) • Model Essay: "Adversity Faced by Townspeople in the Middle Ages" (one per student and one to display) • Equity sticks • Assessing the Model Essay (one per student) • Homework: Three Adversities (one per student)

Opening	Meeting Students' Needs
A. Unpacking Learning Targets (3 minutes) • Invite students to read the learning targets with you: 　* "I can find the gist of the model essay." 　* "I can use a rubric to score a model essay and identify why the model is a good example." • Remind them that "finding the gist" means finding what the text is mostly about. • Ask students to discuss with an elbow partner: 　* "Why are we going to be reading a model essay?" • Cold call students to share their responses. Listen for them to explain that analyzing a model will help them identify what they need to include in their own essays.	• Learning targets are a research-based strategy that helps all students, especially challenged learners. • Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson. • 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.

Opening (continued)	Meeting Students' Needs

B. Prompt and Introducing the Rubric (10 minutes)
• Display and distribute the **End of Unit 1 Assessment Prompt: Adversity in the Middle Ages** and invite students to read it silently in their heads as you read it aloud.
• Ask students to discuss with a partner:
   * "So what do you have to do?"
   * "What do you need to include in your end of unit assessment essay?"
• Listen for students to explain that they are going to write an essay to inform people about the adversities their particular focus group of people faced in the Middle Ages and the essay needs to include three adversities, evidence from the research texts and a Works Cited list.
• If students don't remember what a Works Cited list is, explain that they will see a model when they look at the model essay later in the lesson.
• Display and distribute the **NYS Grades 6-8 Expository Writing Evaluation Rubric**. Remind students that they used this rubric in the first module when writing their literary analysis essays.
• Ask students to read through the criteria of the rubric and then to read through the column that scores "3" to remind themselves of what will be expected of their work.
	• Consider providing select students with a pre-highlighted version of the rubric that highlights the "3" score column to guide students toward the level you would like them to focus on.

Work Time	Meeting Students' Needs

A. Reading the Model Essay for Gist (15 minutes)
• Display and distribute the **Model Essay: "Adversity Faced by Townspeople in the Middle Ages**." Tell students they will begin reading like a writer, studying a model essay to get an idea of what their own essay should look like. But first it is important to read the essay simply to understand what it is about.
• Invite them to follow along while you read the model essay out loud.
• Ask students to discuss with an elbow partner:
  * "What is this model essay mostly about?"
• Consider using **equity sticks** to select students to share their responses with the whole group. Listen for them to explain that the model is mostly about the adversities faced by townspeople in the Middle Ages.
• Tell students they will now work in pairs to reread and annotate each paragraph of the model essay for the gist to get an idea of what each paragraph is mostly about. Remind students to discuss the gist of each paragraph with their partner before recording anything.
• Circulate and observe student annotations and invite those who are struggling to say the gist aloud to you before recording it.
• Refocus whole group. Ask:
  * "So what are the three adversities of townspeople in the Middle Ages that the author of the model has discussed?"
• Select volunteers to share with the whole group. Listen for them to explain that merchants had to pay tolls to lords for protection, which made trade difficult; in towns, people dumped trash in the streets, which spread disease; and fire from torches and candles often burned whole towns to the ground.
	• Hearing a complex 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. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.
	
	• Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for the gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.

Work Time (continued)	Meeting Students' Needs

B. Analyzing the Content of the Model Essay Using a Rubric (12 minutes)
• Tell students that they are now going to assess the model essay using the rubric.
• Distribute **Assessing the Model Essay** and tell them that they are going to work in pairs to score the model essay on this assessment sheet.
• Ask them to read the directions silently in their heads as you read them aloud.
• Invite students to work in pairs to follow the directions and assess the model essay against Rows 1 and 2 of the rubric.
• Circulate to support students who may require additional assistance. Ask guiding questions, such as:
  * "Why have you given it this score above a lower score?"
  * "You have underlined this part of the rubric. Can you find evidence of that in the model essay?"
	• Consider pairing ELLs who speak the same first language in order to deepen their discussion.
	• Guiding questions can put students back on the right track and can deepen their thinking about their choices.

Closing and Assessment	Meeting Students' Needs
A. Whole Group Share (5 minutes) • Invite students to share their assessments of the model essay with the whole group and to compare how they scored it. Students should recognize that the essay should be scored in the 3 and/or 4 columns of the rubric. • Distribute **Homework: Three Adversities**.	

Homework	Meeting Students' Needs
• Look at the information you have collected in your researcher's notebook. Which three adversities do you think would like to focus your essay on? Why?	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 9
Supporting Materials

End of Unit 1 Assessment Prompt:
Adversity in the Middle Ages

So far in this unit, you have been researching to find out about the adversities that particular groups of people in the Middle Ages faced.

Use this research to write an essay to inform others: Describe three different adversities faced by the particular group you focused on, and an explanation of why they faced those adversities.

Your essay should:

- Describe three different adversities faced by the particular group you focused on
- Explain why that group faced those adversities
- Include at least one piece of relevant and compelling evidence from the research texts in your explanation of each adversity (collected in your researcher's notebook)
- Include a Works Cited list

NYS Grades 6–8 Expository Writing Evaluation Rubric

Name:

Date:

CRITERIA	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
CONTENT AND ANALYSIS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of topics or texts	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose —demonstrate insightful analysis of the text(s)	— clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate analysis of the text(s)	—introduce a topic in a manner that follows generally from the task and purpose —demonstrate a literal comprehension of the text(s)	—introduce a topic in a manner that does not logically follow from the task and purpose —demonstrate little understanding of the text(s)	—demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustain the use of varied, relevant evidence	—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustain the use of relevant evidence, with some lack of variety	—partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant —use relevant evidence inconsistently	—demonstrate an attempt to use evidence but only develop ideas with minimal, occasional evidence that is generally invalid or irrelevant	—provide no evidence or provide evidence that is completely irrelevant

NYS Grades 6–8 Expository Writing Evaluation Rubric

CRITERIA	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning —establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice —provide a concluding statement or section that is compelling and follows clearly from the topic and information presented	—exhibit clear organization, with the use of appropriate transitions to create a unified whole —establish and maintain a formal style using precise language and domain-specific vocabulary —provide a concluding statement or section that follows from the topic and information presented	—exhibit some attempt at organization, with inconsistent use of transitions —establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary —provide a concluding statement or section that follows generally from the topic and information presented	—exhibit little attempt at organization, or attempts to organize are irrelevant to the task —lack a formal style, using language that is imprecise or inappropriate for the text(s) and task —provide a concluding statement or section that is illogical or unrelated to the topic and information presented	—exhibit no evidence of organization —use language that is predominantly incoherent or copied directly from the text(s) —do not provide a concluding statement or section

NYS Grades 6–8 Expository Writing Evaluation Rubric

CRITERIA	4 **Essays at this level:**	3 **Essays at this level:**	2 **Essays at this level:**	1 **Essays at this level:**	0 **Essays at this level:**
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	—demonstrate grade-appropriate command of conventions, with few errors	—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	—demonstrate emerging command of conventions, with some errors that may hinder comprehension	—demonstrate a lack of command of conventions, with frequent errors that hinder comprehension	—are minimal, making assessment of conventions unreliable

Model Essay: Adversity Faced by Townspeople in the Middle Ages

The Middle Ages, which some historians believe began in A.D. 476 and ended in 1500, was a very difficult time, and many people faced adversity, regardless of their position in society. Townspeople in the Middle Ages were people who lived in towns and included merchants and artisans. Despite being considered to be the middle class (which meant that they were in a socially higher position than serfs and peasants but lower than lords) townspeople still faced many adversities.

During the private wars, before there were many towns, merchants traveled from place to place to trade; however, lords charged merchants tolls for protection whenever they traveled into their neighborhoods, which made going from place to place very expensive and trade very difficult for merchants. Kenneth Cooper provided the example, "A merchant taking a boatload of goods down the Loire River from Orléans had to pay 74 different tolls."

After the private wars, merchants began to settle, and the number of towns increased. Walls were built to protect the towns, which restricted the amount of land for homes and buildings within the towns. As it says in the *Britannica Student Encyclopedia*, "In the towns the houses were packed together because every town had to be a fortress, with stout, high walls and a moat or river to protect it from hostile nobles, pirates, and robber bands." This resulted in very tall buildings crammed together and very narrow streets. The streets were unpaved, and people threw all of their garbage into the street, so disease spread very quickly. As a result, a lack of sanitation was another adversity faced by townspeople in the Middle Ages.

Due to the buildings being built from wood and crowded so closely together, another adversity townspeople faced was the possibility of fire destroying their home and their entire town. World Book Online provides the example, "The city of Rouen, in France, burned to the ground six times between 1200 and 1225." There were no streetlights in those times, so people used torches and candles to light their way in the dark, which caused fires. A fire would spread rapidly between the buildings, and a whole town could be burned to the ground very quickly.

While townspeople in the Middle Ages faced adversities like tolls, a lack of sanitation, and the risk of losing everything in a fire, during the 1200s some towns started to pave the streets with cobblestones and took steps toward increasing sanitation. Trade for merchants was improved with the introduction of guilds to protect them from unfair business practices. The era of the Middle Ages spanned over 1000 years, so as time progressed things got better for people and they faced fewer adversities.

Model Essay: Adversity Faced by Townspeople in the Middle Ages

Works Cited:

Cooper, Kenneth S. "Middle Ages." The New Book of Knowledge. Grolier Online, 2013. Web. 20 Aug. 2013.

"Middle Ages." World Book Online InfoFinder. *World Book*, 2013. Web. 21 Aug. 2013.

"Middle Ages." Britannica Student Encyclopedia. Encyclopædia Britannica Online Library Edition. Encyclopædia Britannica Inc., 2013. Web. 20 Aug. 2013.

Assessing the Model Essay

Name:

Date:

Directions:

1. Reread the model essay and look at Row 1 of the rubric below.

2. Discuss with your partner where you would score the model essay on this rubric. When you have come to an agreement, underline which descriptor on the rubric you would score the model.

3. Justify your score using evidence from the text on the lines below the rubric.

4. Repeat with the next row of the rubric.

CRITERIA	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
CONTENT AND ANALYSIS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of topics or texts	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose —demonstrate insightful analysis of the text(s)	— clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate analysis of the text(s)	—introduce a topic in a manner that follows generally from the task and purpose —demonstrate a literal comprehension of the text(s)	—introduce a topic in a manner that does not logically follow from the task and purpose —demonstrate little understanding of the text(s)	—demonstrate a lack of comprehension of the text(s) or task

Assessing the Model Essay

CRITERIA	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustain the use of varied, relevant evidence	—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustain the use of relevant evidence, with some lack of variety	—partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant —use relevant evidence inconsistently	—demonstrate an attempt to use evidence but only develop ideas with minimal, occasional evidence that is generally invalid or irrelevant	—provide no evidence or provide evidence that is completely irrelevant

Justification (include evidence from the model to justify your scoring)

Row 1: Content and Analysis

_____

_____

_____

_____

_____

_____

_____

Row 2: Command of Evidence

_____

_____

_____

_____

_____

_____

_____

Name:

Date:

Which of the adversities you found through research would you like to focus on in your essay? Why?

1. _____

   _____

2. _____

   _____

3. _____

   _____

EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 1: Lesson 10
Evaluating Evidence: Adversities Faced in the Middle Ages

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2). I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

Supporting Learning Targets	Ongoing Assessment
• I can evaluate my research to choose the most relevant evidence for my essay. • I can organize the evidence I have chosen into quote sandwiches.	• Homework: Three Adversities (from Lesson 9) • Quote sandwiches for each body paragraph

Agenda	Teaching Notes

1. Opening
   A. Unpacking Learning Targets (3 minutes)
2. Work Time
   A. Evaluating Research to Choose the Most Relevant Evidence (20 minutes)
   B. Sharing Chosen Evidence (7 minutes)
   C. Modeling the Quote Sandwich (8 minutes)
3. Closing and Assessment
   A. Working on Quote Sandwich (7 minutes)
4. Homework
   A. Complete the three graphic organizers, one for each adversity you have chosen to focus on in your essay.
	• In this lesson, students evaluate the evidence they have gathered through research to determine the most relevant to help them explain the adversity they are describing and the most compelling to make it interesting for the reader. This is modeled for them by selecting a student to work with in front of the class. Consider choosing a student who may need additional support, so that he or she is ahead when it comes time to work independently.
	
	• Students use the quote sandwich organizer to arrange their evidence into paragraphs. This organizer is called a quote sandwich organizer across the modules, but to make sense in this lesson, it has been described as an quote sandwich. References are made to quote sandwich too, so that students are familiar with this term. The process of filling out a quote sandwich organizer is modeled in this lesson with a body paragraph of the model essay. Students then complete an organizer for each adversity they have chosen to focus on in their essay.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
evaluate	• End of Unit 1 Assessment Prompt: Adversity in the Middle Ages (from Lesson 9; one per student)
	• Researcher's notebook (from Lesson 5; one per student)
	• Quote Sandwich Guide: Adversity Faced by Townspeople in the Middle Ages (one to display)
	• Model Essay: Adversity Faced by Townspeople in the Middle Ages (from Lesson 9; one per student)
	• Quote Sandwich graphic organizer (three per student)

Opening	Meeting Students' Needs
A. Unpacking Learning Targets (3 minutes) • Invite students to read the learning targets with you: 　＊ "I can evaluate my research to choose the most relevant evidence for my essay." 　＊ "I can organize the evidence I have chosen into quote sandwiches." • Ask them to discuss with an elbow partner: 　＊ "What does *evaluate* mean?" • Cold call students to share their responses. Listen for them to explain that *evaluate* means to compare the evidence collected to determine which is the most relevant.	• Learning targets are a research-based strategy that helps all students, especially challenged learners. • Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson. • 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.

Work Time	Meeting Students' Needs

A. Evaluating Research to Choose the Most Relevant Evidence (20 minutes)
• Remind students that for homework, they looked over the research they had gathered to identify the three adversities they want to focus on in their essays. Invite them to refer to their completed Homework: Three Adversities sheet and to share their choices and the reasons they chose them with an elbow partner.
• Ask students to reread the **End of Unit 1 Assessment Prompt: Adversity in the Middle Ages** and focus them on the second bullet:
   – "Include at least one piece of relevant and compelling evidence from the research texts in your explanation of each adversity (collected in your researcher's notebook)"
• Ask pairs to discuss:
   – "What does it mean by *relevant* and *compelling*?"
• Select volunteers to share their ideas with the whole group. Listen for them to explain that *relevant* means it is of the same topic as the adversity, and *compelling* means that it makes the reader want to continue reading.
• Tell students that now that they have identified the three adversities on which to focus their essays, they need to choose evidence to support their ideas in their essay. To do this, they need to evaluate the evidence they have collected in their **researcher's notebooks** to determine which is the most relevant to support an explanation of each adversity.
• Select a student and invite her to help you model this process with the whole group. Invite the student to share her researcher's notebook and one of her adversities with the group.
• Tell students that now that they have identified the three adversities on which to focus their essays, they need to choose evidence to support their ideas in their essay. To do this, they need to evaluate the evidence they have collected in their researcher's notebooks to determine which is the most relevant to support an explanation of each adversity.
• Select a student and invite her to help you model this process with the whole group. Invite the student to share her researcher's notebook and one of her adversities with the group.
• Ask the class:
   * "Which of these pieces of evidence is relevant to this adversity?"
• Ask the student you are modeling with what she thinks. Invite her to put a star next to the pieces of evidence that are relevant.
	• Hearing a complex 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. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.
	
	• Modeling the activity for students can provide them with the expectations you have of their independent work. It can also provide students with the confidence to work independently, giving you time to help students who require additional support during Work Time.

Work Time (continued)	Meeting Students' Needs
• Explain that students should aim to have at least one piece of evidence from research, but not more than two pieces per adversity. So, if they have more than three pieces of evidence starred when they have finished, they must evaluate the evidence further to choose only the two most relevant and compelling. • Model this with the student. Once the student has two quotes starred, ask the class: * "Which of these is the most relevant and compelling? Why?" • Invite the student to underline the two that she thinks are the most relevant and compelling.	
B. Sharing Chosen Evidence (7 minutes) • Invite students to pair up with someone else to share the evidence they have chosen to use in their essay. Emphasize that students need to be able to justify why their choices are relevant and compelling. • Encourage students to ask their new partner questions about why they chose one piece of evidence above another. • Invite students to change the evidence they have selected after talking to their new partner, if they think it's necessary.	• Consider pairing ELLs who speak the same first language in order to deepen their discussion. • Guiding questions can put students back on the right track and can deepen their thinking about their choices.
C. Modeling the Quote Sandwich (8 minutes) • Display the **Quote Sandwich Guide: Adversity Faced by Townspeople in the Middle Ages**. • Direct students to retrieve the **Model Essay: Adversity Faced by Townspeople in the Middle Ages** they annotated in Lesson 9. Remind students that the three paragraphs in the middle are the body paragraphs and invite them to reread the third body paragraph. • Read the paragraph at the top of the guide aloud. Point out the three parts of the quote sandwich. • Invite students to discuss with an elbow partner: * "How has the author used the quote sandwich to plan the body paragraph?" • Select volunteers to share their responses. Listen for them to explain that the sandwich tells the author how to write the paragraph. Each part of the sandwich is a part of the paragraph.	• Showing a model of a completed organizer that is connected to the model essay guides students in the expectations you have of them.

Closing and Assessment	Meeting Students' Needs

A. Working on Quote Sandwiches (7 minutes)
• Distribute the **Quote Sandwich graphic organizers**. Explain that students are to use one organizer per adversity to help them map out the three body paragraphs of their essay. They are going to do this independently. Explain that they may discuss ideas with an elbow partner, but this work is to be their own.
• Circulate to support students in filling out their organizers. Ask guiding questions:
   * "How can you introduce the adversity?"
   * "How can you include the evidence you have selected?"
   * "How can you explain the evidence you have selected?"
• Remind students to use the evidence they have underlined in their researcher's notebook.
	• Consider seating students who may need additional support in one area to work with them as a group.

Homework	Meeting Students' Needs
• Complete the three graphic organizers, one for each adversity you have chosen to focus on in your essay.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 10
Supporting Materials

Quote Sandwich Guide: Adversity Faced by Townspeople in the Middle Ages

A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A "quote sandwich" is similar; it is how you use evidence in your essay. First, you introduce evidence. Then, you include the evidence. Last, you explain the evidence. Read this example of using a quote from the student model essay, "Adversity in the Middle Ages," then take a look at the graphic.

Due to the buildings being built from wood and crowded so closely together, another adversity townspeople faced was the possibility of fire destroying their home and their entire town. The World Book Online provides the example, "The city of Rouen, in France, burned to the ground six times between 1200 and 1225." There were no streetlights in those times, so people used torches and candles to light their way in the dark, which caused fires. A fire would spread rapidly between the buildings, and a whole town could be burned to the ground very quickly.

Introduce the Adversity

Due to the buildings being built from wood and crowded so closely together, another adversity townspeople faced was the possibility of fire destroying their home and their entire town.

Include the Evidence (in quotation marks)

The World Book Online provides the example, "The city of Rouen, in France, burned to the ground six times between 1200 and 1225.t"

Explain the Evidence

There were no streetlights in those times, so people used torches and candles to light their way in the dark, which caused fires. A fire would spread rapidly between the buildings, and a whole town could be burned to the ground very quickly.

Name:

Date:

A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A "quote sandwich" is similar; it is how you use evidence in your essay. First, you introduce evidence. Then, you include the evidence. Last, you explain the evidence.

Introduce the Adversity

Include the Evidence (in quotation marks)

Explain the Evidence

Grade 6: Module 2B: Unit 1: Lesson 11
Drafting Body Paragraphs

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 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	Ongoing Assessment
• I can use my Quote sandwich organizers to draft the body paragraphs of my essay. • I can maintain a formal style in my writing.	• Quote Sandwich graphic organizers (from homework) • Three draft body paragraphs

Agenda	Teaching Notes

1. Opening
    A. Unpacking Learning Targets (3 minutes)
 2. Work Time
    A. Language Mini Lesson: Formal Style (15 minutes)
    B. Drafting Body Paragraphs (22 minutes)
 3. Closing and Assessment
    A. Partner Share: One Body Paragraph (5 minutes)
 4. Homework
    A. Finish writing the three body paragraphs of your essay.
	• In this lesson, students use the Quote sandwich graphic organizers started in the previous lesson and completed for homework to draft the body paragraphs of their essays. The Quote sandwich organizer has been designed so that students should need minimal guidance in how to use it to write a paragraph. It is modeled briefly at the beginning of the lesson, however, to ensure that students understand the expectations of their work.
	
	 • To address W.6.2e, students have a mini lesson on formal style. To fully understand what formal style is, they compare two examples. If they still struggle to understand the difference, you may want to provide further examples for them to compare—for example, a textbook and a letter to a friend.
	
	 • You are going to provide feedback on the body paragraphs in Lesson 13, so collect paragraphs from those students who have finished at the end of the lesson and provide feedback on as many as you can between this lesson and the next. Provide feedback against Rows 2 and 4 of the NYS Grades 6–8 Expository Writing Evaluation 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) for both Rows 2 and 4. Students will need their draft paragraphs returned in the next lesson to write their introductory and concluding paragraphs.
	
	 • Those students who require more time may finish their body paragraphs for homework but should be prepared to bring them in to the next lesson. Collect these at the end of Lesson 12 to provide feedback in Lesson 13.
	
	 • Post: Learning targets.

Lesson Vocabulary	Materials
formal style	• End of Unit 1 Assessment Prompt: Adversity in the Middle Ages (from Lesson 9; one per student) • Model Essay: Adversity Faced by Townspeople in the Middle Ages (from Lesson 9; one per student) • Quote Sandwich Guide: Adversity Faced by Townspeople in the Middle Ages (from Lesson 10; one to display) • Formal Style Examples (one per student and one to display) • Formal Style anchor chart (new; teacher-created; see Work Time A) • Lined paper (two pieces per student)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (3 minutes)
 • Invite students to read the learning targets with you:
     * "I can use my Quote Sandwich organizers to draft the body paragraphs of my essay."
     * "I can maintain a formal style in my writing."
 • Ask them to discuss with an elbow partner:
     * "What is a formal style?"
 • Cold call students to share their responses. Provide the comparison between the writing in a textbook and the writing in a letter to a friend. A textbook is more formal. It is designed to inform a large audience, whereas a letter to a friend is less formal because it is written for one specific person and so is more like a conversation.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	 • 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.

Work Time	Meeting Students' Needs
A. Language Mini Lesson: Formal Style (15 minutes) • Invite students to reread the **End of Unit 1 Assessment Prompt: Adversity in the Middle Ages** to ground themselves in what is expected of them. • Invite them to reread the body paragraphs of the **Model Essay: Adversity Faced by Townspeople in the Middle Ages** and to compare the **Quote Sandwich Guide: Adversity Faced by Townspeople in the Middle Ages** to the third body paragraph of the model essay. • Ask pairs to discuss: 　* "How did the author of the model essay use the quote sandwich to write the third body paragraph of the model essay?" • Select volunteers to share their responses. Listen for them to explain that the author of the model joined the pieces of the quote sandwich together to write the third body paragraph. • Explain that students are going to do exactly that as they draft their body paragraphs. • Remind them that the learning target requests that they maintain a formal style. Distribute the **Formal Style Examples**. Explain that the first example is the third paragraph of the model essay, and the second example is a less formal version. Invite them to read both of the examples with you. • Ask pairs to discuss: 　* "In what ways does the first example sound more formal?" • Cold call students to share their responses. Listen for them to explain that the first example is more formal because it sounds like something you would read in a textbook, whereas the second example sounds like someone speaking to a friend. The vocabulary in the first example is more varied and complex, and the vocabulary in the second example is simple and includes slang. • Record students' responses on the **Formal Style anchor chart**. Ensure that the following are included: 　– Avoid using contractions (e.g., instead of "don't," use "do not"). 　– Avoid using slang (e.g., instead of "awesome," use "very good"). 　– Use more varied and mature vocabulary (e.g., "wonderful" instead of "good").	• Providing good and bad examples for students to compare can highlight the differences between good and bad work and provide them with guidelines and expectations.

Work Time (continued)	Meeting Students' Needs
B. Drafting Body Paragraphs (22 minutes) • Distribute **lined paper**. Invite students to use their three Quote Sandwich graphic organizers to draft the body paragraphs of their essay. Remind them to refer to the Formal Style anchor chart to ensure that they maintain a formal style in their writing. • Explain that students can discuss ideas with a partner, but they are to write these paragraphs independently, as they are working toward the end of unit assessment. • Circulate to support students as they write their body paragraphs.	• Consider inviting students who require additional support to sit in a group with you so that you can support them all at once. • Encourage students who require additional support to say their ideas aloud to you before writing them down.

Closing and Assessment	Meeting Students' Needs
A. Partner Share: One Body Paragraph (5 minutes) • Invite students to choose one of the paragraphs to read to a partner. Encourage them to choose a paragraph that they aren't sure about and would like some help with. • Encourage students to focus on formal style when providing any kind of feedback and remind them to be careful and polite when giving feedback.	• Consider pairing up ELLs who speak the same first language to encourage a deeper discussion about their work.

Homework	Meeting Students' Needs
• Finish writing the three body paragraphs of your essay.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 11
Supporting Materials

Example 1

Due to the buildings being built from wood and crowded so closely together, another adversity townspeople faced was the possibility of fire destroying their home and their entire town. The World Book Online provides the example, "The city of Rouen, in France, burned to the ground six times between 1200 and 1225." There were no streetlights in those times, so people used torches and candles to light their way in the dark, which caused fires. A fire would spread rapidly between the buildings, and a whole town could be burned to the ground very quickly.

Example 2

The buildings were like really close together so fire used to burn down towns. The World Book Online said, "The city of Rouen, in France, burned to the ground six times between 1200 and 1225." There weren't any streetlights either, so people used torches and candles and stuff to see in the dark, which caused fires. Fire spread super quick between the buildings, so a whole town could be burned to the ground super quick.

Grade 6: Module 2B: Unit 1: Lesson 12
Drafting Introduction and Conclusion

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 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	Ongoing Assessment
• I can draft the introduction and conclusion of my essay.	• Draft of introductory and concluding paragraphs

Agenda	Teaching Notes

1. Opening
  A. Unpacking Learning Targets (3 minutes)
2. Work Time
  A. Studying the Model and Drafting an Introductory Paragraph(15 minutes)
  B. Studying the Model and Drafting a Concluding Paragraph (15 minutes)
3. Closing and Assessment
  A. Writing a Works Cited List (12 minutes)
4. Homework
  A. Finish writing the Introductory and concluding paragraphs on your essay.
	• In this lesson, students draft the introductory and concluding paragraphs of their end of unit essay. They revisit the model to get a firm grounding in what their introduction and conclusion should include.
	• Be prepared to return any body paragraphs you collected in the previous lesson; students will need these to write their introductory and concluding paragraphs, but collect all students' body paragraphs again at the end of the lesson to provide feedback against Rows 2 and 4 of the NYS Grades 6–8 Expository Writing Evaluation 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) for both Rows 2 and 4.
	• Post: Learning targets.

Lesson Vocabulary	Materials
	• Model Essay: Adversity Faced by Townspeople in the Middle Ages (from Lesson 9; one per student) • Equity sticks • End of Unit 1 Assessment Prompt: Adversity in the Middle Ages (from Lesson 9; one per student) • Lined paper (1-2 pieces per student) • Researcher's notebook (from Lesson 5; one per student)

Opening	Meeting Students' Needs
A. Unpacking the Learning Target (3 minutes) • Invite students to read the learning target with you: 　∗ "I can draft the introduction and conclusion of my essay." • Ask them to discuss with an elbow partner: 　∗ "What do you think you will be doing in this lesson?" • Cold call students to share their responses. Listen for them to say that they will write the introductory and concluding paragraphs of their essay.	• Learning targets are a research-based strategy that helps all students, especially challenged learners. • 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.

Work Time	Meeting Students' Needs

A. Studying the Model and Drafting an Introductory Paragraph (15 minutes)
• Tell students that now that they have written a first draft of the body paragraphs of their essay and know what ideas they introduced in them, they are going to finish by drafting introductory and concluding paragraphs. Explain that these work to support the body paragraphs by introducing them and then closing the essay afterward.
• Invite students to read along silently as you read the introduction of the **Model Essay: Adversity Faced by Townspeople in the Middle Ages**.
• Ask students to discuss in pairs:
   * "What is the purpose of the introduction?"
   * "What does the author include in the introductory paragraph?"
• Consider using **equity sticks** to select students to share their responses. Listen for them to explain that the purpose of the introduction is to introduce readers to the content of the essay and to prepare them for what they are about to read.
• Invite students to reread their draft body paragraphs and the **End of Unit 1 Assessment Prompt: Adversity in the Middle Ages** to ground themselves in the task.
• Ask them to pair up with a different student to verbally rehearse an introductory paragraph for their essays. Remind them to refer to the model essay as a guide.
• Invite a few volunteers to share their verbal rehearsals with the whole group.
• Distribute **lined paper**. Invite students to draft their introductory paragraph using their verbal rehearsal. Remind them that they are to write independently, without talking to classmates.
• Circulate to assist students in drafting their introductory paragraphs. Ask:
   * "How can you begin the paragraph?"
   * "How did the author begin the model essay?"
   * "What is it important for the reader to know right at the beginning? Why?"
	• 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.
	
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.
	
	• Providing models of expected work supports all learners, especially those who are challenged.
	
	• Allowing students to discuss their thinking with their peers before writing helps to scaffold student comprehension and assists in language acquisition for ELLs.
	
	• Consider placing students in homogeneous pairs and providing more specific, direct support to students who need it most.

Work Time (continued)	Meeting Students' Needs

B. Studying the Model and Drafting a Concluding Paragraph (15 minutes)
• Invite students to read along silently as you read the concluding paragraph of the Model Essay: Adversity Faced by Townspeople in the Middle Ages.
• Ask pairs to discuss:
  * "What is the purpose of the conclusion?"
  * "How does the author end the essay in the concluding paragraph?"
• Consider using equity sticks to select students to share their responses. Listen for them to explain that the purpose of the conclusion is to summarize the points made in the essay and then leave the reader with something to think about.
• Ask students to work with their partner to verbally rehearse a concluding paragraph for their essays. Remind them to refer to the model essay as a guide.
• Ask a couple of volunteers to share their verbal rehearsals with the whole group.
• Invite students to draft their concluding paragraph based on their oral rehearsal. Remind students that at this point, they are to write independently, without talking to classmates.
• Circulate to assist students in drafting their concluding paragraphs. Ask:
  * "How can you begin the concluding paragraph?"
  * "How did the author end the model essay?"
  * "What idea are you going to leave the reader with? Why?"	

Closing and Assessment	Meeting Students' Needs
A. Writing a Works Cited List (12 minutes) • Remind students of the third bullet on the assessment prompt, "Include a Works Cited list," and invite students to refer to the Works Cited List at the bottom of the model essay. • Ask students to look at the format of the Works Cited list: – Author's last name, author's first name and middle initial. "Name of text." Where the text was found and when it was published. When the text was found. • Invite students to revisit their **researcher's notebook** to write a Works Cited list for the evidence they have used in their body paragraphs. • Circulate to support students in writing their Works Cited list under their concluding paragraph.	

Homework	Meeting Students' Needs
• Finish writing the introductory and concluding paragraphs of your essay.	

There are no new supporting materials for this lesson.

Grade 6: Module 2B: Unit 1: Lesson 13
End of Unit Assessment: Final Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 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	Ongoing Assessment
• I can write the best draft of my essay. • I can use transitional words and phrases to make my essay flow smoothly. • I can provide constructive feedback to a peer.	• End of Unit 1 Assessment: Revised Writing about Medieval Times

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets (3 minutes)
 	
2. Work Time
 	
   A. Mini Lesson: Reviewing Transitions (5 minutes)
 	
   B. Peer Critique of Introducing and Concluding Paragraphs (10 minutes)
 	
3. Closing and Assessment
 	
   A. Writing Final Essay (22 minutes)
 	
4. Homework
 	
   A. If you didn't finish writing your final essay, do so for homework. Be prepared to return it at the beginning of the next lesson.
	• This lesson is an opportunity for students to review and revise their essays.
	
	• 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.
	
	• In advance: Ensure that student draft essays have been assessed with teacher feedback in preparation for this lesson. Give specific positive feedback for at least one thing each student did well (star), and one specific area of focus for each student for revision (step). Assess the essays against Rows 2 and 4 of the NYS Grades 6–8 Expository Writing Rubric.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
constructive	• Model Essay: Adversity Faced by Townspeople in the Middle Ages (from Lesson 9; one per student) • Peer Critique Guidelines (one to display) • New York State Grades 6–8 Expository Writing Evaluation Rubric (from Lesson 9; one per student and one to display) • Document camera • Introductory and concluding paragraphs (one per student written in the previous lesson) • Stars and Steps recording form (one per student) • End of Unit 1 Assessment Prompt: Adversity in the Middle Ages (from Lesson 9; one to display) • Materials for writing (computers or lined paper) • Body paragraphs with teacher feedback (from Lesson 11 or Lesson 12; one per student)

Opening	Meeting Students' Needs

A. Unpacking the Learning Targets (3 minutes)
• Invite students to read the learning targets with you:
   * "I can write the best draft of my essay."
   * "I can use transitional words and phrases to make my essay flow smoothly."
   * "I can provide constructive feedback to a peer."
• Ask :
   * "What does *constructive* mean in this context?"
• Select students to share their responses with the whole group. Listen for them to explain that in this context, *constructive* means feedback that will help peers to improve their work.
• Tell students that in this lesson, they will provide feedback to a peer and write the final copy of their essay.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• 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.

Work Time	Meeting Students' Needs
A. Mini Lesson: Reviewing Transitions (5 minutes) • Remind students that transitional words and phrases make a sentence or paragraph flow into the next. • Invite them to reread the **Model Essay: Adversity Faced by Townspeople in the Middle Ages** and to underline the transitional words and phrases they notice. • Select volunteers to share the words and phrases they underlined with the whole group. • Ask students to discuss with an elbow partner: * "What impact do the transitional words and phrases have on the way the text reads?" • Cold call students to share their responses. Listen for them to explain that transitional words and phrases make the text flow smoothly when you read it.	• Analyzing a model for certain features, such as transitional words and phrases, can enable students to recognize and understand what a good example looks like in order to know what their work should look like.
B. Peer Critique of Introductory and Concluding Paragraphs (10 minutes) • Remind students that *peer critique* is when we look over someone else's work and provide 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 **Peer Critique Guidelines** and invite students to read them with you. • Display the **New York State Grades 6–8 Expository Writing Evaluation Rubric** using a **document camera** and ask students to refer to their own copies. Explain that students will critique the **introductory and concluding paragraphs** written in the previous lesson. • Focus students on the first row, Content and Analysis, and the 3 column, which reads: "clearly introduce a topic in a manner that follows from the task and purpose." Explain that they will use this criterion when looking at their partner's introductory paragraph. • Focus students on the third row, Coherence, Organization and Style, and the 3 column, which reads: "provide a concluding statement or section that follows from the topic and information presented." Explain that students will use this criterion when looking at their partner's concluding paragraph.	• 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 pairs to provide feedback to each other 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 the weaknesses they notice in the work of peers.

Work Time (continued)	Meeting Students' Needs
• Tell students that they will present feedback in the form of stars and steps. Remind them that they have done this before, in the first module. Today they will give one "star" and one "step" based on each part of the rubric they are using.	
• Briefly model how to give "kind, specific, helpful" stars. Be sure to connect your comments directly to the rubric. For example:	
＊ "You have introduced the topic in a way that sets up answering the question presented in the prompt."	
• Repeat, briefly modeling how to give "kind, specific, helpful" steps. For example:	
＊ "Would it would be a good idea to provide a little more information about the group of people you are describing so that the reader has some background information on who they were?"	
• Emphasize that asking a question of the writer is often a good way to provide feedback for steps to improve work. For example:	
＊ "I wonder if …?"	
＊ "Have you thought about …?"	
＊ "I'm not sure what you meant by …"	
• Distribute the **Stars and Steps recording form**. Explain that students will record the star and step for a partner on this sheet so that their partner can remember the feedback received. Students should write their partner's name at the top of the form.	
• Pair up students. Invite pairs to swap introductory and concluding paragraphs and to spend 3 minutes reading them in silence.	
• Ask students to record a star and step for each criterion for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with articulating or recording their feedback.	
• Ask students to return the introductory and concluding paragraphs and the 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 partners if they don't understand the star or step they have been given.	

Closing and Assessment	Meeting Students' Needs
A. Writing Final Essay (22 minutes) • Display and, if needed, review the **End of Unit 1 Assessment Prompt: Adversity in the Middle Ages** (from Lesson 9). • Be sure students have **materials for writing** (computer or lined paper). • Distribute **body paragraphs with teacher feedback** to students and invite them to spend 5 minutes reading through the feedback they have been given. • Tell students that they are going to apply the teacher feedback they have been given on the body paragraphs and the stars and steps from the peer critique to write their final essay. Tell them that if they have any questions about the teacher feedback, they are to write their names in a list on the board and you will get to them one by one as soon as they begin working. • Remind students that this is an assessment, so they are to work independently without talking to classmates. • 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. • Collect essays and drafts from students who have finished by the end of the lesson. Invite those who haven't finished to take their essays home and return them at the beginning of the next lesson.	
Homework	Meeting Students' Needs
• If you didn't finish writing your final essay, do so for homework. Be prepared to return it at the beginning of the next lesson.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 1: Lesson 13
Supporting Materials

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.

"Clearly introduce a topic in a manner that follows from the task and purpose."

Star:

_____

_____

Step:

_____

_____

"Provide a concluding statement or section that follows from the topic and information presented."

Star:

_____

_____

Step:

_____

_____

EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 2:
Overview

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	**Finding Theme and Interpreting Figurative Language: Monologues from a Medieval Village** 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 *Good Masters! Sweet Ladies!* 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.
End of Unit 2 Assessment	**Argument Essay: Do We Face the Same Adversities as the Voices of *Good Masters, Sweet Ladies*?** 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 *Good Masters! Sweet Ladies!*?" 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 *Good Masters! Sweet Ladies!* They will then use evidence from their own experiences as a point of comparison.

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
Lesson 1	Launching the Book: *Good Master! Sweet Ladies!*	• I can determine a theme based on details in a literary text. (RL.6.2)	• I can describe how a monologue is used to convey a theme.	• Conveying Theme anchor chart	• Conveying Theme anchor chart
Lesson 2	Close Read, Part 1: "Hugo, the Lord's Nephew"	• 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)	• 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."	• Reading for gist notes • Theme of Adversity graphic organizer for "Hugo, the Lord's Nephew"	• Themes of Adversity anchor chart • Academic Word Wall anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Close Read, Part 2: "Hugo, the Lord's Nephew"	• 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)	• 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.	• Theme 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	• Themes of Adversity anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Close Read, Part 1: "Taggot, the Blacksmith's Daughter"	• 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)	• 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."	• Themes of Adversity graphic organizer for "Thomas, the Doctor's Son" (from homework) • Reading for the gist notes. • Themes of Adversity graphic organizer for "Taggot, the Blacksmith's Daughter"	• Themes of Adversity anchor chart • Academic Word Wall anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Close Read, Part 2: "Taggot, the Blacksmith's Daughter"	• 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)	• I can determine the meaning of figurative language in the monologue "Taggot's, 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.	• 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	• Figurative Language anchor chart • Themes of Adversity anchor chart
Lesson 6	Jigsaw, Part 1: *Good Masters! Sweet Ladies!*	• 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 read my Jigsaw dialogue 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.	• Annotated notes for gist • Themes of Adversity graphic organizer for "Jack, the Half-Wit" (from homework) • Figurative Language graphic organizer for " Constance, the Pilgrim"	• Themes of Adversity anchor chart • Back-to-Back, Face-to-Face protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Jigsaw, Part 2: *Good Masters! Sweet Ladies!*	• 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 denotation (definitions) (e.g. *stingy, scrimping, economical, unwasteful, thrifty*).	• 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 stanza contributes to theme in a monologue.	• Theme 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?	• Themes of Adversity anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	Mid-Unit Assessment: Theme, Figurative Language, and Word Choice in *Good Masters! Sweet Ladies!*	• 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 denotation (definitions) (e.g. *stingy, scrimping, economical, unwasteful, thrifty*).	• 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 word choice affect the tone of the monologue "Pask, the Runaway." • I can analyze how a single stanza adds to the whole monologue.	• Mid-Unit Assessment: Theme, Figurative Language, and Word Choice	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Qualities of a Strong Literacy Essay	• 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)	• 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.	• Model essay text-coded to show claim, text evidence (T), examples from life today (L), and explanation (E)	• Qualities of a Strong Literary Argument Essay anchor chart
Lesson 10	Revisiting the Text: What Are the Adversities They Face?	• 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 reason 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 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	• Themes of Adversity graphic organizer for "Simon, the Knight's Son" (from homework) • Are We Medieval?: Forming Evidence-Based Claims graphic organizer	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Examples from Life Today	• 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)	• 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.	• Themes of Adversity graphic organizer for "A Little Background: The Crusades" (from homework) • Are We Medieval?: Forming Evidence Based Claims graphic organizer	
Lesson 12	Writing: Drafting Body Paragraphs and Revising for Language	• 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)	• I can draft the body paragraphs of my literary argument essay. • I can use precise and domain-specific language to formally argue my claim.	• Themes of Adversity graphic organizer for "Isobel, the Lord's Daughter" (from homework) • Draft of body paragraphs	• Formal Style anchor chart • Qualities of a Strong Literacy Essay anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Planning for Writing: Introduction and Conclusion of a Literary Argument Essay	• 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)	• I can draft the introduction and conclusion of my literary argument essay.	• 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	• Qualities of a Strong Literacy Essay anchor chart
Lesson 14[1]	Launching Modern Voices: Concrete Poetry	• 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)	• 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.	• Modern Voices graphic organizer	• Challenges of Modern Times anchor chart • Effective Discussions anchor chart • Themes of Adversity anchor chart

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1 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
Lesson 15	Analyzing and Discussing: Modern Voices	• 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)	• 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."	• Modern Voices graphic organizer for "Advanced English" (from homework) • Reading Tracker and Reviewer's Notes • Speaking and Listening Criteria Discussion Tracker	• Effective Discussions anchor chart
Lesson 16	End of Unit 2 Assessment: Final Draft of Literary Argument Essay	• I can use correct grammar and usage when writing and 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)	• 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.	• Themes of Adversity graphic organizer for "Drogo, the Tanner's Apprentice" (from homework) • End of Unit 2 Assessment: Final draft of literary argument essay	

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 *Blue Lipstick*
16	Drogo, the Tanner's Apprentice

Grade 6: Module 2B: Unit 2: Lesson 1
Launching the Book: *Good Masters! Sweet Ladies!*

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**
• I can describe how a monologue is used to convey a theme.	• Conveying Theme anchor chart

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking the Learning Target (3 minutes)
 	
   B. Setting the Stage for Monologues (7 minutes)
 	
2. Work Time
 	
   A. Introducing *Good Masters! Sweet Ladies! Voices from a Medieval Village* (15 minutes)
 	
   B. Using Monologues to Convey Theme (15 minutes)
 	
3. Closing and Assessment
 	
   A. "Button, Button, Who's Got the Button?" (5 minutes)
 	
4. Homework
 	
   A. "Follow your own sweet will" and choose and read any monologue you'd like from *Good Masters! Sweet Ladies!*
	• 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.
	
	• 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.
	
	• To introduce their study of *Good Masters! Sweet Ladies! Voices from a Medieval Village*, students watch a 3-minute video that introduces some of the characters and situations found in the book's monologues.
	
	• Following this, students complete a whole-class read of their first monologue, "Barbary, the Mud Slinger," officially launching their study of the book.
	
	• 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.
	
	• In the first half of this unit, students also routinely complete a graphic organizer, which helps theme 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.
	
	• 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.

Agenda	Teaching Notes (continued)
	• In advance: – Preview the video "Real Housewives of *Good Masters! Sweet Ladies!*" http://jameskennedy.com/2011/11/02/a-hodgman-near-miss-plus-90-second-newbery-good-masters-sweet-ladies-three-way/ – Prepare character tickets by cutting them in to individual strips that can be distributed to students. • Post: Learning targets.

