



EXPEDITIONARY
LEARNING

Grade 6: Module 1

Overview



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In this module, students are involved in a deep study of mythology, its purposes, and elements. Students will read Rick Riordan's *The Lightning Thief* (780L), a high-interest novel about a sixth-grade boy on a hero's journey. Some students may be familiar with this popular fantasy book; in this module, students will read with a focus on the archetypal journey and close reading of the many mythical allusions. As they begin the novel, students also will read a complex informational text that explains the archetypal storyline of the hero's journey which has been repeated in literature throughout the centuries. Through the close reading of literary and informational texts, students will learn multiple strategies for acquiring and using academic vocabulary. Students will also build routines and expectations of discussion as they work in small groups. At the end of Unit 1, having read half of the novel, students will explain, with text-based evidence, how Percy is an archetypal hero. In Unit 2, students will continue reading *The Lightning Thief* (more

independently); in class, they will focus on the novel's many allusions to classic myths; those allusions will serve as an entry point into a deeper study of Greek mythology. They also will continue to build their informational reading skills through the close reading of texts about the close reading of texts about the elements of myths. This will create a conceptual framework to support students' reading of mythology. As a whole class, students will closely read several complex Greek myths. They then will work in small groups to build expertise on one of those myths. In Unit 3, students shift their focus to narrative writing skills. This series of writing lessons will scaffold students to their final performance task in which they will apply their knowledge about the hero's journey and the elements of mythology to create their own hero's journey stories. This task centers on NYSP12 ELA Standards **RL.6.3, W.6.3, W.6.4, W.6.5, W.6.6, L.6.2, and L.6.3.**

Guiding Questions And Big Ideas

- **What is the hero's journey?**
- **What makes a myth?**
- **Why do myths matter?**
- *The hero's journey is an archetypal storyline used over the course of centuries.*
- *The hero's journey helps us to better understand characters in literature and their response to challenges.*
- *All stories have universal elements and themes.*

Performance Task

My Hero's Journey Narrative

In this performance task, students will have a chance to apply their knowledge of the elements and purpose of myth as well as their deep understanding of the hero's journey. Through a series of narrative writing lessons, students will create their own hero's journey story that includes key elements of myth. Students will create a hero set in the ordinary world. They will then create a problem and a series of events that align with the stages of the hero's journey. They will use descriptive details, sensory language, and transitional phrases to create an engaging reading experience. They will write a conclusion that naturally unfolds from the series of events. **This performance task centers on NYSP12 ELA Standards RL.6.3, W.6.3, W.6.4, W.6.5, W.6.6, W.6.11c, L.6.2 and L.6.3.**



Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies content that may align to additional teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- 6.6 Classical civilizations developed and grew into large empires characterized by powerful centralized governments, advanced commerce and trade systems, and complex social hierarchies. The scientific and cultural achievements of these civilizations continue to affect the world today.
 - 6.6.a The classical era was marked by an increase in the number and size of civilizations.
 - 6.6.b Classical civilizations maintained social order through various political systems that corresponded to the values of their citizens.
 - 6.6.f Ancient civilizations made scientific, cultural, and political discoveries that have shaped our understanding of the world today.
- 6.7 Major religions and belief systems developed as civilizations grew, which unified societies but also became a major source of tension and conflict.
 - 6.7.a Belief systems and religions are sets of mutual values that help to explain the way the world and humanity work.
 - 6.7.b Over time, civilizations developed belief systems and religions that differed across place but shared similar themes.
 - 6.7.c Belief systems and religions unify groups of people and are woven into the social organization of societies.



CSS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none">• RL.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<ul style="list-style-type: none">• I can cite text-based evidence to support an analysis of literary text.
<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• I can determine a theme based on details in a literary text.• I can summarize a literary text using only information from the text.
<ul style="list-style-type: none">• RL.6.3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	<ul style="list-style-type: none">• I can describe how the plot evolves throughout a literary text.• I can describe how the characters change throughout a literary text.
<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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.
<ul style="list-style-type: none">• RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.	<ul style="list-style-type: none">• I can analyze how an author develops a narrator or speaker's point of view.
<ul style="list-style-type: none">• RL.6.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<ul style="list-style-type: none">• I can read grade-level literary texts proficiently and independently.• I can read above-grade literary texts with scaffolding and support.



