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

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.

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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

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