Lesson Vocabulary	Materials
theme, adversity, convey, monologue, dialogue, stanza	• Character tickets (one ticket per student; see Teaching Notes) • Two baskets for tickets (one for girls' tickets, one for boys' tickets) • Document camera • Good Masters! Sweet Ladies! Voices from a Medieval Village (book; one per student) • Video clip: "Real Housewives of *Good Masters! Sweet Ladies!*" • Equipment to show the video (laptop, projector, speakers, etc.) • Conveying Theme in "Barbary, the Mud Slinger" graphic organizer (One per student) • "Button, Button, Who's Got the Button?" (for teacher reference) • Button, coin, or other small object (one)

Opening	Meeting Students' Needs

A. Unpacking the Learning Target (3 minutes)
 	
• Direct students' attention to the posted learning target and invite someone to read it aloud:
 	
  * "I can describe how a monologue is used to convey a theme."
 	
• Ask:
 	
  * "What words in the learning target do you think are most important?"
 	
• As students respond, circle words on the posted learning target. Guide them toward the words *monologue* and *theme*.
 	
• Ask students to identify the prefix in the word *monologue* and explain what it means. Listen for responses that identify the prefix as *mono*, which means "one."
 	
• Tell students the root of the word is *-logue,* which means "talk."
 	
• Call on a student to use the word parts to define *monologue*. Listen for a response such as: "a *monologue* is one person talking."
 	
• Ask:
 	
  * "What does the word *theme* mean?"
 	
• Listen for students to say that a *theme* is the author's message about a topic or situation. Tell students that authors *convey* or communicate their message or *theme* through important details and through the language and words they choose.
 	
• Tell students that in this unit they will be reading *monologues*, stories told by one person, about *themes* of challenge or adversity during medieval times.	

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Opening (continued)	Meeting Students' Needs

B. Setting the Stage for Monologues (7 minutes)
 	
• Group students in triads.
 	
• 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.
 	
• 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.
 	
• 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:
 	
  – Nobility or upper class
 	
  – Middle class with craftsmen, artisans, and businessmen
 	
  – Lower class, including farmers, laborers, and people with limited or no freedom
 	
• Invite students to select a **character ticket** from one of the **baskets**, 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.
 	
• Ask students to consider and share with their triad partners:
 	
  * "To what class of people do I belong?"
 	
  * "What is a challenge I face?"
 	
• 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."
 	
• Use a **document camera** to record different challenges or adversities that students share.
 	
• Tell students they will begin a book of monologues, *Good Masters! Sweet Ladies! Voices from a Medieval Village*. 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.
	• Mixed-ability grouping of students for discussion will provide a collaborative and supportive structure.

Work Time	Meeting Students' Needs

A. Introducing *Good Masters! Sweet Ladies! Voices from a Medieval Village* (15 minutes)
 	
• Distribute a copy of Good Masters! Sweet Ladies! Voices from a Medieval Village to each student.
 	
• 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:
 	
   * "What did you notice in the Contents?"
 	
• 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.
 	
• 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.
 	
• 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.
 	
• Ask them to read along silently as you read the foreword aloud.
 	
• 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 *theme*.
 	
• 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.
 	
• Introduce students to the 3-minute **video clip: "Real Housewives of *Good Masters! Sweet Ladies*!"** 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:
 	
   – Who the characters are
 	
   – Where they lived on the manor
 	
   – What challenges or adversities they faced
 	
   – How they conveyed or communicated their story
 	
• Play the video in its entirety.
	• Set clear expectations that students read along silently in their heads as you read the text aloud. Hearing the test 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.

Work Time (continued)	Meeting Students' Needs
• Cold call students to share their observations. Listen for voice, eye contact, facial expression, costumes, background, words, and expressions. • Tell students they will now read the monologue about one of the characters in the video.	
B. Using Monologues to Convey Theme (15 minutes) • 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. • Ask students to look at the small *vignette*, 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. • 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. • Explain that many of the monologues in the book are written in *stanzas*, which are similar to paragraphs. Each stanza expresses an idea, thought, or detail that contributes to the development of the *theme* or topic. They often have a pattern or rhyme that helps convey the message. • 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. • Before reading the monologue, display a thematic statement. Explain that this is a statement about the *theme*, or main message, and it describes an adversity or challenge women faced in medieval times. Invite students to read the thematic statement with you: – "Sometimes we make choices we regret, especially when we are under stress." • Ask them to consider this statement as they listen and read silently as you read aloud. • Read the monologue fluently and with expression. • 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.	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. • Providing models of expected work supports all learners, but especially challenged learners.

Work Time (continued)	Meeting Students' Needs

• Distribute **Conveying Theme in "Barbary, the Mud Slinger" graphic organizer**. Using the document camera, model how to fill out the graphic organizer.
 	
   – 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."
 	
   – 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.
 	
   – 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."
 	
   – Tell students this is particularly strong evidence because it directly relates to the theme they have in mind: regret.
 	
 • 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.
 	
 • Ask triads to work together to find and record other examples of the writing techniques.
 	
 • Point out figurative language. Ask if they recall what similes and metaphors are. Encourage them to look for those figures of speech as well.
 	
 • Circulate and provide support as needed.
 	
 • 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:
 	
   * "Is the theme of adversity in "Barbary, the Mud Slinger" a challenge we face today?"
 	
 • Encourage them to think about what writing or speaking techniques they could use to share a modern-day challenge.	

Closing and Assessment	Meeting Students' Needs
A. "Button, Button, Who's Got the Button?" (5 minutes) • Direct students to form a circle. • Tell students they will play a game. Some historians think the game **"Button, Button, Who's Got the Button?"** was played in medieval times. • 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. • Display and review the rules (see supporting materials). • After reviewing the rules, ask students how this game is similar to or different from the entertainment they have today. • Play the game.	

Homework	Meeting Students' Needs
• "Follow your own sweet will" and choose and read any monologue you'd like from *Good Masters! Sweet Ladies!* • 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.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 1
Supporting Materials

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"

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	Ongoing Assessment
• 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."	• Reading for gist notes • Theme of Adversity graphic organizer for "Hugo, the Lord's Nephew"

Agenda	Teaching Notes

1. Opening
    A. Setting the Stage for "Hugo, the Lord's Nephew" and Homework Routines (7 minutes)
    B. Unpacking Learning Targets (3 minutes)
2. Work Time
    A. Reading for Flow and Gist: "Hugo, the Lord's Nephew" (20 minutes)
    B. Identifying Themes of Adversity: "Hugo, the Lord's Nephew" (10 minutes)
3. Closing and Assessment
    A. Adversity Today—Question and Discussion (5 minutes)
4. Homework
    A. Read "Giles, the Beggar" and complete the Themes of Adversity graphic organizer.
	• In Unit 2, students read some of the monologues in *Good Masters! Sweet Ladies!* in class and some for homework. Introduce the routine of triads meeting when they begin class.
	
	• 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.
	
	• 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.
	
	• 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.
	
	• 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 *Good Masters! Sweet Ladies!* throughout this unit.
	
	• 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."

Agenda	Teaching Notes (continued)
	• 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.
	• 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..
	• 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.
	• In advance:
	– Determine triads.
	– Practice reading the monologue. Be mindful of the author's use of structure and punctuation as you read aloud for flow and gist.
	– Prepare the Themes of Adversity anchor chart (see supporting materials).
	– Create the Academic Word Wall
	– Add to the Academic Word Wall: *theme*, *adversity*.
	– Determine triad groups for the opening discussion of homework.
	– Determine partners for reading the monologues and identifying themes of adversity.

Lesson Vocabulary	Materials
monologue, theme, adversity, flow, gist, stanza; Feast of All Souls (2), friants (2)	• Document camera • Themes of Adversity graphic organizer for "Hugo, the Lord's Nephew" (one per student and one to display; see Teaching Notes) • *Good Masters! Sweet Ladies!* (book; one per student) • Sticky notes (10 per student) • Equity sticks • Academic Word Wall anchor chart (new; teacher-created; see Teaching Notes) • Themes of Adversity anchor chart (new; teacher-created) • Themes of Adversity graphic organizer for "Giles, the Beggar" (one new blank copy per student; see Teaching Notes)

Opening	Meeting Students' Needs
A. Setting the Stage for "Hugo, the Lord's Nephew" and Homework Routines (7 minutes)	• 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.
• 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.	
• Tell students that they will read the monologue "Hugo, the Lord's Nephew" in *Good Masters! Sweet Ladies!*	
• 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."	
• 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.	
• Explain that as they read the monologues in *Good Masters! Sweet Ladies!*, 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.	
• Use a **document camera** to briefly display the **Themes of Adversity graphic organizer for Hugo, the Lord's Nephew**. Tell students they will have an opportunity to work with this graphic organizer while reading "Hugo, The Lord's Nephew.	

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (3 minutes)
• Direct students' attention to the posted learning targets and read the first learning target aloud:
    * "I can read the monologue 'Hugo, the Lord's Nephew' for flow and for gist."
• 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.
• 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.
• 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.
• Redirect students' attention back to the posted learning targets. Invite them to read the second learning target with you:
    * "I can determine the themes of the monologue 'Hugo, the Lord's Nephew.'"
• Remind students that they were introduced to *theme* in Lesson 1. Ask them to turn and talk with a partner:
    * "What is *theme*?"
• 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.
• 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.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• 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.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Reading for Flow and Gist: "Hugo, the Lord's Nephew" (20 minutes)
 	
• Tell students that they will do a close read of the monologue "Hugo, the Lord's Nephew" in the book ***Good Masters! Sweet Ladies!*** Explain that a close read involves listening to and reading the monologue four times. Each time the reading is a little different:
 	
  – First read: Listen with eyes closed as the teacher reads aloud.
 	
  – Second read: Open the book to page 2 and follow along as the teacher reads aloud.
 	
  – 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.
 	
  – 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.
 	
• Complete the first read.
 	
• Start the second read by asking students to look at page 2 in *Good Masters! Sweet Ladies!* 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.
 	
• Complete the second read by inviting students to read along as you read aloud.
 	
• Form student partnerships. Tell students to read the monologue aloud to each other. As they read aloud, circulate and listen for reading fluency.
 	
• Prepare students for the fourth read. Distribute **10 sticky notes** 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.
 	
• 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.
 	
• Circulate as students read independently.
 	
• Refocus students whole class.
 	
• 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.
	• 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.
	
	• Be sure to set clear expectations that students read along silently in their heads as you read aloud.
	
	• Make note of students who may benefit from reading in supported small groups when reading aloud or reading to annotate.

Work Time (continued)	Meeting Students' Needs

B. Identifying Themes of Adversity: "Hugo, the Lord's Nephew" (10 minutes)
 	
• Remind students that in Lesson 1, they were introduced to themes of adversity.
 	
• Use **equity sticks** to select students to read the definitions of *theme* and *adversity* on the **Academic Word Wall**.
 	
• Distribute and display the Theme of Adversity graphic organizer for Hugo, the Lord's Nephew.
 	
• Ask students to Think-Pair-Share:
 	
   ∗ "What adversities or challenges did Hugo face in the monologue?"
 	
• 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."
 	
• 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.
 	
• Ask students to Think-Pair-Share:
 	
   ∗ "What group of people in medieval times might also be affected by that challenge?"
 	
• 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.
 	
• 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!"
 	
• Ask students to work with their partners to complete Columns 2 and 3 for the themes they identified.
 	
• Reconvene students attention whole class. Direct their attention to the **Themes of Adversity anchor chart.** 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.
 	
• Let them know that they will do the same kind of work for homework.
	• Consider allowing select students to complete one adversity with a partner or in a supported small group.
	
	• 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.
	
	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.
	
	• Providing models of expected work supports all learners, especially those who are challenged.

Closing and Assessment	Meeting Students' Needs
A. Adversity Today—Question and Discussion (5 minutes) • Ask students to turn and talk: ∗ "Do the themes of adversity in 'Hugo, the Lord's Nephew' exist today?" • Cold call a few pairs to share their thoughts. • 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. • 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. • Refocus students whole class. • Distribute the **Themes of Adversity graphic organizer for "Giles, the Beggar."** Remind students of the value of this homework for having rich and engaging discussions with their opening triads.	• 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.
Homework	Meeting Students' Needs
• Read "Giles, the Beggar" and complete the Themes of Adversity graphic organizer.	

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

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.

EL
EXPEDITIONARY
LEARNING

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

E
EXPEDITIONARY
LEARNING

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.

EXPEDITIONARY
LEARNING

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.

Grade 6: Module 2B: Unit 2: Lesson 3
Close Read, Part 2: "Hugo, the Lord's Nephew"

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	Ongoing Assessment
• 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.	• 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

1. Opening
   A. Themes of Adversity and Figurative Language: "Giles, the Beggar" (7 minutes)
   B. Unpacking Learning Targets (3 minutes)
2. Work Time
   A. Introducing Figurative Language: "Hugo, the Lord's Nephew" (10 minutes)
   B. Word Choice and Tone: "Hugo, the Lord's Nephew" (20 minutes)
3. Closing and Assessment
   A. Changing Figurative to Literal Language (5 minutes)
4. Homework
   A. Read "Thomas, the Doctor" and complete the Themes of Adversity graphic organizer.
	• 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 *Good Masters! Sweet Ladies!* 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.
	
	• 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.
	
	• 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.
	
	• In advance:
	  – Add these words and definitions to the Academic Word Wall: *figurative language*, *literal language*, *word choice, tone.*
	
	• Post: Learning targets, Themes of Adversity anchor chart.

Lesson Vocabulary	Materials
figurative language, figures of speech, literal language, tone, metaphor, simile, personification, idiom	• Good Masters! Sweet Ladies! (book; one per student) • Document camera • Themes of Adversity anchor chart (begun in Lesson 2) • Themes of Adversity graphic organizer for "Giles, the Beggar" (from Lesson 2; one blank to display) • Figurative and Literal Language reference sheet (one per student and one to display) • Figurative Language graphic organizer (one per student and one to display) • Text Dependent Questions: "Hugo, the Lord's Nephew (one per student, and one to display) • Close Reading Guide: "Hugo, the Lord's Nephew" (for teacher reference) • Exit Ticket: Give One, Get One—Word Choice (one per student) • Themes of Adversity graphic organizer for "Thomas, the Doctor" (one per student)

Opening	Meeting Students' Needs

A. Themes of Adversity and Figurative Language: "Giles, the Beggar"(7 minutes)
 	
• Ask students to gather their book, ***Good Masters! Sweet Ladies!***, and Themes of Adversity graphic organizer for "Giles, the Beggar" (from homework) and join their triads.
 	
• Use a **document camera** to display the **Themes of Adversity graphic organizer for "Giles, the Beggar."**
 	
• 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.
 	
• Circulate as students discuss. Provide support and guide students with probing questions such as these:
 	
   * "What evidence did you use from the text to help you determine that theme of adversity?"
 	
   * "What evidence from your experience makes you believe this is still a theme of adversity today?"
 	
• Call on triads to share adversities they identified with the whole class.
 	
• 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.
 	
• 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.
 	
• As a class, select themes of adversity to add to the **Themes of Adversity anchor chart**.
 	
• 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.
	• Providing routines for students to share their findings in their independent homework reading allows them to self-start when they begin class.
	
	• 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.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (3 minutes)
 	
• Direct students' attention to the learning targets and read them aloud:
 	
  * "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."
 	
• Ask:
 	
  * "What is *figurative language*?"
 	
• Cold call students to share their thinking. If students are not familiar with *figurative language*, explain that it is language that uses words to create images of what something looks, sounds, or feels like. These word creations, or *figures of speech*, 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.
 	
• Ask students to notice the terms *word choice* and *tone* 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 *Good Masters! Sweet Ladies!*, chose to help readers feel and experience the challenges that Hugo faced in the monologue. That selection of particular words creates the *tone* and *mood* of the story.
 	
• 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 *stanzas*. Like pieces of a puzzle, each *stanza* or sentence contributes to the creation of the whole monologue.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding.
	
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs
A. Introducing Figurative Language: "Hugo, the Lord's Nephew" (10 minutes)	

- 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.
- Remind students that the person who tells a story is called the narrator. In *Good Masters! Sweet Ladies!*, 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 *figurative language*.
- Distribute and display the **Figurative and Literal Language reference sheet**.
- Explain that this reference sheet is meant to help students as they learn about *figurative* and *literal* language.
- Ask students to look at the bold-faced term, *figurative language*. Explain that *figurative language* is words or expressions used to create an image or special effect. This type of language is different from *literal language*, where words are used in ways that match their definition.
- Provide an example by using a figure of speech such as:
  * "When I asked the class a question, I thought the cat got their tongues."
- Ask students what that statement means. Listen for: "When you asked the class a question, no one answered."
- Tell students the example you used is a type of figurative language, and their response is literal language.
- Ask students to look at the headings of each column on the reference sheet. Point out that:
  – The first column lists different types of *figurative language* called *figures of speech*.
  – The second column defines the different types of *figurative language* and gives examples of each.
  – The third column translates the example into literal language.
- Tell students that first the four figures of speech—*simile*, *metaphor*, *personification*, and *idiom*—are types of *figurative language* used in "Hugo, the Lord's Nephew."
- Form student partnerships.
- Distribute and display the **Figurative Language graphic organizer**.

Work Time (continued)	Meeting Students' Needs
• 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. • Circulate and support students as they identify the figures of speech and determine literal meanings of the quotes.	
B. Word Choice and Tone: "Hugo, the Lord's Nephew" (20 minutes) • Invite students to sit in their triads. • Tell them that figurative language is one way in which authors affect the tone of a monologue. Another way is through word choice. • 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." • 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. • Explain that those word choices create the story's *tone*. Ask: * "Where have you heard the word *tone*?" • Students have probably encountered this word in music or in the phrase "tone of voice." Explain that the use of the word *tone* 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 *tone* and convey feeling or attitude. • Define *tone* as the feelings or attitude the narrator has about the theme of the monologue. • Ask students what the themes of the monologues in *Good Masters! Sweet Ladies!* are about. Listen for responses that include challenge or adversity. • 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. • Distribute and display the **Text-Dependent Questions: "Hugo, the Lord's Nephew."**	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. • Providing models of expected work supports all learners, but especially those who are challenged.

Work Time (continued)	Meeting Students' Needs
• Refer to the **Close Reading Guide: "Hugo, the Lord's Nephew" (for teacher reference)** to guide the discussion. • 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.	

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: Give One, Get One—Word Choice (5 minutes) • Distribute **Exit Ticket: Give One, Get One—Word Choice**. • 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. • 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. • Students continue to mingle until they have completed their exit tickets with word choices that help convey the theme of fear. • 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. • Ask students to use literal language to write what the quote is saying in the second column. • Ask students to identify what type of figurative language is used. Encourage them to use their Figurative and Literal Language reference sheets. • Collect the exit tickets. Use them as a formative assessment of students' ability to analyze an author's word choice. • Distribute the **Themes of Adversity graphic organizer for "Thomas, the Doctor."** Remind students of the value of this homework for having rich and engaging discussions with their opening triads.	

Homework	Meeting Students' Needs
• Read "Thomas, the Doctor" and complete the Themes of Adversity graphic organizer.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 3
Supporting Materials

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	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 Ex: "His cheeks were *like roses*, his nose *like a cherry* … and the beard on his chin was *as white as the snow*."	His cheeks and nose were red. He had a white beard.
Metaphor	a figure of speech similar to a simile that does **NOT** use the words *like* or *as* to compare two unlike things Ex: "Her voice was music to my ears."	Hearing her voice made me happy.
personification	a figure of speech in which human characteristics are given to an animal or an object Ex: The carved pumpkin smiled.	The pumpkin was carved with a smile on its face.

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

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
"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) 1. What does it mean that the uncle had "rod in hand"?	
In the monologue, Hugo's uncle says, "You'll hunt like a man, or be flogged like a boy." 2. What point is the uncle making by using both the words "man" and "boy"?	
"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." 3. How does word choice "the sticks *shattered*" affect the tone of this scene?	

Questions	Response with evidence
"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." 4. What does it mean to "thrust"? 5. What does the author mean when he says "*It* took a long time ..."?	
"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." 6. What does it mean by "the brute lay still"? 7. Why is this stanza important for understanding the theme of becoming a man?	

Close Reading Guide:
"Hugo, the Lord's Nephew"
(For Teacher Reference)

Questions	Response with evidence
"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) 1. What does it mean that the uncle had "rod in hand"?	• Invite students to read the excerpt with you. • 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. • Select volunteers to share their answers with the class. *Listen for students to explain that "rod in hand" means the uncle had something to hit him with.* • Ask: * "What does it mean that he didn't 'strike'?" *Listen for students to explain that the uncle did not hit him.*

In the monologue, Hugo's uncle says, "You'll hunt like a man, or be flogged like a boy."
 	
2. What point is the uncle making by using both the words "man" and "boy"?
	• Invite a student to read aloud from "You'll hunt …" to "… flogged like a boy."
	• Ask:
	    • * "What two things are being compared in this phrase?"
	Listen for students to respond with "boys and men."
	• Ask:
	    * "What does it mean to be flogged?"
	      Students may not understand this from context.
	Listen for students to share that this means "whipped."

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Questions	Response with evidence

"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."
 	
3. How does word choice "the sticks *shattered*" affect the tone of this scene?
	• Invite students to read the excerpt with you.
	
	• Ask students Question 3.
	
	• Invite them to record their responses on their Text-dependent questions note-catcher.
	
	• Ask:
	    * "What is happening in this stanza?"
	
	Listen for: The boar is approaching.
	• Ask:
	    * "What does the word *shattered* mean? How is it different from the word *break*?"
	
	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.
	• Ask:
	    * "What does the use of the word *shattered* tell the reader about what's happening?"
	
	The word shattered tells the reader the boar is powerful and dangerous.

Questions	Response with evidence
"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." 4. What does it mean to "thrust"? 5. What does the author mean when he says "*It* took a long time …"?	• Invite students to read the excerpt with you. • Ask Question 4. • Invite them to record their responses on their Text-dependent Questions note-catcher. • Invite volunteers to share their responses. *Listen for students to explain that thrust means "to push or pierce something quickly with force."* • Ask Question 5. • Invite students to record their responses on their Text-dependent Questions note-catcher. • Invite students to share their responses. *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.*

Questions	Response with evidence
"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." 6. What does it mean by "the brute lay still"? 7. Why is this stanza important for understanding the theme of becoming a man?	• Invite students to read the excerpt with you. • Ask Question 6. • Invite them to record their responses on their Text-dependent Questions note-catcher. • Use **equity sticks** to select students to share their answers. *Listen for them to explain that the boar was killed; they won the battle.* • Invite students to read the excerpt with you. • Ask Question 7. • Invite them to record their responses on their Text-dependent Questions note-catcher. • Invite volunteers to share their responses. *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.*

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 *Fear*	**Word or Phrase that Suggests *Fear***

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.

EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 2: Lesson 4
Close Read, Part 1: "Taggot, the Blacksmith's Daughter"

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	Ongoing Assessment
• 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."	• 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

1. Opening
 	
    A. Themes of Adversity: "Thomas, the Doctor's Son" (7 minutes)
 	
    B. Unpacking Learning Targets (3 minutes)
 	
2. Work Time
 	
    A. Reading for Flow and Gist: "Taggot, the Blacksmith's Daughter" (20 minutes)
 	
    B. Identifying Themes of Adversity: "Taggot, the Blacksmith's Daughter" (10 minutes)
 	
3. Closing and Assessment
 	
    A. Adversity Today—Question and Discussion (5 minutes)
 	
4. Homework
 	
    A. Read "Mogg, the Villein's Daughter" and complete the Themes of Adversity graphic organizer.
	• 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.
	
	• 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."
	
	• 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.
	
	• 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.
	
	• Consider collecting students' graphic organizers to read through the themes of adversity they face today. This will provide guidance for discussion in Lesson 5.
	
	• In advance:
	
	   − Form student partnerships for identifying themes of adversity.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
monologue, theme, adversity, stanza; Maying, May Day, palfrey	• Document camera • Themes of Adversity anchor chart (begun in Lesson 2) • *Good Masters! Sweet Ladies!* (book; one per student) • Sticky notes (10 per student) • Equity sticks • Academic Word Wall anchor chart (begun in Lesson 2; see Lesson 2 supporting material for teacher reference) • Themes of Adversity graphic organizer for "Taggot, the Blacksmith's Daughter" (one per student) • Themes of Adversity graphic organizer for "Mogg, the Villein's Daughter" (one per student)

Opening	Meeting Students' Needs
A. Themes of Adversity: "Thomas, the Doctor's Son" (7 minutes)	• Reviewing the homework holds all students accountable for reading the monologues and completing their homework.
• 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.	
• 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:	
* "What challenges does Thomas face as he trains to become a doctor?"	
* "What does he need to be mindful of as he builds his practice?"	
• Invite volunteers to share themes of adversity, or challenges, that Thomas confronts in his medical profession.	
• 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."	
• Add these themes to the **Themes of Adversity anchor chart**.	
– 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.	
• Invite volunteers to share their responses from the third column of the Themes of Adversity graphic organizer:	
* "Do the adversities from 'Thomas, the Doctor's Son' exist today?"	
• 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.	
• 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.	

Opening (continued)	Meeting Students' Needs
• 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.	

B. Unpacking Leaning Targets (3 minutes)
• Invite students to read the first learning target aloud with you:
   * "I can read the monologue 'Taggot, the Blacksmith's Daughter' for flow and for gist."
• 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.
• Invite students to read the second learning target aloud with you:
   * "I can determine the themes of the monologue 'Taggot, the Blacksmith's Daughter.'"
• Tell students they have been identifying themes of adversity in Lessons 2 and 3. Ask triads:
   * "Who remembers the meaning of *theme* from our discussions?"
• 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.
• 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.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs
A. Reading for Flow and Gist: "Taggot, the Blacksmith's Daughter" (20 minutes) • Tell students that they will now complete the four readings of "Taggot, the Blacksmith's Daughter" in ***Good Masters! Sweet Ladies!*** – First read: Listen with eyes closed as the teacher reads aloud. – Second read: Open to page 5 and follow along as the teacher reads aloud. – Third read: Read with a partner, taking turns reading aloud to each other. – 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. • Invite students to close their eyes and listen as you read the monologue aloud. • 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 *palfrey*. It is referred to as a saddle horse, not a horse used in war. • Redirect students to page 5 of the monologue. Invite them to follow along as you read aloud. • 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. • Prepare students for their final independent reading. Distribute **10 sticky notes** 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. • 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. • 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: ∗ "What is Taggot doing in this stanza?" • 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.	• Make note of students who may benefit from reading for gist in supported small groups.

Work Time (continued)	Meeting Students' Needs

B. Identifying Themes of Adversity: "Taggot, the Blacksmith's Daughter" (10 minutes)
• 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."
• Use **equity sticks** to select a student to read the definition *adversity* on the **Academic Word Wall**.
• Distribute the **Themes of Adversity graphic organizer for "Taggot, the Blacksmith's Daughter"** to each student.
• Ask them to Think-Pair-Share:
  * "What adversity or adversities did Taggot face in the monologue?"
• 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."
• 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.
• 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."
• 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."
• Ask students to Think-Pair-Share:
  * "What group of people share Taggot's feelings of inadequacy when it comes to their position as a woman?"
• 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.
• Ask partners to complete Columns 2 and 3 of their graphic organizer for the other themes.
• Invite volunteers to share the evidence of Taggot's having a crush on someone who does not feel the same way.
• 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.'"
• Invite volunteers to share the group of people affected by this adversity.
	• Consider allowing select students to complete one adversity with a partner or in a supported small group.

Work Time (continued)	Meeting Students' Needs
• 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. • Add the themes of adversity in "Taggot, the Blacksmith's Daughter" to the Themes of Adversity anchor chart. • Explain that the work students have just done is the same as their homework.	

Closing and Assessment	Meeting Students' Needs
A. Adversity Today—Question and Discussion (5 minutes) • Ask students to turn and talk: ∗ "Do the themes of adversity you identified in 'Taggot, the Blacksmith's Daughter' exist today?" • Ask students to write examples or evidence from their own experiences on the graphic organizer. • 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. • Distribute a **Themes of Adversity graphic organizer for "Mogg, the Villein's Daughter."**	• Asking students to consider whether Taggot's themes of adversity exist today will engage them and make it relevant to their lives.
Homework	**Meeting Students' Needs**
• Read "Mogg, the Villein's Daughter" and complete the Themes of Adversity graphic organizer.	

Grade 6: Module 2B: Unit 2: Lesson 4
Supporting Materials

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.

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

Close Read, Part 2: "Taggot, the Blacksmith's Daughter"

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	Ongoing Assessment
• I can determine the meaning of figurative language in the monologue "Taggot, the Blacksmith's Daughter."	• Themes of Adversity graphic organizer for "Mogg, the Villein's Daughter" (from homework)
• I can analyze how the author's word choice affects the tone of the monologue "Taggot, the Blacksmith's Daughter."	• Figurative Language graphic organizer for "Taggot, the Blacksmith's Daughter"
• I can analyze how a single stanza (or sentence) adds to the whole monologue.	• Text-Dependent Questions: "Taggot, the Blacksmith's Daughter"
	• Exit Ticket: Literal to Figurative, Simile and Metaphors

Agenda	Teaching Notes

1. Opening
 	
   A. Themes of Adversity and Figurative Language: "Mogg, the Villein's Daughter" (7 minutes)
 	
   B. Unpacking Learning Targets (3 minutes)
 	
2. Work Time
 	
   A. Identifying Figurative Language: "Taggot, the Blacksmith's Daughter" (15 minutes)
 	
   B. Word Choice and Tone: "Taggot, the Blacksmith's Daughter" (15 minutes)
 	
3. Closing and Assessment
 	
   A. Changing Figurative to Literal and Literal to Figurative (5 minutes)
 	
4. Homework
 	
   A. Read "Jack, the Half-Wit" and complete the Themes of Adversity graphic organizer.
	• Students begin this lesson in their triads discussing the themes of adversity in "Mogg, the Villein's Daughter," which they read for homework.
	
	• In this lesson, students review figurative and literal language and practice identifying examples from song lyrics.
	
	• 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.
	
	• Students further their work on figurative and literal language by completing an exit ticket.
	
	• In advance:
	
	  – Form student partnerships.
	
	  – Write four quotes from "Taggot, the Blacksmith's Daughter" on the Figurative Language anchor chart.
	
	  – Add to the Academic Word Wall: *connotation*, *denotation*, and *nuance*.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
figurative language, figures of speech, literal language, metaphor, simile, personification, word choice, tone, connotation, denotation, nuance	• *Good Masters! Sweet Ladies!* (book; one per student) • Document camera • Themes of Adversity anchor chart (begun in Lesson 2) • Academic Word Wall (begun in Lesson 2; see Lesson 2 supporting material for teacher reference) • Figurative and Literal Language reference sheet (from Lesson 3) • Figurative Language graphic organizer for "Taggot, the Blacksmith's Daughter" (one per student and one to display) • Text-Dependent Questions: "Taggot, the Blacksmith's Daughter" (one per student and one to display) • Close Reading Guide: "Taggot, the Blacksmith's Daughter" (for teacher reference) • Exit Ticket: Literal to Figurative, Simile and Metaphors (one per student) • Themes of Adversity graphic organizer for "Jack, the Half-Wit" (one per student)

Opening	Meeting Students' Needs

A. Themes of Adversity and Figurative Language: "Mogg, the Villein's Daughter" (7 minutes)
• Ask students to gather their book *Good Masters! Sweet Ladies!* and their **Themes of Adversity graphic organizer for "Mogg, The Villein's Daughter"** and sit with in their triads.
• Using a **document camera,** display the Themes of Adversity graphic organizer for "Mogg, The Villein's Daughter."
• 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.
• Circulate and provide support. Ask probing questions, if needed:
  * "What challenge or problem do Mogg and her family face?"
  * "What does it mean when the author says, 'He can't lift his hand'? What challenge or adversity does this statement suggest?"
• Remind students to record new thinking on their graphic organizer.
• Refocus whole group. Ask for volunteers to share out.
• Listen for student comments that are versions of the following:
• 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."
• 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."
• 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.
• Add these themes to the **Themes of Adversity anchor chart**.
• Cold call triads to share the group of people affected by these challenges or adversities of Mogg and her family.
• Listen for: "Mogg's entire family as well as other serfs in a similar position."
• Cold call triads to share their responses from the third column of the organizer: "Do these adversities exist today?"
• Listen for: "Some families are confronted with poverty, alcoholism, death of a parent, and/or abuse."
	• Many students will benefit from seeing the Themes of Adversity graphic organizer displayed to help them focus on the task.
	
	• Reviewing homework holds all students accountable for reading the monologue and completing their homework.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (3 minutes)
 	
• Invite students to read the learning targets with you:
 	
  * "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."
 	
• Remind students that *figurative language*, *literal language*, *word choice*, *tone,* and *stanza* were discussed in Lesson 3. Underline these words in the targets and point out their definitions on the **Academic Word Wall**.
 	
• 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 *paradise* has a *connotation*, 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.
 	
• 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.
 	
• 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 *childlike* and *childish*.
 	
• Explain that all of these word choices were made by the author after careful consideration.	

Work Time	Meeting Students' Needs

A. Identifying Figurative Language: "Taggot, the Blacksmith's Daughter" (15 minutes)
• Ask students to take out their **Figurative and Literal Language reference sheets** and display a copy using the document camera.
• Form student partnerships.
• Tell students they are now going to look closely at four examples of figurative language from "Taggot, the Blacksmith's Daughter."
• Distribute the **Figurative Language graphic organizer for "Taggot, the Blacksmith's Daughter"** and display a copy using the document camera. Remind students that this figurative language activity was introduced in Lesson 3.
• 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.
• Circulate and support students as they determine the literal meanings of each example. Make note of those who need additional support.
• Cold call partners to share their literal meanings and how they add to the understanding of the scene or character.
• Listen for comments such as the following:
  – "'The morn was clear as glass, and I was happy as a singing bird' is a simile,
  – 'His eyes were as dark as rivers' is a simile, and
  – 'The glory was his face' is a metaphor. '
  – I never did speak. I thought if I opened my mouth he'd know my whole heart' is an example of imagery."
• 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."
	• 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.

Work Time (continued)	Meeting Students' Needs
B. Word Choice and Tone: "Taggot, the Blacksmith's Daughter" (15 minutes) • Invite students to sit in triads. • 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. • Distribute the **Text-Dependent Questions: "Taggot, the Blacksmith's Daughter."** • 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. • Refer to the **Close Reading Guide: "Taggot, the Blacksmith's Daughter" (for teacher reference)** to guide the discussion.	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. • Providing models of expected work supports all learners, especially those who are challenged.

Closing and Assessment	Meeting Students' Needs
A. Changing Figurative to Literal and Literal to Figurative (5 minutes) • Distribute the **Exit Ticket: Figurative and Literal Language**. • Invite students to read the examples of the similes and metaphors with you. • Ask them to Think-Pair-Share: * "What is the literal language for each simile and metaphor?" • Call on volunteers to share. • Ask students to create their own simile and metaphor using the literal example. • Distribute **Themes of Adversity graphic organizer for "Jack, the Half-Wit"** for homework.	

Homework	Meeting Students' Needs
• Read "Jack, the Half-Wit" and complete the Themes of Adversity graphic organizer.	

Grade 6: Module 2B: Unit 2: Lesson 5
Supporting Materials

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
"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." 1. What is the meaning of "in the bargain"?	

Questions	Response with Evidence
"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." 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?	
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." 4. Why did the author choose "glory" in the phrase "The glory was his face—"?	

Questions	Response with Evidence
"... 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." 5. What does the phrase "sudden bold" mean?	
"He was gone by then, long gone, and it seems a long life—I may live fifty years, and not see him again." 6. Why were the words "gone" and "long" repeated in this stanza?	

Questions	Response with Evidence
"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." 7. What does the repetition of the words "on the anvil" suggest?	
8. How does this stanza contribute to the development of the theme of Taggot's view of herself?	

Total Time: 15 minutes

Questions	Response with Evidence
"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." 1. What is the meaning of "in the bargain"?	• Invite students to read the excerpt with you. • Ask them to discuss Question1 in triads. • Invite them to record their thoughts in the Notes column of their text-dependent question sheet. • Select volunteers to share their answers with the class. *Listen for: Taggot means that not only is she ugly, but she is big, ugly and shy.* *"In the bargain" is an idiom meaning "in addition."* *Taggot feels she is ugly and, in addition, big and shy.* • Direct students' attention to "Big and ugly and shy in the bargain." • Ask: * "What do these words tell us about how Taggot feels?" *Listen for: "Taggot feels hopeless. She feels she has no chance of finding love because of feeling big and ugly and shy."*

Questions	Response with Evidence
"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." 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?	• Ask students to listen and follow the text as you reread the excerpt describing how Taggot works with horses. • Invite triads to read Question 3 and take notes in the right column of their Text-Dependent Questions. • Select volunteers from each triad to share their answers with the class. *Listen for students to explain that Taggot's gentle touch and calm manner calmed the horse's spirit.* • Ask students why the author chose the words "breathe sweet peace to them." *Listen for: "because breathing is a steady rhythm, and a constant rhythm can be calming."* • Ask: * "What does this phrase tell us about Taggot?" *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."*

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Questions	Response with Evidence
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." 4. Why did the author choose "glory" in the phrase "The glory was his face—"?	• Ask triads to reread the excerpt in the left column. • Invite them to discuss and take notes about why the author chose to use *glory* in Taggot's description of Hugo. • Invite volunteers to read their responses. *Listen for: "The author wanted the reader to understand that Taggot found pleasure in his face. She found him very handsome."* • Ask: * "How does the word *glory* contribute to our understanding of Taggot's feelings for Hugo?" Listen for: There is joy in Taggot's heart. She has a strong attraction for him.

Questions	Response with Evidence
"… 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." 5. What does the phrase "sudden bold" mean?	• Invite students to read the excerpt with you. • Ask triads to discuss Question 5 and then record their responses in the right column of their Text-Dependent Questions. • Select volunteers to share aloud their answers with the class. *Listen for: "It was a quick action and out of character for Taggot."* • Ask: * "What was Taggot feeling, and what words support your thinking?" *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."*
"He was gone by then, long gone, and it seems a long life—I may live fifty years, and not see him again." 6. Why were the words "gone" and "long" repeated in this stanza?	• Ask students to reread the passage with you. • Invite them to take notes in the right column. • Select volunteers to share their responses. *Listen for: "The author wants the reader to understand that Taggot probably will never have another chance to talk to Hugo.* • Ask: * "How do you think Taggot was feeling?" *Listen for: "Taggot is very sad for her missed opportunity."*

Questions	Response with Evidence
"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." 7. What does the repetition of the words "on the anvil" suggest?	• Ask students to read the excerpt with you. • Invite them to discuss Question 7 in their triads and then record their responses. • Select volunteers from each triad to share their discussion and their answers with the class. *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."*
8. How does this stanza contribute to the development of the theme of Taggot's view of herself?	• Read Question 8 with the students. • Invite them to record their responses in their Text-Dependent Questions. Ask students to share their responses. *Listen for them to explain that Taggot's view of herself as ugly may not be how Hugo or other people see her.*

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

Name:

Date:

Similes (use "like" or "as")	Metaphors (use "are" or "is")
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.

Grade 6: Module 2B: Unit 2: Lesson 6
Jigsaw, Part 1: *Good Masters! Sweet Ladies!*

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	Ongoing Assessment
• 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.	• 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

1. Opening
 	
   A. Themes of Adversity: "Jack, the Half-Wit" (4 minutes)
 	
   B. Read Aloud, Read Along: "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter" (4 minutes)
 	
   C. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Reading for Gist and Theme: Jigsaw Monologues (15 minutes)
 	
   B. Reading for Figurative Language: Jigsaw Monologues (15 minutes)
 	
3. Closing and Assessment
 	
   A. Jigsaw Findings: Back-to-Back (5 minutes)
 	
4. Homework
 	
   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."
	• 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.
	
	• In this lesson, students also identify and analyze the meaning of figurative and literal language.
	
	• In advance:
	
	   – 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.
	
	   – 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.
	
	   – 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.
	
	• Consider playing medieval background music to create atmosphere as students gather with their triads for their Opening work.
	
	• 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."
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
monologue, dialogue, jigsaw, theme, adversity, figurative language, literal	• *Good Masters! Sweet Ladies!* (book; one per student) • Document camera • Themes of Adversity anchor chart (begun in Lesson 2) • Themes of Adversity graphic organizer for "Jack, the Half-Wit" (from Lesson 5) • Sticky notes (six per student) • Figurative and Literal Language reference sheet (from Lesson 3; one per student) • Figurative Language graphic organizer for "Constance, the Pilgrim" (one per student in two triad groups for that monologue) • Figurative Language graphic organizer for "Lowdy, the Varlet's Child" (one per student in two triad groups for that monologue) • Figurative Language graphic organizer for "Otho, the Miller's Son" (one per student in two triad groups for that monologue) • Figurative Language graphic organizer for "Will, the Plowboy" (one per student in two triad groups for that monologue) • Themes of Adversity graphic organizer for "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter" (one per student)

Opening	Meeting Students' Needs
A. Themes of Adversity: " Jack, the Half-Wit" (4 minutes) • Ask students to take their *Good Masters! Sweet Ladies!* text and **Themes of Adversity graphic organizer for "Jack, the Half-Wit"** and join their triads. • 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. • 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?" • Call on triads to share with the whole class. • As students share, use a **document camera** 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: – 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). • Consider modeling other adversities, such as being abused or the challenge of finding a friend. • 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. • As a class, select themes of adversity to add to the **Themes of Adversity anchor chart**. • Ask: * Do you think the adversities or challenges in "Jack, the Half-Wit" exist today?" • Invite them to share their thoughts, along with examples that support their thinking.	• Discussing the homework task at the beginning of the lesson holds all students accountable for reading the monologues and completing their homework. • 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.

Opening (continued)	Meeting Students' Needs

B. Read Aloud, Read Along: "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter" (4 minutes)
 	
• 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.
 	
• Ask students if they recall from Lesson 1 what *dialogue* means. Listen for:
 	
   – "A dialogue is when two people or characters share a story,"
 	
   – "A dialogue is a conversation or communication between two people," or
 	
   – "A dialogue is a story that is told by two actors."
 	
• Tell students that there are two dialogues in *Good Masters! Sweet Ladies!,* one of which they will read in this lesson.
 	
• Ask students to open their books to "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter" on page 50.
 	
• 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.
 	
• 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.
 	
• Ask students to share:
 	
   * "What challenges or adversities did Jacob and Petronella face in the dialogue?"
 	
• Add new adversities to the Themes of Adversity anchor chart.
 	
• 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.	

Opening (continued)	Meeting Students' Needs

C. Unpacking Learning Targets (2 minutes)
 	
• Direct the class's attention to the posted learning targets and call on students to read them aloud:
 	
   * "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."
 	
• Ask students to identify two key words that are in all three of the learning targets. Listen for: "jigsaw" and "monologue."
 	
• As students respond, circle words on the posted learning targets. Ask them what they think *jigsaw* means. Listen for responses that indicate it is a type of puzzle or a puzzle with many pieces.
 	
• Call on students to share what a *monologue* is. Responses should explain that a monologue is a story or play told by one person.
 	
• 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.
	• 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.

Work Time	Meeting Students' Needs

A. Reading for Gist and Theme: Jigsaw Monologues (15 minutes)
 	
• 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.
 	
• 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.
 	
• Distribute a **Theme of Adversity graphic organizer** and **sticky notes** to each student.
 	
• 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.
 	
• Invite students to open *Good Masters! Sweet Ladies!* to their monologue.
 	
• Ask them to write the title of their monologue on the Theme of Adversity graphic organizer.
 	
• Then give students these directions:
 	
  1. Read your monologue as a group.
 	
  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.
 	
  3. Once everyone in your triad is done, share the gist of the monologue and discuss any questions you have.
 	
  4. Complete the Themes of Adversity graphic organizer as a group.
 	
• Circulate and support.
 	
• Refocus students whole group.
 	
• 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.
	• 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.
	
	• 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.

Work Time (continued)	Meeting Students' Needs

B. Reading for Figurative Language: Jigsaw Monologues (15 minutes)
 	
• 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.
 	
• 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.
 	
• Ask students to take out their **Figurative and Literal Language reference sheets**.
 	
• Distribute the **Figurative Language graphic organizer: Jigsaw, Part 1** for each monologue.
 	
• 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?"
 	
• Give directions:
  1. Take turns reading aloud the figurative language examples on the graphic organizer.
  2. In your monologue, find the stanza or paragraph where the figurative language appears and read the language with the text around it.
  3. Each member of your triad should share his or thoughts on the three columns of the graphic organizer.
  4. Record your responses on the graphic organizer.
 	
• Tell students that the figurative language examples are all similes, metaphors, personification, or idioms, the first four figures of speech on their reference sheets.
 	
• Circulate and support triads in their discussions. Ensure that all students have a voice in the discussion.
	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.
	
	• Providing models of expected work supports all learners, especially those who are challenged.