CCS Standards: Reading—Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none">• RI.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<ul style="list-style-type: none">• I can cite text-based evidence to support an analysis of informational text.
<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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.
<ul style="list-style-type: none">• RI.6.10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<ul style="list-style-type: none">• I can read grade-level informational texts proficiently and independently.• I can read above-grade informational texts with scaffolding and support.



Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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.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.



Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. b. I can introduce the narrator/characters of my narrative. c. I can organize events in a logical sequence. d. I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. e. I can use transitional words, phrases, and clauses to show passage of time in a narrative text. f. I can use precise words and phrases and sensory language to convey experiences and events to my reader. g. I can use relevant descriptive details to convey experiences and events. h. I can write a conclusion to my narrative that makes sense to a reader.
<ul style="list-style-type: none"> W.6.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. 	<ul style="list-style-type: none"> I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> With support from peers and adults, I can use a writing process to produce clear and coherent writing.
<ul style="list-style-type: none"> W.6.6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting. 	<ul style="list-style-type: none"> I can use technology to publish a piece of writing. I can type at least three pages of writing in a single sitting.



Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none">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”).	<ul style="list-style-type: none">I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research.
<ul style="list-style-type: none">W.6.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<ul style="list-style-type: none">I can adjust my writing practices for different time frames, tasks, purposes, and audiences.
<ul style="list-style-type: none">W.6.11c. Create poetry, stories, plays, and other literary forms (e.g. videos, art work).	<ul style="list-style-type: none">I can create poetry, stories, plays, and other literary forms (e.g. videos, art work).



CSS Standards: Speaking & Listening	Long-Term Learning Targets
<ul style="list-style-type: none"> 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. <ol style="list-style-type: none"> 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. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. 	<ul style="list-style-type: none"> 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. <ol style="list-style-type: none"> I can prepare myself to participate in discussions. I can follow our class norms when I participate in a discussion. I can pose questions that help me clarify what is being discussed. I can pose questions that elaborate on the topic being discussed. I can respond to questions with elaboration and detail that connect with the topic being discussed. After a discussion, I can paraphrase what I understand about the topic being discussed.
CSS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"> L.6.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ol style="list-style-type: none"> Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.* Spell correctly. 	<ul style="list-style-type: none"> I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. <ol style="list-style-type: none"> I can use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. I can spell correctly.
<ul style="list-style-type: none"> L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ol style="list-style-type: none"> Vary sentence patterns for meaning, reader/listener interest, and style.* Maintain consistency in style and tone.* 	<ul style="list-style-type: none"> I can use a variety of sentence structures to make my writing and speaking more interesting. I can maintain consistency in style and tone when writing and speaking.



CSS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"> 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. <ol style="list-style-type: none"> 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. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., audience, auditory, audible). 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. 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). 	<ul style="list-style-type: none"> I can use a variety of strategies to determine the meaning of unknown words and phrases. <ol style="list-style-type: none"> 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. 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). I can use resource materials (glossaries, dictionaries, thesauruses) to help me determine or clarify the pronunciation, meaning of key words and phrases, and parts of speech. I can check the accuracy of my guess about the meaning of a word or phrase by using resource materials.
<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> I can accurately use sixth-grade academic vocabulary to express my ideas. I can use resources to build my vocabulary.



Central Texts

1. Rick Riordan, *The Lightning Thief* (New York: Hyperion Paperbacks for Children, 2005), ISBN: 0-7868-3865-3.
2. Neidl, Jessica Fisher. "Shrouded In Myth." *Calliope* 13.1 (2002): 10.
3. Ingri and Edgar Parin D'Aulaire, *D'Aulaire's Book of Greek Myths* (New York: Delacorte Press, 1962), ISBN: 0-440-4069-3. (One copy for Teacher Reference).
4. Berens, E. M. *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894. Web. 7 June 2013. <http://www.gutenberg.org/files/22381/22381-h/22381-h.htm>.
5. Berens, E. M. "Cronus (Saturn)." *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894.14-15. Web. 7 June 2013. <http://www.gutenberg.org/files/22381/22381-h/22381-h.htm>.
6. Lang, Jean. "Prometheus and Pandora." *A Book of Myths*. New York: Thomas Nelson and Sons, 1914. 1-4. Web. 7 June 2013. < <http://www.gutenberg.org/files/22693/22693-h/22693-h.htm>>
7. Berens, E. M. "Moiræ or Fates (Parcæ)." *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894.139-141. Web. 7 June 2013. <http://www.gutenberg.org/files/22381/22381-h/22381-h.htm>.
8. Guenther, Leanne. "The Story of Medusa and Athena." Web. 7 June 2013. < <http://betterlesson.com/document/1707631/15-cw-the-story-of-medusa-and-athena-docx>>
9. Hawthorne, Nathaniel. "Theseus Goes to Slay the Minotaur" and "Theseus and Ariadne." In Storr, Francis, ed. *Half a Hundred Hero Tales of Ulysses and the Men of Old*. New York: Henry Holt, 1911. 138-153. Web. 7 June 2013. <http://www.gutenberg.org/files/41765/41765-h/41765-h.htm>
10. "Key Elements of Mythology" Written by Expeditionary Learning for instructional purposes.
11. "The Hero's Journey," Adapted by Expeditionary Learning from www.mythologyteacher.com by Zachary Hamby.
12. "The Golden Key" Written by Expeditionary Learning for instructional purposes.



