EL
EXPEDITIONARY
LEARNING

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)	

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- 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.*	

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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."		

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.