Closing and Assessment	Meeting Students' Needs

A. Jigsaw Findings: Back-to-Back (5 minutes)
 • Give directions for the Back-to-Back and Face-to-Face protocol:
   1. Invite triads that read the same monologues to come together and sit back-to-back.
   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.
   3. Ask students to also consider whether that adversity exists for young people today.
   4. Tell students to write the theme, supporting detail, and consideration for today on a sticky note.
   5. Ask students to turn face-to-face to share their response with their partner.
 • Invite partners to post their sticky-note responses on the Theme of Adversity anchor chart.
 • Distribute homework: **Themes of Adversity graphic organizer for "Jacob Ben Salomon, the Moneylender's Son and Petronella, the Merchant's Daughter."**	

Homework	Meeting Students' Needs
• 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." *Note: After the lesson, add new themes of adversity to the Themes of Adversity anchor chart based on students' discussion.*	

EXPEDITIONARY LEARNING

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

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:

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
"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!*

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

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

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

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

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

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

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

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

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

EXPEDITIONARY LEARNING

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

Agenda	Teaching Notes

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

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

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

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

Work Time	Meeting Students' Needs

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

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

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

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

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

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

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

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

    _____

    _____

    _____

    _____

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

    _____

    _____

    _____

    _____

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.

    _____

    _____

    _____

    _____

    _____

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?

    _____

    _____

    _____

    _____

    _____

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?

_____

_____

_____

_____

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.

_____

_____

_____

_____

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.

_____

_____

_____

_____

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

_____

_____

_____

_____

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?

_____

_____

_____

_____

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?

_____

_____

_____

_____

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

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

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

_____

_____

_____

_____

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?

_____

_____

_____

_____

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

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

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.

----

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 LEARNING

Grade 6: Module 2B: Unit 2: Lesson 8
Mid-Unit Assessment: Theme, Figurative Language, and Word Choice in *Good Masters! Sweet Ladies*!

GRADE 6: MODULE 2B: UNIT 2: LESSON 8

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

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*, *unwasteful*, *thrifty*). (L.6.5c)

Supporting Learning Targets	Ongoing Assessment
• 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.	• Mid-Unit Assessment: Theme, Figurative Language, and Word Choice

GRADE 6: MODULE 2B: UNIT 2: LESSON 8

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

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Mid-Unit Assessment (40 minutes)
 	
3. Closing and Assessment
 	
   A. Reflecting on the Learning Targets (3 minutes)
 	
4. Homework
 	
   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."
	• In this mid-unit assessment, students read the monologue "Pask, the Runaway" in *Good Masters! Sweet Ladies!* 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.
	
	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing time over multiple days if necessary.
	
	• The two-point rubric for scoring short responses is included to guide teachers in assessing the short answer questions.
	
	• 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.
	
	• If students finish their assessment early, they may go back and read the three monologues from the Jigsaw lessons that they did not read.
	
	• In advance: Consider students who need testing accommodations: extra time, separate location, scribe, etc.
	
	• 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).

GRADE 6: MODULE 2B: UNIT 2: LESSON 8

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

Lesson Vocabulary	Materials
excerpt, assessment, flow, gist, theme, figurative language, word choice, tone, stanza	• Mid-Unit Assessment: Part 1, Themes of Adversity (one per student) • Mid-Unit Assessment: Parts 2a and 2b, Figurative Language and Word Choice in *Good Masters*, *Sweet Ladies*! (one per student) • *Good Masters! Sweet Ladies!* (book; one per student) • Sticky notes (five per student) • Mid-Unit Assessment: Part 1, Themes of Adversity (answers, for teacher reference) • Mid-Unit Assessment Parts 2a and Part 2b (answers, for teacher reference) • Two-Point Rubric (for teacher reference) • Chart paper for Learning Targets Stars and Steps chart (5 charts; one for each target; see Teaching Notes)

GRADE 6: MODULE 2B: UNIT 2: LESSON 8

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

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
• Direct students' attention to the posted learning targets and invite two volunteers to read them aloud:
   * "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."
• Underline the key vocabulary words and phrases: *flow*, *gist*, *theme*, *figurative language*, *word choice*, *tone*, and *stanza*.
• 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.
	• Learning targets are a research-based strategy that helps all students, especially challenged leaners.
	• 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.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

GRADE 6: MODULE 2B: UNIT 2: LESSON 8

Mid-Unit Assessment:

Theme, Figurative Language, and Word Choice in *Good Masters! Sweet Ladies!*

Work Time	Meeting Students' Needs
A. Mid-Unit Assessment (40 minutes) • Distribute the following to each student: – **Mid-Unit Assessment: Part 1, Themes of Adversity,** – **Mid-Unit Assessment Part 2a and Part 2b, Figurative Language and Word Choice in *Good Masters! Sweet Ladies!*** • Tell students that in this assessment, they will focus on the monologue they read last night for homework: "Pask, the Runaway" from ***Good Masters! Sweet Ladies!*** 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. • Invite students to open *Good Masters! Sweet Ladies!* to page 62. • 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 *Good Masters! Sweet Ladies!* brought the monologues to life, and this work served as great preparation for this assessment. • 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. • 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. • Tell students they will have 35 minutes to complete this assessment. • Circulate and support them as they work. During an assessment, your prompting should be minimal. • After 35 minutes, collect the assessments.	• 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.

GRADE 6: MODULE 2B: UNIT 2: LESSON 8

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

Closing and Assessment	Meeting Students' Needs
A. Reflecting on the Learning Targets (3 minutes) • Distribute **five sticky notes** to each student. Ask them to write their name on each of the sticky notes. Point out each of **Learning Targets Stars and Steps charts** posted around the room. Tell students you are going to read aloud each of the learning targets on which they were assessed. • 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. • Read each learning target: * "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." • 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.	
Homework	**Meeting Students' Needs**
• 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."	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 8
Supporting Materials

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)

How does a theme of adversity in "Pask, the Runaway" exist today?
Write a well-organized paragraph using evidence from your own knowledge.

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_____

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_____

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?

2. Pask's father says, "Once there's mouths to feed, you're a slave for life."

    What is the literal meaning of "slave"?

    What does he mean by this statement?

    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?

4. "Someday I'll go back to her. I'll wear new clothes, and I'll go to the kennels and tell her I'm free. Not a villein, not a vagabond. A free man. And I'll give her a piece of ribbon—blue as her eyes."

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

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

Title of Monologue: "<u>Pask, the Runaway</u>"

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	• *the law* • *"Once there's mouths to feed, you're a slave for life."* • *"You work till you drop down dead."* • *parents died, Pask ran away* • *once free can look for work* • *when free, will go back to the girl at the kennels and give her a piece of ribbon*
hunger	villeins peasants serfs	• *"which is worse, hunger or cold?"* • *longing for meat pies* • *gulped down dogs' food* • *sucked her fingers, licked palms* • *didn't worry about how queer it was*
poverty	villeins peasants serfs	• *no shoes, rags and straw* • *finds shelter in a kennel* • *longing for new clothes* • *wants to buy blue ribbon at fair* • *thieving, doing odd jobs*

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 Response1
(For Teacher Reference)

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

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt
	• Evidence of analysis of the text where required by the prompt
	• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt
	• Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt
	• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate
	• No response (blank answer)
	• A response that is not written in English
	• A response that is unintelligible or indecipherable

[1]From New York State Department of Education, October 6, 2012

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.

Grade 6: Module 2B: Unit 2: Lesson 9
Qualities of a Strong Literary Essay

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

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets (5 minutes)
 	
2. Work Time
 	
   A. Unpacking the Prompt: End of Unit Assessment (10 minutes)
 	
   B. Reading like a Writer: Annotating the Model Essay (12 minutes)
 	
   C. Analyzing Evidenced-Based Claims: Model Essay (16 minutes)
 	
3. Closing and Assessment
 	
   A. Reflection: Why Do We Analyze Models? (2 minutes)
 	
4. Homework
 	
   A. Read "Simon, the Knight's Son" and complete the Themes of Adversity graphic organizer.
	• 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 *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 and use evidence from the novel and their own experiences to support their position.
	
	• 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.
	
	• 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.
	
	• 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.
	
	• In advance:
	  – Prepare the definition of a "literary argument" to display with a document camera.
	  – Prepare three questions for unpacking targets on the board. See "Opening."
	  – Review the student model essay.
	  – Create a coding guide.
	
	• Post: Learning targets and coding guide.

Lesson Vocabulary	Materials
literary argument, qualities	• Document camera • Are We Medieval? A Literary Argument Essay Prompt (one per student and one to display) • Qualities of a Strong Literary Argument Essay anchor chart (new; co-created with students in Work Time A) • Model Essay: "Are We Medieval? Opportunities in the Middle Ages and Today" (one per student and one to display) • Are We Medieval?: Forming Evidence-Based Claims graphic organizer (one to display) • Are We Medieval?: Forming Evidence-Based Claims graphic organizer (answers, for teacher reference) • Themes of Adversity graphic organizer for "Simon, the Knight's Son" (one per student)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (5 minutes)
• Direct students' attention to the posted learning targets. Invite them to follow along as you read the learning targets out loud:
  * "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."
• 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.
• Ask students to discuss with an elbow partner:
  * "Think about a time that you were in an argument with someone. What causes an argument?"
• Cold call a pair to share their thinking. Ideally, students will say: "We disagreed about something" or "We had different ideas."
• 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.
• Ask:
  * "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?"
• 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.
• Using a **document camera**, 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."
• Tell students that in order for them to get ready to write their own essays, they will look at a model essay today.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Unpacking the Prompt: End of Unit Assessment (10 minutes)
• Display and distribute **Are We Medieval? A Literary Argument Essay Prompt**. Invite students to follow along with you as you read the prompt aloud. Ask them to circle any unfamiliar words. Clarify words as needed.
 	
• Direct students to underline words and phrases in the prompt that help make a strong literary argument.
 	
• 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.
 	
• Now, have students open their eyes, get with a partner, and discuss the three questions displayed on the board. Ask:
  * "What is this prompt asking you to do?"
  * "What will your writing have to include to address the question?"
  * "What thinking will you have to do to complete that writing?"
 	
• Refocus students whole group. Begin creating the **Qualities of a Strong Literary Argument Essay anchor chart**.
 	
• 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:
  – Make and introduce a claim. (Students may say, "Choose a side and write it at the beginning.")
  – Choose text evidence and examples from life today that support the claim.
  – Explain how each piece of evidence and example supports the claim. (Students might say, "Add my own thinking" or "Explain the evidence.")
  – Make it coherent. (Students might say, "Make it stick together; have everything connect.")
  – Make it logical. (Students might say, "Have it make sense.")
 	
• For anything students do not identify on their own, add it to the anchor chart and explain why you are adding it.
	• 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.
	
	• Adding visuals or graphics to anchor charts can help students remember or understand key ideas or directions.

Work Time (continued)	Meeting Students' Needs

B. Reading like a Writer: Annotating the Model Essay (12 minutes)
 	
• Display and distribute the **Model Essay: "Are We Medieval? Opportunities in the Middle Ages and Today."**
 	
• 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.
 	
• Invite students to follow along while you read the model essay out loud.
 	
• 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:
 	
  * "What claim is the author of this essay making?"
 	
  * "What is the purpose of the body paragraphs?"
 	
• 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.
 	
• 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.
 	
• Direct students' attention to the posted coding guide.
 	
• 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.
 	
• 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:
 	
  * "Where is the claim?"
 	
  * "Where is the evidence from the text?"
 	
  * "Where are the examples from life today?"
 	
  * "Where is the explanation about the evidence?'
 	
• Listen to student suggestions and mark the displayed model essay as follows:
 	
  – Mark a C next to the first sentence of the first paragraph, in which the author states the opportunities were different back then.
	• It is important for students to process and understand the "content" of the essay before they look more closely at the writer's craft.
	
	• Consider giving select students pre-annotated or pre-highlighted texts. This will allow them to focus on key sections of the essay.
	
	• Coding the text will allow students to return to the model essay later to help guide them in their independent writing.

Work Time (continued)	Meeting Students' Needs

– Mark a T next to the first piece of evidence in quotation marks in the first body paragraph.
 	
   – Mark an L at the end of the paragraph in which the author discusses his/her father.
 	
   – Write an E next to the sentence after the first sentence in quotation marks in the first paragraph.
 	
• Check for student understanding by asking:
 	
   * "Show a Fist to Five about how well you understand how I coded our model essay."
 	
• Note any students who have less than a three and circulate to them first when they work on subsequent paragraphs.
 	
• Prompt students to read the remainder of the model essay, using the coding guide to annotate it.
 	
• Circulate and observe annotations, making note of whether students are able to find the text evidence and the explanations.
 	
• Refocus whole group. Ask students to turn to a different elbow partner and discuss their annotations.
 	
• 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.	

Work Time (continued)	Meeting Students' Needs
C. Analyzing Evidenced-Based Claims: Model Essay (16 minutes) • Display the **Are We Medieval?: Forming Evidence-Based Claims graphic organizer**. • Invite a volunteer to tell you how she or he coded the second paragraph (Body Paragraph 1). • 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. • Refer to the **Are We Medieval?: Forming Evidence-Based Claims graphic organizer (answers, for teacher reference)** as necessary. • 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. • Invite volunteers to share out and fill in the displayed graphic organizer. • Ask students to give a thumbs-up or thumbs-down if they felt successful separating the text evidence from the explanations. • Note the students who show a thumbs-down; they may need more scaffolding to separate text evidence and explanations in Lesson 10.	

Closing and Assessment	Meeting Students' Needs
A. Reflection: Why Do We Analyze Models? (2 minutes) • Ask students to Think-Pair-Share with their elbow partner: * "Why are we studying our model essay so closely?" • 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. • Distribute a **Themes of Adversity graphic organizer for "Simon, the Knight's Son."**	• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	**Meeting Students' Needs**
• Read "Simon, the Knight's Son" and complete the Themes of Adversity graphic organizer.	

Grade 6: Module 2B: Unit 2: Lesson 9
Supporting Materials

EXPEDITIONARY
LEARNING

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?

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

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

Opportunity 1	Opportunity 2
becoming a doctor by learning from father	*becoming a miller because his father was and his grandfather was*
Opportunity 1 text evidence (T) *"And I am bound to carry on tradition. With every patient that my father cures, I learn more medicine" (page 18).*	Opportunity 2 text evidence (T) *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).* *"And someday I will have a son—and God help him!" (page 29)*
Opportunity 1 examples from life today (L) *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.*	Opportunity 2 examples from life today (L) *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.*

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.*

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.

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

Revisiting the Text: What Are the Adversities They Faced?

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	Ongoing Assessment
• 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.	• 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

1. Opening
  A. Engaging the Reader: "Simon, the Knight's Son" (6 minutes)
  B. Unpacking Learning Targets (4 minutes)
2. Work Time
  A. Discussing the Rubric (6 minutes)
  B. Revisiting Themes of Adversity Graphic Organizers (9 minutes)
  C. Evaluating Evidence to Choose Which to Use in the Essay (15 minutes)
3. Closing and Assessment
  A. Pair Share (5 minutes)
4. Homework
  A. Read "A Little Background: The Crusades" (pages 36 and 37) and complete the Themes of Adversity graphic organizer.
	• 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.
	• 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.
	• 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").
	• 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.
	• Post: Learning targets.

Lesson Vocabulary	Materials
claim; Saracens, lance, valiant, chivalry	• Writing Word Wall (new; teacher-created; see Teaching Notes) • Are We Medieval? A Literary Argument Essay Prompt (from Lesson 9; one per student) • Literary Argument Essay Rubric (one per student and one to display) • Document camera • Themes of Adversity graphic organizers (students' completed organizers, for each monologue read during this unit) • Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 9; one new blank copy per student and one to display) • Themes of Adversity graphic organizer for "A Little Background: The Crusades" (one per student)

Opening	Meeting Students' Needs

A. Engaging the Reader: "Simon, the Knight's Son" (6 minutes)
• 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.
• Select volunteers to share out. Listen for:
  – 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.
  – 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."
  – The group of people affected are knights and their families.
• Ask students to discuss with their partner:
  * "Is this an adversity we face today?"
	• 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.
	
	• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.

Opening (continued)	Meeting Students' Needs
• 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. • Ask: * "Is there any domain-specific vocabulary we could add to the Word Wall from this monologue?" • Record student suggestions on the **Writing Word Wall**. Words should include: *Saracens*, *lance*, *valiant*, and *chivalry*. You may need to tell students what some of the unfamiliar words mean.	

B. Unpacking Learning Targets (4 minutes)
• Direct students' attention to the posted learning targets and invite them to read along with you:
 	
  * "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."
 	
• Tell students to reread the **Are We Medieval? A Literary Argument Essay Prompt**. Ask:
 	
  * "What is a claim?"
 	
  * "What claim are you going to be making in this essay?"
 	
• 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.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• 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.

Work Time	Meeting Students' Needs
A. Discussing the Rubric (6 minutes) • Display the **Literary Argument Essay Rubric** 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. • 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. • Ask students to turn and talk: * "What does it mean to '*logically* explain' your evidence?" • 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 *logical*, ask them to call on another pair of students. If they still need support defining *logical* after they have called on each other a few rounds, give them the explanation. • Ask them to turn and talk again: * "What does it mean to '*skillfully* explain' your evidence?" • Refocus students whole class. Ask for volunteers to share their answers. Consider that *skillful* might be harder to explain. Listen for students to say that *skillful* 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. • Tell them that over the next couple of lessons, they are going to select evidence to use in their essays.	• 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.
B. Revisiting Themes of Adversity Graphic Organizers (9 minutes) • Invite students to take out all of the **Themes of Adversity graphic organizers** 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. • 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. • Circulate to support students as they work. If they struggle, break down the process with questions like: * "Is this adversity still faced today? By whom? Where? When?" * "So which pile should this go in?"	

Work Time (continued)	Meeting Students' Needs
• 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: * "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?" • 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.	
C. Evaluating Evidence to Choose Which to Use in the Essay (15 minutes) • Display and distribute **Are We Medieval?: Forming Evidence-Based Claims Graphic Organizer**. • Remind students that they saw this graphic organizer filled out in the previous lesson for the model essay. • Tell students that in this lesson, they are going to focus on filling out just the claim and text evidence rows of the organizer. • Ask: * "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?" • 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." • 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. • 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 *Good Masters! Sweet Ladies!* 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.	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. • Providing models of expected work supports all learners, but especially those who are challenged.

Work Time (continued)	Meeting Students' Needs

• 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.
 	
• 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.
 	
• 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:
 	
   * "What is your example from life today for this adversity? Is it something you or your family has experienced?"
 	
• 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.
 	
• 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:
 	
   * "What does *compelling* mean, and why do your adversities need to be compelling?"
 	
• Select students to share. Listen for them to explain that *compelling* 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.
 	
• 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:
 	
   * "This is the claim, so which of the adversities has the clearest and most compelling text evidence to explain the adversity?"
 	
   * "This is the claim, so which of the adversities has the clearest and most compelling example from life today?"
 	
• 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.	

Work Time (continued)	Meeting Students' Needs
• 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:	
* "Which of this text evidence explains the adversity most clearly?"	
* "Which of the text evidence is the most compelling?"	
• 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.	
• Invite students to work in pairs to choose two adversities and fill out their evidence-based claims organizer.	
• Circulate to ask questions:	
* "Which of the adversities has the clearest and most compelling text evidence to explain the adversity for your claim?"	
* "Which of the adversities has the clearest and most compelling example from life today for your claim?"	
• Remind students to record the adversities and the text evidence they choose on their Are We Medieval?: Forming Evidence-Based Claims graphic organizer.	

Closing and Assessment	Meeting Students' Needs
A. Pair Share (5 minutes) • 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. • Distribute a blank **Themes of Adversity graphic organizer for "A Little Background: the Crusades"** for homework.	

Homework	Meeting Students' Needs
• Read "A Little Background: The Crusades" (pages 36 and 37) and complete the Themes of Adversity graphic organizer.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 10
Supporting Materials

EXPEDITIONARY
LEARNING

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

EXPEDITIONARY
LEARNING

Literary Argument Essay Rubric

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

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	—exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning —establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice —provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented	—exhibits clear organization, with the use of appropriate transitions to create a unified whole —establishes and maintains a formal style using precise language and domain-specific vocabulary —provides a concluding statement or section that follows from the claim and reasons presented	—exhibits some attempt at organization, with inconsistent use of transitions —establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary —provides a concluding statement or section that generally follows the claim and reasons presented	—exhibits little attempt at organization, or attempts to organize are irrelevant to the task —lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task —provides a concluding statement or section that is illogical or unrelated to the claim and reasons presented	—exhibits no evidence of organization —uses language that is predominantly incoherent or copied directly from the text(s) —does not provide a concluding statement or section

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

EXPEDITIONARY
LEARNING

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.

Grade 6: Module 2B: Unit 2: Lesson 11
Examples from Life Today

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	Ongoing Assessment
• 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.	• 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

1. Opening
  A. Engaging the Reader: "A Little Background: The Crusades" (7 minutes)
  B. Unpacking Learning Targets (5 minutes)
2. Work Time
  A. Determining Examples from Life Today (10 minutes)
  B. Explaining the Thinking (15 minutes)
3. Closing and Assessment
  A. Pair Share (8 minutes)
4. Homework
  A. Read "Isobel, the Lord's Daughter" and complete the Themes of Adversity graphic organizer.
	• 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.
	• 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").
	• Post: Learning targets.

Lesson Vocabulary	Materials
	• Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 9; completed version based on the model essay; one to display) • Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 10; one per student and one to display) • Themes of Adversity graphic organizers (completed throughout the unit for each of the monologues read) • Document camera • Themes of Adversity graphic organizer for "Isobel, the Lord's Daughter" (one per student)

Opening	Meeting Students' Needs

A. Engaging the Reader: "A Little Background: The Crusades" (7 minutes)
• 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.
• Select volunteers to share out. Listen for:
   – The theme of adversity is that crusaders faced death.
   – 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."
   – The group of people affected was those who went on the crusades.
• Ask pairs to discuss:
   * "Is this an adversity we face today?"
• Cold call students to share their responses. They may compare this adversity to soldiers going to war today.
	• 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.
	• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.

B. Unpacking Learning Targets (5 minutes)
• Direct students' attention to the posted learning targets and invite them to read along with you:
   * "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."
• 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.
• Tell students that in this lesson, they are going to finish filling out the **Are We Medieval?: Forming Evidence-Based Claims graphic organizer**.
• 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.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• 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.

Work Time	Meeting Students' Needs

A. Determining Examples from Life Today (10 minutes)
• Invite students to take out the **Themes of Adversity graphic organizers** 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.
 	
• Tell students that they need to think of one example from life today for each adversity. Remind them:
  – 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
  – 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
 	
• Give students 5 minutes to discuss their examples from life today with an elbow partner.
 	
• Refocus whole group and cold call students to share.
 	
• Question them to provide immediate feedback on the examples they suggest. For example:
  * "How do you know about that example? Is it something you or someone you know has experienced?"
  * "How does it support your claim?"
 	
• Using a **document camera**, 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.
 	
• 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.
 	
• Circulate to support students as necessary.
	• 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.

Work Time (continued)	Meeting Students' Needs

B. Explaining the Thinking (15 minutes)
• Focus students' attention on the final box of the Are We Medieval?: Forming Evidence-Based Claims graphic organizer, the "Explaining the thinking" box.
• Display the completed **Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 9, based on the model essay).** 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:
  * "How did the author of the model essay complete this graphic organizer to explain the evidence they used?"
• 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.
• Invite students to spend 5 minutes explaining the thinking about their own evidence to their partner. Circulate to listen to them. Ask:
  * "How does your text evidence support your claim?"
  * "How do your examples from life today support your claim?"
  * "How do your text evidence and your examples from life today work together?"
• 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.
• Finally, model how to fill out the "Explaining the thinking …" box.
• Invite students to record their thinking on there are **We Medieval?: Forming Evidence-Based Claims graphic organizers** (which they began working on in Lesson 10).
• 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.
	• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.
	• Providing models of expected work supports all learners, but especially those who are challenged.

Closing and Assessment	Meeting Students' Needs

A. Pair Share (8 minutes)
• Invite students to pair up with someone else to share their completed Forming Evidence-Based Claims graphic organizer.
• Direct them to focus on the "Explaining the thinking" box on their partner's organizer. Ask:
  * "Does the choice of text evidence and example from real life make sense in support of the claim when the thinking has been explained?"
  * "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?"
• Invite students to revise the ideas on their organizers based on their partner's feedback.
• Distribute a **Themes of Adversity graphic organizer for "Isobel, the Lord's Daughter."**	

Homework	Meeting Students' Needs
• Read "Isobel, the Lord's Daughter" and complete the Themes of Adversity graphic organizer.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 11
Supporting Materials

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.

Grade 6: Module 2B: Unit 2: Lesson 12
Writing: Drafting Body Paragraphs and Revising for Language

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	Ongoing Assessment
• I can draft the body paragraphs of my literary argument essay. • I can use precise and domain-specific language to formally argue my claim.	• Themes of Adversity graphic organizer for "Isobel, the Lord's Daughter" (from homework) • Draft of body paragraphs

Agenda	Teaching Notes

1. Opening
  A. Engaging the Reader: "Isobel, the Lord's Daughter" (7 minutes)
  B. Unpacking Learning Targets (3 minutes)
2. Work Time
  A. Reviewing Formal Style (4 minutes)
  B. Independent Writing: Drafting Body Paragraphs of the Literary Argument Essay (23 minutes)
3. Closing and Assessment
  A. Revising Word Choice (8 minutes)
4. Homework
  A. Read "Nelly, the Sniggler" and complete the Themes of Adversity graphic organizer.
	• 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.
	• 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.
	• 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.
	• 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.
	• Post: Learning targets.

Lesson Vocabulary	Materials
precise, domain-specific; gown, dung, modest maid, Lammas Day, maidservant	• Writing Word Wall (from Lesson 10) • Literary Argument Essay Rubric (from Lesson 10; one per student) • Formal Style anchor chart (from Unit 1, Lesson 11) • Qualities of a Strong Literary Essay anchor chart (from Lesson 9) • Are We Medieval?: Forming Evidence-Based Claims graphic organizer (from Lesson 10; one per student) • Model Essay: "Are We Medieval?: Opportunities in the Middle Ages and Today" (from Lesson 9; one per student) • Themes of Adversity graphic organizer for "Nelly, the Sniggler" (one per student)

Opening	Meeting Students' Needs

A. Engaging the Reader: "Isobel, the Lord's Daughter" (7 minutes)
• 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.
• Select volunteers to share out. Listen for:
  – 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.
  – 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."
  – The person affected is Isobel, the lord's daughter.
• Ask students to discuss with their partner:
  * "Is this an adversity we face today?"
• 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.
• Ask:
  * "Is there any domain-specific vocabulary we could add to the Writing Word Wall from this monologue?"
• Record student suggestions on the **Writing Word Wall**. Words should include: *gown, dung, modest maid, Lammas Day,* and *maidservant*. You may need to tell students what some of the unfamiliar words mean.
	• 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.
	
	• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (3 minutes)
 	
• Direct students' attention to the posted learning targets and read them aloud:
 	
  * "I can draft the body paragraphs of my literary argument essay."
 	
  * "I can use precise and domain-specific language to formally argue my claim."
 	
• Ask students to take out their **Literary Argument Essay Rubric** and read Row 3 and Column 3 to themselves.
 	
• Ask:
 	
  * "What does *precise* mean?"
 	
• Listen for: "*Precise* means to be exact and accurate."
 	
• Share an example with students:
 	
  * "For example, the precise word for how I feel is 'furious,' not just mad. 'Furious' shows the precise degree to which I feel mad."
 	
• Ask:
 	
  * "What might *domain-specific* 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 *domain-specific* language means?"
 	
• Listen for: "It means words used for a specific study or work."
 	
• Remind students that domain-specific vocabulary in this unit is about life in the Middle Ages.
 	
• Encourage them to refer to the Writing Word Wall to help them use all the "impressive" vocabulary they have been learning along the way.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• 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.

Work Time	Meeting Students' Needs
A. Reviewing Formal Style (4 minutes) • Remind students that as they write an essay, they need to maintain a formal style throughout. Refer them to the **Formal Style anchor chart** from Unit 1 and invite them to reread the criteria for making an essay more formal. • 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.	• 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.
B. Independent Writing: Drafting Body Paragraphs of the Literary Argument Essay (23 minutes) • Remind students of the **Qualities of a Strong Literary Essay anchor chart** and invite them to reread the criteria listed on it. Encourage them to consider these criteria when writing their body paragraphs in this lesson. • Direct students to retrieve their **Are We Medieval?: Forming Evidence-Based Claims graphic organizer** 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. • 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. • 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. • Display the **Model Essay: "Are We Medieval?: Opportunities in the Middle Ages and Today."** • 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. • Ask: * "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."	• 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. • Consider inviting students who may struggle to record their ideas in body paragraphs to say their ideas to you aloud before writing them down.

Work Time (continued)	Meeting Students' Needs
• 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. • Give students time to draft their body paragraphs.	

Closing and Assessment	Meeting Students' Needs

A. Revising Word Choice (8 minutes)
• 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."
• Ask:
  * "What does precise language mean again?"
  * "What does domain-specific language mean?"
• Invite volunteers to answer each question. Listen for them to say that to be *precise* means to be exact and accurate. *Domain-specific* language means language used for a specific study or work, like the novel and writing techniques.
• 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.
• Distribute a **Themes of Adversity graphic organizer for "Nelly, the Sniggler."**
	• 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.

Homework	**Meeting Students' Needs**
• Read "Nelly, the Sniggler" and complete the Themes of Adversity graphic organizer.	

Grade 6: Module 2B: Unit 2: Lesson 12
Supporting Materials

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.

Grade 6: Module 2B: Unit 2: Lesson 13
Planning for Writing: Introduction and Conclusion of a Literary Argument Essay

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	Ongoing Assessment
• I can draft the introduction and conclusion of my literary argument essay.	• 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

1. Opening
 	
   A. Engaging the Reader: "Nelly, the Sniggler" (7 minutes)
 	
   B. Unpacking Learning Target (3 minutes)
 	
2. Work Time
 	
   A. Studying the Model and Drafting an Introductory Paragraph (14 minutes)
 	
   B. Studying the Model and Drafting a Concluding Paragraph (16 minutes)
 	
3. Closing and Assessment
 	
   A. Self-Assessment against the Rubric (5 minutes)
 	
4. Homework
 	
   A. Read "Drogo, the Tanner's Apprentice" and complete the Themes of Adversity graphic organizer.
	• 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.
	
	• 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.
	
	• 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.
	
	• 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.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
introduction, conclusion; scurvy, sniggling, tanner, hose	• Writing Word Wall (from Lesson 10) • Model Essay: "Are We Medieval?: Opportunities in the Middle Ages and Today" (from Lesson 9; one to display) • Equity sticks • Qualities of a Strong Literary Argument Essay anchor chart (begun in Lesson 9) • Draft body paragraphs (from Lesson 12; one per student) • Rows 1 and 3 of Literary Argument Essay Rubric (one per student) • Self-Assessment: Rows 1 and 3 of Literary Argument Essay Rubric (one per student) • Themes of Adversity graphic organizer for "Drogo, the Tanner's Apprentice" (one per student)

Opening	Meeting Students' Needs

A. Engaging the Reader: "Nelly, the Sniggler" (7 minutes)
• 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.
• Select volunteers to share how they filled out their graphic organizer. Listen for them to explain that:
  – The theme of adversity in the monologue is children being killed because their parents can't afford to feed them.
  – 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."
  – The group of people affected is children, but particularly girls.
• Ask students to discuss with their partner:
  – "Is this an adversity we face today?"
• 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.
• Ask:
  * "Is there any domain-specific vocabulary we could add to the Word Wall from this monologue?"
• Cold call students to share their responses. Record suggestions on the **Writing Word Wall**. Words should include: *scurvy, sniggling, tanner,* and *hose.* You may need to tell students what some of the unfamiliar words mean.
	• 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.
	• Consider pairing ELLs who speak the same first language in order to deepen their discussion and understanding.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (3 minutes)
 	
• Direct student attention to the posted learning target and invite them to read along with you:
 	
  * "I can draft the introduction and conclusion of my literary argument essay."
 	
• Invite students to Think-Pair-Share:
 	
  * "How are introductions and conclusions similar types of writing?"
 	
• 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."
 	
• Again, invite students to Think-Pair-Share:
 	
  * "How are introductions and conclusions different?"
 	
• 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."
	• 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.
	
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Studying the Model and Drafting an Introductory Paragraph (14 minutes)
• Display the **Model Essay: "Are We Medieval?: Opportunities in the Middle Ages and Today."** 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.
• Invite them to read along silently as you read the introduction of the model essay.
• Ask students to Think-Pair-Share:
  * "What does the author tell us in the introductory paragraph?"
• 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:
  – An introductory paragraph:
    • Introduces the claim
    • Introduces the ideas being discussed in the essay
• Invite students to reread the draft body paragraphs they wrote in Lesson 12.
• 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.
• Ask students to draft their introductory paragraph.
• Circulate to assist students in drafting. Ask:
  * "How can you begin the paragraph?"
  * "How did the author begin the model argument essay?"
  * "What is important for the reader to know right at the beginning? Why?"
  * "What is your claim?"
	• 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.
	
	• Consider inviting students who may struggle to record their ideas to say them to you aloud before writing them down.

Work Time (continued)	Meeting Students' Needs

B. Studying the Model and Drafting a Concluding Paragraph (16 minutes)
 	
• 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:
 	
  * "In this type of essay, how are introductions and conclusions similar?"
 	
• 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."
 	
• Ask students to Think-Pair-Share:
 	
  * "How are introductions and conclusions different?"
 	
• 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."
 	
• Invite students to read along silently as you read the concluding paragraph of the model essay.
 	
• Ask students to Think-Pair-Share:
 	
  * "What does the author tell us in the concluding paragraph?"
 	
• 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:
 	
  – A concluding paragraph:
 	
    • Summarizes the argument
 	
    • Closes by giving us something to think about at the very end
 	
• 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.
 	
• Invite students to draft their concluding paragraph.
 	
• Circulate to assist. Ask:
 	
  * "How can you summarize the argument?"	

Work Time (continued)	Meeting Students' Needs
* "How did the author conclude the model argument essay?" * "What are you going to give the reader to think about at the end?"	

Closing and Assessment	Meeting Students' Needs
A. Self-Assessment against the Rubric (5 minutes) • Distribute **Rows 1 and 3 of Literary Argument Essay Rubric** and **Self-Assessment: Rows 1 and 3 of Literary Argument Essay Rubric**. 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. • Invite students to read the Criteria column and Level 3 with you. • 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. • Ask students to underline on the rubric where their essay fits best. • 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. • Circulate to ask questions to encourage students to think carefully about their scoring choices: * "You have underlined this part of your rubric. Why? Where is the evidence in your essay to support this?" • Students who finish quickly can begin to revise their draft essays based on their scoring. • 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. • 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. • Distribute the **Themes of Adversity graphic organizer for "Drogo, the Tanner's Apprentice."**	• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.

Homework	Meeting Students' Needs
• Read "Drogo, the Tanner's Apprentice" and complete the Themes of Adversity graphic organizer. *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.*	

Grade 6: Module 2B: Unit 2: Lesson 13
Supporting Materials

EXPEDITIONARY
LEARNING

Rows 1 and 3 of Literary Argument Essay Rubric

Name:

Date:

	Criteria	
	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	**COHERENCE, ORGANIZATION, AND STYLE:** the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
CCLS	W.2 R.1–9	W.2 R.1–9
4	• 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)	• exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning • establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice • provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented

Rows 1 and 3 of Literary Argument Essay Rubric

	Criteria	
	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	**COHERENCE, ORGANIZATION, AND STYLE:** the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
3	• 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)	• exhibits clear organization, with the use of appropriate transitions to create a unified whole • establishes and maintains a formal style using precise language and domain-specific vocabulary • provides a concluding statement or section that follows from the claim and reasons presented
2	• 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)	• exhibits some attempt at organization, with inconsistent use of transitions • establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary • provides a concluding statement or section that generally follows the claim and reasons presented

Rows 1 and 3 of Literary Argument Essay Rubric

	Criteria **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	**COHERENCE, ORGANIZATION, AND STYLE:** the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
1	• 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)	• exhibits little attempt at organization, or attempts to organize are irrelevant to the task • lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task • provides a concluding statement or section that is illogical or unrelated to the claim and reasons presented
0	• claim and reasons demonstrate a lack of comprehension of the text(s) or task	• exhibits no evidence of organization • uses language that is predominantly incoherent or copied directly from the text(s) • does not provide a concluding statement or section

Self-Assessment:
Rows 1 and 3 of Literary Argument Essay Rubric

Row 1.

_____

_____

_____

_____

Row 3.

_____

_____

_____

_____

EL
EXPEDITIONARY
LEARNING

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

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	Ongoing Assessment
• 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.	• Modern Voices graphic organizer

Agenda	Teaching Notes

1. Opening
   A. Launching Independent Reading (12 minutes)
   B. Unpacking Learning Targets (3 minutes)
2. Work Time
   A. Medieval Voices to Modern Voices (10 minutes)
   B. Introducing *Blue Lipstick* and *Technically, It's Not My Fault* (15 minutes)
3. Closing and Assessment
   A. Setting Independent Reading Goals (5 minutes)
4. Homework
   A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.
   B. Read "Advanced English" from *Blue Lipstick* and complete the Modern Voices graphic organizer.
	• 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 *Good Masters! Sweet Ladies!* Now, students examine modern voices of adversity expressed through different genres in preparation for sharing their own voice by writing a monologue.
	
	• Even though this lesson is officially part of Unit 2, conceptually it launches the work of Unit 3. This was done is 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.
	
	• Beginning in this lesson, and then throughout Unit 3, students read several concrete poems in *Blue Lipstick* and *Technically, It's Not My Fault*. 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.
	
	• The lessons using *Blue Lipstick* and *Technically, It's Not My Fault* 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.
	
	• 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.
	
	• 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.

Agenda	Teaching Notes (continued)
	• 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.
	• In advance:
	– Prepare a sample letter for families and care takers about students' reading goals and accountability for reading progress.
	– 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.
	– Determine triads for this unit.
	– Prepare Modern Voices folders for students to store materials in this unit.
	– 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.
	– Prepare and post: Effective Discussions anchor chart; Academic Word Wall (see Teaching Notes above and supporting materials).
	– Review: "Hackschooling Makes Me Happy" video clip: http://tedxtalks.ted.com/video/Hackschooling-Makes-Me-Happy-Lo;search%3Atag%3A%22tedxuniversityofnevada%22.

Agenda	Teaching Notes (continued)
	– 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 www.safeshare.tv, for actually viewing these links in the classroom. • Post: Learning targets.

Lesson Vocabulary	Materials
analyze, explicit, inference, structure, genre, concrete, concrete poetry, graphics	• Goldilocks handout (from stand-alone document on EngageNY.org: Launching Independent Reading: Sample Plan Grades 6-8; one per student) • Academic Word Wall (new; teacher-created) • Academic Word Wall (for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference; see Teaching Notes) • Themes of Adversity anchor chart (from Unit 2) • Sticky notes (three per triad) • Challenges of Modern Times anchor chart (new; co-created with students) • Notices and Wonders graphic organizer (one per student) • "Hackschooling Makes Me Happy" video (see Teaching Notes) • *Blue Lipstick* (book; five per class) • *Technically, It's Not My Fault* (book; five per class) • Document camera • Modern Voices graphic organizer (one per student, for the poems found on the covers of the books) • Modern Voices folder (one per student) • Effective Discussions anchor chart (new; teacher-created; see Teaching Notes) • Reading Tracker and Reviewer's Notes (one per student) • Modern Voices graphic organizer for "Advanced English" (one per student) • "Advanced English" from *Blue Lipstick* (one per student)

Opening	Meeting Students' Needs
A. Launching Independent Reading (12 minutes) • 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. • 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. • 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. • Give short introductions to several books to pique students' interest. • Remind students how to self-select books at their appropriate level of challenge for their interests and reading ability. • Distribute the **Goldilocks handout**. 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. • Give students time to browse. Circulate to listen in and support as needed. • 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.	• 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.
B. Unpacking Learning Targets (3 minutes) • Direct students' attention to the posted learning targets and read the first one aloud: * "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*." • Ask students what the word *analyze* means. Listen for: "It means to study or look closely at something to figure out what it means." • Focus students on the words *analyze*, *explicitly*, and *inferences*. Underline, highlight, or circle the words. Point out that those words are also on the **Academic Word Wall**.	• 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. • The use of color and graphics to illustrate definitions also facilitates reference to the Academic Word Wall.

Opening (continued)	Meeting Students' Needs
- Explain that when something is expressed *explicitly*, 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. - Remind students that *inferences* 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 *infer* or make an *inference* that you must be home by nine at the latest. - Redirect students' attention to the posted learning targets and read the remaining targets aloud: * "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." - 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 *concrete* poetry. - Direct students' attention to the Academic Word Wall. Invite a student to read the definition of concrete poetry. - Explain that they will look at and read two concrete poems in today's lesson. - Ask students what the word *structure* means. Listen for: "It is the way something is built or made." - 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. - 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.	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.

Work Time	Meeting Students' Needs
A. Medieval Voices to Modern Voices (10 minutes)	• 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.
• Group students in triads. Remind students they will partner with their triads for openings and sharing homework staring in today's lesson and to continue throughout Unit 3.	
• 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.	
• Invite students to look at the challenges they identified on the **Themes of Adversity anchor chart**.	
• Distribute three **sticky notes** to each triad.	
• 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.	• 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.
• Tell students to write three modern-day challenges on sticky notes.	
• Direct students' attention to the **Challenges of Modern Times anchor chart** (hanging next to the Themes of Adversity anchor chart.)	
• Ask triads to choose one representative to send to the Challenges of Modern Times anchor chart to post their sticky notes.	
• Tell students they will continue to add to this anchor chart as they read and listen to modern-day voices.	• 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.
• 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.	
• Explain that there are different ways for writers, speakers, musicians, and artists to express themselves.	
• Ask students to name different kinds of music. Listen for responses such as: jazz, country, rap, classical, rock, gospel, etc.	
• Explain that these different categories are called *genres*. Just as with music, there are different categories, or *genres*, for writers and speakers to use to express themselves.	
• 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.	

Work Time (continued)	Meeting Students' Needs

• Distribute the **Notices and Wonders graphic organizer**. As students watch the video, ask them to jot down some notices and wonders for:
 	
   – Challenges kids face today
 	
   – The type of language the speaker uses
 	
   – The tone or mood of his message
 	
 • Play the first 2 minutes, 50 seconds of the **"Hackschooling Makes Me Happy" video**.
 	
 • Ask students to share their notices and wonders with their triad partners.
 	
 • 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.
 	
 • Post new challenges on the Challenges of Modern Times anchor chart based on students' responses. Ask students:
 	
   * "What did you notice about the language Logan used in his speech?"
 	
 • 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."
 	
 • Ask students:
 	
   * "What did you notice about the tone or mood of his speech?"
 	
 • Responses should note that it was upbeat; he used humor and examples of everyday things that kids deal with.
 	
 • Explain that Logan Laplante chose to share his voice through the genre of public speaking.
 	
 • Tell students they will look at modern voices shared in another way, through a genre called concrete poetry.	

Work Time (continued)	Meeting Students' Needs

B. Introducing *Blue Lipstick* and *Technically, It's Not My Fault* (15 minutes)
 	
• Distribute **Blue Lipstick** and **Technically, It's Not My Fault** to triads, so each triad can see one of the two books.
 	
• 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.
 	
• 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.
 	
• Use a **document camera** to project various pages in the books to enhance students' exploration of the books.
 	
• Ask students to discuss in triads:
 	
  ∗ "What did you notice about how the poems were structured, or arranged?"
 	
• 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.
 	
• 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 *genre*, *graphic*, and *concrete poetry* are posted on the Academic Word Wall.
 	
• Use the document camera to display the covers of *Blue Lipstick* and *Technically, It's Not My Fault*.
 	
• Invite students to look closely at the *Blue Lipstick* cover. Ask:
 	
  ∗ "What do you notice about the colors?"
 	
  ∗ "What images do you notice?"
 	
  ∗ "How are the words arranged?"
 	
• 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.
 	
• Ask students to listen and try to determine the gist as you read the cover poem, "Blue Lipstick," aloud.
 	
• Cold call students. Listen for responses like: "The narrator or person sharing the story tried wearing blue lipstick, and it didn't work out."
	• Projecting certain pages from *Blue Lipstick* and *Technically, It's Not My Fault* may enhance students' exploration of the books.
	
	• Having the opportunity to refer to and review academic vocabulary words benefits all students developing academic language.
	
	• Graphic organizers and recording forms engage students more actively and provide the scaffolding that is critical for learning.
	
	• 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.
	
	• Some students may benefit from sentence starters to prompt their participation in discussion.