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Building Background Knowledge: Percy Jackson and the Hero's Journey			
Weeks 1-3 (13 sessions)	<ul style="list-style-type: none"> • Begin The Lightning Thief. • Make inferences about character. 	<ul style="list-style-type: none"> • I can cite text-based evidence to support an analysis of literary text. (RL.6.1) • I can describe how the characters change throughout a literary text. (RL.6.3) 	
	<ul style="list-style-type: none"> • Read informational article about “the hero’s journey.” • Analyze the stages of the hero’s journey. 	<ul style="list-style-type: none"> • I can cite text-based evidence to support an analysis of literary text. (RL.6.1) • I can describe how the characters change through a literary text (RL.6.3) • 	<ul style="list-style-type: none"> • Mid-Unit 1 Assessment: Inferring about the Main Character in The Lightning Thief (RL.6.1 and RL.6.3)
	<ul style="list-style-type: none"> • Evaluate Percy as an archetypal hero. 	<ul style="list-style-type: none"> • I can cite text-based evidence to support an analysis of literary text. (RL.6.1) • I can describe how the characters change through a literary text (RL.6.3) • I can cite text-based evidence to support an analysis of informational text. (RI.6.1) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) 	<ul style="list-style-type: none"> • End of Unit 1 Assessment: Drawing Evidence from Text: Written Analysis of How Percy’s Experiences Align with “The Hero’s Journey” (RL.6.1, RL.6.3, RI.6.1, and W.6.9)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Elements and Theme of Mythology in <i>The Lightning Thief</i>			
Weeks 4-6 (20 sessions)	<ul style="list-style-type: none"> Read myths to understand their purpose and elements. Read informational text about elements of myth. 	<ul style="list-style-type: none"> 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 describe how the plot evolves throughout a literary text. (RL.6.3) 	
	<ul style="list-style-type: none"> Read key myths alluded to in <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> 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 in literary text. (RL.6.4) 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 text to support analysis, reflection, and research. (W.6.9) 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment: Analytical Mini-Essay about Elements and Theme of the Myth of Prometheus. (RL.6.1, RL.6.2, RI.6.1, W.6.2, and W.6.9.)
	<ul style="list-style-type: none"> Work in groups to read and identify the elements and interpret the theme of a single myth. Write a literary essay analyzing how understanding a classic myth deepens understanding of <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> 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 determine the meaning of literal and figurative language in literary text. (RL.6.4) 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 use correct grammar and usage when writing or speaking. (L.6.1) 	<ul style="list-style-type: none"> End of Unit 2 Assessment: Literary Analysis—Connecting Themes in “Cronus” and <i>The Lightning Thief</i> (RL.6.1, RL.6.2, W.6.2, W.6.5, W.6.9, and L.6.1a, b, c, d).