Work Time (continued)	Meeting Students' Needs
• 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.	
• Distribute the **Modern Voices graphic organizer** for the poems "Blue Lipstick" and "Technically, It's Not My Fault," as well as a **Modern Voices folder**, to each student. Tell students that they will use the graphic organizer to record the theme and evidence for "Blue Lipstick."	
• Invite students to read along silently as you read "Blue Lipstick" again.	
• Ask students:	
* "What do you think the theme of the poem is?"	
• 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.	
• 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.	
• Ask triad partners to look for at least three examples of evidence in the poem that supports the theme.	
• Call on triads to share the evidence they found.	
• Model listing evidence examples in the column headed "Evidence from the Text" as students add to their graphic organizers.	
• Ask students to consider the evidence they found in the text:	
* "Based on your evidence, what does it make you think, or what inference can you make?"	
• Listen for: "The evidence suggests the blue lipstick didn't look good."	
• 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.	
• Remind students that the words *explicit* and *inference* are posted on the Academic Word Wall.	
• 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.	
• Tell students that as they continue working with their triad partners, there are some tips for sharing ideas and participating in discussion.	

Work Time (continued)	Meeting Students' Needs
• Direct students' attention to the **Effective Discussions anchor chart**. 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.	
• Invite triads to look at the cover of the book *Technically, It's Not My Fault*. Ask:	
* "What do you notice about the words 'concrete poems' and the title of the book?"	
* "What images do you notice?"	
* "As you look at the arrangement of the words, what do think the poem might be about?"	
• 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.	
• Ask students to listen and try to determine the gist as you read the cover poem, "Technically, It's Not My Fault," aloud.	
• Cold call students. Listen for responses that indicate the narrator tried an experiment to test gravity and learned a few lessons.	
• Invite students to read along silently as you read "Technically, It's Not My Fault" again. Ask:	
* "What do you think the theme of the poem is or what challenge the narrator faced?"	
• Call on triads to share. Listen for responses that suggest that taking a risk doesn't always turn out exactly how you think.	
• Model as students add this theme to their Modern Voices graphic organizer.	
• Tell triads to again look for at least three examples of evidence that supports the theme.	
• 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."	
• Model as students record the evidence on their Modern Voices graphic organizer.	
• 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.	
• Ask students to put their completed graphic organizers in their Modern Voices folders.	

Work Time (continued)	Meeting Students' Needs
• 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. • Commend triads for sharing and listening to their partners during discussion. Specifically acknowledge use of effective discussion sentence starters.	

Closing and Assessment	Meeting Students' Needs
A. Setting Independent Reading Goals (5 minutes) • Ask students to get the independent reading books they selected at the beginning of the lesson. • 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. • Distribute the **Reading Tracker and Reviewer's Notes**. 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. • 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). • Distribute copies of **"Advanced English" from *Blue Lipstick*** and the **Modern Voices graphic organizer for "Advanced English"** for homework.	• Consider sending a letter to parents about independent reading and the importance of their role in achieving reading goals. • Coordinate parent communication with ELL teachers to help draft letters in appropriate languages.

Homework	Meeting Students' Needs
• Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes. • Read "Advanced English" from Blue Lipstick and complete the Modern Voices graphic organizer.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 14
Supporting Materials

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

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

EXPEDITIONARY LEARNING

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.

_____

_____

_____

_____

_____

Effective Discussions Anchor Chart

Turn <u>questions into statements</u> 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 <u>paraphrasing</u> 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 <u>clarifying and probing questions</u> 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:	**Reading Tracker** *Briefly explain what happened in this part of the book.*	**Reviewer's Notes** *Respond to one of the ideas above.*
Date: page _____ to page _____ Minutes: _____		

Reading Tracker and Reviewer's Notes

Goal:	**Reading Tracker** *Briefly explain what happened in this part of the book.*	**Reviewer's Notes** *Respond to one of the ideas above.*
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.

_____

_____

_____

_____

_____

_____

"Advanced English" from *Blue Lipstick*

ADVANCED ENGLISH

I don't think I'm in love with Elton Simpson,
but . . . well . . . you know. I definitely like him.
The thing is, I don't have much to say to him.
I mean, what do guys talk about, anyway?
What am I going to say—"How about that Bears game last night?"
Not likely.

But here's the deal: Elton got into Advanced English.
I didn't.
His teacher, Mr. Fox, posted the class's required reading list.
So I'm thinking, I'll read all the books, too!
That way, when I see Elton, we can talk about them,
and we'll have this soul-revealing intellectual connection.

It took me, like, a million years to read all the books,
'cause I also had a list to get through for my English class.
But I made little notes so I could remember stuff.
Then I sort of casually bumped into Elton at school.

Me: "I've been thinking. Wasn't it funny in *Tom Sawyer*
         when Tom and Huck and Joe went to their own funeral?
         And everybody who hated them before was so sad?
         I'd love to go to my own funeral
         and see what people said about me! Wouldn't you?"
Elton: "Huh?"
Me: "You know, the funeral in *Tom Sawyer*."
Elton: Blank expression.
Me: "One of the books you have to read for Advanced English."
Elton: "Oh, I didn't bother reading those.
         I just sort of checked them out on the Internet."

So I don't have a boyfriend.
But I've read more books than all the kids in the Advanced English class
I couldn't get into.

TOM SAWYER

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Grade 6: Module 2B: Unit 2: Lesson 15
Analyzing and Discussing: Modern Voices

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

Agenda	Teaching Notes

1. Opening
 	
   A. Using Discussion Starters to Share Independent Reading (7 minutes)
 	
   B. Unpacking Learning Targets (3 minutes)
 	
2. Work Time
 	
   A. Identifying Theme, Finding Evidence, and Making Inferences with Two Concrete Poems (15 minutes)
 	
   B. Using Speaking and Listening Criteria in Discussion (15 minutes)
 	
3. Closing and Assessment
 	
   A. Back-to-Back, Face-to-Face: Using Voices to Share a Challenge (5 minutes)
 	
4. Homework
 	
   A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.
 	
   B. Read "My Sister Is Crazy" from *Blue Lipstick* and complete the Modern Voices graphic organizer for "My Sister Is Crazy."
	• 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 *Blue Lipstick* and *Technically, It's Not My Fault*.
	
	• 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 is in order to give you time to assess and give students' feedback on their draft essays between Lessons 13 and 16.
	
	• 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.
	
	• 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.
	
	• In advance:
	
	   – Add *paraphrase*, *clarify*, and *probe* to the Academic Word Wall.
	
	   – Cut "Advanced English" discussion questions into strips.
	
	   – Post: Learning targets.

Lesson Vocabulary	Materials
paraphrase, clarify, probe	• Effective Discussions anchor chart (begun in Lesson 14)
	• Academic Word Wall (begun in Lesson 14)
	• Academic Word Wall (for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)
	• "TyrannosaurBus Rex" (one per student and one to display)
	• "Point A to Point B" (one per student and one to display)
	• Modern Voices graphic organizer for "TyrannosaurBus Rex" (one per student)
	• Modern Voices graphic organizer for "Point A to Point B" (one per student)
	• Document camera
	• Challenges of Modern Times anchor chart (begun in Lesson 14)
	• Speaking and Listening Criteria Discussion Tracker (one per student and one to display)
	• Equity sticks
	• Role-Play Script (four total: one for teacher, one for each of the three selected role-playing students)
	• "Advanced English" (from Lesson 14; one per student)
	• "Advanced English" discussion questions (one per triad; cut into strips for drawing)
	• "My Sister Is Crazy" (one per student)
	• Modern Voices graphic organizer for "My Sister Is Crazy" (one per student)
	• Reading Tracker and Reviewer's Notes (from Lesson 14)

Opening	Meeting Students' Needs
A. Using Discussion Starters to Share Independent Reading (7 minutes) • Invite students to take their independent reading books and Reading Tracker and Reviewer's Notes and join their triads. • Remind students that their homework was to read their independent reading books and complete the Reading Tracker and Reviewer's Notes. • Explain that discussion is an important part of reading and analyzing what they have read. • Direct students to the **Effective Discussions anchor chart**. 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. • 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. • After one person has shared**,** listening partners should acknowledge what they heard or ask a question to learn more or have something explained. • Circulate and listen to students as they share and respond. Note successful discussion starters and responses that indicate understanding and interest. • Refocus students whole class. Invite them to share discussion starters and responses they used or noticed.	• Opening with activities linked to independent reading homework holds students accountable for reading independently. • 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. • 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.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (3 minutes)
 	
• Direct students' attention to the posted learning targets and read them aloud:
 	
  * "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.'"
 	
• 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.
 	
• Cold call a student to share what *explicit evidence* is.
 	
• Listen for: "Explicit evidence is details or information that makes clear what the author is saying."
 	
• Call on a student to share what *inferences* are.
 	
• Listen for: "Inferences are conclusions or decisions you can make by considering the evidence in the reading."
 	
• Tell students they will read three new concrete poems in this lesson.
 	
• Call on a student to share how the word *structure* relates to concrete poetry.
 	
• Listen for: "The structure in concrete poetry is how the words are arranged to help share the message of the poem."
 	
• Explain that as students read the poems, they will also discuss their ideas about the messages the modern voices are expressing in the poetry.
 	
• Remind students that the words *explicit*, *inferences*, and *structure* are posted on the **Academic Word Wall**. Encourage them to refer to the Academic Word Wall as they hear and use these words.
	• Discussing and clarifying the language of learning targets help build academic vocabulary.
	
	• Consider providing select students with index cards that have one academic vocabulary word contained in the learning targets. One 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.

Work Time	Meeting Students' Needs

A. Identifying Theme, Finding Evidence, and Making Inferences with Two Concrete Poems (15 minutes)
• Tell students they will read two more poems from *Blue Lipstick* and *Technically, It's Not My Fault*. 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.
• Distribute **"TyrannosaurBus Rex"** and **"Point A to Point B"** as well as the **Modern Voices graphic organizer for "TyrannosaurBus Rex"** and the **Modern Voices graphic organizer for "Point A to Point B"** to students.
• Remind them that they were introduced to and used graphic organizers with the poems on the covers of *Blue Lipstick* and *Technically, It's Not My Fault*. Explain that they will use those documents as they work with their triad partners to analyze the poems.
• Use a **document camera** to display "TyrannosaurBus Rex."
• Invite students to look at the *graphics*. Ask:
   * "What do you notice?"
   * "What do the images tell you about the gist or what this poem is about?"
• Call on volunteers to share out. Listen for responses that have to do with a school bus and the route.
• Remind students that writers of concrete poems purposefully use images and word arrangements to share their message.
• Tell students to listen and look at "TyrannosaurBus Rex" as you read aloud.
• Ask students to discuss in triads:
   * "What do you think the poem is about now that you have listened to it and looked at the graphics?"
• Listen for students to note that the poem is about a bus that gives children rides to and from school.
• 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.
• When they have finished reading, ask triad partners to think and discuss, using discussion tips from the Effective Discussions anchor chart:
   * "What is the theme?"
   * "What evidence in the text supports the theme?"
	• 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.
	
	• 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.
	
	• 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.
	
	• Providing models of expected work supports all learners.

Work Time (continued)	Meeting Students' Needs
* "Based on the evidence, how does this poem connect to your own life?" • Tell students to record their responses on their Modern Voices graphic organizer for "TyrannosaurBus Rex." • 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. • Display the Modern Voices graphic organizer for "TyrannosaurBus Rex" on the document camera. • 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. • 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. • Now ask triad partners to discuss: * "What evidence in the poem can you find to support the theme you identified?" • 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." • Then, ask students: * "What can you infer based on the evidence you found in the text?" • 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. • Direct students' attention to the bottom of the graphic organizer. • 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." • Tell students the poem "Point A to Point B" expresses another perspective on getting to school. • Invite students to now look at the graphics in "Point A to Point B." Project the poem as students look at their copies. Ask:	

Work Time (continued)	Meeting Students' Needs
* "What do you notice?" * "What do the images tell you about the gist or what this poem is about?" • Listen for responses that indicate that going from one place to another isn't a straight line. • Read "Point A to Point B" aloud while students follow along. • Ask students: * "Based on this first reading, what do you think the gist of the poem is?" • 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. • 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. • 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. • 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? • Ask students to record at least three examples in the second column of the Modern Voices graphic organizer for "Point A to Point B." • Then, ask them to use the evidence to make an inference, a statement about what they think. • 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. • Circulate and listen as students discuss their analysis of "Point A to Point B." Provide guidance to promote effective discussion. • Refocus students whole group. Orient students' attention to the **Challenges of Modern Times anchor chart**. Ask: * "What challenges from the concrete poems you read today could be added to this anchor chart?"	

Work Time (continued)	Meeting Students' Needs
• Call on students to share out. Add themes to the anchor chart as they share. • 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.	

B. Using Speaking and Listening Criteria in Discussion (15 minutes)
• Tell students they will read another concrete poem from *Blue Lipstick* and then participate in a discussion about the poem.
 	
• Distribute and display the **Speaking and Listening Criteria Discussion Tracker**. 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.
 	
• Explain that in this lesson they will focus on the first three criteria:
  – *Paraphrase* ideas and questions
  – Asks *clarifying* questions
  – Asks *probing* questions
 	
• Call on students to explain what they think the words *paraphrase*, *clarifying*, and *probing* mean. Listen for responses like: "*Paraphrase* means to summarize or put ideas and questions in your own words," "*Clarifying* questions are questions that help make something clearer," and "*Probing* questions help you dig deeper or find out more information."
 	
• Add definitions to the Academic Word Wall.
 	
• Use **equity sticks** to select three students to role-play.
 	
• Give these students the **Role-Play Script** and assign them roles as Student 1, Student 2, and Student 3.
 	
• Ask them to read their part in the script:
  – 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."
  – The teacher *paraphrases* the student's idea: "In other words, you're saying that riding the bus isn't easy for everybody."
  – 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."
	• 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.
	
	• 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.
	
	• 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.

Work Time (continued)	Meeting Students' Needs
– The teacher *clarifies*: "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 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." – The teacher *probes*: "That's interesting. Would you describe what you noticed?" • Call on students to share sentence stems they heard you use in your responses. • 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. • Explain to students that they will have the opportunity to practice those skills in a discussion about another concrete poem. • Ask students to take out the poem **"Advanced English"** that they read for homework. • Invite them to read along as you aloud for gist. • 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. • Tell students they will read the concrete poem again to themselves. This closer read will help prepare them for discussion. • Tell students they will continue to work in triads. Explain the discussion guidelines: – 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. – Each person shares the question they selected and his/her response. – Other group members acknowledge what they heard by *paraphrasing* or asking a *clarifying* or *probing* question. Encourage students to refer to the Academic Word Wall and Effective Discussions anchor chart. • Distribute **"Advanced English" discussion questions**. Ask students to begin. • Circulate and listen as students discuss. Guide students to use *paraphrasing* and ask *probing* or *clarifying* questions. Make note of students who may need additional support.	

Work Time (continued)	Meeting Students' Needs
• 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. • Ask students what challenge the narrator of "Advanced English" faced. • Add this challenge to the Challenges of Modern Times anchor chart.	

Closing and Assessment	Meeting Students' Needs

A. Back-to-Back, Face-to-Face: Using Voices to Share a Challenge (5 minutes)
 	
• Ask students to:
 	
  – Stand back-to-back with an elbow partner.
 	
  – Choose a theme or challenge from the Challenges of Modern Times anchor chart that you connect with.
 	
  – Think of a detail you can share to support your challenge.
 	
  – Partners turn face-to-face. While one partner shares their challenge and detail, the other partner listens. Listening partners then use *paraphrasing* to convey understanding or ask a question that helps them learn more about the challenge (*probe*) or understand the challenge more clearly (*clarify*).
 	
  – Reverse roles so the other partner can share their challenge and respond to the question the listening partner asks.
 	
• 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.
 	
• Distribute copies of **"My Sister Is Crazy"** from *Blue Lipstick* and the **Modern Voices graphic organizer for "My Sister Is Crazy"** for homework.	

Homework	Meeting Students' Needs
• Read independently to meet your goal. Complete the **Reading Tracker and Reviewer's Notes**. • Read "My Sister Is Crazy" from *Blue Lipstick* and complete the Modern Voices graphic organizer for "My Sister Is Crazy." *Note: For Lesson 16, you will need to have students' drafts with feedback, so they can apply that feedback when they revise.*	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 15
Supporting Materials

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"

I eat the humans.
They are young and tender.
Yum.

Then I go to Elm and Hudson.
More children. More sacrifices.
Yum.

I follow my usual route.
Hudson and Harding.
Yum.

My breakfast is noisy.
My breakfast is jumping around in my stomach.
My breakfast is giggling and laughing and arguing.
My stomach is queasy.
I don't feel so good.

I go to the school parking lot.
I open my mouth
and barf out my noisy, jumping, giggling, laughing, arguing breakfast.

I'm so tired from hunting. I settle into my nap
and dream dreams about 3:30,
when I will go to the parking lot
next to the school and hunt again.

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"

Concrete poems by John Grandits. Copyright © 2007 by John Grandits. Reprinted by permission of Clarion Books, an imprint of Houghton Mifflin Company. All rights reserved.

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:

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?"

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"

MY SISTER IS CRAZY

My sister wears a
pyramid on her head.
That's right. She has a
little pyramid-shaped hat.
"What is wrong with you?"
I ask her. "You look like a jerk!"
My sister sighs and rolls her eyes,
as if I'm the one who's a total loon.

"The pyramid is a source of ancient power,"
she says. "The Egyptians had pyramids, and
their empire lasted 3,000 years. The Aztecs ruled
Mexico with an iron fist. Or was it the Incas? No, Aztecs,
I think. Anyway, they had pyramids. And how about the
pyramid on the one-dollar bill? Coincidence? I don't think so."

My sister is crazy. That's because she's getting bombarded by alien
anti-brain waves from outer space. Super-intelligent beings from the
Nebula Galaxy are shooting at us with pluton rays that can make you
go crazy. They're not aiming at everyone, of course. Just my family.

That's why I wear aluminum foil on my head. I have a very good looking
ray-deflecting foil hat that I made myself. Not in the shape of a pyramid!
You'd have to be nuts to think that a pyramid would protect your brain from
evil alien rays coming from outer space. Which proves my point: My sister is crazy.

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.

_____

_____

_____

_____

_____

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

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

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	**Ongoing Assessment**
• 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.	• Themes of Adversity graphic organizer for "Drogo, the Tanner's Apprentice" (from homework) • End of Unit 2 Assessment: Final draft of literary argument essay

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Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: "Drogo, the Tanner's Apprentice" (7 minutes)
 	
   B. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Mini Lesson: Addressing Common Errors (8 minutes)
 	
   B. Peer Critique: Draft Literary Arguments (10 minutes)
 	
   C. Essay Revision (16 minutes)
 	
3. Closing and Assessment
 	
   A. Collecting End of Unit Assessments (2 minutes)
 	
4. Homework
 	
   A. Finish the final draft of your essay to turn in tomorrow, along with first draft, rubric, and planners.
	• This lesson is an opportunity for students to review and revise their essays to meet the expectations of the Literary Argument Essay Rubric.
	
	• 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.
	
	• 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.
	
	• Some students may need more help with revising than others. There is space for this during the revision time.
	
	• 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.
	
	• Post: Learning targets and peer critique guidelines (see supporting materials).

Lesson Vocabulary	Materials
peer critique; hide, alum, tallow, forge	• Writing Word Wall (from Lesson 10) • Are We Medieval? A Literary Argument Essay Prompt (from Lesson 9; one per student) • Students' draft argument essays (from Lesson 13; returned in this lesson with teacher feedback) • Self-Assessment: Rows 1 and 3 of Literary Argument Essay Rubric (from Lesson 13; one per student) • Peer critique guidelines (one to display) • Literary Argument Essay Rubric (from Lesson 10; one per student) • Stars and Steps recording form (one per student) • Computers or lined paper

Opening	Meeting Students' Needs
A. Engaging the Reader: "Drogo, the Tanner's Apprentice" (7 minutes)	• 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.
• 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.	
• Select volunteers to share how they filled out their graphic organizer. Listen for them to explain that:	
— The theme of adversity in the monologue is people complaining about how the nature of his work causes problems for them.	
— 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."	• Consider pairing ELLs who speak the same first language to deepen their discussion and understanding.
— The group of people affected is tanners and their apprentices.	
• Ask students to discuss with their partner:	
* "Is this an adversity we face today?"	
• 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.	
• Ask:	
* "Is there any domain-specific vocabulary we could add to the Word Wall from this monologue?"	
• Cold call students to share their responses. Record suggestions on the **Writing Word Wall**. Words should include: *hide*, *alum*, *tallow*, and *forge*. You may need to tell students what some of the unfamiliar words mean.	

Opening	Meeting Students' Needs

B. Unpacking Learning Targets (2 minutes)
• Display the End of Unit 2 Assessment Prompt: **Are We Medieval? A Literary Argument Essay Prompt**.
• Direct students' attention to the posted learning targets and read them aloud:
   * "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."
• Ask students to Think-Pair-Share:
   * "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?"
• 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.
	• The review of learning targets is yet another identifier of what is expected on the student essays.
	
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• 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.

Work Time	Meeting Students' Needs
A. Mini Lesson: Addressing Common Errors (8 minutes) • Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization). • Display an example of the error. Explain why it is incorrect. • Model how to revise and correct the error. • 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. • If many students give a thumbs-down, show another example of the error. Ask them to think about how to fix it. • 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. • 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. • Return students' draft argument essays with your feedback and their Self-Assessments: Rows 1 and 3 of Literary Argument Essay Rubric from Lesson 13.	

Work Time	Meeting Students' Needs

B. Peer Critique: Draft Literary Arguments (10 minutes)
 	
• 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 **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!
 	
• Display the **Literary Argument Essay Rubric** and ask students to refer to their own copies.
 	
• 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)."
 	
• 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.
 	
• 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.
 	
• 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.
 	
• Briefly model how to give "kind, specific, helpful" stars. Be sure to connect your comments directly to each row of the rubric. For example:
 	
  * "You have used three details from the novel to support your claims."
 	
• Repeat, briefly modeling how to give "kind, specific, helpful" steps. For example:
 	
  * "Can you find a detail from the text to support that claim?"
	• The use of leading questions on student essays helps struggling students understand what areas they should improve on before submitting their essay again.
	
	• 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.

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Work Time (continued)	Meeting Students' Needs
• 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 ...?" • Distribute the **Stars and Steps recording form**. 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. • Pair up students. Invite pairs to swap essays and to spend 3 minutes reading them in silence. • Ask students to record a star and step for their partner on the recording form. • Circulate to assist students who may struggle with recording their feedback. • 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.	
C. Essay Revision (16 minutes) • 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. • If using **computers** to draft, students can review and revise. If handwriting, students will need **lined paper** to write a best copy of their essay, incorporating the feedback and learning from the mini lesson. • 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. • When a few minutes are left, if students are working on computers, ask them to save their work.	

Closing and Assessment	Meeting Students' Needs
A. Collecting End of Unit Assessments (2 minutes) • 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). • 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.	
Homework	**Meeting Students' Needs**
• Finish the final draft of your essay to turn in tomorrow, along with first draft, rubric, and planners.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 2: Lesson 16
Supporting Materials

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

Name:

Date:

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

Star:

Step:

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 3:
Overview

Unit 3: Analyzing, Comparing, Sharing: Modern Voices of Adversity

In this unit, students move from the monologues of medieval times to modern voices of adversity. They do this through a study of John Grandits's concrete poems in the collections *Blue Lipstick* and *Technically, It's Not My Fault*. As in Unit 2, students continue to read closely for word choice, figurative language, and themes of adversity found in these poems. Students consider how these themes of adversity apply to their own lives and the lives of their peers. In the mid-unit assessment, students are assessed on speaking and listening skills as they participate in discussion groups focusing on the language of the poems, the themes of adversity conveyed in these poems, and the connections between the voices of these poems and the voices from the characters of *Good Masters! Sweet Ladies!*

In the second half of the unit, students identify a theme of adversity they would like to convey in their own writing. Then, through a series of narrative writing lessons, and using either a monologue from *Good Masters! Sweet Ladies!* or a John Grandits concrete poem as a model text, they write their own modern monologue or concrete poem. For the end of unit assessment, students submit their best draft of their writing. For the performance task, students orally present this narrative to an audience of their peers.

Guiding Questions and Big Ideas

- **How do modern authors use language to convey theme and meaning in a literary text?**
- **How can I share the adversities I face?**
- *Authors use figurative language, word choice, and text structure to convey meaning and theme in a literary text.*
- *Themes of adversity can be both specific to and transcendent of time and place.*

Mid-Unit 3 Assessment	**Small Group Discussion: How Do Modern Poems Portray Modern Adversities?** This assessment centers on NYSP12 ELA CCLS RL.6.7, RL.6.9, SL.6.1, SL.6.4, and SL.6.6. After reading and analyzing several concrete poems, students will engage in a small group discussion in which they talk about themes of adversity. Students will compare and contrast how a poem and an informational text approach a similar idea or topic. Finally, students will listen to an audio version of that same poem, and compare and contrast the experience of reading a text and listening to an audio version of the same text.
End of Unit 3 Assessment	**Giving Voice to Adversity: Drafting a Modern Narrative of Adversity** This assessment centers on NYSP12 ELA CCLS W.6.3, L.6.1, and L.6.3. Students will review the themes of adversity collected by the class while reading concrete poems, and then choose a theme that they have experienced. Using mentor texts to guide them, they will write their own monologue or concrete poem giving voice to this adversity. This assessment is two parts. In Part 1 (Lesson 7), students draft the body of their narrative. In Part 2 (Lesson 8), students draft the introduction and conclusion of their narrative.

Final Performance Task	**Giving Voice to Adversity** This performance task gives students the chance to create and perform their own modern-day narrative of adversity. After studying the narrative-based monologues in *Good Masters! Sweet Ladies!* as well as the concrete poetry of John Grandits, students will choose from one of two formats—either monologue or concrete poem—in which they convey a theme of adversity. Then students will practice the speaking and listening skills necessary to perform their writing, as a monologue or "spoken word" poetry, for their peers. This task addresses NYSP12 ELA CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.

Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about modern adversities faced by children and adolescents. 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.

Central Texts

1. John Grandits, *Technically, It's Not My Fault* (New York: Clarion Books, 2004), ISBN: 978-0-618-42833-5.

2. John Grandits, *Blue Lipstick* (New York: Clarion Books, 2007), ISBN: 978-0-618-56860-4.

3. 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 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Comparing and Contrasting: Seeing and Hearing Different Genres	• I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7) • I can compare and contrast how different genres communicate the same ideas. (RL.6.9)	• I can compare and contrast the experience of listening to an audio version of the poem "Angels" to reading the same poem. • I can compare and contrast how a poem and a news article communicate the same ideas. • I can compare and contrast how a song and a monologue communicate the same ideas.	• Modern Voices graphic organizer for "My Sister is Crazy" (from homework) • Venn Diagram: Comparing and Contrasting "Angels" and Audio Version • Comparing/Contrasting Genres graphic organizer for "Bad Hair Day" and news article • Reading Tracker and Reviewer's Notes	• Effective Discussions anchor chart • Challenges of Modern Times anchor chart
Lesson 2	Analyzing, Comparing, Sharing: Modern Voices	• I can effectively engage in sixth-grade discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1) • I can express my own ideas clearly during discussions. (SL.6.1) • I can build on others' ideas during discussion. (SL.6.1)	• I can discuss concrete poems with diverse partners. • I can express my own ideas clearly during discussions. • I can build on others' ideas during discussion.	• Comparing Genres graphic organizer for "Jack, the Half-Wit" and "Kyle's Story" (from homework) • Modern Voices graphic organizer for "The Thank-You Letter" • "I Think … What Do You Think?" scavenger hunt to identify theme and evidence, infer, and discuss • Self-assessment using speaking and listening criteria • Reading Tracker and Reviewer's Notes	• Challenges of Modern Times anchor chart • Themes of Adversity anchor chart • Effective Discussions anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Seeing, Hearing, and Comparing Genres: A Poem and a Letter	• I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a) • I can follow class norms when I participate in discussions. (SL.6.1b) • I can pose questions that help me clarify what is being discussed. (SL.6.1c) • I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d) • I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e) • I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7)	• I can prepare myself to participate in discussions. • I can follow class norms when I participate in discussions. • I can be involved in discussions by asking and responding to questions. • I can demonstrate understanding of different perspectives through reflecting and paraphrasing. • I can try to understand and communicate with others who have different ideas and backgrounds.	• Reading Tracker and Reviewer's Notes (from homework) • Venn Diagram: Comparing and Contrasting: "The Thank-You Letter" and Audio Version • Comparing/Contrasting Genres graphic organizer • Speaking and Listening Criteria Discussion Tracker	• Effective Discussions anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Mid-Unit Assessment: Small Group Discussion: How Do Modern Poems Portray Modern Adversities?	• I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7) • I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) • I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a) • I can follow class norms when I participate in discussions. (SL.6.1b) • I can pose questions that elaborate on a topic and respond to questions with elaboration. (SL.6.1c) • I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d) • I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e)	• I can compare the experience of reading the poem "Skateboard" to listening to its audio version. • I can compare how similar themes are communicated in the poem "Skateboard" and a news article. • I can prepare myself to participate in discussions. • I can follow class norms when I participate in discussions. • I can be involved in discussions by asking and responding to questions. • I can demonstrate understanding of different perspectives through reflecting and paraphrasing. • I can try to understand and communicate with others who have different ideas and backgrounds.	• Mid-Unit 3 Assessment (graphic organizers and discussion component) • Speaking and Listening Criteria: Class Discussion Tracker	• Effective Discussions anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Introduction: Writing a Narrative of Adversity	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) • I can use correct grammar and usage when writing or speaking. (L.6.1)	• I can describe the criteria for writing a narrative about a theme of adversity. • I can identify first-person pronouns to use for a narrator's voice in a narrative.	• Reading Tracker and Reviewer's Notes (from homework) • Narrative of Adversity Structure and Content • Exit Ticket: Narrative of Adversity Plan Part I	• Themes of Adversity anchor chart • Challenges of Modern Times anchor chart
Lesson 6	Writing and Sharing: A Narrative of Adversity Plan	• I can use correct grammar and usage when writing or speaking. (L.6.1) • I can use the proper case of pronouns in my writing. (L.6.1) • I can establish a context for my narrative. (W.6.3a) • I can organize events in a logical sequence. (W.6.3a) • I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.6.3b)	• I can describe events and details in the experience of "Jack, the Half-Wit" and "TyrannosaurBus Rex." • I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details. • I can use pronouns to establish a narrator's voice in a narrative.	• Reading Tracker and Reviewer's Notes (from homework) • Narrative of Adversity Plan Part II graphic organizer	
Lesson 7	End of Unit Assessment, Part 1: Drafting the Experience of Event of the Narrative	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) • I can use correct grammar and usage when writing or speaking. (L.6.1) • I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) • I can maintain consistency in style and tone when writing and speaking. (L.6.3)	• I can draft the experience or event that conveys the modern-day adversity of my narrative. • I can use correct grammar and word usage when writing my narrative draft. • I can use a variety of sentence structures to create my narrative. • I can select and use words and phrases to create tone in my narrative	• Reading Tracker and Reviewer's Notes (from homework) • End of Unit 3 Assessment: Draft of experience or event conveying a modern-day adversity • Self-assessment: Narrative of Adversity checklist	• Tone anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	End of Unit Assessment, Part 2: Drafting Introduction and Conclusion of a Narrative	• I can establish a context for my narrative. (W.6.3a) • I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.6.3c) • I can use precise words and phrases and sensory language to convey experiences and events to my reader. (W.6.3d) • I can write a conclusion to my narrative that makes sense to a reader. (W.6.3e) • I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) • I can maintain consistency in style and tone when writing and speaking. (L.6.3)	• I can establish a context and draft the introduction of my narrative. • I can draft the conclusion of my narrative.	• Reading Tracker and Reviewer's Notes (from homework) • End of Unit 3 Assessment, Part 2: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (introduction and conclusion) • Self-assessment against the Narrative of Adversity Criteria checklist	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Writing the Final Narrative: Monologue or Concrete Poem	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) • I can use correct grammar and usage when writing or speaking. (L.6.1) • I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) • I can present evidence and details in a logical order. (SL.6.4) • I can support my evidence with descriptive details. (SL.6.4) • I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4) • I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6)	• I can use correct grammar and word usage when writing my narrative. • I can use a variety of sentence structures to create my narrative. • I can present evidence and details in a logical order in my narrative performance. • I can use descriptive details to create an image of the evidence in my narrative. • I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative. • I can adapt my speech to fit the context of my narrative.	• Reading Tracker and Reviewer's Notes • Writing of narrative monologue • Writing of concrete poem • Performance task practice	
Lesson 10	Performance Task: Performing a Narrative	• I can present evidence and details in a logical order. (SL.6.4) • I can support my evidence with descriptive details. (SL.6.4) • I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4) • I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6)	• I can present evidence and details in a logical order in my narrative performance. • I can use descriptive details to create an image of the evidence in my narrative. • I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative performance.	• Reading Tracker and Reviewer's Notes (from homework) • Final drafts of narratives • Performance of narrative monologues • Performance of concrete poems • Narrative Rubric: Self-assessment	

Optional: Experts, Fieldwork, and Service

Experts:

- Invite an expert on drama or theater to discuss the specific dramatic genre of monologue.

- Invite a local poet or spoken word performer to come to your class to model how poetry is performed.

Fieldwork:

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

- Arrange for a visit to a local poetry reading or poetry "slam" to see modern poetry in action.

Service:

- Through the writing of their own monologues, students explore and express multiple themes of adversity that face teenagers. Any (or all) of these themes could translate into individual or group service projects for students.

Optional: Extensions

- Students could perform their monologues (narratives and concrete poems) to a wider audience (families, school community, public venue.)

- Students could create audio or visual recordings of their monologues (narratives and concrete poems) to share digitally.

Preparation and Materials

Blue Lipstick and *Technically, It's Not My Fault*

- These two collections of concrete poems were chosen due to their high engagement factor: topics, language, form, and tone. They strike a beautiful balance between whimsical narrative technique and themes to which students can relate. These poems also serve a great complement to *Good Masters! Sweet Ladies!* since they convey many similar themes while being set in a completely different context and using a completely different narrative structure. This combination of continuity and contrast was chosen very purposefully to inspire great conversation in the speaking and listening centered portion of this unit, and then, in the written component, to encourage students to express their own stories in a narrative style they feel best fits.

- This unit was written to accommodate 5 copies of each book per classroom. Therefore, students will share the books (in small groups) during class time, and will be provided individual copies of specific poems that are necessary for homework.

- This unit invites students to compare the experience of reading a text and listening to its audio version. The link to the audio version for each of the poems used to practice and assess this skill is www.johngrandits.com. That link is also provided in the relevant lessons:
  - Lesson 3: "Angels"
  - Lesson 5: "The Thank-You Letter"
  - Lesson 6: "The Skateboard"

This unit includes a number of routines.

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1. Reading Calendar

- Students read and reread poems for *Blue Lipstick* and *Technically, It's Not My Fault*. Use the stand-alone Reading Calendar to help guide students in their reading expectations.

- Students will work in groups to share resources in class (5 books per classroom). They receive individual copies of specific poems to read for homework.

2. Reader's Notes

- In this unit, students read several concrete poems in *Blue Lipstick* and *Technically, It's Not My Fault.* The poems share issues of growing up and becoming one's own person expressed through the modern voices of kids. Students are exposed to the genre of concrete poetry and see the influence of graphics in expressing a theme or idea.

- Also in this unit, students compare and contrast the medieval monologues and concrete poetry with other genres that express similar ideas. In addition, they compare and contrast text with audio.

- When students read poetry from *Blue Lipstick* and *Technically, It's Not My Fault* for homework, they are asked to complete the Modern Voices graphic organizer. This graphic organizer will be used to launch discussion in the following lesson.

3. Independent Reading

- This module introduces a more robust independent reading structure. Consider scheduling a week between Unit 2 and Unit 3 to launch independent reading. Alternatively, you could lengthen the time for Unit 3 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about ½ class period per week, with an additional day near the end of a unit or module for students to review and share their books. You may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs. When students read independently, they are asked to complete a Reading Tracker and Reviewer's Notes.

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:
Unit 2, Lesson 15	"Advanced English" from *Blue Lipstick*
Unit 3, Lesson 1	"My Sister Is Crazy" from *Technically, It's Not My Fault*
Unit 3, Lesson 2	"Jack, The Half-Wit" in *Good Masters! Sweet Ladies!* and "Kyle's Story," a news article. Complete Comparing and Contrasting Genres graphic organizer.
Unit 3, Lesson 3	Independent read for goal. Complete Reading Tracker and Reviewer's Notes.
Unit 3, Lesson 4	Prepare for mid-unit assessment. Reread poems and add notes to graphic organizers. Make connections to themes. Prepare questions to pose during the discussion.
Unit 3, Lesson 5	Independent read for goal. Complete Reading Tracker and Reviewer's Notes.
Unit 3, Lesson 6	Independent read for goal. Complete Reading Tracker and Reviewer's Notes.
Unit 3, Lesson 7	Independent read for goal. Complete Reading Tracker and Reviewer's Notes.
Unit 3, Lesson 8	Independent read for goal. Complete Reading Tracker and Reviewer's Notes.
Unit 3, Lesson 9	Independent read for goal. Complete Reading Tracker and Reviewer's Notes.
Unit 3, Lesson 10	Independent read for goal. Complete Reading Tracker and Reviewer's Notes.

Grade 6: Module 2B: Unit 3: Lesson 1

Comparing and Contrasting: Seeing and Hearing Different Genres

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7) I can compare and contrast how different genres communicate the same ideas. (RL.6.9)

Supporting Learning Targets	Ongoing Assessment
• I can compare and contrast the experience of listening to an audio version of the poem "Angels" to reading the same poem. • I can compare and contrast how a poem and a news article communicate the same ideas. • I can compare and contrast how a song and a monologue communicate the same ideas.	• Modern Voices graphic organizer for "My Sister is Crazy" (from homework) • Venn Diagram: Comparing and Contrasting "Angels" and Audio Version • Comparing/Contrasting Genres graphic organizer for "Bad Hair Day" and news article • Reading Tracker and Reviewer's Notes

Agenda	Teaching Notes

1. Opening
 	
   A. Modern Voices Discussion of "My Sister Is Crazy" (7 minutes)
 	
   B. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Seeing and Hearing the Poem "Angels" (12 minutes)
 	
   B. Compare and Contrast "Bad Hair Day" and News Article (14 minutes)
 	
3. Closing and Assessment
 	
   A. Compare and Contrast "Taggot" and a Song (10 minutes)
 	
4. Homework
 	
   A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.
 	
   B. Read "Jack, the Half-Wit" in *Good Masters! Sweet Ladies!* and "Kyle's Story," a news article. Complete Comparing and Contrasting Genres graphic organizer.
	• As noted in Unit 2, Lesson 14, several lessons that were officially part of Unit 2 in effect launched the work of Unit 3. Thus, in this first "official" lesson of Unit 3, students are already well into their work with different narrative genres.
	
	• Students begin Lesson 1 in their triad routine discussing "My Sister Is Crazy." Encourage students to use the Speaking and Listening Criteria Discussion Tracker as a guide for triad discussion, and continue to point out the parallel Effective Discussions anchor chart. These skills will be assessed in Lesson 4 during the Mid-Unit 3 Assessment.
	
	• During the discussion, each triad member shares the modern challenge or adversity presented in the poem using the Effective Discussions anchor to begin the discussion. Students continue discussing the challenge by providing explicit or inferential evidence from the poem that supports the idea. Students then discuss how they or the modern voice of today connects to the poem. Encourage students to paraphrase and ask probing and clarifying questions; model as needed.
	
	• Students continue to do a first and a second read of the poems. The first read is to get the gist and to understand how graphics add meaning to the concrete poem. The second read asks students to identify the challenge or theme of the poem and make personal connections to the world today.
	
	• Students compare and contrast the experience of reading a poem and listening to its audio version, which is part of the mid-unit assessment. If technology is not available to play an audio version of the text, prepare to read it aloud in a performance style.
	
	• This lesson also introduces students to four different genres with a similar challenge or theme. Students will compare and contrast the genres to understand how similar themes can be communicated in different ways using different voices.
	
	In advance:
	
	– Review the Mid-Unit 3 Assessment in Lesson 4. Students will compare and contrast a poem titled "Skateboards" and its audio version and also compare the poem to a news article that describes a similar challenge.
	
	– Prepare and post Academic Word Wall (see Unit 2, Lesson 14 Teaching Notes and supporting materials).

Agenda	Teaching Notes (continued)
	– Prepare audio version of "Angels." (See materials below). If an audio version is not available, practice reading the poem.
	– Preview articles and stories in Supplemental Materials.
	– Find a song on the Internet to use for the closing of this lesson. This song should convey themes of identity and self-esteem. Songs may be found in popular music or movies geared toward young audiences.
	– Post: Learning targets.

Lesson Vocabulary	Materials
compare, contrast, audio, genre, communicate, formal English, informal English	• Speaking and Listening Criteria Discussion Tracker (from Unit 2, Lesson 15; one to display)
	• Effective Discussions anchor chart (begun in Unit 2, Lesson 14)
	• Equity sticks
	• Challenges of Modern Times anchor chart (begun in Unit 2, Lesson 14)
	• Academic Word Wall (begun in Unit 2, Lesson 14)
	• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)
	• "Angels" from *Blue Lipstick* (one per student and one to display)
	• "Angels" audio version (www.johngrandits.com)
	• Venn Diagram: Comparing and Contrasting: "Angels" and Audio Version (one per student and one to display)
	• Venn Diagram: Comparing and Contrasting: "Angels" and Audio Version (answers, for teacher reference)
	• "Bad Hair Day" from *Blue Lipstick* (one per student and one to display)
	• "Utah 15-Year-Old Suspended after Dyeing Her Hair a 'Distracting' Red" news article (one per student and one to display)
	• Comparing and Contrasting Genres graphic organizer (three per student and one to display)
	• Song (teacher-selected; see Teaching Notes)
	• *Good Masters! Sweet Ladies*!: An Excerpt from "Taggot" (book; one to display)
	• Document camera
	• "Kyle's Story" blog post (one per student)
	• Reading Tracker and Reviewer's Notes (distributed in Unit 2)
	• *Good Masters! Sweet Ladies!* (book; distributed in Unit 1; one per student) (for homework)

Opening	Meeting Students' Needs
A. Modern Voices Discussion of "My Sister Is Crazy" (7 minutes)	• Discussing homework holds students accountable and provides an opportunity to discuss and communicate their ideas clearly.
• Invite students to take their Modern Voices graphic organizer for "My Sister Is Crazy" and sit in their triads.	
• Display the **Speaking and Listening Criteria Discussion Tracker**.	
• Focus students on the first three criteria: paraphrasing the author's ideas, asking probing questions, and asking clarifying questions. Explain that they are going to discuss "My Sister Is Crazy" with their triads, and they should focus on these criteria when discussing the poem.	• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose and format.
• Explain to students that they should begin their discussion by choosing a sentence starter from the **Effective Discussions anchor chart** and describe the gist of the poem. Suggest that students add to their notes or revise their responses on their graphic organizers throughout the discussion.	
• Ask students to begin discussing.	
• Circulate and support triads as they discuss the gist of "My Sister Is Crazy." Model clarifying and probing questions for students to ask to get a deeper discussion such as:	
∗ "Tell me more about that."	
∗ "Can you explain your thinking by giving examples?"	
∗ "Could you provide evidence to support your idea?"	
• Use **equity sticks** to cold call students to share the poem's theme or narrator's challenge and evidence to support these claims from the text.	
• Listen for students to say the theme or challenge is living with a younger sister who is annoying, or the struggle of sibling relationships. In the poem, Robert says his sister wears a pyramid-shaped hat on her head. This is an example of explicit evidence. Another example is when Robert's sister says, "The pyramid is a source of ancient power." Other evidence could also include: "The Egyptians had pyramids, and their empire lasted 3,000 years." Still another example is when Robert says "You look like a jerk!"	
• Add the challenges discussed to the **Challenges of Modern Times anchor chart**.	
• Ask triad members to discuss:	
∗ "Can you identify with the challenge or challenges the author presented in 'My Sister Is Crazy'?"	

Opening (continued)	Meeting Students' Needs

• Remind students that they should provide details such as personal examples for their connections or anecdotes. Say they can also make connections with other modern voices using examples from news articles, books, or movies.
 	
• Circulate and support triads to ensure all members are participating and making connections to modern voices of today. Continue to give reminders to students to ask probing or clarifying questions and to paraphrase the author's or their peers' ideas. Remind students that probing questions might sound like:
 	
  * "Can you give examples?"
 	
  * "I'm interested in hearing more details about …"
 	
  * "I wonder what you think about …?"
 	
• Invite volunteers to share how they connected with the challenge or theme in "My Sister Is Crazy."
 	
• Commend students for referring to the Effective Discussions anchor chart for sentence stems. Explain that using these ideas and strategies provide for a richer discussion.	

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (2 minutes)
• Refocus students whole group.
• Direct students' attention to the posted learning targets and read them aloud:
   * "I can compare the experience of listening to an audio version of the poem "Angels" to reading the same poem."
   * "I can compare and contrast how a poem and a news article communicate the same ideas."
   * "I can compare and contrast how a song and a monologue communicate the same ideas."
• Ask triads to Think-Pair-Share:
   * "What do you think you are going to be doing in this lesson?"
• Select volunteers to share their ideas with the whole group. Listen for students to explain that they are probably going to read a poem and listen to another person read it aloud, and then compare how the two experiences are alike but also different; they will be comparing and contrasting a poem and a newspaper article and a song and a monologue, and look at how different genres can present similar topics or ideas.
• Explain that when you *compare* two or more things, you look to see what is similar or different about them.
• Tell students in this lesson they will analyze these four *genres*: a concrete poem, a news article, a monologue excerpt, and a song to understand how each genre expresses a similar idea or theme but uses a different voice. After comparisons have been made, tell students they will *communicate* their ideas to their peers by sharing information through speaking and writing.
• Point out the new additions on the **Academic Word Wall**. Tell students these words will become more familiar as they are reviewed in the lessons.
	• Posting academic vocabulary words where all students can see them reminds students of the focus for the unit.
	• Annotating important words with words and symbols helps students to remember the meaning of important words when rereading the targets. For example, when unpacking targets, write "same" above the word "compare", or draw two bananas. Above "contrast" write "different" or draw an apple and a banana.

Work Time	Meeting Students' Needs

A. Seeing and Hearing the Poem "Angels" (12 minutes)
 	
• Ask students to sit with triads.
 	
• Distribute and display **"Angels" from *Blue Lipstick***.
 	
• Ask students to notice the graphics and structure John Grandits used to help add meaning to the poem. Invite triads to discuss:
 	
  * "What do you notice about the word choice on the wings of the poem?"
 	
  * "What do you notice about the font used in the title and above the angel's head?"
 	
• Listen for students to share the words and phrases on the wings of the poem and state positive characteristics. The font is carefully chosen in the title. Each letter curls and flows to the next letter. The word "halo" above the head appears to glow as the words and letters stretch and shrink in size.
 	
• Ask students to follow along as you read the poem aloud.
 	
• Give students time to reread the poem independently a second time.
 	
• After reading the poem, ask students to discuss in their triads:
 	
  * "What is this poem mostly about?"
 	
• Select volunteers to share their triad discussion with the whole group. Listen for students to say that this poem is a discussion between Robert and Jessie. While Robert is barely mentioned, he is the motivation behind the narrator's thoughts. Jessie feels she has seen some unbelievable things, and the only explanation is there are guardian angels living among us. Robert says guardian angels do not exist, and he feels the happenings are either a coincidence or the work of aliens. Jessie ends with thinking, "There's no way that aliens live among us. Unless Robert is one of them."
 	
• Ask students to discuss in their triads:
 	
  * "What theme or challenge is communicated in the poem?"
 	
• Using equity sticks, cold call students to share their responses.
 	
• Listen for one challenge or theme being sibling relationships and interactions, the challenge of getting along with a sibling. Another theme of this poem is holding onto beliefs.
 	
• Add these themes or challenges to the Challenges of Modern Times anchor chart.
	• Questioning students about the text encourages students to reread the text for further analysis and ultimately allows for a deeper understanding.
	
	• Using a document camera to visually display the graphic organizer helps students who struggle with auditory processing.
	
	• Providing models of expected work supports all learners but especially challenged learners.
	
	• Some students may benefit from listening to the audio version with headphones in order to minimize distractions.

Work Time (continued)	Meeting Students' Needs

• Share with students that reading a poem and listening to an audio version of the same poem can be a different experience. They will now get a chance to hear an audio version of "Angels" and compare this experience with reading the same poem.
 	
• Invite students to listen to **"Angels" audio version** WITHOUT reading along with the text.
 	
• After listening, ask students to discuss in their triads:
 	
   * "How is the experience of reading the poem different from hearing it?"
 	
   * "How is the experience of reading it similar to hearing it?"
 	
• Distribute and display the **Venn Diagram: Comparing and Contrasting "Angels" and Audio Version**.
 	
• Using equity sticks, cold call triad members to share the similarities between the experiences of reading and listening to the poem.
 	
• Listen for students to share that both experiences communicate the same meaning or challenge. Both use the same words.
 	
• Model writing these responses in the overlap of the Venn diagram. Invite students to fill in their Venn diagram as you model.
 	
• Using equity sticks, cold call triad members to share the differences of the two experiences.
 	
• Listen for students to explain that when listening, you hear more emphasis on certain words and phrases, and you hear the rhythm of the poem more clearly than when you read it to yourself. In reading the poem, it becomes more personal and words emphasized are for individual interpretation. The tone of the spoken word is also for personal interpretation. On an audio version, there may be music or sound effects, which also help to set a certain tone by emphasizing a word or phrase.
 	
• Model writing these responses on the Venn diagram in the outer areas of each circle. Invite students to complete their Venn diagram as you model.
 	
• Share with students that each experience provides a different voice. A personal reading gives the reader the opportunity to make the poem his or her own, and the audio reading gives the listener a chance to close his or her eyes and imagine the story. Both experiences can be enjoyable.	

Work Time (continued)	Meeting Students' Needs
B. Compare and Contrast "Bad Hair Day" and News Article (14 minutes)	• 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.
• Remind students that in Lesson 1 they listened to a monologue by Logan LaPlante. In his message, he revealed his ideas about what makes a teenager happy. Explain that the voices of modern times have many different ways to express their thoughts or ideas. Some of the different ways, or *genres*, used to express a voice include songs, poetry, audiotapes, short stories, news articles, video, and monologues. Tell students they will now have an opportunity to read two different genres (a concrete poem and a newspaper article) with a similar theme or challenge.	
• Distribute and display **"Bad Hair Day" from *Blue Lipstick***. Invite students to follow along as you read the poem aloud.	• Consider giving select students strips of paper that already have similarities and differences of these two texts. Students can then place these strips appropriately on the Venn diagram. This will build language acquisition in the vocabulary of similarities and differences ("both" "but" "and") for some students. For others it provides an important scaffold in the thinking process.
• Give students time to reread the poem independently a second time.	
• Ask triads to discuss:	
* "What is mainly happening with Jessie in this poem?"	
* "What is the theme or modern-day challenge?"	
* "What do you notice about the graphics of the poem?"	
• Circulate as triads discuss. Give reminders to students to practice effective conversations by asking clarifying questions as triad members paraphrase the author's poem. Support triads by giving examples of how to probe during discussions:	
* "Would you explain more?"	
* "Do you have examples?"	
* "What do you think the author means by ...?"	
• Cold call triads. Listen for students to say the poem is mainly about Jessie's friend Lisa getting an idea to dye Jessie's hair, and it turns out to be a disaster. Lisa cries and apologizes to Jessie. Jessie is so upset she doesn't want to go to school for fear of being humiliated. Jessie's mom comes home and tells her every woman makes the big hair mistake once in her lifetime. The theme in the poem is self-image and wanting to be different. The words of the poem are written as hair strands on a head. Meaning is added to the poem, as Grandits's sentences do not appear orderly on the page, but rather the sentences flow in different directions, representing messy hair.	
• Distribute and display the **"Utah 15-Year-Old Suspended after Dyeing Her Hair a 'Distracting' Red"** news article.	
• Invite students to read along as you read the article aloud.	
• Give students time to reread the article independently.	

Work Time (continued)	Meeting Students' Needs

• Ask triads to discuss:
 	
   * "What do you notice about the theme in the news article?"
 	
   * "What is similar about the poem and the news article?"
 	
   * "What is different?"
 	
• Circulate and support triads as they share their ideas. Encourage triad members to use effective discussion strategies by referring to the anchor chart created in the Opening. Remind them to ask probing and clarifying questions. Consider modeling how to ask probing questions with triads as you listen to conversations.
 	
• Recognize triad members sharing detailed evidence from the news article and paraphrasing the speaker's ideas or the author's words in the discussion.
 	
• Invite volunteers to share what they noticed about the theme and to share similarities and differences of the two genres.
 	
• Listen for students to say both articles communicate a similar theme about a girl wanting to change her appearance and self-image. Add the theme to the Challenges of Modern Times anchor chart. Both articles share that their change of hair color was very noticeable. Both girls' mothers provide support. The differences in the two genres include: the poem communicates the theme in a light-hearted way, and the news article treats the issue seriously.
 	
• Distribute and display **Comparing and Contrasting Genres graphic organizer**.
 	
• Tell students the graphic organizer serves as a guide to compare the two genres. Explain that it also provides criteria for when an author thinks about deciding how to communicate a challenge or theme and share his/her voice.
 	
• Share that when an author begins writing, he or she decides how to get the reader's attention on the details and emotions he or she wants to emphasize. Point of view is considered. If the author wants the character narrating the story, it is written in first person.
 	
• Tell students John Grandits' poems are examples of modern monologues and all of them are written in first person. The narrator is sharing the action and uses pronouns such as I, me, my, and mine.
 	
• Share that when an author uses "you" or "your" in the story and speaks directly to the reader, he or she is writing in second person. Tell students this type of writing is seldom used by authors.
 	
• Explain that authors can use third-person point of view One type of third person is third-person limited point of view, in which an author appears to know the thoughts and feelings of only one of the characters in a story There is also the third-person omniscient point of view, in which an author captures the points of view of all the characters.	

Work Time (continued)	Meeting Students' Needs

• Ask triads to discuss "point of view":
     * "Whose voice is speaking in each genre?"
     * "Is the 'point of view' first person, second person, or third person?"
 	
 • Circulate and support discussion.
 	
 • Use equity sticks to cold call triad members. Listen for students to say that Jessie is speaking in "Bad Hair Day" and the poem is written in first person. Pronouns such as I, my, and me are used.
 	
 • Guide students in the news article that a news reporter looked in on the action and reported what happened at the school. This is an example of third-person point of view.
 	
 • Model writing responses on the Comparing and Contrasting Genres graphic organizer, asking students to fill in their own as you model.
 	
 • Ask triads to discuss the "authors' purpose in the poem and news article":
     * "Why did the author write this?"
     * "Who was the author's intended audience?"
 	
 • Circulate and support triad discussion.
 	
 • Ask for volunteers to share their ideas.
 	
 • Listen for students to say that the author wrote the poem to entertain and the news article was written to inform. The intended audience for the poem was young adults, and the intended audience for the news article was teens and adults.
 	
 • Model writing responses on the graphic organizer. Ask students to fill in their own graphic organizers as you model.
 	
 • Explain to students that when considering "language and style," you analyze the genre to determine if the author used *informal* or *formal* English. If the author used formal English, the text is carefully worded as in academic or professional writing. Word choice is important in formal English. If the author used informal English, the text includes conversational language, like in the monologue "Hackschooling." Slang and clichés may be used. Contractions such as can't, won't, and I'm could also be used. Contractions are not used in formal English. An example of formal English is "With whom did you study?" An example of informal English is: "Who did you study with?"
 	
 • Ask triads to discuss:
     * "Is the writing in 'Bad Hair Day' formal or informal English?"	

Work Time (continued)	Meeting Students' Needs
• Listen for students to say that "Bad Hair Day" is informal because of contractions such as "what's" and "let's" and the casual language of "Let's go for it." The news article is written informally as well because of casual language and contractions. • Commend students for their work comparing the poem with a news article. Tell students after reading and analyzing both genres, it is evident the authors conveyed a similar theme but chose a very different way of expressing their own voice.	

Closing and Assessment	Meeting Students' Needs
A. Compare and Contrast "Taggot" and a Song (10 minutes) • Form new partnerships. Tell students there are two other genres that portray a similar theme or challenge to "Bad Hair Day" and the news article. One is an excerpt from "Taggot," one of the monologues in *Good Masters! Sweet Ladies!*, and the other is a song. • Invite partners to listen to the **song** (see Teaching Notes). • Ask them to listen carefully to the words to hear the author's voice and tone. Ask them to notice who is speaking and think about the intended audience. • After the song has finished, display ***Good Masters! Sweet Ladies!:* An Excerpt from "Taggot"** on the **document camera**. • Direct students to Stanza 3. Ask students to follow along as you read the excerpt aloud. • Invite students to reread the excerpt for their final read, noticing who is speaking, the author's language style, and the author's intended audience. Also, ask them to consider why the author wrote this monologue. • Distribute and display a new Comparing and Contrasting Genres graphic organizer. • Ask partners to discuss the three criteria on the graphic organizer—point of view, the author's purpose, and language and style—and to take notes on their graphic organizers during the discussion. • Circulate and listen as students discuss. Remind students to use the Effective Discussions anchor chart to look at sentence starters for paraphrasing ideas and clarifying and asking probing questions. Make note of students who may need support in comparing and contrasting genres in Lesson 4. • Consider collecting the graphic organizers to guide the teaching of future lessons.	• Consider collecting the Comparing and Contrasting Genres graphic organizer to guide instruction for Lesson 4. • Some students may benefit by using this time to complete their work time activity, while others use the song and "Taggot" as an extension. Gauge the readiness of your class in making this decision.

Closing and Assessment (continued)	Meeting Students' Needs
• Remind students a focus for Unit 3 is to understand how themes and challenges can be expressed using different voices, or genres. In the second half of the unit, they will be able to share their own voice when they write a monologue. • Tell students their homework will provide another opportunity to practice comparing genres. They will revisit the monologue "Jack, the Half-Wit" and compare it to a narrative entitled "Kyle's Story." Both genres share a similar theme. • Distribute **"Kyle's Story"** and a new Comparing and Contrasting Genres graphic organizer to complete for homework. Be sure students also have their text *Good Masters! Sweet Ladies!*, which they need for their homework.	

Homework	Meeting Students' Needs
• Read independently to meet your goal. Complete the **Reading Tracker and Reviewer's Notes**. • Read "Jack, the Half-Wit" in *Good Masters! Sweet Ladies!* and "Kyle's Story," a news article. Complete Comparing and Contrasting Genres graphic organizer.	

EXPEDITIONARY LEARNING
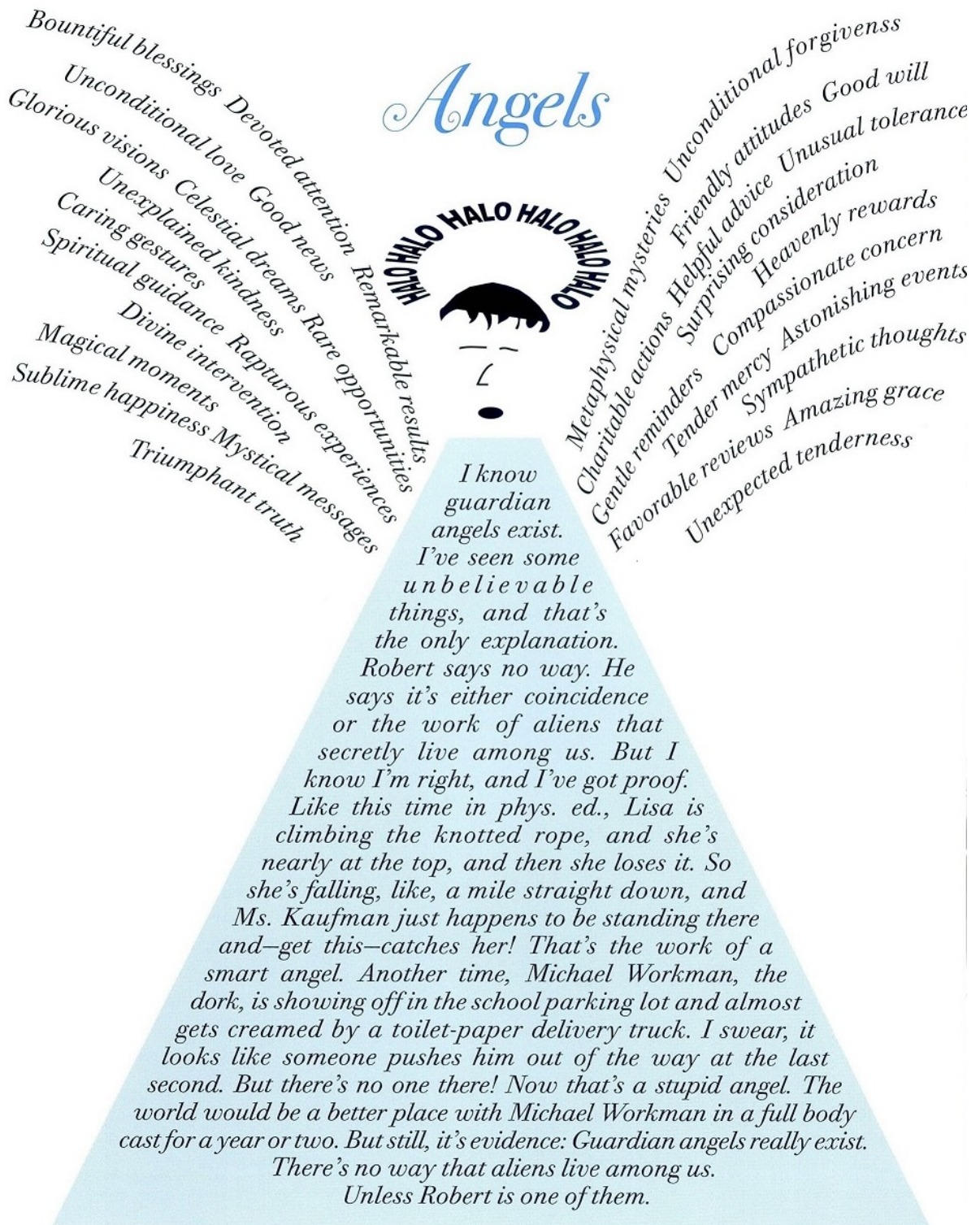
Grade 6: Module 2B: Unit 3: Lesson 1
Supporting Materials

"Angels"

Bountiful blessings Devoted attention
Unconditional love Good news Remarkable results
Glorious visions Celestial dreams Rare opportunities
Unexplained kindness Rapturous experiences
Caring gestures
Spiritual guidance
Divine intervention
Magical moments Mystical messages
Sublime happiness
Triumphant truth

Angels

HALO HALO HALO HALO HALO HALO

Metaphysical mysteries Unconditional forgivenss
Friendly attitudes Good will
Charitable actions Helpful advice Unusual tolerance
Gentle reminders Surprising consideration
Tender mercy Compassionate concern
Heavenly rewards
Favorable reviews Astonishing events
Sympathetic thoughts
Amazing grace
Unexpected tenderness

I know guardian angels exist. I've seen some u n b e l i e v a b l e things, and that's the only explanation. Robert says no way. He says it's either coincidence or the work of aliens that secretly live among us. But I know I'm right, and I've got proof. Like this time in phys. ed., Lisa is climbing the knotted rope, and she's nearly at the top, and then she loses it. So she's falling, like, a mile straight down, and Ms. Kaufman just happens to be standing there and—get this—catches her! That's the work of a smart angel. Another time, Michael Workman, the dork, is showing off in the school parking lot and almost gets creamed by a toilet-paper delivery truck. I swear, it looks like someone pushes him out of the way at the last second. But there's no one there! Now that's a stupid angel. The world would be a better place with Michael Workman in a full body cast for a year or two. But still, it's evidence: Guardian angels really exist. There's no way that aliens live among us. Unless Robert is one of them.

EXPEDITIONARY
LEARNING

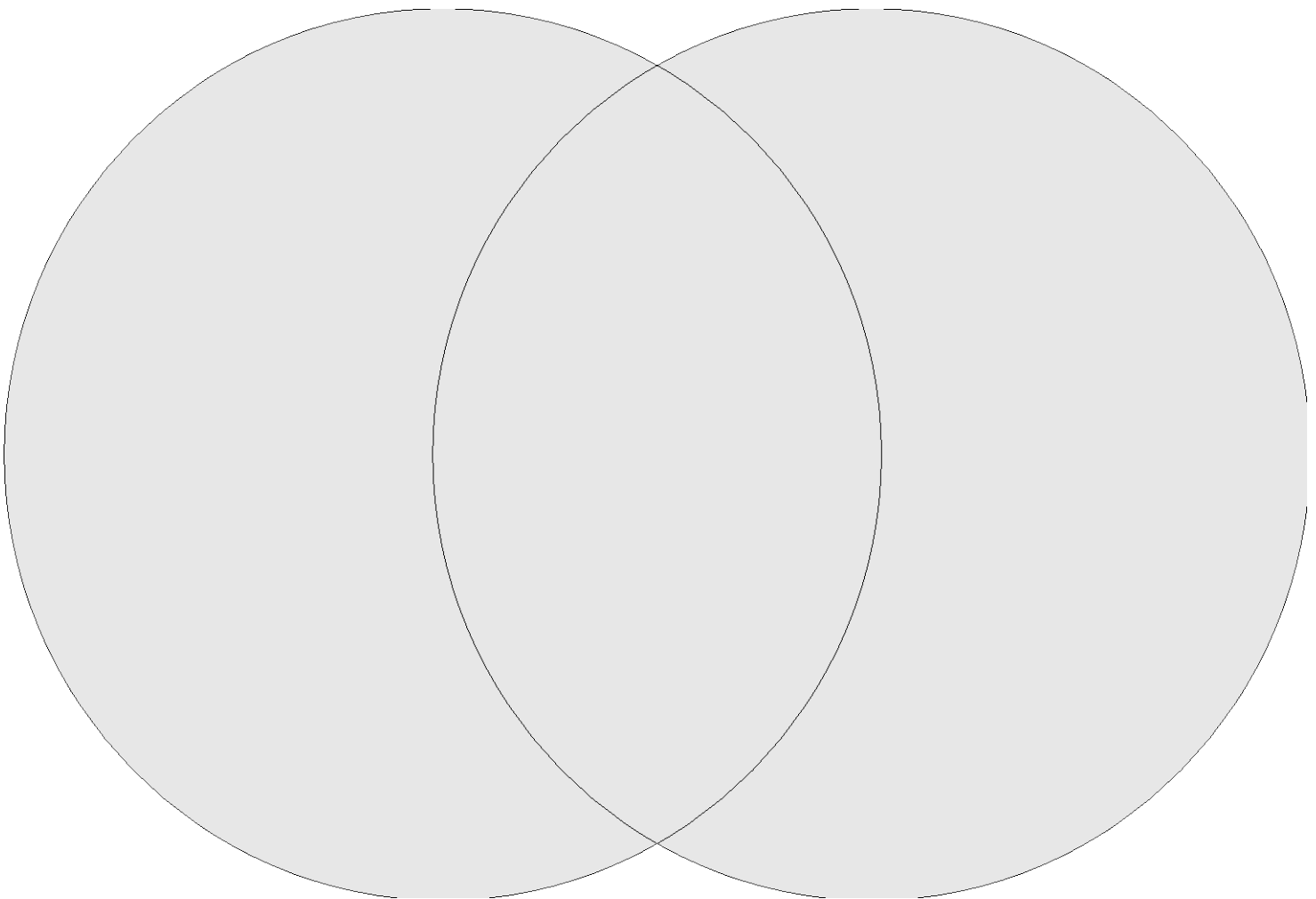**Venn Diagram:**
Comparing and Contrasting "Angels" and Audio Version

Name:

Date:

"Angels" visual   "Angels" audio
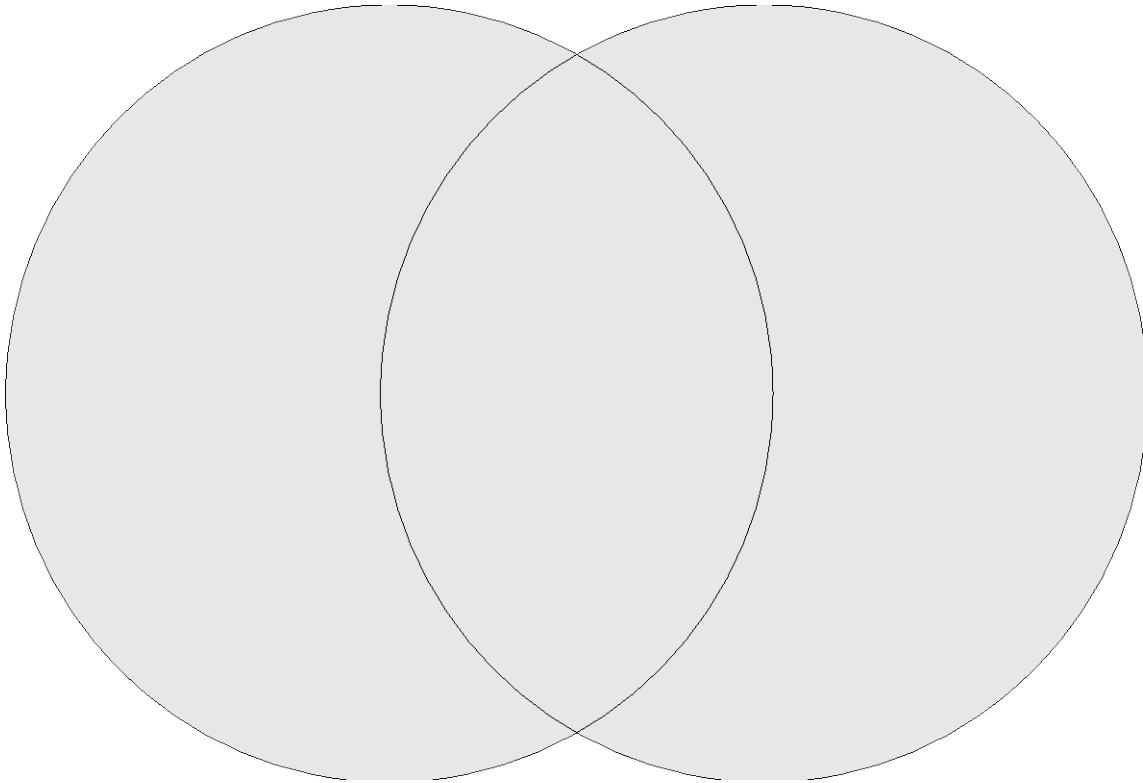
Venn Diagram:
Comparing and Contrasting: "Angels" and Audio Version
(Answers, for Teacher Reference)

"Angels" visual   "Angels" audio

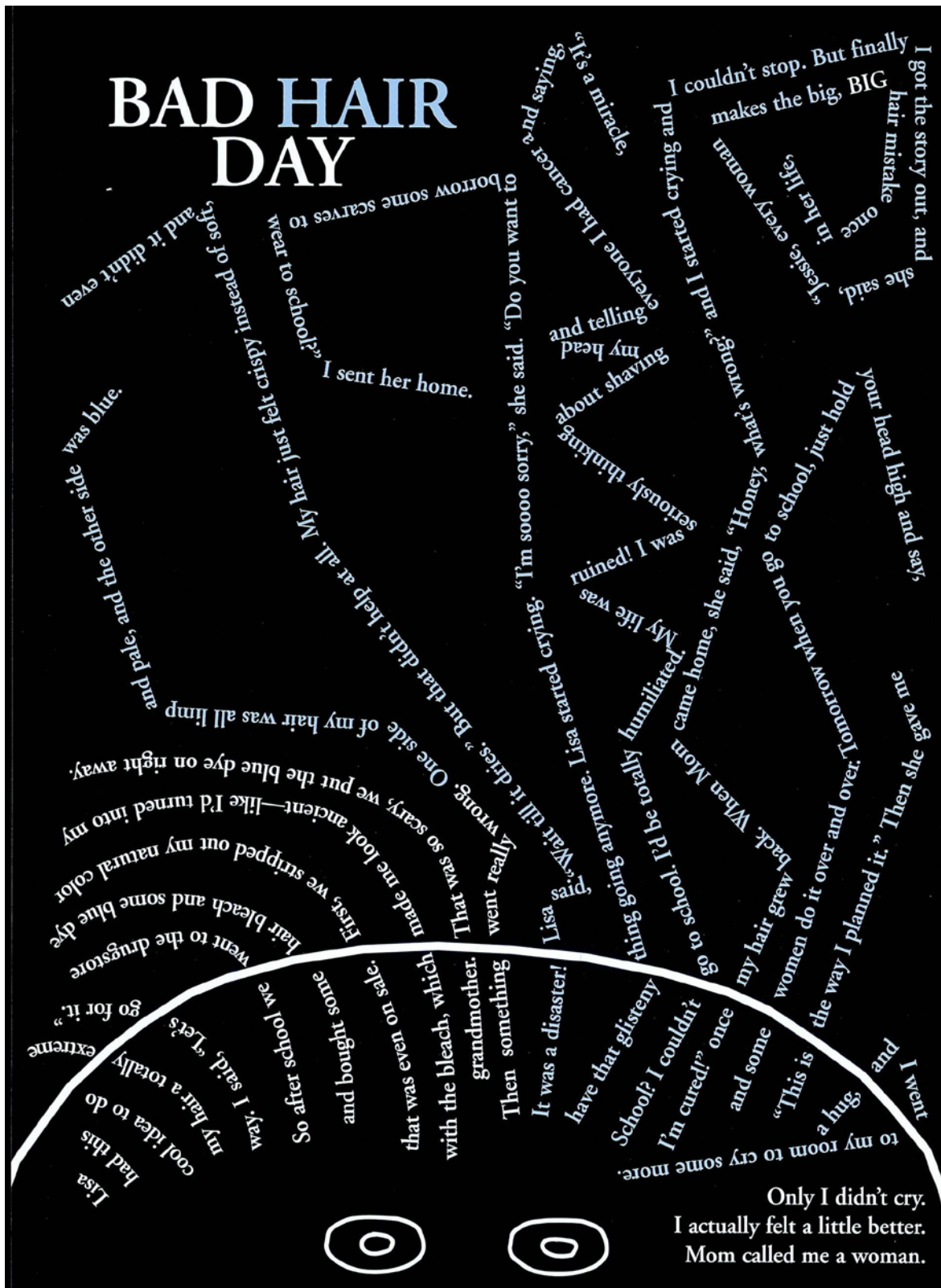Similarities:
- *Same words*
- *Same overall meaning*

Unique to listening:
- *Emphasis on certain words and phrases*
- *The tone that it is read in generates a certain mood—more dramatic/more interesting to listen to than reading it*

Unique to reading:
- Emphasis on different words to listening based on interpretation

  Read it in a different tone due to a different personal interpretation

Utah 15-Year-Old Suspended after Dyeing Her Hair a "Distracting" Red

Rylee MacKay learned last week she was in violation of a Hurricane Middle School policy that hair "should be within the spectrum of color that grows naturally."

BY ADAM EDELMAN / NEW YORK DAILY NEWS

Talk about a bad hair day.

A student at a Utah middle school was suspended last week after administrators deemed her new hair color "too distracting."

Rylee MacKay, a 15-year-old student at Hurricane Middle School in Southwestern Utah, was punished Wednesday with an in-school suspension for sporting a new red hair color.

Unbeknownst to her, she was in violation of a school policy.

A rule in the Washington County School District, which includes Hurricane Middle School, says, "Hair color should be within the spectrum of color that grows naturally."

MacKay says she'd been sporting that same shade for months and was shocked that the school disciplined her.

"They brought me into the office and told me (my hair) had to be changed by the next day," MacKay told *The Spectrum* (of St. George, Utah).

"They told me I could finish my week's worth (of schoolwork) in the office so nobody could see me," she added.

But when MacKay wasn't able to get an appointment at the salon that night, school administrators doubled down, demanding that MacKay either "go to Walmart or dye it myself" or not return to school, she said.

MacKay's mother Amy asked if her daughter could have two more days to have the color fixed, but they balked.

"They told me (they) would allow her to come to school and do her work in a room in the office where nobody could see her," she said. "I didn't like that option, so he said she cannot return to school until it is fixed."

Principal Roy Hoyt told *The Spectrum* that all parents in the district sign a form that confirms they have reviewed the district's policies with their children before the school year begins.

"We try to consistently and fairly uphold district policies," Hoyt said. "When students are out of compliance with the dress code, we attempt to find a resolution. Students are welcome to return to class when the issue has been satisfactorily resolved."

Utah 15-Year-Old Suspended after Dyeing Her Hair a "Distracting" Red

In the end, Hoyt told the family that they could file a grievance with the school district or have the hair re-colored by Monday, which is what MacKay decided.

She returned to class Monday morning with a similar shade dulled by repeated washes after administrators decided it would not be "distracting."

Edelman, Adam. "Utah 15-year-old Suspended after Dying Her Hair a 'distracting' Red." NY Daily News. New York Daily News, 13 Feb. 2013. Web. 27 Feb. 2014. <http://www.nydailynews.com/news/national/utah-15-year-old-suspended-dying-hair-distracting-red-article-1.1261418#ixzz2hHD6xkhY>.

Comparing and Contrasting Genres Graphic Organizer

Text 1 Title: Genre:	Comparing and Contrasting Genres Graphic Organizer	Text 2 Title: Genre:
	Point of View - Whose voice is speaking?	
	Author's Purpose - Why did the author write this? - Who was the author's intended audience?	
	Language and Style - Is this written in formal or informal English?	

"There's no one for me, and I know why.

I'm too big. Father says

His father was a giant of a man—

Somehow his size came down to me.

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."

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www.jameskennedy.com

Tuesday, September 13, 2011

One day, when I was a freshman in high school, I saw a kid from my class was walking home from campus. His name was Kyle. It looked like he was carrying all of his books. I wondered why anyone would bring home all their books on a Friday? He must really be a nerd. I shrugged my shoulders and went on.

As I was walking, I saw a bunch of kids run toward him. They knocked all his books out of his arms and tripped him so he would land in the dirt. His glasses went flying into the grass about 10 feet from him. He looked up and I saw this terrible sadness in his eyes. My heart went out to him. So, I jogged over to him as he crawled around looking for his glasses. As I handed him his glasses, I said, "Those guys are jerks. They haven't evolved past Neanderthal yet." He looked at me and said, "Thanks!" He tried to smile a bit but only managed a half-grin. I could see the gratitude in his eyes, though.

I helped him pick up his books, and asked him where he lived. As it turned out, he lived near me, so I asked him why I had never really seen him around before. He said he had gone to private school before moving to our town and was quite the loner.

I would have never hung out with someone like him before but something compelled me to that day.

We talked all the way home, and I carried some of his books. He turned out to be a pretty nice guy. I asked him if he wanted to come over to my house and play some video games with me. He said yes. We hung out all weekend and the more I got to know Kyle, the more I liked him, and my friends started to think the same of him.

Monday morning came, and there was Kyle with the huge stack of books again. I stopped him and said, "You're going to wreck your back with all these books!" He just laughed and handed me half the books …

Over the next four years, Kyle and I became best friends …

When we were seniors, we began to think about college. Kyle decided on Georgetown and I was going to Duke. I knew that we would always be friends. The miles would never be a problem. He was going to be a doctor and I was going for business on a scholarship.

Kyle was valedictorian of our class. I teased him all the time about being a nerd. He had to prepare a speech for graduation. I was so glad it wasn't me having to get up there and speak.

There was Kyle on graduation day. Now so different than the bookworm I met four years prior, yet still the same in many ways. He was one of those guys that really found himself during high school. He had gained so much confidence and self-esteem. I think I may have been a little jealous of that but I was happy for him.

I could see that he was nervous about his speech. So, I smacked him on the back and said, "Hey, you'll do just fine." He looked at me gratefully. "Thanks …" he said. He cleared his throat and started his speech.

"Graduation is a time to thank those who helped you make it through all the years. Your parents, your teachers, your siblings, maybe a coach … but mostly your friends…. I am here to tell all of you that being a true friend to someone is the best gift you can give them. I am going to tell you a story."

I just looked at him with disbelief as he told the crowd of the first day we met.

He had planned to kill himself that weekend.

He talked of how he had cleaned out his locker so his Mom wouldn't have to do it later and was carrying everything home. He looked at me and gave me a little smile. "Thankfully, I was saved. My friend saved me from doing the unspeakable." The crowd was quiet and hung on every word. I could see some people with tears running down their faces.

I saw his mom and dad looking at me and smiling. It all gave me chills. Not until that moment did I realize just how much I had made a mark.

Never underestimate the power of your actions. With one small gesture, you can change a person's life.

Shane Cowert. "Kyle's Story." *Stand Up! For Victims of Bullies.* Web. 27 Feb. 2014.

Grade 6: Module 2B: Unit 3: Lesson 2
Analyzing, Comparing, Sharing: Modern Voices

EXPEDITIONARY LEARNING

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can effectively engage in sixth-grade discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1)
I can express my own ideas clearly during discussions. (SL.6.1)
I can build on others' ideas during discussion. (SL.6.1)

Supporting Learning Targets	Ongoing Assessment
• I can discuss concrete poems with diverse partners. • I can express my own ideas clearly during discussions. • I can build on others' ideas during discussion.	• Comparing Genres graphic organizer for "Jack, the Half-Wit" and "Kyle's Story" (from homework) • Modern Voices graphic organizer for "The Thank-You Letter" • "I Think … What Do You Think?" scavenger hunt to identify theme and evidence, infer, and discuss • Self-assessment using speaking and listening criteria • Reading Tracker and Reviewer's Notes

Agenda	Teaching Notes

1. Opening
 	
    A. Unpacking Learning Targets (3 minutes)
 	
    B. Compare and Contrast: "Jack, the Half-Wit" and "Kyle's Story" (7 minutes)
 	
2. Work Time
 	
    A. Analyzing "The Thank-You Letter" and Engaging in Discussion (15 minutes)
 	
    B. Analyzing "The Wall" and Engaging in Discussion (15 minutes)
 	
3. Closing and Assessment
 	
    A. "How I Taught My Cat to Love Poetry": Turn and Talk (5 minutes)
 	
4. Homework
 	
    A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.
	• At this point in the unit, students have read selected poems multiple times to determine theme and use evidence to analyze and make inferences. They have also compared and contrasted how similar ideas can be expressed through different genres and how reading and listening to the same text can influence their perception. These various ways of communicating all focus on the theme of adversities or challenges. Some are everyday challenges presented in light-hearted, humorous ways; others are expressed in a more serious tone. The voices that express these themes represent medieval and modern challenges, which have been progressively added to the Themes of Adversity graphic organizer and the Challenges of Modern Times anchor chart.
	
	• Students continue to contribute new challenges to the Challenges of Modern Times anchor chart. They also consider how they personally connect to those themes. This progression leads students to selecting a theme for writing their own monologue in the second half of this unit.
	
	• In addition to this progressive work, students discuss themes they have read about in this unit. The Speaking and Listening Criteria Discussion Tracker guides them to express their voice, respond to inquiries, and question to learn more about others' perspectives.
	
	• In advance:
	
	  – Select partners for reading, analyzing, and discussing "The Wall." Determine how partners will join other partners for discussion in a foursome.
	
	  – Add Lesson 2 vocabulary and definitions to the Academic Word Wall.
	
	  – Post: Learning targets.

Lesson Vocabulary	Materials
discussion, diverse, express, paraphrase, clarify, probe; footnotes, Polka ("The Thank-You Letter")	• Academic Word Wall (begun in Unit 2, Lesson 14) • Academic Word Wall ((from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference) • Effective Discussions anchor chart (from Unit 2, Lesson 14) • Challenges of Modern Times anchor chart (begun in Unit 2, Lesson 14) • Themes of Adversity anchor chart (from Unit 2) • "The Thank-You Letter" in *Technically, It's Not My Fault* (one per student) • Modern Voices graphic organizer for "The Thank-You Letter" (one per student) • Modern Voices folder (one per student) • "The Wall" in *Blue Lipstick* (one per student) • Speaking and Listening Criteria Discussion Tracker (from Unit 2, Lesson 15; one per student and one to display) • "I Think ... What Do You Think?" scavenger hunt (one per student and one to display) • "How I Taught My Cat to Love Poetry" in *Blue Lipstick* (one per student and one to display) • Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (3 minutes)
• Direct students' attention to the posted learning targets and read them aloud:
 	
   ∗ "I can discuss concrete poems with diverse partners."
 	
   ∗ "I can express my own ideas clearly during discussions."
 	
   ∗ "I can build on others' ideas during discussion."
 	
• Ask students:
 	
   ∗ "Based on these learning targets, what do you think you'll be doing in today's lesson?"
 	
• Listen for students to note that they will be *discussing* or talking about concrete poems.
 	
• Ask:
 	
   ∗ "What does *diverse* mean? When you are *discussing* with *diverse* partners, whom are you talking with?"
 	
• Listen for students to explain that *diverse* means the way that people are different from each other, and when they are talking with *diverse* partners, they are talking with other students who may have different ideas than they do.
 	
• Point out that words and definitions for *discussion*, *diverse*, and *express* are on the **Academic Word Wall** for reference. Ask:
 	
   ∗ "What can you doing during a *discussion* to 'build on others' ideas'?"
 	
• Listen for responses that include asking questions and adding to others' ideas by contributing your own thoughts.
 	
• Notice the words "my own ideas" and "others' ideas." Explain that a good *discussion* involves all people in a group and sharing different ideas helps us think about things in new ways.
	• Posting learning targets allows students to reference them throughout the lesson. The learning targets provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
	
	• Consider highlighting each syllable or letter of the word *diverse* with a different color or creating different ways to present key words in the learning targets that convey the message that everyone's voice is important in a discussion. For example, using a different style or font for each letter or for key words—like "own" and "others"—will draw attention to the targets and their meaning.

Opening (continued)	Meeting Students' Needs

B. Compare and Contrast: "Jack, the Half-Wit and "Kyle's Story" (7 minutes)
• Remind students that for homework they were to read the monologue "Jack, the Half-Wit" from *Good Masters! Sweet Ladies!* and "Kyle's Story" and complete a Comparing and Contrasting Genres graphic organizer to compare and contrast the monologue and story.
• Invite students to take their graphic organizers and join their triads.
• Direct students' attention to the **Effective Discussions anchor chart**. Remind students to refer to the sentence starters when discussing their homework. Also, remind students to paraphrase, clarify, and probe as they *discuss* and share their responses to the questions on the graphic organizer:
  – Point of View
  – Author's Purpose
  – Language and Style
• Ask triad partners to also identify what the themes of adversity are in both the monologue and the story. Encourage students to include evidence from the text as they share. Point out that by including those details, they can express their thoughts more clearly and discussion partners can understand what you noticed or what your point of view is.
• Circulate and ask probing questions to guide students in their discussion.
• Refocus students whole group. Call on triad volunteers to share their responses. Listen for:
  – The point of view in both genres is from a first-person voice. The narrator refers to himself or herself with the personal pronouns I, I'm, me, my, we …
  – The author's purpose might be to inform people about bullying, to help others understand how painful it is to be bullied, or to explain how important it is to have someone who understands and cares enough about you to help you out.
  – There are differences and similarities in language and style. "Jack, the Half-Wit" is written in stanzas like a poem. The structure of each stanza starts with the main thought and adds details. It has some figurative language and repetition. "Kyle's Story" is written like a narrative or story in paragraphs. Both use mostly informal English.
• Invite students to share the themes of adversity they found in the monologue and the story.
• Add the adversity or challenge to the **Challenges of Modern Times anchor chart**.
	• Opening with activities linked to homework holds students accountable for independent reading and application of skills.
	
	• Anchor charts serve as note-catchers when the class is co-constructing ideas.

Opening (continued)	Meeting Students' Needs
• Compare with the **Themes of Adversity anchor chart**. Consider if the challenge of being bullied is one that kids have faced over time. Ask students: * "Is it important to share adversities we face? Does it make a difference to speak up? Are there different ways to share your voice?" • Ask for volunteers to share. • Explain that knowing how to share is important. They have been reading about challenges, comparing texts, and listening and exploring different genres. In this lesson, they practice ways to share thoughts and ideas through discussion.	

Work Time	Meeting Students' Needs
A. Analyzing "The Thank-You Letter" and Engaging in Discussion (15 minutes) • Tell students they will read two concrete poems: "The Thank-You Letter" in *Technically, It's Not My Fault* and "The Wall" in *Blue Lipstick*. After reading the poems, they will analyze both using the Modern Voices graphic organizer. Then they will have a chance to discuss. For the first poem, they will work with their triads. • Distribute **"The Thank-You Letter" from *Technically, It's Not My Fault*** and the **Modern Voices graphic organizer for "The Thank-You Letter"** to students. • Invite them to first look at the poem to see what they notice about how the text is arranged. • Call on students to share out. Listen for: "There are two main parts: The top half looks like a letter; the bottom part is arranged like a numbered list." • Ask students to look at the title: * "What do you notice about the title? What does the number 1 refer to?" • Listen for: The title tells the reader what the poem is about—a thank-you letter. The number is a clue to look at the list below and that the list is *footnotes*. Ask: * "What is a *footnote*?" (Point out that *footnote* is a compound word made up of two words. Each word tells something about the meaning.) • Listen for: A *footnote* is a note that adds information from the writer and it is found below or at the "foot" of the main message or text. Ask: * "Why did the author John Grandits present this poem in two different parts? How might that contribute to the theme?" • Listen for: "Each part might have a different message," and "If you find out what the message is in each part, you could put that information together to figure out what the poem is mainly about or what the theme or challenge is." • After looking at the arrangement of the poem, ask students: * "What is the gist of the poem?" • Listen for: "The poem is about a thank-you letter and has some notes to explain it." • Tell students they will now have a chance to look for the gist as they include the words or text. Invite students to read silently along as you read aloud.	• Looking at the graphic arrangement of the poem before reading introduces readers to the gist before reading the text. Noticing what the author is conveying through graphics contributes to understanding the overall theme. • Consider reading "The Thank-You Letter" first without adding the footnotes to experience the flow of the text and get the gist of the letter. • Consider providing note cards with sentence starters as students engage in discussion. Discussion prompts can help all students participate and contribute to the flow and depth of the discussion.

Work Time (continued)	Meeting Students' Needs

• Read "The Thank-You Letter" first.
 	
• Then, reread and add the footnotes as they occur in the text. Ask students:
 	
  * "Now that we've done a first read, what do you think the gist is?"
 	
• Listen for: "The poem is about a boy who writes a thank-you letter to his aunt for a gift/sweater that he doesn't like."
 	
• Invite students to reread the poem silently to themselves. Suggest that they interject the footnote comments as they read the letter.
 	
• Ask triads to discuss:
 	
  * "In your own words, share the theme or challenge you noticed."
 	
  * "Include evidence that you noticed that supports the theme. For example: 'To me, the challenge Robert faces is … because …'"
 	
  * "Listeners acknowledge what you heard or noticed. For example: 'That's a good point' or 'Oh, I hadn't thought of it that way' or 'That's one of the things I noticed, too.'"
 	
  * "Note that as you discuss, you may identify different themes or perceive what the author's message is differently. Your own experiences or the details you notice may influence how you interpret the message. Just as close reading helps the reader understand more deeply, how you share what you notice or have experienced leads to greater understanding."
 	
• Tell students to complete their Modern Voices graphic organizer for "The Thank-You Letter" together after the discussion.
 	
• Circulate to listen and observe students as they discuss. Provide support and feedback on the discussion criteria they incorporate.
 	
• Refocus students whole group. Invite them to share the theme or challenge they felt Robert faced in "The Thank-You Letter." Listen for: The challenge is how to accept or thank someone for something you don't want or dealing with people who don't understand you.
 	
• Ask students to consider if those challenges are modern-day or if they are challenges people have faced over time. Is there value in sharing those challenges? Add challenges to the Challenges of Modern Times anchor chart.
 	
• Provide feedback to the class on the successful discussion patterns you noticed. Offer next-step suggestions to enrich discussion.
 	
• Tell students to add their Modern Voices graphic organizer for "The Thank-You Letter" to their **Modern Voices folders**.
	• When reviewing or modeling graphic organizers or recording forms, consider using a document camera to visually display the document to provide both visual and auditory approaches for engaging students with different learning strengths and weaknesses.

Work Time (continued)	Meeting Students' Needs

B. Analyzing "The Wall" and Engaging in Discussion (15 minutes)
• Assign new partners. Redirect students' attention to the learning targets.
• Tell students they will now begin as a whole class, then work with their partners to read and analyze a poem, and then join another partnership to discuss a concrete poem called "The Wall" from *Blue Lipstick*.
• Provide an overview:
  – As a whole class:
    • Look at the graphics for gist.
    • Read aloud and read along with the concrete poem "The Wall" for the gist.
  – As partners:
    • Reread "The Wall" together.
    • Do a scavenger hunt to identify the theme or challenge, find evidence, and make inferences.
  – With another partnership:
    • Discuss findings.
• Distribute and display the **Speaking and Listening Criteria Discussion Tracker**. Remind students that part of their Mid-Unit 3 Assessment will include a discussion in which they will be evaluated on these criteria.
• Distribute **"The Wall" from *Blue Lipstick*.** Provide background information about *Blue Lipstick*. Explain that all of the poems share messages from a girl named Jessie. Her brother Robert is the narrator of the poems in *Technically, It's Not My Fault*. Jessie's poems create an ongoing theme throughout the book. Robert's poems are more random and share different events or ideas. The poem they will read today, "The Wall," is near the front of the book. Another poem, "The Wall Revisited," near the back of the book, shows changes Jessie makes over time. Encourage students to read all the poems in both books for more insight into Jessie's and Robert's lives.
• Invite students to notice the graphics and the arrangement of the words in "The Wall":
  * "Based on what you notice, what might be the gist of the poem?"
• Listen for: "The Wall" is about things that get in between Jessie and other people.
	• Determining partnerships and discussion groups ahead of time will ensure that students have the opportunity to engage in discussion with others whose perceptions and insights may differ from theirs.
	• Observing discussion groups provides the opportunity to identify students who may benefit from individualized or small group opportunities to practice speaking and listening skills.
	• Use of criteria such as the Discussion Tracker gives students a clear vision of what they need to be able to do to be successful with learning targets.

Work Time (continued)	Meeting Students' Needs
• Invite students to follow along as you read the poem aloud. After, say: * "Now that we've read the poem, what do you think the gist of the poem is?" • Call on students to share how the words add to their thoughts about the gist of the poem. New thoughts may include: "Jessie keeps a wall between herself and other people who drag her down," or "Jessie protects herself by not letting other people get too close." • Tell students they will reread the poem silently on their own. Then, with their partners, they will explore the poem to look for clues and evidence to answer the scavenger hunt questions. • Distribute and display the **"I Think … What Do You Think?" scavenger hunt**. • Ask students to silently reread "The Wall" on their own. • Then, ask students to complete the scavenger hunt with their partners. Remind students that the Speaking and Listening Criteria Discussion Tracker provides tips that may help them in their search. • Circulate and guide students in their search and discussion. Ask guiding questions such as: "Have you offered your thoughts about the challenge?" and "Have you asked your partner to explain more about …?" • Refocus students whole group. Ask each pair to quietly move to join another pair. • Invite students to share their answers on the scavenger hunt. • Refocus students whole group. Direct students' attention to the "I Think … What Do You Think?" scavenger hunt questions. • Ask students to notice the questions that have an *asterisk* or star in front of them. • Tell students to choose one of the questions with an asterisk to discuss with their foursome. They will each *paraphrase* or share in their own words their response to the question they selected. They should include at least one detail or piece of evidence from the poem or their own life. Other members of the group will each contribute to the discussion by acknowledging what they heard, comparing what they heard to their own thoughts, or asking a clarifying or probing question. • When everyone in the group has participated, the person who started the discussion by paraphrasing acknowledges the other group members and guides the discussion to another group member. For example: "Thanks for your input…. I'm wondering what _____'s thoughts are about the poem."	

Work Time (continued)	Meeting Students' Needs
• Ask students to begin.	
• Circulate while students discuss. Encourage students to refer to the Effective Discussions anchor chart and the Speaking and Listening Criteria Discussion Tracker for discussion tips.	
• Refocus students whole group. Give specific positive feedback for their work in using speaking and listening skills in their discussion.	
• Ask students to share what they thought the theme or challenge of "The Wall" was.	
• As students share, add the theme to the Challenges of Modern Times anchor chart.	

Closing and Assessment	Meeting Students' Needs

A. "How I Taught My Cat to Love Poetry": Turn and Talk (5 minutes)
• Ask students to return to their original partner.
• Distribute and display the concrete poem **"How I Taught My Cat to Love Poetry"** and ask students to look at the graphics and read the poem silently to themselves.
• Ask students to turn and talk:
  * "Paraphrase what you think the theme or challenge is that Jessie faces in this poem."
  * "Share a detail that you enjoyed. It can be a detail from the text or the graphics."
  * "Acknowledge your partner's comments or ask a clarifying or probing question."
• Invite volunteers to share the theme. Listen for: "Jessie has been given an English assignment. It is number 27, and she is completely frustrated with the task of creating a poem for someone she loves. A possible theme could be doing an assignment for school that you do not want to do."
• Add the theme to the Challenges of Modern Times anchor chart.
• Ask students to assess where they feel they are at this point in participating in discussion by marking a star or step by each of the criteria on the Speaking and Listening Criteria Discussion Tracker. If there is something in particular they observed about the group or felt they would like to strengthen or that they did well with, encourage them to add that to the notes at the bottom.
• Collect the Speaking and Listening Criteria Discussion Trackers or ask students to place them in their Modern Voices folders.
	• A self-assessment helps students recognize what they are doing well and determine where they will need more support to reach proficiency.

Homework	Meeting Students' Needs
• Read independently to meet your goal. Complete the **Reading Tracker and Reviewer's Notes**.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 3: Lesson 2
Supporting Materials

"The Thank-You Letter"

The Thank-You Letter[1]

Dear Aunt Hildegard,

Thank you[2] for the amazing gifts.[3] It was terrific[4] getting your package![5] I grabbed it immediately.[6] But when my parents saw it,[7] they said[8] I shouldn't open it until my birthday. You can imagine how I felt when I found two gifts![9] The sweater was totally awesome.[10] It's amazing how well you know me.[11]

Then there was the poster you got for my room.[12] You're in luck; I don't already have a Polka Hall of Fame poster.[13] I'm putting it right under my World Wrestling Federation poster.[14]

Thanks,[15] thanks,[16] and thanks again.[17] I'm already planning when to wear my new sweater.[18]

Your 11-year-old[19] nephew,

Robert

1. **with Footnotes**

2. For nothing!

3. Do you have the slightest clue what an 11-year-old boy likes?

4. I almost croaked when I saw the package. I still remember last year's gift. "Oh, no! Not again!" I screamed.

5. I was in luck. Mom didn't see the mailman.

6. I hid the package in the garage under the hose.

7. What were the chances that Dad would decide to wash the car *that* day?

8. "What's this?" they said. "When did this come?"

9. You monster.

10. In the history of sweaters, there has never been an uglier waste of yarn.

11. Where did you *ever* find a sweater that not only has Barney on it but also is two sizes too big for me?

12. I'm old enough to decorate my own room.

13. Just what I need—a picture of an old guy with an accordion.

14. And I do mean UNDER.

15. For trying to embarrass me in front of my friends.

16. For the lectures from my parents.

17. For making me waste an hour of my life writing this stupid thank-you letter.

18. I know they'll make me wear it the next time you come to visit. I just hope nobody sees me.

19. I'm 11!!! Get it?!?

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

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.

_____

_____

_____

_____

_____

The Wall

MY SIDE

THE OTHER SIDE

Life is simpler if
you have a wall.
It keeps away
people who drag
you down, like
this girl I knew
in seventh grade.
Agnes. We were
sort of friendly.
I told her I liked
her tank top.
She insisted,
she *insisted* that I
borrow it. It sort of
got ruined.
An accident.
She insisted,
she *insisted* that I
pay her for it.
I paid her for it.
Then she forgot
I'd paid her for it.
She conveniently
forgot I'd paid!
My mother said,
"It's not worth
the grief" and went
over to Agnes's
house and paid
her mother—even
though I'd already
paid Agnes.
And that was that.
You've got to be
careful who you
make friends with.
So now I've got
this wall . . .

Mom and Dad

Lisa—only my best friend in the universe

My little cousin Natalie

Robert (half of the time)

My cat, Boo-Boo Kitty

Fast-food chains that cook their french fries in animal fat

Smokers (of anything)!

Talentless 12-year-old pop stars

Rich girls who spend more on one pair of shoes than I spend on clothes in a year

Meat eaters

Kids who cut the cafeteria line

Mr. Holt, my English teacher

People with totally boring karma

Cheerleaders

Robert (the other half of the time)

The school bus driver (yuck!)

Grown-ups who talk to you as if you're three years old

Everybody on the school bus, near the school bus, or even wearing that shade of yellow

Guy jocks

"I Think … What Do You Think?"
Scavenger Hunt

Name:

Date:

Question	I think …	Partner thinks …
* What is the theme or challenge of "The Wall"?		
What words tell you whose voice is speaking?		
* Why do you think Jessie has a wall?		
Who is someone Jessie trusts?		
Identify three groups of people Jessie keeps away from.		
Who is someone Jessie doesn't care for?		
* What is one thing you can infer about Jessie and the wall she has created?		
* Share something you can relate to in the wall or on either side of the wall.		

"How I Taught My Cat to Love Poetry"

HOW I TAUGHT MY

Totally Lame

English Assignment #27:
Create a poem for
someone you love;
then read it out loud
to him or her.

Give me a break! Who was I going to write an I-love-you poem to?

Mom or Dad? Boring. Robert? Puh-leese. Lisa or Elton? No way.

So I wrote a poem for BooBoo Kitty.

I put a lot into it, and I was very pleased with the way it turned out.

But when I read it to her, she just yawned.

That was disappointing. Nobody wants to be dissed, even by a cat.

I tried again. She turned her back on me. I kept trying. She fell asleep.

That's when I had a brilliant idea.

"How I Taught My Cat to Love Poetry"

CAT TO LOVE POETRY

I cut the poem into strips and taped them to a hanger.

She loved it. She batted at it for an hour.

She ripped off little pieces and ate them.

That was totally cool. You have to really love a poem to want to eat it.

Fifteen minutes later, it was a Friskies-and-poetry pile of cat puke.

Oddly enough, Mr. Holt didn't seem to appreciate the finished work.

Hey, art isn't always pretty.

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

Seeing, Hearing, and Comparing Genres: A Poem and a Letter

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a)   I can follow class norms when I participate in discussions. (SL.6.1b)   I can pose questions that help me clarify what is being discussed. (SL.6.1c)   I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d)   I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e)   I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7)

Supporting Learning Targets	Ongoing Assessment
• I can prepare myself to participate in discussions. • I can follow class norms when I participate in discussions. • I can be involved in discussions by asking and responding to questions. • I can demonstrate understanding of different perspectives through reflecting and paraphrasing. • I can try to understand and communicate with others who have different ideas and backgrounds.	• Reading Tracker and Reviewer's Notes (from homework) • Venn Diagram: Comparing and Contrasting: "The Thank-You Letter" and Audio Version • Comparing/Contrasting Genres graphic organizer • Speaking and Listening Criteria Discussion Tracker

Agenda	Teaching Notes

1. Opening
   A. Unpacking Learning Targets (2 minutes)
2. Work Time
   A. Comparing "The Thank-You Letter" with Its Audio Version (10 minutes)
   B. Preparing for Small Group Discussion (18 minutes)
   C. Discussing, Comparing, and Contrasting a Poem and a Letter (10 minutes)
3. Closing and Assessment
   A. Self-assess My Speaking and Listening (5 minutes)
4. Homework
   A. Prepare for the mid-unit assessment.
	• Lesson 3 is similar in structure to Lesson 1 and prepares students for their mid-unit assessment in Lesson 4. Students begin the lesson by rereading the concrete poem "The Thank-You Letter" from *Technically, It's Not My Fault*. After reading the poem, they listen to its audio version and compare the two experiences.
	
	• Students prepare for the small group discussion portion of the mid-unit assessment by writing their group norms for the discussion. They also add to the Effective Discussions anchor chart by adding sentence stems for considering others' perspectives in a discussion.
	
	• In the Closing and Assessment, students self-assess their participation in the small group discussion and consider their stars and next steps for the mid-unit assessment discussion in Lesson 6. Note that the questions for discussion are provided at the bottom of the Speaking and Listening Criteria Discussion Tracker/Assessment Questions handout.
	
	• In advance:
	  – Choose a group of four students to model an effective discussion in Work Time B. Prepare students for this model discussion by showing them "The Thank-You Letter" discussion script that they will use and answering any questions they have.
	  – Prepare audio version of "The Thank-You Letter" (see materials below).
	  – Prepare the Academic Word Wall.
	  – Form student partnerships.
	  – Post: Learning targets.

Lesson Vocabulary	Materials
prepare, norms, perspectives	• Academic Word Wall (begun in Unit 1, Lesson 14)
	• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)
	• Document camera
	• "The Thank-You Letter" in *Technically, It's Not My Fault* (from Lesson 2; one per student and one to display)
	• Modern Voices folder (one per student)
	• "The Thank-You Letter" audio version (www.johngrandits.com)
	• Venn Diagram: Comparing and Contrasting "The Thank-You Letter" and Audio Version (one per student and one to display)
	• Lined paper (one piece per student)
	• Speaking and Listening Criteria Discussion Tracker (one to display)
	• "The Thank-You Letter" discussion script (five copies)
	• Effective Discussions anchor chart (begun in Unit 2, Lesson 14)
	• President Ronald Reagan's Thank-You Letter (one per student and one to display)
	• President Ronald Reagan's Thank-You Letter discussion questions (one to display)
	• Comparing and Contrasting Genres graphic organizer (from Lesson 1; one new blank copy per student)
	• Speaking and Listening Criteria Discussion Tracker/Assessment Questions (one per student; see Teaching Notes)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
 	
 • Tell students the mid-unit assessment in Lesson 4 will be broken into three parts: reading a poem and comparing the experience to listening to its audio version; comparing and contrasting two different genres—a poem and a news article; and discussing five main questions centering on the work in Unit 3 in a small group focused discussion.
 	
 • Direct students' attention to the posted learning targets and read them aloud, underlining key academic vocabulary as you do so:
 	
    * "I can prepare myself to participate in discussions."
    * "I can follow class norms when I participate in discussions."
    * "I can be involved in discussions by asking and responding to questions."
    * "I can demonstrate understanding of different perspectives through reflecting and paraphrasing."
    * "I can try to understand and communicate with others who have different ideas and backgrounds."
 	
 • Share that this lesson will *prepare* them for their mid-unit assessment by reviewing how to compare reading a poem to listening to its audio version and also how to compare and contrast a poem and a letter with similar themes.
 	
 • Tell students they will also prepare, or get ready, for a small group discussion in Lesson 4 by developing a set of *norms*, or group-held beliefs, about how members of the group should behave during discussions.
 	
 • Share that during the discussion, they must follow their set of norms to foster respectful communication in the group. Remind students that their tone of voice should encourage others to share ideas and also show understanding and respect for different *perspectives* or points of view.
 	
 • Point out that the academic vocabulary in the learning targets can be referenced on the **Academic Word Wall**.
	• 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.
	
	 • 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.
	
	 • Consider using picture icons with these learning targets to clarify the distinctions between them, as they are each about discussion. For example, a picture of a person reading and note taking shows "preparing," a person listening is "following norms," a person with a question mark is "asking questions," etc.
	
	 • Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Comparing "The Thank-You Letter" with Its Audio Version (10 minutes)
• Display **"The Thank-you Letter" in *Technically, It's Not My Fault*** on a **document camera**.
• Ask students to retrieve their copy from their **Modern Voices folders**. Remind them that they read this poem in the last lesson to determine the theme and make connections.
• Invite students to reread the poem independently, being mindful of the poem's rhythm and thinking about John Grandits's language and word choice.
• Tell students they will now listen to an audio version of this poem, <u>without</u> following along in the text.
• Play **"The Thank-You Letter" audio version**.
• Distribute and display the **Venn Diagram: Comparing and Contrasting "The Thank-you Letter" and Audio Version**.
• Form partnerships. Ask students to complete the Venn diagram with their partner. Ask students to consider:
  * "How is the experience of reading 'The Thank-You Letter' different from hearing it?"
  * "How is the experience of reading it similar to hearing it?"
• Remind students that similarities are written in the center of the Venn diagram and differences are written in the outer areas.
• Circulate to support students. Ask struggling students questions such as:
  * "What did you notice about the tone of voice in each experience?"
  * "Who is speaking in each?"
  * "How did each experience address rhythm?"
  * "What did you notice about emphasis on words?"
• Refocus students whole group. Cold call partnerships to share their ideas.
	• Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.
	
	• Some students may benefit from listening to the audio version with headphones in order to minimize distractions.

Work Time (continued)	Meeting Students' Needs
• Listen for students to explain that when listening, you hear more emphasis on certain words and phrases, and you hear the rhythm of the poem more clearly than when you read it to yourself. Reading it is more personal and words emphasized are for individual interpretation. The tone of the spoken word is also for personal interpretation. On an audio version, there may be music or sound effects, which also set a certain tone by emphasizing a word or phrase. Both communicate the same meaning or challenge and the same words are used in each. • Model writing these responses on the Venn diagram. • Invite students to add notes or revise their Venn diagrams as you model writing their responses. • Tell students in the mid-unit assessment they will read a poem entitled "Skateboard" and listen to its audio version. Explain that they will compare these two experiences	

B. Preparing for Small Group Discussion (18 minutes)
• Ask each partnership to quietly move to sit with another partnership to make a group of four students.
 	
• Explain to students that when they start working in a new group, it is a good idea to create group norms to ensure a productive and enjoyable discussion for everyone.
 	
• Distribute **lined paper**.
 	
• Display the **Speaking and Listening Criteria Discussion Tracker**. Ask students to discuss in their group:
 	
  * "After looking at the criteria on the Discussion Tracker and the skills you need to be working toward, what might some good norms be to ensure that you successfully practice all of those skills in your discussions?"
 	
  * "What other norms might be useful to have that aren't on the Discussion Tracker?"
 	
• Tell groups to record their ideas for norms on their lined paper to use during the discussion.
 	
• Circulate to assist groups that need examples of discussion guidelines.
	• Consider partnering ELL students who speak the same home language when discussion of complex content is required. This allows students to have more meaningful discussions and clarify points in their native language.

Work Time (continued)	Meeting Students' Needs

• Ask for volunteers to share their norms. Using the Discussion Tracker, norms could include:
  – Listen carefully when someone is speaking.
  – Ask questions when you aren't sure to get more information or to encourage the speaker to think more deeply about their ideas.
  – Be respectful when asking questions and when comparing someone else's ideas with your own.
  – Acknowledge other people's ideas and perspectives.
• Give groups 1 minute to add or make changes to their norms.
• Explain to students that they will now observe a model of a small group discussion.
• Invite the four students who have prepared for the discussion to sit in a group with the other students in a circle around them. Ensure students have their **"The Thank-You Letter" discussion script**.
• Tell students on the outside of the circle to focus on the questions being asked in the discussion.
• Invite the four students to read aloud the script.
• Ask students:
  * "What did you notice about the discussion?"
  * "How are the listeners being respectful?"
• Invite volunteers to share. Guide students toward such things as: everyone participated, questions were being asked, students acknowledged others' points of view.
• Remind students of the importance of being respectful during a discussion. Respect can be conveyed through the speaker's tone of voice and through the speaker's and listener's eye contact.
• Display and distribute "The Thank-You Letter" discussion script to the students on the outside of the circle.
• Invite students to spend 2 minutes reading over the script. Ask:
  * "What language do the listeners use to seek out, acknowledge, and compare perspectives?"
  * "What other language could you use to make it clear to the speaker that you are asking a question?"
	• Use of criteria, such as the Discussion Tracker, gives students a clear vision of what they need to do to succeed with learning targets.
	• Creating norms for conversation helps establish a positive group dynamic and make clear the expectations for collaboration.

Work Time (continued)	Meeting Students' Needs

• Listen for students to use stems such as:
   – Why do you think …?
   – I hear you saying …
   – What evidence made you …?
   – So, do I understand that you think …?
   – I agree … but I'm wondering …
• Point out these sentence stems to the **Effective Discussions anchor chart**.	

C. Discussing, Comparing, and Contrasting a Poem and a Letter (10 minutes) • Ask students to return to their foursomes. • Distribute and display **President Ronald Reagan's Thank-You Letter** to the American people. • Invite foursomes to read his letter aloud in their groups. • Tell students they will now participate in a small group discussion. Remind foursomes to use their group norms, the Speaking and Listening Criteria Discussion Tracker to be mindful of the criteria, and the Effective Discussions anchor chart sentence starters to guide their conversations. • Display **President Ronald Reagan's Thank-You Letter discussion questions.** Ask students to spend two minutes discussing these questions. • Circulate and support students in their discussions. Model asking probing and clarifying questions. Model paraphrasing the speaker's ideas. Encourage all students to participate. • Ask students to return to their seats. Show appreciation to students for sharing in respectful discussions and following their group norms. • Distribute and display the **Comparing and Contrasting Genres graphic organizer**. • Ask students to make sure they have their copies of "The Thank-You Letter" and President Ronald Reagan's Thank-You Letter. • Ask students to complete the graphic organizer and compare the two thank-you letters with an elbow partner.	

Work Time (continued)	Meeting Students' Needs
• Circulate to support students as they compare the two genres and determine the speakers, the authors' points of view, and the language style of each.	
• Refocus the group and cold call students to share their responses.	
• Listen for comments such as these:	
– "Both letters are written in first person. President Reagan's letter uses the pronouns I and me."	
– "Robert wrote his letter to thank his aunt Hildegard for two birthday gifts, and President Reagan wrote his letter to thank the American people for allowing him to serve as their president."	
– "Robert's letter is written in informal English; his language is casual."	
• Model writing their responses on the displayed graphic organizer.	
• Invite students to add to their notes and/or revise their graphic organizers.	

Closing and Assessment	Meeting Students' Needs
A. Self-assess My Speaking and Listening (5 minutes) • Distribute and display **Speaking and Listening Criteria Discussion Tracker/Assessment Questions** stars and next steps. • Invite students to review the criteria listed and reflect on their own participation in today's discussion. • Direct students to check the appropriate box "star" or "next step." Ask them to write one star and a next step they will focus on for their discussion in Lesson 4. • Circulate and support students in the self-reflection process. • In closing, read aloud the five discussion questions for the mid-unit assessment. Tell students these five questions will be the focus of their small group discussion in Lesson 4. • Ask them to think about how they can prepare for their discussion. • Invite them to share with an elbow partner.	• Asking students to self-assess and reflect supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs

• Prepare for the mid-unit assessment:
  – Reread poems and add or revise notes to graphic organizers.
  – Make connections to themes.
  – Review the five questions for the mid-unit assessment and prepare for the discussion.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 3: Lesson 3
Supporting Materials
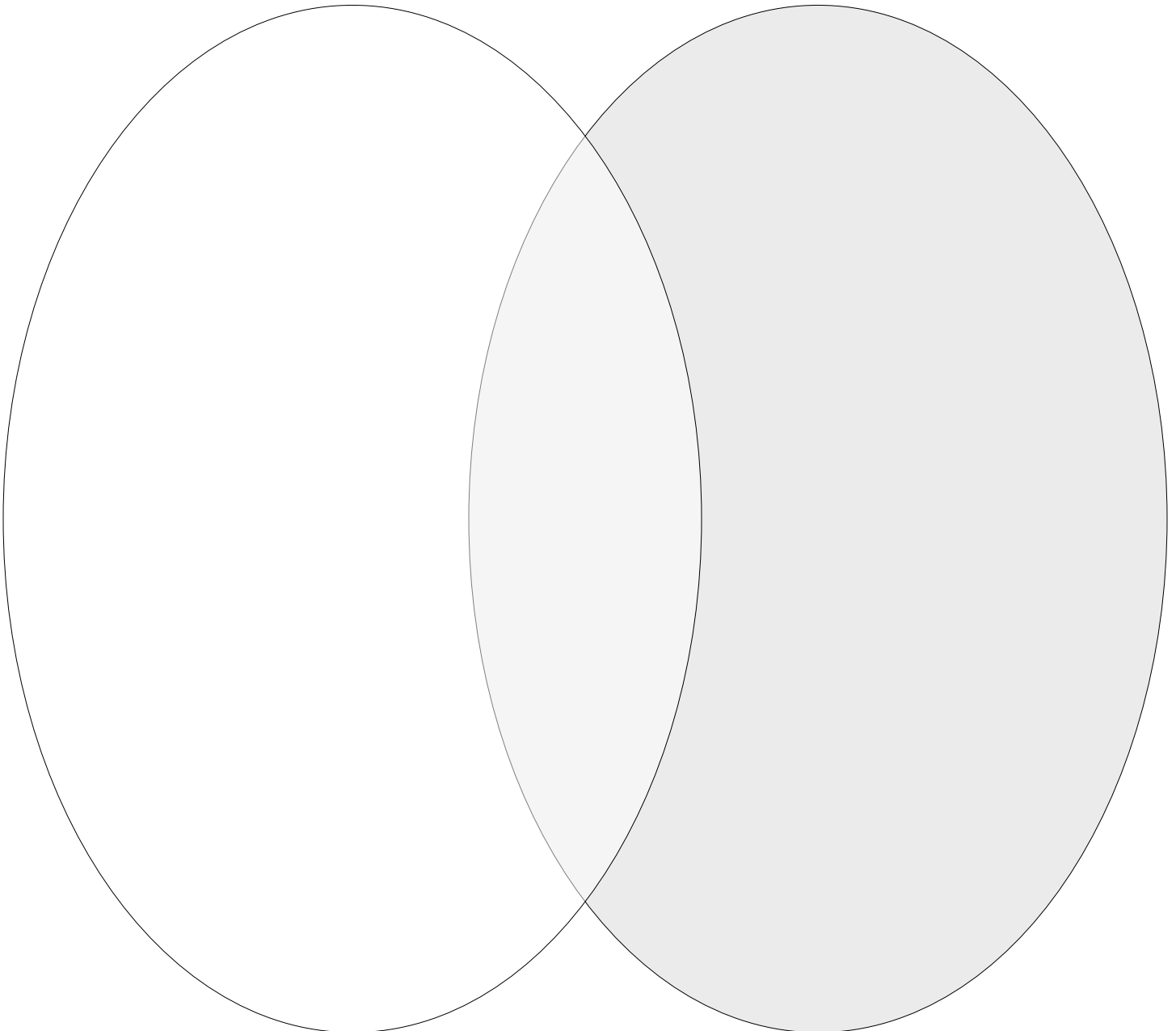
Venn Diagram:

Comparing and Contrasting: "The Thank-You Letter" and Audio Version

Name:

Date:

"The Thank-You" Letter visual

"The Thank-You Letter" audio

Student 1: The theme in "The Thank-You Letter" is how to show gratitude by thanking someone for a gift you don't like.

Student 2: What evidence supports "thanking someone for a gift you don't like" is the theme?

Student 1: Robert is finding it challenging to write the letter, which is why he has written two versions of his thank-you letter.

Student 3: So how do we know he is struggling with writing the thank-you letter? What words provide evidence?
(to 1)

Student 1: When Robert writes the first "Thank you" in his letter, he adds the footnote, "For nothing!" Also, his exclamation mark at the end of this sentence provides the reader with a clear understanding of the tone of his words.

Student 4: I understand that you feel Robert doesn't like the gifts he received from his aunt because there are two versions of the letter.
(to 1) The first letter is written without the added footnotes, and when you read the letter with the footnotes, it reveals his true feelings about the two gifts.

Student 1: Yes.

Student 1: So what do you think the theme is in Grandits's poem?
(to 2)

Student 2: I agree that the theme is how to write a thank-you letter to a relative for birthday gifts you don't like, but I also feel that Robert is struggling with not wanting to lie to his aunt.

Student 4: It would help me if you gave an example of what you are saying.
(to 2)

Student 2: I feel there is evidence that supports that Robert is really trying not to lie when he refers to the Polka Hall of Fame poster. He says, "I'm putting it right under my World Wrestling Federation poster."

(to #2)

Student 3: So, do I understand that you think this shows an example of how Robert is writing something in his thank-you letter that could be true because putting it "right under" could be interpreted two different ways? For example, putting it below the other poster, or putting it underneath the poster on his wall. Then, because Robert chose these words, he technically would not be lying. So, choosing these words provide Robert with an option.

Student 2: Yes, I agree with you. This could be an example of how to write his letter. His words are nice but also truthful.

(to 2, 3)

Student 1: I agree with both of you that it is important to feel like you are telling the truth when writing a thank-you letter. I'm wondering if either of you have considered, though, what would happen if Aunt Hildegard visited Robert and wanted to see how the poster looked hanging up in his room?

Student 3: I understand this could pose a problem, especially if Aunt Hildegard visited unannounced.

Student 2: You have brought up something to consider.

(to all)

Student 4: After listening to this discussion, I agree with many thoughts. It is important to thank people for their gifts, it is important to be sincere and truthful, and it is important to care about other people's feelings.

President Ronald Reagan's Thank-You Letter

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President Reagan's Thank-You Letter Discussion Questions

- What is this letter mostly about?
- What is the theme or challenge presented in this letter and what evidence supports this theme?
- How did President Reagan reach his decision to share his voice of adversity?
- Is it important to share the challenges we face?
- Does it make a difference to share our voice?

Speaking and Listening Criteria
Discussion Tracker/Assessment Questions

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		

Star:

Next Step:

Discussion Questions for the Mid-Unit Assessment

1. What is the most important theme John Grandits addresses in his poetry?
2. What's a theme of growing up that you connected with when reading J. G.'s poetry?
3. How is communicating through poetry similar and different from other genres?
4. Is it more impactful to see or to hear a poem?
5. Do John Grandits's concrete poems connect with the medieval voices from *Good Masters! Sweet Ladies!*?

Grade 6: Module 2B: Unit 3: Lesson 4

Mid-Unit Assessment: Small Group Discussion: How Do Modern Poems Portray Modern Adversities?

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7)
I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9)
I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a)
I can follow class norms when I participate in discussions. (SL.6.1b)
I can pose questions that elaborate on a topic and respond to questions with elaboration. (SL.6.1c)
I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d)
I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e)

Supporting Learning Targets	Ongoing Assessment
• I can compare the experience of reading the poem "Skateboard" to listening to its audio version. • I can compare how similar themes are communicated in the poem "Skateboard" and a news article. • I can prepare myself to participate in discussions. • I can follow class norms when I participate in discussions. • I can be involved in discussions by asking and responding to questions. • I can demonstrate understanding of different perspectives through reflecting and paraphrasing. • I can try to understand and communicate with others who have different ideas and backgrounds.	• Mid-Unit 3 Assessment (graphic organizers and discussion component) • Speaking and Listening Criteria: Class Discussion Tracker

GRADE 6: MODULE 2B: UNIT 3: LESSON 4

Mid-Unit Assessment:
Small Group Discussion:
How Do Modern Poems Portray Modern Adversities?

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Mid-Unit Assessment, Part 1: Comparing the Listening and Reading Experience of "Skateboard" (10 minutes)
 	
   B. Mid-Unit Assessment, Part 2: Comparing Themes in the Poem "Skateboard" and a News Article (10 minutes)
 	
   C. Mid-Unit Assessment, Part 3: Small Group Discussion (20 minutes)
 	
3. Closing and Assessment
 	
   A. Self-assessment (3 minutes)
 	
4. Homework
 	
   A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.
	• In this lesson, students complete the Mid-Unit 3 Assessment Parts 1 and 2 using the concrete poem "Skateboard" from *Technically, It's Not My Fault* and the news article "Plantation Council Seeks Ways to Curb Skateboarding."
	
	• Students will use the same Comparing and Contrasting graphic organizer during this assessment that they have used in previous lessons in this unit when comparing, contrasting, and analyzing selections.
	
	• Part 3 of the Mid-Unit 3 Assessment is the discussion component. Students participate in this discussion with their foursome from Lesson 3. Use the Speaking and Listening Criteria: Class Discussion Tracker as you circulate among discussion groups. Since this is an assessment, silently listen and observe as you evaluate students rather than provide feedback.
	
	• Consider using audio-visual equipment (camera or computer with camera) to record some groups' discussions. This allows you to go back and evaluate groups you may not have reached during the assessment period.
	
	• In advance:
	  – Cut the discussion questions into strips so they can be distributed individually.
	  – Prepare audio version of "Skateboarding" (see materials list below).
	  – Post: Learning targets.

GRADE 6: MODULE 2B: UNIT 3: LESSON 4

Mid-Unit Assessment:
Small Group Discussion:
How Do Modern Poems Portray Modern Adversities?

Lesson Vocabulary	Materials
	• "Skateboard" (assessment text; one per student and one to display)
	• "Skateboard" audio version (www.johngrandits.com)
	• Mid-Unit 3 Assessment: Comparing the Listening and Reading Experience of Poem "Skateboard" graphic organizer (one per student)
	• "Plantation Council Seeks Ways to Curb Skateboarding" (assessment text; one per student and one to display)
	• Mid-Unit 3 Assessment: Comparing and Contrasting Genres graphic organizer (one per student)
	• Effective Discussions anchor chart (begun in Unit 2, Lesson 14)
	• Speaking and Listening Criteria Discussion Tracker (new blank copy; one per student; from Unit 2, Lesson 15)
	• Mid-Unit 3 Assessment: Discussion Questions (one per group)
	• Mid-Unit 3 Assessment: Speaking and Listening Criteria: Class Discussion Tracker
	• Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)
	• Mid-Unit 3 Assessment: Comparing and Contrasting Genres graphic organizer (answers, for teacher reference)
	• Mid-Unit 3 Assessment: Comparing the Listening and Reading Experience of the Poem "Skateboard" (answers, for teacher reference)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
 • Direct students' attention to the learning targets and read them aloud:
    * "I can compare the experience of reading the poem "Skateboard" to listening to its audio version."
    * "I can compare how similar themes are communicated in the poem "Skateboard" and a news article."
    * "I can prepare myself to participate in discussions."
    * "I can follow class norms when I participate in discussions."
    * "I can be involved in discussions by asking and responding to questions."
    * "I can demonstrate understanding of different perspectives through reflecting and paraphrasing."
    * "I can try to understand and communicate with others who have different ideas and backgrounds."
 • Invite students to turn and talk about what they notice about these targets.
 • Tell students that these might sound like a lot of targets, but they are the same learning targets they have been working with in the past four lessons. They will read a poem and compare it to its audio version and then compare it to a different genre to look for a similar theme. Share that they will also participate in a small group discussion using the norms established in Lesson 5.
 • Explain that today they will show how well they can demonstrate these targets independently for the Mid-Unit 3 Assessment.
	• Discussing and clarifying the language of the learning targets helps build understanding of academic vocabulary.

GRADE 6: MODULE 2B: UNIT 3: LESSON 4

Mid-Unit Assessment:
Small Group Discussion:
How Do Modern Poems Portray Modern Adversities?

Work Time	Meeting Students' Needs

A. Mid-Unit Assessment, Part 1: Comparing the Listening and Reading Experience of "Skateboard" (10 minutes)
• Explain to students that they are going to read a concrete poem independently for their mid-unit assessment rather than working in pairs or triads as in previous lessons.
• Distribute copies of the poem **"Skateboard"** from *Technically, It's Not My Fault*.
• Tell students to read the whole poem slowly and carefully in their heads.
• Ask students to read the poem a second time in their heads.
• Distribute and display the **Mid-Unit 3 Assessment: Comparing the Listening and Reading Experience of the Poem "Skateboard" graphic organizer** and tell students that they will listen to an audio version of "Skateboard" to compare the experience of listening to the text with the experience of reading it.
• Play the **"Skateboard" audio version**.
• Ask students to silently consider:
  * "How is the experience of listening to 'Skateboard' similar to reading the poem?"
  * "How is it different?"
• Invite students to fill out the Venn diagram comparing the two experiences.
	• For ELLs, consider providing extended time for tasks.

Work Time (continued)	Meeting Students' Needs

B. Mid-Unit Assessment, Part 2: Comparing Themes in the Poem "Skateboard" and a News Article (10 minutes)
• Invite students to reread the poem "Skateboard."
• Distribute and display the **"Plantation Council Seeks Ways to Curb Skateboarding" news article**.
• Explain that students will also work independently in Part 2 of the assessment.
• Remind students that in Lessons 2 and 4 they learned that similar themes could be expressed using different genres. Let students know that the news article about skateboarding gives this theme a different voice.
• Distribute the **Mid-Unit 3 Assessment: Comparing and Contrasting Genres graphic organizer** to each student.
• Ask students to consider the following questions as they read the news article:
   * "Whose voice is speaking in each genre?"
   * "What is the author's purpose?"
   * "Why was the genre written?"
   * "Who was the intended audience?"
   * "What style of language did the author use?"
• Invite students to read the news article and fill out the graphic organizer comparing the two genres.
	• When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.

GRADE 6: MODULE 2B: UNIT 3: LESSON 4

Mid-Unit Assessment:
Small Group Discussion:
How Do Modern Poems Portray Modern Adversities?

Work Time (continued)	Meeting Students' Needs
C. Mid-Unit Assessment, Part 3: Small Group Discussion (20 minutes) • Ask students to join their foursome groups from Lesson 3 for the discussion part of the mid-unit assessment. • Tell students to retrieve the group norms they established with their foursome in the previous lesson. • Ask students to take 1 minute to review the norms as they prepare for their discussion. • Direct students' attention to the **Effective Discussions anchor chart**. • Remind students that they may use the anchor chart as a reference or source of information as they discuss the questions. • Distribute the **Speaking and Listening Criteria Discussion Tracker**. • Tell students this document may be used as a guide during their discussion. They are being evaluated on their use of the speaking and listening criteria during this part of the assessment. • Tell students the discussion questions will be displayed for their reference. They will have about 4 minutes to discuss each question in a *respectful* way, a way that shows you value someone's ideas. During the discussion, each student will have a chance to paraphrase or share a response to the question. Other members of the group will each contribute to the discussion by acknowledging what they heard, comparing what they heard to their own thoughts, or asking a clarifying or probing question. • Ask students to be mindful of their voices. Speak so that other group members can hear your contributions, but don't speak so loudly that it is a distraction for other groups. • Tell students that a different member of the group will start the discussion for each question. • Distribute the first question to the groups. • Invite students to begin their discussion. • Circulate and assess students as they discuss. • Stop discussion at the end of the time for each question. • Distribute the next question. Continue to assess. • Recognize students for their collaborative group work during the discussion part of the assessment.	• Consider grouping ELL students who speak the same home language in the same discussion group. This allows students to have more meaningful discussions and clarify points in their native language. • Consider distributing the Speaking and Listening Criteria Discussion Tracker with the discussion questions to select students who may benefit from having a visual prompt for reference. • Depending on class size, consider breaking this conversation over multiple lessons to listen to and evaluate each student's progress toward the learning targets. • Alternately, consider recording students' conversations with a video camera or computer camera to evaluate later.

Closing and Assessment	Meeting Students' Needs
A. Self-assessment (3 minutes) • Refocus students whole group. • Tell them that an important part of an evaluation is to assess their own performances. As you recognize issues that are worth discussing, it is helpful to recognize where you are in sharing your own voice. • Tell students to write their name and date at the top of the Speaking and Listening Criteria Discussion Tracker. • Ask them to look at the criteria and give themselves a star for things they felt they did well in the discussion. For things they would like to improve on, they should mark a "step." In complete sentences, write their star and their step in the Note section of the document. • Collect the Speaking and Listening Criteria Discussion Trackers. • Congratulate students on their focused attention during this lesson. Remind them that self-assessing is an important part of understanding their strengths and next steps.	

Homework	Meeting Students' Needs
• Read independently to meet your goal. Complete the **Reading Tracker and Reviewer's Notes**.	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 3: Lesson 4
Supporting Materials

"Skateboard"

S K A T E B O A R D

I'm on my totally cool new board and I'm bombing the hill. I do a little cut jump up a curb into the

lift onto the bench

Out of the lot, curb, across the street, curb, into the park. I do a sweet little

Busted. Walking home. I'm a sad old dog who's been swatted with a rolled-up newspaper

"Skateboard"

-Eleven parking lot and try a tight little figure eight over a milk crate when all of a sudden I hear **HEY, KID!** **No skateboards in the parking lot. Get outta here!** just to see how she corners, and I'm about to try a tricky little ollie

up the hill, around the flagpole, p-u-u-u-m-p and clean, p- d-o-o-o-w-n the ramp, and **HEY, YOU!** **Can't you read the sign? No skateboarding!**

give up. I'm just gonna **veg in front of the TV and not think about it.** I mean, why bother, and then **HEY,** **What are you doing inside? You begged for that skateboard, Robert. Now go out and use it!**

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

Mid-Unit 3 Assessment:
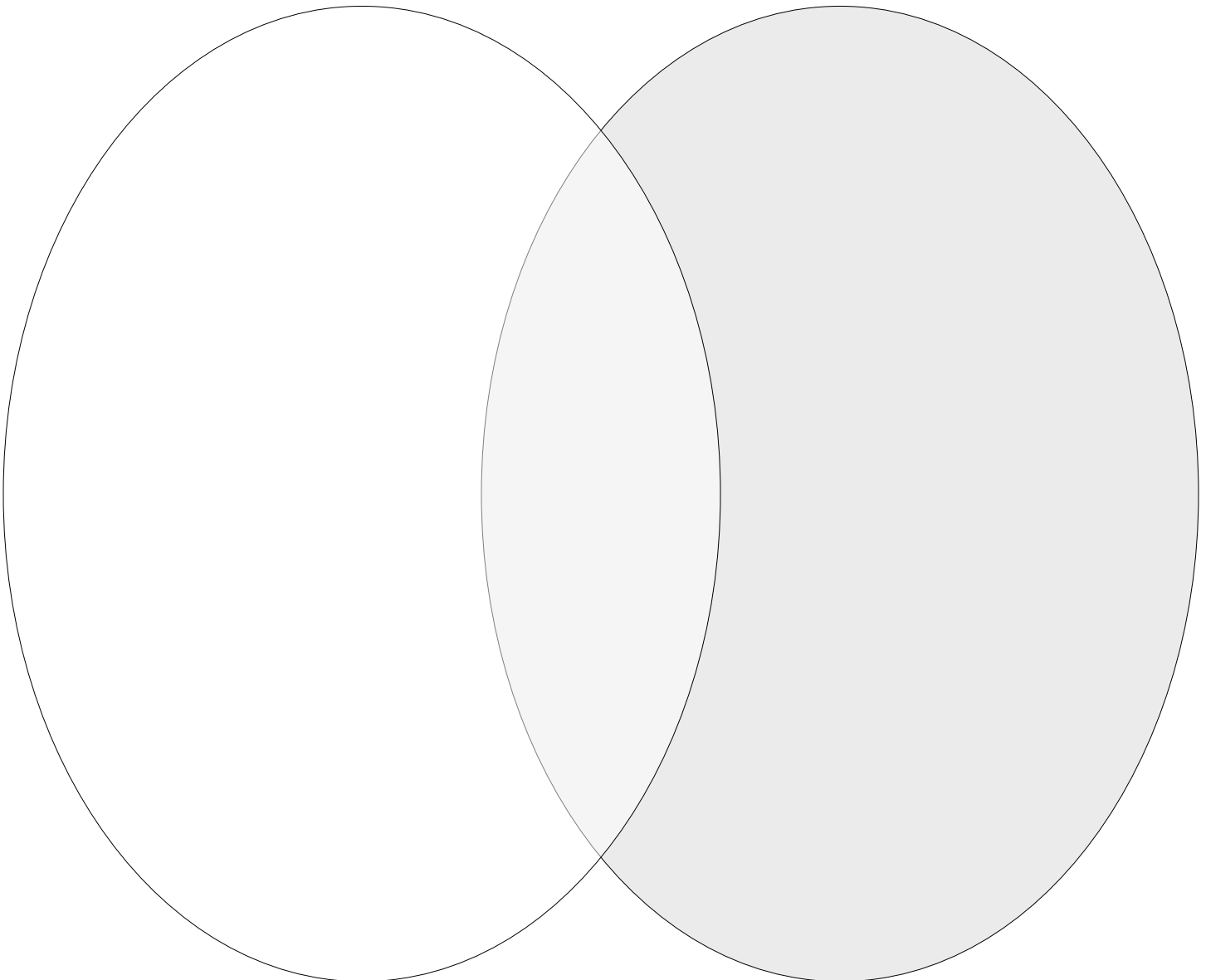Comparing the Listening and Reading Experience of the Poem "Skateboard"

Name:

Date:

1. How is the experience of listening to the poem "Skateboard" similar to reading "Skateboard"? How is it different?

"Skateboard" visual   "Skateboard" audio

Plantation Council Seeks Ways to Curb Skateboarding
(Assessment Text)

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Source (for teacher reference only): http://www.wltx.com/story/news/2014/05/14/columbia-skateboarding-ban/9098443/

Mid-Unit 3 Assessment:
Comparing and Contrasting Genres Graphic Organizer

Name:

Date:

Text 1 Title: "Skateboard" Genre: a poem	Comparing and Contrasting Genres Graphic Organizer	Text 2 Title: "Plantation Seeks Ways to Curb Skateboarding" Genre: a news article
Spoken in first-person perspective The speaker is the kid skateboarding.	**Point of View** Whose voice is speaking?	Spoken in third-person perspective The speaker is the writer of the news article.
The skateboarder wrote this to express frustration in finding a place to skateboard. The intended audience could be other skateboarders and others who may not understand the difficulties skateboarders encounter in finding a place to participate in their sport.	**Author's Purpose** Why did the author write this? Who was the author's intended audience?	The writer was informing community members about the issue of skateboarding and how it affects businesses, use of public streets, industrial properties and law enforcement. Intended audience was community members.
Informal	**Language and Style** Is this written in formal or informal English?	Formal

1. What is the most important theme John Grandits addresses in his poetry?

✂ --

2. What's a theme of growing up that you connected with when reading J. G.'s poetry?

✂ --

3. How is communicating through poetry similar and different from other genres?

✂ --

4. Is it more impactful to see or to hear a poem?

✂ --

5. Do John Grandits's concrete poems connect with the medieval voices from *Good Masters! Sweet Ladies!*?

Student Name	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	Respectfully compares own perspective with someone else's

Student Name	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	Acknowledges different peer perspectives and	Respectfully compares own perspective with someone else's

EXPEDITIONARY LEARNING

Mid-Unit 3 Assessment:
Comparing and Contrasting Genres Graphic Organizer
(Answers, for Teacher Reference)

Text 1 Title: "Skateboard" Genre: a poem	Comparing and Contrasting Genres Graphic Organizer	Text 2 Title: "Plantation Seeks Ways to Curb Skateboarding" Genre: a news article
Spoken in first-person perspective The speaker is the kid skateboarding.	**Point of View** Whose voice is speaking?	Spoken in third-person perspective The speaker is the writer of the news article.
The skateboarder wrote this to express frustration in finding a place to skateboard. The intended audience could be other skateboarders and others who may not understand the difficulties skateboarders encounter in finding a place to participate in their sport.	**Author's Purpose** Why did the author write this? Who was the author's intended audience?	The writer was informing community members about the issue of skateboarding and how it affects businesses, use of public streets, industrial properties and law enforcement. Intended audience was community members.
Informal	**Language and Style** Is this written in formal or informal English?	Formal

Mid-Unit 3 Assessment:
Comparing the Listening and Reading Experience of the Poem "Skateboard Answers
(For Teacher Reference)

Similarities:
- *Same words*
- *Same overall meaning*

Unique to Listening:
- *Emphasis on certain words and phrases*
- *The tone that it is read in generates a certain mood – More dramatic/ more interesting to listen to
  than read it*

Unique to Reading:
- *Emphasize different words to listening based on own interpretation.*
- *Read it in a different tone due to a different personal interpretation.*

Grade 6: Module 2B: Unit 3: Lesson 5

Introduction: Writing a Narrative of Adversity

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can use correct grammar and usage when writing or speaking. (L.6.1)

Supporting Learning Targets	Ongoing Assessment
• I can describe the criteria for writing a narrative about a theme of adversity. • I can identify first-person pronouns to use for a narrator's voice in a narrative.	• Reading Tracker and Reviewer's Notes (from homework) • Narrative of Adversity Structure and Content • Exit Ticket: Narrative of Adversity Plan Part I

Agenda	Teaching Notes

1. Opening
    A. Independent Reading Discussion (5 minutes)
    B. Unpacking Learning Targets (3 minutes)
2. Work Time
    A. Introducing Narrative of Adversity and Performance Task (20 minutes)
    B. Selecting a Theme and Partner Feedback (15 minutes)
3. Closing and Assessment
    A. Exit Ticket: Narrative of Adversity Plan Part I (2 minutes)
4. Homework
    A. Read independently for your goal. Complete the Reading Tracker and Reviewer's Notes.
	• During Unit 2 Lessons 14 and 15, and throughout the first half of Unit 3, students analyzed themes of adversity conveyed in concrete poetry. They looked at evidence, made inferences, examined graphics and language used to describe and bring mood and tone to themes, and compared and contrasted different genres. As they explored these strategies for expressing voice, they also shared their analysis and broadened their perspectives by engaging in discussion guided by CCSS SL6.1. In this second half of Unit 3, students convey a modern-day adversity by writing and presenting their own narrative: a concrete poem or a monologue.
	
	• In this lesson, students are introduced to the task of writing a narrative: a concrete poem or a monologue. They begin by reviewing narrative-based monologues and concrete poems and choosing which of those two genres they will use to express their theme. They look at models of both genres that they have read earlier in the module: the monologue "Jack, the Half-Wit" from *Good Masters! Sweet Ladies!* and the concrete poem "TyrannosaurBus Rex" from *Technically, It's Not my Fault* for structure and content.
	
	• Also in this lesson, students are introduced to the criteria for writing their narratives and for assessment.
	
	• Students select a theme of adversity for their narrative. They review the collection of adversities from Unit 2 and the first half of Unit 3 documented on the Themes of Adversity and the Challenges of Modern Times anchor charts and in their Modern Voices and Themes of Adversity graphic organizers as a guide in selecting their themes.
	
	• Student monologues or concrete poems could be accompanied by illustrations. These could be photos, artwork, or if technology is available, students could create visual backdrops to be shown as they read.
	
	• In this lesson students will watch a video monologue: The Coach Boone speech in the movie *Remember the Titans*. This can be found by searching using free online video streaming websites like YouTube with a search for 'Remember the Titans Coach Boone Speech.'

Agenda	Teaching Notes
	• In advance:
	– Review the Performance Task (in Module overview documents).
	– Search for, review and prepare the video of the Coach Boone speech in *Remember the Titans*.
	– Add vocabulary to the Academic Word Wall.
	– Post: Learning targets.

Lesson Vocabulary	Materials
adversity, context, narrative, concrete poem, narrator, logical sequence, experience, event, pronoun	• *Remember the Titans* video clip (see Teaching Notes; also preview Work Time A)
	• "TyrannosaurBus Rex" (from Unit 2, Lesson 15; one per student)
	• *Good Masters! Sweet Ladies!* Specifically "Jack, the Half-Wit" (book; from Unit 1; one per student)
	• Narrative of Adversity Structure and Content graphic organizer (For Narratives We Have Read) (one per student and one to display)
	• Narrative of Adversity Structure and Content graphic organizer (For Narratives We Have Read) (answers, for teacher reference)
	• Narrative of Adversity Criteria checklist (for teacher reference)
	• Narrative of Adversity Criteria checklist (one per student and one to display)
	• Themes of Adversity graphic organizers (from Unit 2)
	• Modern Voices graphic organizers (from Unit 2 Lessons 14-15, and Unit 3 Lessons 1-2; one per student)
	• Modern Voices folders (one per student)
	• Challenges of Modern Times anchor chart (begun in Unit 2, Lesson 14)
	• Lined paper (one piece per student)
	• Exit Ticket: Narrative of Adversity Plan Part I (one per student and one to display)

Opening	Meeting Students' Needs
A. Independent Reading Discussion (5 minutes) • Invite students to join their triads. • Remind them that for homework they were to read their independent reading book to their goal and complete their Reading Tracker and Reviewer's Notes. • Ask triad partners to share what happened in the part of the book they read for homework or to share their responses to the idea they wrote about in their Reviewer's Notes. • Encourage listeners to respond to the person sharing by acknowledging what they heard by paraphrasing and to ask clarifying or probing questions. Each triad member should share. Listening partners should respond. • Circulate to listen in on triads to ensure that all students are participating in the discussion and to assess who is reading their book at home.	

B. Unpacking Learning Targets (3 minutes)
• Direct students' attention to the first learning target and read it aloud:
  * "I can describe the criteria for writing a narrative about a theme of adversity."
• After reading this learning target, ask students what they think they will do today. Listen for: "Learning what we need to do to write our own narrative about a theme of *adversity*."
• Tell students that as they develop their narratives, there are certain standards or *criteria* that will help them use their voice to share a challenge or adversity. They will use those criteria to help them create their own narrative.
• Invite students to read the second learning target with you:
  * "I can identify first-person pronouns to use for a narrator's voice in a narrative."
• Ask students what they think *pronouns* are. Listen for: "Pronouns are words that you use to take the place of nouns."
• Ask students:
  * "Who will be telling the story in your narrative?"
• Responses should indicate that they tell their own story in a narrative.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Opening (continued)	Meeting Students' Needs
• Ask students: 　* "What pronouns could you use to refer to yourselves?" • Listen for pronouns such as "I, me, my, myself, mine ..." • Tell students that as they write their narratives, they will use first-person pronouns to refer to themselves.	

Work Time	Meeting Students' Needs

A. Introducing Narrative of Adversity and Performance Task (20 minutes)
 	
• Tell students they will begin creating their own modern-day narrative of adversity. They will choose one of two formats—either a written monologue or a concrete poem. As they develop their narrative, they will be preparing to present their story as well. Explain options for the narrative presentation.
 	
• Explain that before selecting their theme of adversity and the format they will use to write it, they will watch a video of a monologue and then look closely at two monologues they have read. They will look at how those monologues are structured and what is included that helps share their messages.
 	
• Tell students that when sharing their adversity it is important to put that experience or event in *context*.
 	
• Ask students:
 	
    * "What does the word *context* mean?"
 	
• Responses should indicate that *context* is the situation in which something happens or the conditions that exist where and when something happens.
 	
• Before showing the video clip, provide context for the monologue. Explain that this monologue is from a movie about a football team who is struggling with racial conflict. Some of the players are white; some are black. Their ability to succeed as a team is challenged because the players are not able to let go of their prejudices and work together. The narrator, or person speaking, is the team's coach.
 	
• Explain that Gettysburg was the place of a battle during the Civil War, a war that ended slavery in our country. As they watch the video, ask students to think about how that conflict and the setting contributes to the message the football coach is giving his team.
 	
• Show the ***Remember the Titans* video clip**.
 	
• Then ask students to turn and talk:
 	
    * "What is the main purpose of the monologue?"
 	
• Listen for: "To tell the players to be a team; to respect each other and act like men."
 	
• Ask students to turn and talk:
 	
    * "How did the information about the Gettysburg battleground contribute to the monologue?"
	• Reading the medieval monologue and the modern concrete poem aloud helps build awareness of the structure and content that is used in both formats to convey a message.

Work Time (continued)	Meeting Students' Needs
• Listen for responses that indicate that the challenge of blacks and whites respecting each other has been destructive for a long time. The coach wanted the players to learn from the past so they wouldn't destroy themselves as a football team.	
• Tell students to consider both the *structure* and *content* of the monologue. Explain that the content was structured or built in a particular order; the team stopped in the battlefield, then background information about that setting was shared. Finally, the coach presented the challenge the team faced at that moment. By putting things in that *sequence*, or order, the coach was able to deliver a strong and critical message about the challenge the team faced. Ask students to consider what the message might have been if the background information about the battlefield was presented last. Point out that when developing a narrative, it is important to *structure*, or arrange, their information, or *content*, in a logical sequence, a way that makes the most sense.	
• Tell students they will look more closely at structure and content in two narratives they have already read.	
• Distribute copies of **"TyrannosaurBus Rex"** and **"Jack, the Half-Wit"** to students.	
• Call on a student to identify the format of each story.	
• Students should recognize "TyrannosaurBus Rex" as a concrete poem and "Jack, the Half-Wit" as a monologue.	
• Explain that both stories convey challenges and have similar parts, but use different ways to express their themes.	
• Ask students:	
* "What did you notice about the *structure* of 'TyrannosaurBus Rex' and how that arrangement helps convey the message or theme?"	
• Listen for responses that identify the graphics as part of the message.	
• Ask students:	
* "What do you notice about the *structure* of 'Jack, the Half-Wit'?"	
• Responses should indicate that the monologue is expressed with words arranged in paragraphs or stanzas.	
• Tell students that if they choose concrete poetry as their format for writing their narrative, that the graphics or word arrangement are important and must match the message they are sharing.	
• Before reading, tell students that both narratives have introductions and conclusions. They also, perhaps most importantly, include an *experience* or *event* that the story is built around and brings the theme to life. As you read, invite students to listen for how the experience is introduced, what the experience or event is, and how the narrative ends or concludes.	

Work Time (continued)	Meeting Students' Needs

• Distribute and display the **Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer**.
 	
 • Invite students to read along as you read "TyrannosaurBus Rex" aloud. Ask them to make note of:
   – How "TyrannosaurBus Rex" is introduced
   – The event or experience described in the poem (this should be the longest part)
   – How it ends
 	
 • Invite students to record their ideas on the Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer in the left-hand column.
 	
 • Ask students to share their notes with an elbow partner.
 	
 • Cold call students to share their notices about the introduction, the event, and the conclusion.
 	
 • As students respond, refer to the **Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer (answers, for teacher reference)**.
 	
 • Tell students that as they develop their narrative of adversity to consider how to structure their message. If they write a concrete poem, the graphics and word arrangement plays an important part in conveying their message.
 	
 • Invite students to read along as you read aloud the monologue "Jack, the Half-Wit." Ask them to make note of the introduction, experience or event, and conclusion.
 	
 • Invite students to record their ideas on the Narrative of Adversity Structure and Content **(For Narratives We Have Read)** graphic organizer in the right-hand column.
 	
 • Ask students to discuss their notices with their elbow partner.
 	
 • Call on student volunteers to share with the whole class. Refer to the Narrative of Adversity Structure and Content **(For Narratives We Have Read)** graphic organizer (answers, for teacher reference) as students respond.
 	
 • Distribute and display the **Narrative of Adversity Criteria checklist**.
 	
 • Invite students to review the checklist with you. Ask students to notice the difference between the Monologue and the Concrete Poem criteria. Remind students that if they use the concrete poem format, the form of the poem is important for sharing its topic.	

Work Time (continued)	Meeting Students' Needs

B. Selecting a Theme and Partner Feedback (15 minutes)
 	
• Explain to students that they will choose a theme of adversity for their narrative. As they make their selection, they will consider the challenges they connected to as they read and listened to narratives.
 	
• Ask students to retrieve their **Themes of Adversity graphic organizers** and **Modern Voices graphic organizers** from their **Modern Voices folders**.
 	
• Direct students' attention to the **Challenges of Modern Times anchor charts**.
 	
• Point out that these references provide a guide to look back at the challenges they read about and ones that they may have experienced themselves. Some of the adversities are very challenging, while others are not so difficult. The important thing is to select a theme that you want to give your voice to.
 	
• Tell students they should select a theme and think of at least two experiences that they have had that represent that theme. For example, in "Jack, the Half-Wit," one of the themes of adversity is being bullied. Ask students what experiences Jack had with bullying. Listen for:
 	
  – "The kids in the village called him names."
 	
  – "Jack's father was a drunk. He hit him and told him he was good for nothing."
 	
  – "Another boy, Otho, was beaten up by the bullies. Jack understood and helped him. Jack felt he was his friend."
 	
• Ask students:
 	
  * "Which of those experiences was spoken about most in the monologue?"
 	
• Responses should identify the incident with Otho.
 	
• Probe deeper by asking students:
 	
  * "How did that experience contribute to sharing the challenge of bullying?"
 	
• Encourage students to consider the details used to describe the incident and the dialogue.
 	
• Responses may include how Otho looked when Jack found him, the sounds he made, what Jack said, what wasn't said, and what happened afterward.
 	
• Explain that when students select their theme, it is important to have experiences or events that they know well and can be brought to life with evidence, details, and the words they choose to share the challenge.	

Work Time (continued)	Meeting Students' Needs

• Use the example of "TyrannosaurBus Rex." The theme of riding the bus to and from school was treated very differently than "Jack, the Half-Wit"; it was presented in a light-hearted, humorous tone.
 	
• Ask students:
 	
  * "What events were shared by the bus that was personified as the narrator?"
 	
• Listen for:
 	
  – "The bus notices a group of children at a corner, so it stops and eats them up."
 	
  – "The bus keeps stopping on its route and eats more children."
 	
  – "The bus gets so full it barfs out the kids."
 	
• Point out that all of the events in the daily bus ride were told in a logical order or sequence that was important for developing the theme of that concrete poem.
 	
• Ask students:
 	
  * "How did the graphics and word arrangement contribute to expressing the event or the bus trip?"
 	
• Responses should indicate that the graphics showed the route and the stops the bus made and the word arrangement showed what was happening with the kids in the bus.
 	
• Commend students for their insights. Explain that when they select their theme of adversity, it is important to have experiences or events that they can express with different writing techniques. If they are choosing to create a concrete poem, the graphics must also help convey their message.
 	
• Give students a few minutes to jot down their theme and at least two experiences or events representing that theme.
 	
• Circulate and guide students as they work.
 	
• Refocus students whole group.
 	
• Ask students to share the experiences or events that they have chosen to represent their theme with an elbow partner. Listening partners should offer feedback on which incidence is most engaging.
 	
• Circulate and encourage partners to paraphrase what they heard and ask clarifying and probing questions to help provide meaningful feedback.	

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: Narrative of Adversity Plan Part I (2 minutes) • Distribute and display the **Exit Ticket: Narrative of Adversity Plan Part I**. • Tell students they are each going to write a beginning plan for their narratives. Encourage students to use the graphic organizers in their folder and to refer to the anchor charts and the **Academic Word Wall** as they consider their theme of adversity and how they will convey their story. • Ask students to complete the exit ticket. • Circulate and support students as they independently complete their plan. • Collect students' exit tickets.	• Collecting exit tickets allows you to review students' initial narrative plans so that instruction and support can be adjusted or tailored to students' needs.
Homework	**Meeting Students' Needs**
• Read independently for your goal. Complete the **Reading Tracker and Reviewer's Notes**. *Note: Before Lesson 6, look over Exit Ticket: Narrative of Adversity Plan Part I. Add comments to provide feedback. This could include: ensuring students chose an appropriate and meaningful theme to write about, chose a moment in time that truly captures their intended them, and thought carefully about their authentic audience. This is also an opportunity to identify how many students chose each form of narrative, monologue vs. concrete poem, and make instructional decisions based on this data.*	

EXPEDITIONARY LEARNING

Grade 6: Module 2B: Unit 3: Lesson 5
Supporting Materials

Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)

	Introduction	Experience or Event:	Conclusion:
"TyrannosaurBus Rex"	Who's telling the story? What do you know about the narrator? What pronouns are used to identify the narrator?		How does the experience or event end or wrap up?

EXPEDITIONARY
LEARNING

Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)

	Introduction	Experience or Event:	Conclusion:
"Jack, the Half-Wit"	Who's telling the story? What do you know about the narrator? What pronouns are used to identify the narrator?		How does the experience or event end or wrap up?

EXPEDITIONARY
LEARNING

Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)
(Answers, for Teacher Reference)

	Introduction	Experience or Event:	Conclusion:
"TyrannosaurBus Rex"	Who's telling the story? **TyrannosaurBus Rex** What do you know about the narrator? **It's a vicious bus that roams the suburbs, hunting children.** What pronouns are used to identify the narrator? **I, me**	**Starts hunting early in the morning for little children. It stops at several places and eats kids until it's full.**	How does the experience or event end or wrap up? **The bus barfs the kids out, then takes a rest until it's time to hunt again.**

Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)
(Answers, for Teacher Reference)

	Introduction	Experience or Event:	Conclusion:
"Jack, the Half-Wit"	Who's telling the story? **Jack** What do you know about the narrator? **He's bullied by kids in the village.** What pronouns are used to identify the narrator? **Me, I, I'm**	**Finds Otho, a boy who has been beaten and bullied, and helps him.**	How does the experience or event end or wrap up? **Jack considers Otho his friend.**

Narrative of Adversity Criteria Checklist
(For Teacher Reference)

Monologue:

• Includes clear theme of adversity facing modern adolescents

• Written in first person

• Organized in a logical sequence

• Includes narrative techniques such as dialogue and description

• Uses precise word and phrases, descriptive details, and sensory language

• Correct punctuation

• Appropriate formatting

• Appropriate pacing

Concrete Poem:

• Includes clear theme of adversity facing modern adolescents

• Form of poem matches the content of poem

• Written in first person

• Organized in a logical sequence

• Includes narrative techniques such as dialogue and description

• Uses precise word and phrases, descriptive details, and sensory language

• Correct punctuation

• Appropriate formatting

Narrative of Adversity Criteria Checklist

Name:

Date:

Monologue	Star	Step
Includes clear theme of adversity facing modern adolescents		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		
Appropriate pacing		

Concrete Poem	Star	Step
Includes clear theme of adversity facing modern adolescents		
Form of poem matches the content of poem		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		

Name:

Date:

My theme of adversity: _____

Format:

Monologue _____

Concrete poem _____

- **Form of poem** _____

- **Rough sketch**

Whose voice is sharing the adversity? _____

Language:

Formal _____

Informal _____

Audience:

In two or three sentences, describe the experience or event that you will use to convey your theme of adversity.

_____

_____

_____

_____

_____

_____

_____

_____

_____

Grade 6: Module 2B: Unit 3: Lesson 6
Writing and Sharing: A Narrative of Adversity Plan

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 the proper case of pronouns in my writing. (L.6.1) I can establish a context for my narrative. (W.6.3a) I can organize events in a logical sequence. (W.6.3a) I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.6.3b)

Supporting Learning Targets	Ongoing Assessment
• I can describe events and details in the experience of "Jack, the Half-Wit" and "TyrannosaurBus Rex." • I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details. • I can use pronouns to establish a narrator's voice in a narrative.	• Reading Tracker and Reviewer's Notes (from homework) • Narrative of Adversity Plan Part II graphic organizer

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets (3 minutes)
 	
2. Work Time
 	
   A. Analyzing the Event in the Monologue and Concrete Poem Models (17 minutes)
 	
   B. Drafting a Narrative Plan (15 minutes)
 	
   C. Independent Writing: Drafting the Experience of the Narrative (5 minutes)
 	
3. Closing and Assessment
 	
   A. Sharing the Experience and Partner Feedback (5 minutes)
 	
4. Homework
 	
   A. Read independently for your goal. Complete the Reading Tracking and Reviewer's Notes.
	• In Lesson 5, students were introduced to the end of unit assessment. Students learned they will be writing and performing their own narratives about an adversity they have faced or that is faced by others in the modern world. They will use the Narrative of Adversity Criteria checklist as a guide for writing and assessing their narrative.
	
	• In this lesson, students closely examine the "experience" or "event" in the narrative models. Students use the Narrative of Adversity Plan Part II graphic organizer to scaffold their thinking and the writing process. They analyze each of the models by identifying supporting events and details. Then, they plan their own narrative using notes from their Narrative of Adversity Plan Part I from Lesson 7.
	
	• Students will get peer feedback on their narrative outline. Partner feedback will focus on correct pronoun usage; clear and logical, sequenced events; and descriptive words and phrases that include sensory details.
	
	• In advance:
	
	   – Prepare the Academic Word Wall.
	
	   – Review Fist to Five in Checking for Understanding techniques (see Appendix).
	
	   – Post: Learning targets.

Lesson Vocabulary	Materials
monologue, narrator, pronoun, objective, event, sensory details	• Academic Word Wall (begun in Unit 2, Lesson 14) • Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference) • *Good Masters! Sweet Ladies!* Specifically "Jack, the Half-Wit" (book; from Unit 1; one per student; this poem was reread in Lesson 2) • "TyrannosaurBus Rex" (from Unit 2, Lesson 15) • Narrative of Adversity Plan Part II graphic organizer (two per student) • *Good Masters! Sweet Ladies!* (book; one for teacher) • Narrative of Adversity Criteria checklist (from Lesson 5) • Colored pencils (one red, one blue per student) • Narrative of Adversity Plan Part I (from Lesson 5) • Lined paper (one piece per student) • Sticky notes (two per student)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (3 minutes)
• Direct students' attention to the posted learning targets and read them aloud:
   * "I can describe events and details in the experience of "Jack the Half-Wit" and "TyrannosaurBus Rex."
   * "I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details."
   * "I can use pronouns to establish a narrator's voice in a narrative."
• Explain that understanding what a narrative is and how it is written is important to students' success in the next several lessons. Begin by asking students to think about what a narrative is.
• Ask students to discuss with an elbow partner:
   * "What is a *narrative*?"
• Cold call a pair to share their thinking. Listen for: "A narrative is a story. In our work it can be a monologue: a dramatic sketch performed by an actor. Or it can be a concrete poem: a poem that takes a specific form while telling about an event. It can be serious or humorous. For example, many of the monologues from *Good Masters! Sweet Ladies!* were serious, and John Grandits's concrete poems were humorous."
• Explain that when you write a narrative, you are the *narrator*, the person telling the story in your own words. A narrative can be written in first person and uses p*ronouns* such as I, me, my, and myself. Tell students a narrative can allow you to share an aspect of your life as if you were a character in a play. A narrative has a *context* or setting. The main character has an *objective* or a reason for speaking. The objective explains what the main character wants or something that has happened. It is the main character's goal. For example, ask students to think back to the video excerpt from *Remember the Titans.*
• Ask elbow partners to discuss:
   * "What did the narrator, Denzel Washington, want?"
   * "What was his objective for speaking?"
• Cold call a pair to share out with the class. Listen for: Denzel was a football coach, and he was explaining to his players the importance of "team." He wanted his players to play together. He shares: "If we don't come together right now on this hallowed ground, we too will be destroyed, just like they (the soldiers at Gettysburg) were. I don't care if you like each other right now, but you will respect each other. And maybe—I don't know, maybe we'll learn to play this game like men." His objective was to get his players to think about their game and how respect for one another is a big part of "the game."
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.
	
	• 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.

Opening (continued)	Meeting Students' Needs
• Ask: * "In this monologue, was there something important or significant at stake for the coach and team?" • Invite volunteers to share their thinking. Guide students to understand that the coach feels that the team will lose if the players do not work together. He feels that not only will the team lose the game, but also the team will lose respect. Respect from other teams, respect for each other, and most importantly, they will lose their self-respect. If the team fails to achieve this goal, there will be significant negative consequences. • Tell students that for them to get ready to write their own narratives (monologues or concrete poems) the lesson today will focus on what makes a strong monologue and what makes a strong concrete poem by looking carefully at two models: "Jack, the Half-Wit" and "TyrannosaurBus Rex."	

Work Time	Meeting Students' Needs
A. Analyzing the Event in Monologue and Concrete Poem Models (17 minutes) • Celebrate the strong work students have completed in first half of Unit 3. Comment on the strengths you have noticed during their discussions of the concrete poems. Tell them working with peers and getting important feedback provides greater opportunities to develop their skills and become successful students. Share today that they will also have a chance to work together in a partnership and share their ideas. • Form partnerships. • Direct students' attention to the learning target: "I can describe the structure of 'Jack, the Half-Wit' and 'TyrannosaurBus Rex.'" • Explain that they will be taking a closer look at the structural similarities of these two narratives. • Invite students to retrieve their book *Good Masters! Sweet Ladies!* and turn to **"Jack, the Half-Wit."** They also need to locate **"TyrannosaurBus Rex**." Invite students to discuss with partners: * "What is one thing you learned in Lesson 7 that you think is important about how a narrative is organized?" • Invite volunteers to share. Listen for: We learned that a narrative has a beginning that "hooks" the reader or audience, a middle that describes the event, and a conclusion that brings the reader or audience closure. • Invite students to read along silently while you read "Jack, the Half-Wit" aloud once all the way through. • Distribute and display **Narrative of Adversity Plan Part II graphic organizer**. • Invite partners to work together to complete the theme of adversity, the narrator, what is happening, the setting, other characters, and the experience that brings the theme to life on the graphic organizer. • Circulate to support students. • Refocus students whole group. • Cold call pairs to share their thinking. Listen for: The theme of adversity is "bullying." The narrator is Jack. Other boys and girls are bullying Jack. The setting is in the village. Other characters mentioned: Mogg, Jack's sister, Jack's mother, and Otho, the miller's son. • Model writing students' responses on the graphic organizer. • Invite students to revise their graphic organizers as necessary.	• Providing models of expected work supports all learners but especially challenged learners. • When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.

Work Time (continued)	Meeting Students' Needs

• Tell students that today's lesson will focus on looking closely at the event or experience. Explain that the introduction and conclusion will be the focus in a future lesson.
 	
• Invite partners to Think-Pair-Share:
 	
  * "Find the stanza that transitions the reader to the event or experience."
 	
• Ask for a volunteer to share with the class. Listen for: The event begins on page 32 with the stanza that starts "One day last winter I was hunting the eggs. He was under the hedge, crouched down, crying."
 	
• Direct students' attention to the "experience" on their graphic organizer.
 	
• Invite partners to Think-Pair-Share:
 	
  * "What are the *events* that supports the theme of being bullied?"
 	
  * "What are the *details* that describe the events in this stanza?"
 	
• Remind students that events are the actions that convey the theme of the narrative. Tell them details are words or phrases that describe the events. Explain that authors will sometimes use *sensory details* that relate to the five senses: taste, touch, sight, sound, and smell. For example, in the monologue "Hugo, the Lord's Nephew," the author says: "My legs were like straw, but I walked. Mouth dry, palms wet … (to fall would be death)." Legs like straw appeals to our sense of sight, mouth dry appeals to our sense of taste, and palms wet appeals to our sense of touch.
 	
• Explain that an author uses sensory details to portray a mental picture of the character or scenario. Sensory details also help the reader or audience understand what is happening, and the language is more engaging.
 	
• Invite students to work with their partner to look for important events in "Jack, the Half-Wit."
 	
• Circulate to support students as they work.
 	
• Reconvene the class.
 	
• Call on volunteers to share their thinking. Listen for: "He was under the hedge, crouched down, crying" is the important event. These words describe Otho's action or situation. The sensory details describing the situation include: "his nose was all bloody and his eye turning black" are details that appeal to the sense of sight; and "he turned his back so I wouldn't see, but his shoulders were shaking so hard" are details that refer to our sense of touch.
 	
• Model writing these responses as supporting events and sensory details on the outline.	

Work Time (continued)	Meeting Students' Needs
• Invite students to read through the next stanza to find the next event supporting the theme "bullying" and the details describing the event.	
• Circulate and support students. If students struggle, tell them to identify the action in the stanza to help them find the events and to look for figurative language and descriptive phrases describing the events as details.	
• Ask for volunteers to share their responses. Listen for: "There was still ice under the trees. I clawed up a handful" is the event showing the action. Sensory details include: "laid it against his face gently," "I said what Mogg always says: 'It'll get better, it'll get better, it'll get better.'"	
• Model writing the responses on the Narrative of Adversity Plan Part II graphic organizer. Encourage students to add to or revise their responses.	
• Direct students to the last stanza on page 32 beginning with "He made a noise …"	
• Ask them to find the events and sensory details in this stanza ending on page 33.	
• Circulate and support students. Remind students to look for the action and then the descriptive phrases that use sensory details.	
• Cold call pairs to share their thinking. Listen for the event: Otho "made a noise." The sensory details include: "noise like being slaughtered, his mouth open so he could breathe, his face all blood and tears and snot." These details appeal to our sense of hearing and sight.	
• Model writing their responses on the Narrative of Adversity Plan Part II graphic organizer. Invite students to add to or revise their own as necessary.	
• Ask students to notice that a monologue separates each action or event into stanzas, and in the case of "Will, the Plowboy," into paragraphs.	
• Display page 10 from *Good Masters! Sweet Ladies!* for an example of a monologue written in paragraph format. Explain that the main action of an event is similar to a topic sentence of a paragraph, and the details add description to provide the reader with a better understanding and "mental image" of the experience.	
• Distribute and display the **Narrative of Adversity Criteria checklist**. Read aloud the key criteria for the monologue.	
• Ask students to notice how author Laura Amy Schlitz chose precise words and phrases to convey a modern theme, wrote the narrative in first person, used a logical sequence to describe the event, and used sensory details to create an image. Explain that these are the key criteria they will need to address when writing a monologue.	

Work Time (continued)	Meeting Students' Needs
• Direct students' attention to their copies of "TyrannosaurBus Rex" and display a copy. • Distribute **colored pencils**, one red and one blue, to each student. • Explain to students that the concrete poem has a similar structure, but rather than using a paragraph or stanza format, it uses a "form" that matches the content of the poem. For example, a road represents the form for this concrete poem. • Invite partners to find the phrase that signals the beginning of the experience or event. • Circulate to listen to students discussing which phrase begins the experience the author wants to describe. • Ask volunteers to share their thinking. Listen for: The event begins with the phrase "Early in the morning, I spy …" • Invite students to annotate the concrete poem with you. Explain that you will model how to annotate their text using the two colored pencils. • Using a red colored pencil, model marking this phrase with a capital "E" on the model to represent event. Invite students to use a red colored pencil to mark a capital E by the word "Early" on their copy of the poem. Ask: * "What details provide a more vivid picture or 'mental image' of this moment?" • Listen for student to say: "a group of small human children," "slam on my brakes," "Come in, little children, I say," "parents delivered them to me," "Human sacrifices." • Using a blue colored pencil, mark a capital D by the beginning word of each detail. Model marking the details on the concrete poem. • Ask students to use a blue colored pencil to mark a capital D by the beginning of each new detail describing the event. • Tell partners to continue marking the "events" using their red colored pencil and marking the "details" using their blue colored pencil. For example, model marking a capital E by "I eat the humans." Mark a D by "young," "tender," and "Yum." Tell students to continue annotating the poem, stopping at "I go to the school parking lot." • Circulate to support students. Remind them to look for the action to find the events.	

Work Time (continued)	Meeting Students' Needs
• Ask for volunteers to share. Listen for: – Event: "I go to Elm and Hudson." – Details: "More children," "More sacrifices," and "Yum." Event: "I follow my usual route." Details: "Hudson," "Harding," and "Yum." – Event: "Harding and Broad." – Detail: "Yum." – Event: "Broad and White." – Detail: "Yum." – Event: "I am full." – Details: "My breakfast is noisy," "breakfast is jumping around," "breakfast is giggling and laughing and arguing," "My stomach is queasy," "I don't feel good." • Model putting a capital E by the first word in each event, and model putting a capital D by the first word of each detail. • Direct students' attention to the Narrative of Adversity Criteria checklist. • Read aloud the key criteria for the concrete poem. • Ask students to notice how John Grandits used precise words and descriptive phrases to convey a theme in a humorous way, and he used dialogue as a specific technique such as: "Come in, little children." Share that he chose the road map to school as the form to contribute meaning to the poem. Point out that the key criteria for each narrative format is very similar. The main difference is the concrete poem uses a form that matches the content, and the monologue uses a stanza or paragraph format. • Check for student understanding by using the Fist to Five Checking for Understanding technique. Say: * "Show a Fist to Five if you understand the coding of the model concrete poem." • Remind students that a five represents a very good understanding of the task and coding, a four represents a good understanding, a three represents they are beginning to understand the task and coding, a two represents they need support with the task and coding, a one means I'm feeling pretty confused, and a fist represents not understanding how to even begin. • Note any students who have less than a three and circulate to those students first when they work on their narrative plan.	

Work Time (continued)	Meeting Students' Needs
B. Drafting a Narrative Plan (15 minutes) • Tell students that all strong pieces of writing have a focus and a purpose. Explain that each of the model narratives highlight a theme of adversity experienced by the narrator or speaker. In "Jack, the Half-Wit," the author chose a serious tone and presented the theme of bullying. In "TyrannosaurBus Rex," the author chose a humorous tone to portray the theme of our lives' mundane daily routines. Both narratives give voice to children of modern times and are themes of adversity children face today. Tell students they will now have an opportunity to share their voice. • Hand back students' **Narrative of Adversity Plan Part I graphic organizers** from Lesson 7. • Ask students to read the star and the step. • Distribute another **Narrative of Adversity Plan Part II graphic organizer** to each student. • Invite them to complete the first seven items on the graphic organizer using their narrative idea: title, theme, narrator, what is happening, setting, other characters, and the experience. • Tell students they are each going to complete an outline of the "event" for their narrative. Explain that they will have an opportunity to get partner feedback before they begin writing the draft of the event. Remind them to focus on the "moment" the narrator wants to share, something that he or she feels strongly about expressing. • Remind students that the "event" begins with a transition. For example, in "Jack, the Half-Wit," the moment begins with the phrase: "One day last winter…," and in "TyrannosaurBus Rex," the moment starts "Early in the morning …" • Display and review the Narrative of Adversity Criteria checklist. • Remind students to think of events and descriptive details to create a visual image. Tell students they will have 10 minutes to write events and details for the "experience." • Circulate and support students that identified themselves as a two or one in the Fist to Five. • Reconvene the class. • Ask students to share their narrative plan with their partner. Invite partners to notice a specific star and step. Remind students to use the Narrative of Adversity Criteria checklist as a guide for their discussion. Provide examples of stars, such as the correct pronouns were used (I, me, etc.) or the events are sequential. Examples of steps could include adding even more description and including dialogue with this character. • Refocus class whole group. • Have partnerships that were working together earlier collaboratively share a star and a step.	

Work Time (continued)	Meeting Students' Needs

C. Independent Writing: Drafting the Experience of the Narrative (5 minutes)
• Highlight that writing this narrative is a chance for students to use their creativity and express their voice on a modern-day theme of adversity. This is a good time to build enthusiasm by discussing the format or venue in which students will share their final work.
• Distribute **lined paper**.
• Direct students to use their outline to begin quietly and independently drafting the "experience" or the "moment" of their narrative.
• Remind students of the expectations for quiet writing time. Explain that talking is a great way to learn, and so is quiet, focused writing. They have had opportunities to discuss with each other; now they will write independently.
• Circulate to assist students in drafting their narrative event. Ask probing questions when necessary:
   * "What action or events convey the theme of adversity?"
   * "Where can you add descriptive details or sensory details to create an image for the reader or audience?"
   * "How will you begin the 'moment'?"
   * "What phrase will transition from the introduction to the event?"
• Consider collecting students' Narrative of Adversity Plan Part II for review before the next lesson to ensure all students have made choices that will lead to writing a strong narrative. Lesson 7 includes time for students to review feedback, as well as time you could confer with students who need extra support in selecting a focus.	

Closing and Assessment	Meeting Students' Needs
A. Sharing the Experience and Partner Feedback (5 minutes) • Again display the Narrative of Adversity Criteria checklist. • Read aloud the criteria for each type of narrative. • Ask students to share their narrative drafts with an elbow partner. Partners should use the Narrative of Adversity Criteria checklist to provide specific feedback on events, details, and pronouns. • Distribute two **sticky notes** to each student. • Ask students to write a star and a step for Lesson 7 when they are done sharing their drafts. • While students do this, create a space on the board for "STARS" and a space for "STEPS." • Invite students to post their sticky notes on the board under "STARS" and "STEPS." • Congratulate students on their focused work in planning their narrative. Explain that in Lesson 7 they will finish writing their experience.	• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.
Homework	**Meeting Students' Needs**
• Read independently for your goal. Complete your **Reading Tracking and Reviewer's Notes**.	

Grade 6: Module 2B: Unit 3: Lesson 6
Supporting Materials

Narrative of Adversity Plan Part II Graphic Organizer

Name:

Date:

Title of narrative: _____

Theme of adversity: _____

Experience or event that brings the theme to life: _____

Narrator: _____

Setting: _____

Other characters: _____

I. Introduction – Setting the Context

A. Event: _____

    1. Detail: _____

    2. Detail: _____

    3. Detail: _____

II. Experience – Heart of the Narrative

A. Event: _____

    1. Detail: _____

    2. Detail: _____

    3. Detail: _____

Narrative of Adversity Plan Part II Graphic Organizer

B. Event: _____

    1. Detail: _____

    2. Detail: _____

    3. Detail: _____

C. Event: _____

    1. Detail: _____

    2. Detail: _____

    3. Detail: _____

III. Conclusion – Wrapping It Up

A. Event: _____

    1. Detail: _____

    2. Detail: _____

    3. Detail: _____

EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 7
End of Unit Assessment, Part 1: Drafting the Experience or Event of the Narrative

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can use correct grammar and usage when writing or speaking. (L.6.1) I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) I can maintain consistency in style and tone when writing and speaking. (L.6.3)

Supporting Learning Targets	Ongoing Assessment
• I can draft the experience or event that conveys the modern-day adversity of my narrative. • I can use correct grammar and word usage when writing my narrative draft. • I can use a variety of sentence structures to create my narrative. • I can select and use words and phrases to create tone in my narrative .	• Reading Tracker and Reviewer's Notes (from homework) • End of Unit 3 Assessment, Part 1: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (body paragraphs) • Self-assessment: Narrative of Adversity checklist

Agenda	Teaching Notes

1. Opening
   A. Unpacking Learning Targets (5 minutes)
2. Work Time
   A. Mini Lesson: Setting the Tone (15 minutes)
   B. End of Unit 3 Assessment, Part 1: Drafting the Experience or Event (20 minutes)
3. Closing and Assessment
   A. Self-assessment: Narrative Criteria Checklist (5 minutes)
4. Homework
   A. Read independently for your goal.
   B. Complete your Reading Tracker and Reviewer's Notes.
   C. Finish narrative draft if needed.
	• At this point, students have selected their theme of adversity and the event or experience that illuminates their challenge and they have developed a plan for their narrative.
	• As the first part of their End of Unit 3 assessment, students draft the experience or event portion of their narrative that conveys a modern-day adversity. Students use their Narrative Plan Parts I and II as a foundation for creating their draft. In Lesson 8, students will completely their End of Unit 3 assessment by drafting an introduction and conclusion for their narratives.
	• Note that there is no specific "assessment" document to distribute or display: students are simply drafting, using resources from Lessons 5-6.
	• Students study two photographs at the beginning of this lesson to better understand the idea of *tone*. Please be careful to only show students the two photographs described, as other pictures on this site may be sensitive in nature.
	   – Photograph of a girl holding doll (see Supporting Materials)
	   – Photograph of a boy running (see Supporting Materials)
	• Also in this lesson, students examine narrative techniques for developing tone and varying sentence structures to convey their message. Using these techniques will help students add meat to the bones of their narrative plans and drafts.
	• By the end of this lesson, students should have finished the draft of the experience or event in their narrative. Students who have not finished will benefit by taking it home to finish for homework.
	• Be prepared to provide students with feedback on their narrative drafts in Lesson 10 using the Narrative Criteria checklist. Provide specific positive feedback for at least one thing each student did well (star) and at least one specific area of focus for each student to revise (step).
	• If possible, provide access to computers to introduce the thesaurus and for students to write their drafts.
	• In advance:
	   – Review photographs of girl holding a doll and of the boy running.
	   – Prepare the Academic Word Wall.
	   – Post: Learning targets.

Lesson Vocabulary	Materials
tone, thesaurus	• Photograph of a girl holding doll (one to display) • Photograph of a boy running (one to display) • *Good Masters! Sweet Ladies!*,specifically "Jack, the Half-Wit" (book; distributed in Unit 1; one per student) • Tone anchor chart (new; co-created with students during Work Time A) • "TyrannosaurBus Rex" (from Unit 2, Lesson 15; one per student) • Thesauruses (several for the class to examine, if available) • Narrative of Adversity Plan Part I (from Lesson 5; one per student) • Narrative of Adversity Plan Part II (from Lesson 6; one per student) • Narrative of Adversity Criteria Checklist for Monologue (one per student using the narrative format) • Narrative of Adversity Criteria Checklist for Concrete Poem (one per student using the concrete poem format) • Academic Word Wall (begun in Unit 2, Lesson 14) • Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference) • Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (5 minutes)
• Direct students' attention to the posted learning targets and ask for volunteers to read them aloud:
   * "I can draft the experience or event that conveys the modern-day adversity in my narrative."
   * "I can use correct grammar and word usage when writing my narrative draft."
   * "I can use a variety of sentence structures to create my narrative."
   * "I can select and use words and phrases to create tone in my narrative."
• Ask students to notice the words *draft*, *writing*, and *create* in the learning targets. Highlight, circle, or underline them.
• Ask students to also notice the words "… my narrative" in all the targets.
• Ask students:
   * "Based on these learning targets, what do you think you will be doing in today's lesson?"
• Call on students to share. Listen for responses that indicate they will be writing or drafting their own narrative or writing or drafting an experience or event in their narrative.
• Emphasize that writing well involves hard work, persistence, and creativity. They will continue to learn and use strategies for creating a great narrative.
	• The learning targets provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs

A. Mini Lesson: Setting the Tone (15 minutes)
• Display the **photograph of a girl holding doll** and the **photograph of a boy running**.
 	
• Ask students:
 	
  * "What feeling, attitude, or quality is conveyed in each photo? What details or characteristics contribute to the stories the photos tell?"
 	
• Ask for volunteers to share out.
 	
• Point out that the feelings, attitudes, or qualities captured in the photos is called *tone*. Photographs can tell stories and create a *tone* in ways that are similar to writing a narrative.
 	
• Ask students to take out **"Jack, the Half-Wit"** and explain that as a class they will read part of the monologue describing Jack's experience with Otho. During this reading, invite students to look for how the author created the tone in that part of the narrative.
 	
• Invite students to read along as you read aloud. (Begin reading on the last stanza on page 31 and stop before the final stanza on page 33.)
 	
• Ask students to Think-Pair-Share:
 	
  * "What is the *tone*?"
 	
• Listen for responses that identify qualities, feelings, and attitudes such as sadness, pain, caring, and understanding.
 	
• Ask students:
 	
  * "What are some ways that author Laura Amy Schlitz used to express tone?"
 	
• Tell students they should consider:
 	
  – Action words or verbs
 	
  – Descriptive words or phrases (adjectives and adverbs)
 	
  – Sensory words or phrases (sight, sound, touch, taste, smell)
 	
  – Dialogue or words spoken
 	
  – Sentence structure
	• Providing resources and strategies for creating great writing supports all students but especially challenged learners.

Work Time (continued)	Meeting Students' Needs
• Ask for volunteers to share.	
• Record students' ideas on the **Tone anchor chart**. Listen for:	
– Verbs or action words—hate, whisper, snicker, throw, crouched, crying, shaking, clawed, laid ...	
– Descriptive words or phrases—nose was all bloody, eye turning black, stayed by his side till he stopped	
– Sensory words or phrases—shoulders were shaking so hard, laid it against his face gently, made a noise like a bull being slaughtered, crying, I cried too ...	
– Dialogue or words spoken—"It'll get better, it'll get better, it'll get better"	
– Sentence structure—Use of commas to add detail: "He was under the hedge, crouched down, crying"; "His nose was all bloody, his eye turning black"; "I told him he could have my eggs, all three." Use of repetition: "It'll get better, it'll get better, it'll get better"	
• Ask students to retrieve their **"TyrannosaurBus Rex"** copies.	
• Before reading, point out that this concrete poem is written in stanzas, similar to "Jack, the Half-Wit." The words or text were then arranged to illustrate or show the topic of the bus route. For example, different stanzas were arranged to illustrate the bus stops. The repeated word "Yum" highlights that the bus stops and devours more kids.	
• Ask students to read along as you read aloud. (Begin reading where the event of the bus route begins—at the beginning of the second stanza. Stop at the word "breakfast" at the end of the second to the last stanza.)	
• Ask students to Think-Pair-Share:	
* "What is the tone?"	
• Listen for responses that identify qualities, feelings, and attitudes such as scary, comical, harmless, or routine.	
• Ask students:	
* "What are some ways that author John Grandits expressed tone?"	
• Tell students they should consider:	
– Action words or verbs	
– Descriptive words or phrases (adjectives and adverbs)	

Work Time (continued)	Meeting Students' Needs
– Sensory words or phrases (sight, sound, touch, taste, smell) – Dialogue or words spoken – Sentence structure – Graphics or form • Categorize and record student responses on the Tone anchor chart: – Action words or verbs—roam, gaze, spy, slam, open, eat, go, follow, barf, settle, dream – Descriptive words or phrases (adjectives and adverbs)—vicious, terror, human sacrifices, usual route – Sensory words or phrases (sight, sound, touch, taste, smell)—gaze in terror, spy, Young and tender, Yum, soon I am full, I don't feel so good, barf out my …, tired from hunting, settle into my nap, dream dreams – Dialogue or words spoken—"Come in, little children," I say – Sentence structure; length of sentences—"I eat the humans"; "Yum"; "Soon I am full"; repetition – Graphics or form—bus, road, progressively shorter phrases and paragraphs, repetition of word "Yum"; word arrangement to show activity of kids in the bus's stomach and kids getting off the bus • Commend students for noticing the writing techniques that created tone in the examples. Explain that words, phrases, descriptions, and dialogue are like an artist's or craftsman's tools or the photographer's camera—they bring the story to life. Finding the right words is important. • Introduce the term *thesaurus*. If possible, provide **thesauruses** to students, partners, or small groups or provide online access and instruction for using a thesaurus. • Explain that words are arranged in alphabetical order in thesauruses. If using an online thesaurus, explain or model how to access the resource and search for a word and its synonyms. • Ask students to select a word from one of the categories used for *tone* and look for synonyms in the thesaurus. For example, ask students to search for "roam" or "vicious." • Call on students to share a synonym they found that could be used in place of the word they searched. • Explain that a thesaurus is a writer's and speaker's tool for expanding their word choices. Like a tool for an artist or craftsman, it helps writers and speakers create images they want with the right words. Encourage students to use this resource and other resources as they write about and create the experience or event in the their narrative.	

Work Time (continued)	Meeting Students' Needs
B. End of Unit 3 Assessment, Part 1: Drafting the Experience or Event (20 minutes) • Project the picture of the little girl with the doll again. • Ask students: ∗ "What do you need to know to tell her story?" • Listen for responses like they would need to know things like why she was sitting there, why is she alone, what happened to the building around her, where is her family or other people, where is she, why does she look sad, why is she dressed nicely. • Project the photograph of the young boy running. • Ask students: ∗ "What do you need to know to tell his story?" • Listen for similar responses: "Where is he?"; "Why is he running?"; "Who is he following?"; "Why is he smiling?" • Explain that to tell the stories of the photographs, it is important to know what they are experiencing or what the event is that surrounds the moment of the photograph. Tell students that the writing they will be doing is similar to what they would need to know to understand the story of the photographs. • Direct students to retrieve their **Narrative of Adversity Plan Part I** and **Narrative of Adversity Plan Part II** from Lessons 7 and 8. • Tell students they will write about the experience or event they selected to express their theme of adversity, and they should use their Narrative of Adversity Plans Part I and II as resources. The situation they write about allows the reader or listener to visualize or imagine the challenge. • Distribute the **Narrative of Adversity Criteria Checklist for Monologue** or **Narrative of Adversity Criteria Checklist for Concrete Poem** to each student, based on their chosen format. • Remind students that this checklist is the same as what you will use to evaluate their writing at the end of unit assessment. • As they begin writing, encourage students to consider what they want the reader or listener to encounter. The beginning is like opening a door to the situation. Tell students to refer to their narrative plans as they draft their experience. Encourage them to refer to the beginnings of Jack's experience in "Jack, the Half-Wit," the bus's experience in "TyrannosaurBus Rex," and the coach's monologue from *Remember the Titans* as necessary.	• For students who chose the concrete poem format, clarify that their graphics and word arrangement is to illustrate their topic, not the theme of adversity. This may help with focusing on the drafting the text of their experience or event. • Not all students will complete their drafts at the same time. Consider having students who need more time continue writing when others begin self-editing. • For students who have completed writing and editing their drafts, consider having them read their narratives and practice the performance delivery criteria.

Work Time (continued)	Meeting Students' Needs
• Give students the remaining time to quietly and independently write. • Circulate and assist students in drafting the experience or event. Ask probing questions and direct students' attention to the criteria to guide them in their writing. • Students who finish quickly can begin editing their drafts based on their respective Narrative of Adversity Criteria checklists. • Students who have selected the concrete poems as their format can begin drafting the arrangement of their text with the graphics they will use to convey their topic.	

Closing and Assessment	Meeting Students' Needs
A. Self-assessment: Narrative of Adversity Criteria Checklist (5 minutes) • Refocus students whole group. • Direct students' attention to their Narrative of Adversity Criteria checklists and tell them they will now critique their drafts. • Ask students to read through their draft and evaluate themselves using the checklist. Check "star" for criteria they feel they did well. Check "step" for criteria they should develop. • Circulate to ask questions and encourage students to think carefully about their self-evaluation. • Collect students' drafts and their Narrative of Adversity Criteria checklists. • Tell students you will give them feedback on their drafts. • Students who have not finished will benefit from being able to take their draft home to complete.	• Developing self-assessment and reflection supports all learners and contributes to producing high-quality, well-crafted writing.

Homework	Meeting Students' Needs
• Read independently for your goal. Complete your **Reading Tracker and Reviewer's Notes**. • Finish narrative draft if needed.	

Grade 6: Module 2B: Unit 3: Lesson 7
Supporting Materials

Photograph of girl holding doll

Luke Thornberry Creative Commons

Photograph of a boy running

Flickr: Running Samburu Boy

Narrative of Adversity Criteria Checklist:
Monologue

Name:

Date:

Narrative Monologue	Star	Step
Includes clear theme of adversity facing modern adolescents		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		

Star:

Step:

Name:

Date:

Concrete Poem	Star	Step
Includes clear theme of adversity facing modern adolescents		
Form of poem matches the content of the poem		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		

Star:

Step:

Grade 6: Module 2B: Unit 3: Lesson 8
End of Unit Assessment, Part 2: Drafting Introduction and Conclusion of a Narrative

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can establish a context for my narrative. (W.6.3a) I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.6.3c) I can use precise words and phrases and sensory language to convey experiences and events to my reader. (W.6.3d) I can write a conclusion to my narrative that makes sense to a reader. (W.6.3e) I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) I can maintain consistency in style and tone when writing and speaking. (L.6.3)

Supporting Learning Targets	Ongoing Assessment
• I can establish a context and draft the introduction of my narrative. • I can draft the conclusion of my narrative.	• Reading Tracker and Reviewer's Notes (from homework) • End of Unit 3 Assessment, Part 2: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (introduction and conclusion) • Self-assessment against the Narrative of Adversity Criteria checklist

Agenda	Teaching Notes

1. Opening
 	
    A. Unpacking Learning Targets (2 minutes)
 	
2. Work Time
 	
    A. Establishing Context: Observing and Writing (10 minutes)
 	
    B. Studying the Model and Drafting an Introduction (15 minutes)
 	
    C. Studying the Model and Drafting a Conclusion (15 minutes)
 	
3. Closing and Assessment
 	
    A. Self-assessment against the Narrative of Adversity Criteria Checklist (3 minutes)
 	
4. Homework
 	
    A. Read independently for your goal.
 	
    B. Complete your Reading Tracker and Reviewer's Notes.
 	
    C. Finish your narrative draft if needed.
	• In Lesson 7, students completed drafts of their "experience" for their narrative. To complete their End of Unit assessment, students compose the draft's introduction and conclusion. In the next lesson, students will revise their narratives based on your feedback.
	
	• In this lesson, students are introduced to establishing a context for their narrative. To understand the importance of context and how authors create a setting, students view a video clip from *Pride of the Yankees*. In this 1942 clip, Lou Gehrig, played by actor Gary Cooper, delivers a "farewell" monologue to his New York fans in Yankee Stadium. Watching this clip also provides another opportunity for students to see another monologue performance. The video clip can be access here: http://www.monologuedb.com/film/the-pride-of-the-yankees-lou-gehrig/
	
	• 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 www.safeshare.tv, for actually viewing these links in the classroom.
	
	• By the end of this lesson, students should have finished their first complete draft of their narrative. Those students who have not finished their draft by the end of this lesson will benefit from taking it home to finish it for homework.
	
	• Students will need feedback in the next lesson to revise and complete their final drafts. Create time to complete this feedback. If you require additional time, consider adding a day of independent reading.
	
	• In advance:
	
	    — Preview the excerpt from *Pride of the Yankees*.
	
	    – Prepare the Academic Word Wall.
	
	    – Post: Learning targets.

Lesson Vocabulary	Materials
context, introduction, conclusion	• Academic Word Wall (begun in Unit 2, Lesson 14)
	• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)
	• Establishing Context: *Pride of the Yankees* graphic organizer (one per student)
	• *Pride of the Yankees* video clip (see Teaching Notes)
	• *Good Masters! Sweet Ladies!* Specifically "Jack, the Half-Wit" (book; distributed in Unit 1)
	• Equity sticks
	• "TyrannosaurBus Rex" (from Unit 2, Lesson 15)
	• Chart paper (one piece for Work Time B and C)
	• Narrative of Adversity Criteria checklist (from Lesson 5; one per student and one to display)
	• Narrative of Adversity Writing Rubric (for teacher reference)
	• Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
• Direct students' attention to the posted learning targets and read them aloud:
    ∗ "I can establish a context and draft the introduction of my narrative."
    ∗ "I can draft the conclusion of my narrative."
• Explain that understanding *context* is important to their success in this lesson and in writing an exemplary narrative.
• Ask students to discuss with an elbow partner:
    ∗ "What does 'establish a context' mean?"
• Cold call a pair to share their thinking. Ideally, students will say: "To build the background or a setting for a narrative."
• Share that the formal definition for context is the "interrelated conditions in which something exists or occurs," such as the environment, the setting, or the surroundings.
• Ask students:
    ∗ "Why do you think it is important to build background or a setting for your narrative?"
• Invite volunteers to share their thinking. Guide students toward understanding that building background for our narrative helps the reader have an understanding of the place and time in history. It also provides the reader with knowledge for the purpose of the character sharing his or her voice. It is a way to engage and hook our reader.
• Remind students that they will perform their narratives in Lesson 10 for the performance task. Tell them performing a narrative is like acting out a play or movie. Explain that when actors get a role in a historical movie, they often research the period of time in history. They will also research their character to gain background knowledge for their role. This information allows the actor to gain confidence for portraying the character. It also builds an understanding of the character's voice and purpose.
	• 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.
	
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs
A. Establishing Context: Observing and Writing (10 minutes)	• Providing a model of the performance task supports all students, especially challenged learners.
• Tell students they will watch a modern-day monologue from the movie *Pride of the Yankees* performed by Gary Cooper in 1942. Gary Cooper is playing Lou Gehrig, a famous Yankee first baseman. Gary Cooper is delivering a "farewell speech" to his fans. He is leaving baseball because of an illness called Amyotrophic Lateral Sclerosis also known as ALS or Lou Gehrig's disease. This disease is a neurological disease affecting the body's muscles, causing muscle weakness.	
• Distribute and display the **Establishing Context: *Pride of the Yankees* graphic organizer**.	
• Direct students' attention to the first row on the graphic organizer.	
• Tell students to pay attention to how the author established a context for the monologue as they watch and listen to the monologue. Ask them to write down what they see in the background and foreground, and also what they hear. This might include the type of language and the tone or mood of the main character's message.	
• Play *Pride of the Yankees* **video clip**.	
• Invite students to share what they saw and heard with an elbow partner.	
• Cold call volunteers to share their thinking. Listen for: The setting included a stadium filled with fans, the baseball teams, sports announcers looking solemnly at each other, Lou Gehrig's mom wiping her eyes and his dad, and his wife crying. You could hear the fans cheering, applauding, and whistling. You could also hear a deep sadness in his voice, setting a tone for the moment.	
• Model writing students' responses on the graphic organizer.	
• Invite students to add or revise their graphic organizer.	
• Explain Lou Gehrig, played by Gary Cooper, chose to share his voice in a Yankee Stadium in 1942 in front of 62,000 fans. His theme of adversity was leaving baseball, which was a way of life for him, because of a life-changing illness.	
• Tell students that establishing context for their narrative will set the stage and "hook" the reader or audience.	
• Explain that they will have time now to think about how to build an engaging background for their narrative.	
• Invite them to record what their reader will see and hear in their narrative on the bottom row of their graphic organizers.	
• Circulate to support students. Encourage them to think about the tone and mood they want to create. Will their narrative be serious or humorous?	

Work Time (continued)	Meeting Students' Needs
• Reconvene the class. • Invite students to share what they wrote with their elbow partner, encouraging partners to offer a star and step during their discussions.	

Work Time (continued)	Meeting Students' Needs

B. Studying the Model and Drafting an Introduction (15 minutes)
 	
• Tell students that in a previous lesson they wrote a first draft of the "event" of their narrative. To finish their narrative, they are going to draft the introduction and conclusion.
 	
• Explain to students that they will now reread the introductions to "Jack, the Half-Wit" and "TyrannosaurBus Rex" to look closely at how the author establishes a context in each.
 	
• Invite students to take out their texts, *Good Masters! Sweet Ladies!* and turn to **"Jack, the Half-Wit"** copies.
 	
• Ask students to read along silently as you read aloud the poem's introduction.
 	
• Ask students to Think-Pair-Share:
 	
  * "What does the reader 'see' and 'hear' that builds background or context for the narrative?"
 	
• Use **equity sticks** to select students to share their responses.
 	
• Listen for responses that include: The reader hears name-calling such as Lack-a-wit, Numskull, sister Mogg's words of encouragement, "Don't listen to them," and Father's words, he was "good for nothing." The reader sees Jack walking in the village, children yelling names, and also sees Mogg supporting Jack.
 	
• Ask students to take out their **"TyrannosaurBus Rex"** copies.
 	
• Ask them to read along silently as you read aloud the introduction.
 	
• Invite students to Think-Pair-Share:
 	
  * "What does the reader 'see' and 'hear' in the introduction that establishes context for the event?"
 	
• Cold call pairs. Listen for responses that include: The reader sees a "big" mean bus that resembles a dinosaur. The bus is searching for its prey. Some people are afraid of it while others show appreciation. The reader hears the bus wheels rolling along on the pavement, "hunting" for its next stop.
 	
• Ask students to Think-Pair-Share:
 	
  * "What information do the authors Laura Amy Schlitz and John Grandits include in their introductions?"
 	
  * "How do the authors establish context?"
 	
• Cold call pairs to share.
 	
• Record students' responses on **chart paper**.
	• Providing models of expected work supports all students, especially challenged learners.
	
	• Allowing students to discuss their thinking with peers before writing helps scaffold student comprehension as well as assist in language acquisition for ELLs.
	
	• Consider placing students in homogeneous pairs and provide more specific, direct support to students who need it most.

Work Time (continued)	Meeting Students' Needs
- Listen for students to include: - The main character is introduced. - The problem or situation of the main character is revealed. - The setting is described. - Other characters are launched, and connections are made to the main character. - Tell students that all strong pieces of writing have an introduction that establishes a context for the "experience." Explain that the first line of the narrative is often called the "hook." It encapsulates the story. The first line sets up something the main character believes, wants their listener to believe, or wants themselves to believe. - Share that the "hook" in "Jack, the Half-Wit" is the first stanza: "Lack-a-wit, Numskull, Mooncalf, Fool. That's what they call me. That's what they yell in the village when I walk through." - Point out to students that the author has placed the words in a specific order to call attention to the name-calling. - In "TyrannosaurBus Rex," the "hook" begins with: "I am the vicious TyrannosaurBus Rex. I roam the suburbs, hunting." The author's choice of words "vicious," "roam," and "hunting" engage the reader through humor by comparing the bus to a dangerous, ancient dinosaur. - With these examples in mind, as well as the notes on the chart paper, ask partners to verbally rehearse their introductions. - Circulate to assist students. Ask: "How can you begin the introduction?" "Who is the main character and what is important for the reader to know right at the beginning?" "Where will the narrative take place?" "What is the setting?" "What is the objective of the main character?" "What is the situation or problem?" - Now that they have had a chance to talk through their introductions, invite students to begin independently drafting their introductory paragraphs.	

Work Time (continued)	Meeting Students' Needs

• Again, circulate to assist students. Ask:
   * "How did the authors in the models begin their narratives?"
   * "How will you introduce the main character?"
   * "What does the main character want?"
   * "What is the main character's objective?"
• Refocus the class.
• Recognize students for their strong work in partnerships, calling attention to what you noticed.	

Work Time (continued)	Meeting Students' Needs

C. Studying the Model and Drafting a Conclusion (15 minutes)
• When your narrative ends, you do not want the audience to wonder if he or she is pausing or done. The ending must be clear. Often, it is the moment when a character finally accepts something, overcomes an obstacle, figures something out, or comes to a decision.
• Direct students' attention back to the *Pride of the Yankees* video clip.
• Ask students to listen to the monologue again with a new lens: Look at how the writer created tone and mood and how the writer built up to the final line.
• Play the *Pride of the Yankees* video clip.
• Ask students to Think-Pair-Share:
  * "How did the writers and movie director build tone and mood?"
  * "How did the monologue end?"
  * "What was the final line?"
• Cold call students. Listen for responses like: The tone was serious. In the beginning there is happiness created with the audience cheering. But then a sad tone takes over as the monologue continues. We see his wife crying, and his mom wiping her eyes, the announcers looking on quietly. The main character also added to the sadness by looking down, pausing with his words, and blinking back tears. His final line was "People all say that I've had a bad break, but today, today I consider myself the luckiest man on the face of the earth."
• Remind students that the arc of the narrative should build to a climax. In this monologue, the main character is taking a decisive action, one that will cause him to leave his career as a Yankee first baseman.
• Ask students to turn their attention back to "Jack, the Half-Wit."
• Tell them they will now take a closer look at the narrative models to see how the author concluded the monologue.
• Invite students to read along silently as you read the last stanza of "Jack, the Half-Wit": "After that day, he's been my friend, He doesn't smile, but he hasn't forgotten, and never joins in when the other boys shout: Lack-a-wit, Numskull, Mooncalf, Fool."
• Point out the arc. The monologue opens with name-calling and ends with the same four words. The reader feels the dramatic ending and the connection between the introduction and conclusion.
	• During Work Time C, you may want to pull a small group of students to support in finding evidence from the novel. Some students will need more guided practice before they are ready for independent work.

Work Time (continued)	Meeting Students' Needs
• Ask students to turn to "TyrannosaurBus Rex" and read along silently as you read aloud the conclusion: "I'm so tired from hunting. I settle into my nap and dream dreams about 3:30, when I will go to the parking lot next to the school and hunt again."	•
• Point out that the introduction begins with the hunt, and the conclusion to the narrative begins with the "hunt again." Explain that the introduction and conclusion show a relationship; the arc is completed.	
• Ask students to Think-Pair-Share.	
* "How did the writers conclude their narratives?"	
• Use equity sticks to select students to share their responses.	
• Record students' responses on the same piece of chart paper.	
– They concluded with a final line spoken by the main character.	
– The line brought clear closure to the narrative.	
– The line completed the arc of the narrative.	
• With these examples in mind, as well as the notes on the chart paper, ask partners to verbally rehearse their conclusions.	
• Circulate to assist students in verbally rehearsing their conclusions. Ask:	
* "How can you bring closure to the main character's situation or problem?"	
* "How did the authors conclude the model narratives?"	
* "What is the final line that completes the arc?"	
• Now that they have had a chance to talk through their introductions, invite students to begin independently drafting their conclusions.	
• Again, circulate to assist students. Ask:	
* "How can you bring closure to the main character's situation or problem?"	
* "How did the authors conclude in the model narratives?"	
* "What is the final line that completes the arc?"	
• Reconvene the class. Commend partners for specific positive collaboration that you noticed.	

Closing and Assessment	Meeting Students' Needs
A. Self-assessment against the Narrative of Adversity Criteria Checklist (5 minutes) • Display and distribute a clean copy of the **Narrative of Adversity Criteria checklist**. • Invite students to read the criteria and to check star or step. • Remind students to be honest when self-assessing because identifying where there are problems with their work will help them improve. • Circulate to ask questions and encourage students to think carefully about their checks. • Students who finish quickly can begin revising their narrative drafts based on their checklist steps. • Tell students that now that they have written the introduction and conclusion, they have completed the first draft of their narrative for their End of Unit 3 Assessment. Make it clear that they will revise their narrative in Lesson 9 once they have received feedback. • Collect the first drafts and the self-assessments. • This draft is the students' best draft that should be used as an assessment of narrative writing standards. Use the **Narrative of Adversity Writing Rubric** as the basis for assessment. This rubric contains the same components of the Narrative of Adversity Criteria checklist, but is part of a larger rubric that will be used in Lesson 9. • Students who have not finished will benefit from being able to take their narrative home to finish the first draft. • Distribute a copy of the **Reading Tracker and Reviewer's Notes** for homework.	• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.
Homework	**Meeting Students' Needs**
• Read independently for your goal. • Complete your Reading Tracker and Reviewer's Notes. • Finish your narrative draft if needed.	

Grade 6: Module 2B: Unit 3: Lesson 8
Supporting Materials

Establishing Context: *Pride of the Yankees*
(A Monologue Delivered by Actor Gary Cooper Portraying Lou Gehrig)

Name:

Date:

How does an author establish context or background?

What Do You See? (in the Video Clip)	What Do You Hear? (in the Video Clip)

What Do You See? (in Your Narrative)	What Do You Hear? (in Your Narrative)

Narrative of Adversity Writing Rubric

Name:

Date:

Points	1	2	3	4
Content	**Needs Improvement**	**Fair**	**Good**	**Excellent**
The introduction introduces the narrator and context in first person	The modern theme of adversity is unclear in the evidence and details and lacks personal pronouns	The modern theme of adversity is somewhat clear and some pronouns are used correctly	The modern theme of adversity is clear and pronouns are used correctly	The modern theme of adversity is clear in the evidence and details throughout the narrative
Organization includes a beginning, middle, and end that connect the theme of adversity	Lacks organization and a theme of adversity	Has a beginning, middle, and end but the theme of adversity is unclear at times	Has a beginning, middle, and end that build the theme of adversity	Has a beginning, middle, and end that flow smoothly and naturally through the events, building the theme of adversity
Descriptive details, precise words, sensory language	Lacks descriptive details, precise words, and sensory language	Uses minimal descriptive details, precise words, and sensory language to develop evidence and details	Uses some descriptive details, precise words, and sensory language to develop evidence and details	Consistently uses descriptive details, precise words, and sensory language to develop evidence and details

EXPEDITIONARY LEARNING

Narrative of Adversity Writing Rubric

Points	1	2	3	4
Content	**Needs Improvement**	**Fair**	**Good**	**Excellent**
Conclusion includes a final line and brings closure	Lacks a final line and a clear ending	Has a final line but an unclear ending	Has a final line and a clear ending	The final line is dramatic and the ending is very clear
Punctuation	Many spelling, capitalization, and punctuation errors that distract from the meaning	Some spelling, capitalization, and punctuation errors that distract from the meaning	Few spelling, capitalization, and punctuation errors that distract from the meaning	Use of correct spelling, capitalization and punctuation contributes to the meaning
Formatting, such as paragraphs, stanzas, or shape.	Format is unclear	Some formatting is used	Formatting is consistently used	Formatting is used and enhances the meaning of the narrative

Grade 6: Module 2B: Unit 3: Lesson 9
Writing the Final Narrative: Monologue or Concrete Poem

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can use correct grammar and usage when writing or speaking. (L.6.1) I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) I can present evidence and details in a logical order. (SL.6.4) I can support my evidence with descriptive details. (SL.6.4) I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4) I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6)

Supporting Learning Targets	Ongoing Assessment
• I can use correct grammar and word usage when writing my narrative. • I can use a variety of sentence structures to create my narrative. • I can present evidence and details in a logical order in my narrative performance. • I can use descriptive details to create an image of the evidence in my narrative. • I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative. • I can adapt my speech to fit the context of my narrative.	• Reading Tracker and Reviewer's Notes • Writing of narrative monologue • Writing of concrete poem • Performance task practice

Agenda	Teaching Notes

1. Opening
   A. Unpacking Learning Targets (2 minutes)
2. Work Time
   A. Mini Lesson: Common Errors and Revisions (5 minutes)
   B. Writing the Final Narrative (23 minutes)
   C. Preparing for the Performance Task (5 minutes)
3. Closing and Assessment
   A. Performance Practice with Partner (10 minutes)
4. Homework
   A. Read independently for your goal.
   B. Complete your Reading Tracker and Reviewer's Notes.
   C. Practice your narrative performance.
	• In Lesson 8, students finished their narrative draft. Students selected the format for giving voice to their own or a peer's adversity in a modern world: either a narrative monologue or a concrete poem. In this lesson, students write their final, best version of their narrative.
	
	• Return students' narrative drafts, as well as a Narrative of Adversity Criteria checklist with feedback for each student. While providing feedback, make note of common errors across students' papers. Use this information to plan the mini lesson in Work Time A. This mini lesson requires you to make example sentences that contain the errors. Be sure to create original sentences rather than using student work.
	
	• Before students practice performing their narratives, they will watch a video segment of Malala Yousafzai's speech at the United Nations Youth Assembly. Viewing this excerpt provides the opportunity for students to see the importance of eye contact, volume, pronunciation, and body language when conveying a message through speech.
	
	• During the Closing and Assessment of this lesson, students prepare for the performance task. They review the Monologue Delivery Criteria and rehearse their performance with a partner.
	
	• If students used computers in the previous lessons to write and revise their drafts, allow them to use computers for the final version of their narrative. If computers are unavailable, have lined paper ready to distribute.
	
	• In advance:
	  – Preview the video clip of Malala Yousafzai's speech to the United Nations Youth Assembly. Cue up the video to start at 2:56 and end at 5:55: http://youtu.be/3rNhZu3ttIU
	  – Consider providing examples and/or criteria for exemplary craftsmanship of final versions of concrete poems or narrative monologues.

Agenda	Teaching Notes (continued)
	– Make arrangements for students' performances, including any audio or visual technology. Consider creating an atmosphere that contributes to the mood and tone of performing themes of adversity. For example: lighting, background, easels or bulletin board space to display props or concrete poems, seating arrangements for audience, display photos of famous speakers, and/or copies of speeches or concrete poems. – Prepare the Academic Word Wall. – Post: Learning targets.

Lesson Vocabulary	Materials
eye contact, volume, pronunciation, body language, gestures	• Teacher-made examples of errors (see Teaching Notes) • Document camera • Students' drafts of narratives (from Lesson 8, returned in this lesson with teacher feedback) • Narrative of Adversity Criteria checklist (from Lesson 8, returned in this lesson with teacher feedback) • Lined paper (several pieces per student) • Academic Word Wall (begun in Unit 2, Lesson 14) • Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference) • Video of Malala Yousafzai's speech to the United Nations Youth Assembly (http://youtu.be/3rNhZu3ttIU) • Narrative of Adversity Writing Rubric (from Lesson 8; one per student) • Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
• Direct students' attention to the learning targets and read the first two aloud:
  * "I can use correct grammar and word usage when writing my narrative."
  * "I can use a variety of sentence structures to create my narrative."
• Ask students:
  * "Based on these learning targets, what writing skills will you use as you write your final narrative today?"
• Cold call students to share. Listen for students to explain that they will make grammar and word usage revisions and improve sentence structure.
• Tell students they will get feedback on their narrative drafts to guide them as they make their final writing revisions.
• Redirect students' attention to the posted learning targets and read the remaining targets aloud:
  * "I can present evidence and details in a logical order in my narrative performance."
  * "I can use descriptive details to create an image of the evidence in my narrative performance."
  * "I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative."
  * "I can adapt my speech to fit the context of my narrative."
• Circle the following words in the learning targets: *evidence*, *details*, *logical order*, *descriptive details*, and *image*.
• Tell students the techniques they use in their writing are important in their performances as well.
• Tell students to look closely at the last two learning targets and ask:
  * "When performing narratives, what is important for speakers to do?"
• Responses should include making eye contact with the audience, using volume so the audience can hear you, pronouncing words clearly, and adapting or changing your voice to fit the message.
• Tell students they will have the opportunity to use those speaking strategies when they practice their narrative performance.
• Remind them that each of their voices is important. Doing their best work in their writing and in their performance gives them an opportunity to share their challenge and give others the chance to read and listen to their message.
	• Posting the learning targets provides a reminder to students and teachers about the intended learning behind a given lesson or activity.
	• Engaging students in unpacking the learning targets increases their awareness, understanding, and ownership of the intended learning goals.
	• Consider selecting struggling students ahead of time to read the learning targets. Provide the opportunity to practice reading the targets in advance.

Work Time	Meeting Students' Needs
A. Mini Lesson: Common Errors and Revisions (5 minutes) • Tell students that you have reviewed their narrative drafts, and you have noticed some common errors in their writing (for instance: inconsistent capitalization, incorrect use of pronouns, incorrect punctuation). • Select one or two common errors that you noticed when assessing students' writing. • Display **teacher-made examples of errors**, not actual student work. • Explain why each error is incorrect. • Using a **document camera**, model how to revise and correct the errors. • Check for understanding after modeling each type of error. Ask students to use the Thumb-O-Meter to gauge their understanding: A thumbs-up means they understand the error and how to fit it; a thumbs-down means they don't understand; and a thumbs-sideways means they somewhat understand. • If several students give a thumbs-down or a thumbs-sideways, show another example of the error. • Ask students to think about how to fix it. • Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again, ask students to use the Thumb-o-Meter to gauge their comfort level. • Tell students they will now have the opportunity to look for these errors in their own writing and make the corrections and revisions as they write the final version of their narrative.	• Providing models of expected work supports all students, especially challenged learners. • Consider providing copies of modeled revisions and corrections to be used as a reference for students who struggle with those errors.

Work Time (continued)	Meeting Students' Needs
B. Writing the Final Narrative (23 minutes) • Return **students' drafts of narratives**, along with a **Narrative of Adversity Criteria checklist (with teacher feedback)** for each student. • Ask students 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. • Distribute **lined paper**. • Ask students to take some time to revise their narratives based on your feedback, as well as on their new knowledge from the mini lesson. Tell them to make their revisions directly on their drafts. Once they have finished their revisions, they should rewrite their narrative on the lined paper you distributed. This means they will have produced a new, polished version of their narrative. • Remind students that because this is part of an assessment, they will write their narrative independently. Ask them to begin. • Circulate to observe. • At the end of the writing time, refocus students whole group. • Tell students they will keep this polished version of their narrative to use during the performance practice and for their final performance in Lesson 10. • Recognize students for efforts and concentrated focus to produce their best writing.	• Consider providing individualized or small-group support to students struggling with writing their narratives as the class writes their final version. • Students who have selected the concrete poem format may need additional time to complete the graphics or text arrangement. Consider options for providing that opportunity. • Consider arrangements for students who have not finished their final drafts to complete them.

Work Time (continued)	Meeting Students' Needs

C. Preparing for the Performance Task (5 minutes)
 	
• Remind students that today's learning targets included skills that are important for sharing their voice. As they practice for their performances, they will use those speaking skills to convey the adversity they wrote about in the way they would like it to be heard.
 	
• Direct students' attention to the **Academic Word Wall**. Point out the Lesson 9 words that have been added.
 	
• Briefly review:
 	
  – *eye contact* – looking directly at the eyes of people in the audience
 	
  – *volume* – adjusting the loudness or sound of their voice so it can be heard
 	
  – *pronunciation* – saying the words correctly
 	
  – *body language* – how they move or position their body helps convey their message
 	
  – *gestures* – how they move or use their hands and arms to emphasize an idea or feeling
 	
• Tell students they will watch a short video clip of Malala Yousafzai, a girl from Pakistan who is speaking to the United Nations Youth Assembly on her 16th birthday. Explain that a group called the Taliban had banned girls from going to school in her country. She spoke out about women's right to an education. One day, on the way home from school, she was shot in the head by Taliban gunmen, but she survived. A year after being shot, Malala was invited to speak to the United Nations about the adversity that girls and women in her country faced as a result of being banned from going to school.
 	
• Ask students to watch and listen for her use of *eye contact*, *volume*, *pronunciation*, and *body language* as she speaks. Invite students to consider how those skills help Malala express her message.
 	
• Show the **video of Malala Yousafzai's speech to the United Nations Youth Assembly**.
 	
• Cold call students to share what they noticed.
 	
• Emphasize the strength and importance of these speaking skills for conveying a message.	

Closing and Assessment	Meeting Students' Needs
A. Performance Practice with Partner (10 minutes) • Form partnerships for practicing the performance of their narratives. Partnerships should be based on students' narrative choice (narrative or concrete poem). • Distribute and display the **Narrative of Adversity Writing Rubric**. Invite students to look at the Monologue Delivery Criteria section of the rubric as you review the criteria aloud. • Ask students to practice performing their narrative, referring to the Monologue Delivery Criteria for guidance. Once they are done presenting, partners should provide feedback in the form of one star and one step. • Circulate to support.	

Homework	Meeting Students' Needs
• Read independently for your goal. Complete your **Reading Tracker and Reviewer's Notes**. • Practice your performance.	

There are no new supporting materials for this lesson.

Grade 6: Module 2B: Unit 3: Lesson 10
Performance Task: Performing a Narrative

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can present evidence and details in a logical order. (SL.6.4)   I can support my evidence with descriptive details. (SL.6.4)   I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4)   I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6)

Supporting Learning Targets	Ongoing Assessment
• I can present evidence and details in a logical order in my narrative performance. • I can use descriptive details to create an image of the evidence in my narrative. • I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative performance.	• Reading Tracker and Reviewer's Notes • Final drafts of narratives • Performance of narrative monologues • Performance of concrete poems • Narrative Rubric: Self-assessment

Agenda	Teaching Notes

1. Opening
   A. Unpacking Learning Targets (2 minutes)
2. Work Time
   A. Preparing to Perform My Narrative (5 minutes)
   B. Performance Task: Performing My Narrative for an Audience (33 minutes)
3. Closing and Assessment
   A. Self-assessment (5 minutes)
4. Homework
   A. Read independently for your goal. Complete your Reading Tracker and Reviewer's Notes.
	• In Lesson 9, students wrote the final draft of their narrative and practiced performing their narrative with a partner.
	• In this lesson, students share their voices and present a modern-day theme of adversity by performing their narratives for the class. Depending on the size of the class, this process may take more than one class period.
	• Before the performances begin, remind students of the importance of being a respectful audience.
	• As students watch their peers, they will complete the Performance Narratives: An Audience Note Sheet. This will help students remain engaged with the performances. As you watch each narrative performance, assess students' performances using the Narrative Performance Rubric.
	• In advance:
	   – Prepare the Academic Word Wall.
	   – Post: Learning targets.

Lesson Vocabulary	Materials
performance, eye contact, pronunciation	• Narrative of Adversity Writing Rubric (from Lesson 8; one to display) • Final drafts of narratives (one per student) • Performance Narratives: An Audience Note Sheet (one per student and one to display) • Document camera • Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets (2 minutes)
• Direct students' attention to the posted learning targets and read them aloud:
    * "I can present evidence and details in a logical order in my narrative performance."
    * "I can use descriptive details to create an image of the evidence in my narrative."
    * "I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative."
• Tell students they will have an opportunity to demonstrate all that they have learned about writing and performing a narrative today.
• Display the **Narrative of Adversity Writing Rubric**.
• Ask for volunteers to read each of the criteria in Columns 3 and 4 of the Narrative Performance Delivery Criteria.
• Tell students these three criteria focus on the narrative *performance* or the way they will portray the main character in the narrative. Remind students to use appropriate *eye contact* with their audience and to use clear pronunciation of words. Point out the difference between a 3 and a 4 in these three criteria.
• Tell students they will now practice performing their narrative with a partner.
	• The review of the learning targets is yet another identifier of what is expected for the narrative performance.
	• Learning targets are a researched-based strategy that helps all students, especially challenged learners.
	• Posting the 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.

Work Time	Meeting Students' Needs
A. Preparing to Perform My Narrative (5 minutes) • Ask students to take out their **final drafts of narratives**. • Form partnerships. • Tell students you will create a performance order. First, ask for volunteers and list their names on the board. After the volunteers are listed, complete the performance order using the rest of the students' birthdays. • Tell students they will now have 5 minutes to practice their narrative with their partners. • Circulate and support students during this rehearsal. Encourage eye contact, appropriate body language, and a confident voice that conveys expression. • Reconvene the class.	• Some students may benefit from making a video recording of their narrative performance.
B. Performance Task: Performing My Narrative for an Audience (33 minutes) • Remind students that in Unit 2, they read narratives in the medieval village, and in Unit 3, they've been reading concrete poetry that gave voice to children in the modern world. Both forms of writing expressed themes of adversity. Tell them they will now have a chance to give voice to their own adversity in the modern world. • Ask students to be a respectful audience. Explain that both performers and listeners benefit from a quiet atmosphere during a performance. Any movement or conversation can distract the performer and take away from the overall experience. A quiet audience also indicates the audience is enjoying the performance. • Remind students it is polite to applaud after each performance. • Distribute and display **Performance Narratives: An Audience Note Sheet**. • Ask students to complete the Note Sheet as students perform their narratives by writing the name of the presenter, the title of the narrative, the theme of adversity, and a descriptive detail that supports the theme. • For students performing concrete poems, consider displaying these on the **document camera**. This will give students the visual effects of the poems. • While students perform, complete the Narrative Performance Delivery portion of the Narrative of Adversity Writing Rubric for each student.	• Asking students to take notes during the performances will develop students' listening skills and help the performer feel more comfortable.

Closing and Assessment	Meeting Students' Needs
A. Self-assessment (5 minutes) • Distribute copies of the Narrative of Adversity Writing Rubric. • Ask students to use it to complete a self-assessment of their written narrative and their performance today. • Then, ask students to write a step on the back of the rubric. • Collect the Narrative of Adversity Writing Rubrics, Performance Narratives: An Audience Note Sheets, and students' final drafts. • Congratulate students for their hard work in preparing for their performances. Recognize specific talents you noticed.	• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
• Read independently for your goal. Complete your **Reading Tracker and Reviewer's Notes**.	

Grade 6: Module 2B: Unit 3: Lesson 10
Supporting Materials

Performance Narratives: An Audience Note Sheet

Name:

Date:

Student Name	Narrative Title	Theme of Adversity	Descriptive Detail Supporting the Theme