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Culminating Project: My Hero's Journey Narrative			
Weeks 7-8 (7 sessions)	<ul style="list-style-type: none"> Plan a hero's journey story based on the archetypal story line. 	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Crosswalk Between between My Hero's Journey and "The Hero's Journey" Informational Text. (W.6.2, W.6.3a, and W.6.9)
	<ul style="list-style-type: none"> Write a hero's journey story based on the archetypal story line. Critique and revise hero's journey story. 	<ul style="list-style-type: none"> I can describe how the characters change throughout a literary text. (RL.6.3) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) 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 technology to publish a piece of writing. (W.6.6) I can create poetry, stories, plays, and other literary forms (e.g. videos, art work) (W.6.11c) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2) 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) 	<ul style="list-style-type: none"> End of Unit 3 Assessment: Final Draft of Hero's Journey Narrative (W.6.3 and W.6.11c) Final Performance Task: My Hero's Journey Narrative (RI.6.3, W.6.3, W.6.4, W.6.5, W.6.6, W.6.11c, L.6.2 and L.6.3.)



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Assessment Overview



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Performance Task	<p>My Hero’s Journey Narrative</p> <p>In this performance task, students will have a chance to apply their knowledge of the elements and purpose of myth as well as their deep understanding of the hero’s journey. Through a series of narrative writing lessons, students will create their own hero’s journey story that includes key elements of myth. Students will create a hero set in the ordinary world. They will then create a problem and a series of events that align with the stages of the hero’s journey. They will use descriptive details, sensory language, and transitional phrases to create an engaging reading experience. They will write a conclusion that naturally unfolds from the series of events. This performance task centers on NYSP12 ELA Standards RL.6.3, W.6.3, W.6.4, W.6.5, W.6.6, W.6.11c, L.6.2 and L.6.3.</p>
Mid-Unit 1 Assessment	<p>Inferring about the Main Character in <i>The Lightning Thief</i></p> <p>This assessment centers on standards NYSP12 ELA CCLS RL.6.1 and RL.6.3. Students will read an excerpt from Chapter 4 in <i>The Lightning Thief</i>. Through a graphic organizer and a series of short responses, students will describe how Percy responds to a challenge he faces in this excerpt, and then what they, as readers, can infer about him based on his response. This is a reading assessment and is not intended to formally assess students’ writing. Most students will write their responses, in which case it may also be appropriate to assess W.6.9. However, if necessary, students may dictate their answers to an adult.</p>
End of Unit 1 Assessment	<p>Drawing Evidence from Text: Written Analysis of How Percy’s Experiences Align with “The Hero’s Journey”</p> <p>This assessment centers on standards NYS ELA CCLS RL.6.1, RL.6.3, R.I. 6.1, and W.6.9. How do Percy’s experiences in Chapter 8 align with the hero’s journey? After reading Chapter 8 of <i>The Lightning Thief</i>, students will complete a graphic organizer and write a short analytical response that answers the question and supports their position with evidence from the novel and from the informational text “The Hero’s Journey.”</p>



Mid-Unit 2 Assessment	<p>Analytical Mini-Essay about Elements and Theme of the Myth of Prometheus</p> <p>This assessment centers on NYSP12 ELA CCLS RL.6.1, RL.6.2, RI.6.1, W.6.2, and W.6.9. For this assessment, students will write an analytical “mini-essay” responding to the following prompts: “What are significant elements of mythology in the story of ‘Prometheus’? Explain how elements of mythology contained in the plot make ‘Prometheus’ a classic myth.” “What is an important theme in the myth of ‘Prometheus’? What key details from the myth contribute to this theme?”</p> <p>Students will have read and discussed the myth “Prometheus” in class as well as an informational text about the “Key Elements of Mythology.” They will use recording forms to collect important details. Their “mini-essay” will contain two body paragraphs (one about the elements of myth that they see in “Prometheus” and one a theme of the myth) plus a one- sentence introduction and a brief conclusion to explain how an element of mythology connects to a theme of the myth. The reading standards assessed center around citing textual evidence from both the literary text “Prometheus” and the informational text “Key Elements of Mythology.” Students also are assessed on their ability to determining of a theme of a literary text. The reading standards could be assessed through the graphic organizer alone, or verbally, if necessary. This is both a reading and writing assessment.</p>
End of Unit 2 Assessment	<p>Literary Analysis—Connecting Themes in Cronus and <i>The Lightning Thief</i></p> <p>This assessment addresses RL.6.1, RL.6.2, W.6.2, W.6.5, W.6.9, and L.6.1a, b, c, d. Students will write a literary analysis responding to the following prompts: “What is a theme that connects the myth of “Cronus” and <i>The Lightning Thief</i>? After reading the myth of “Cronus” and the novel <i>The Lightning Thief</i>, write a literary analysis in which you do the following: Summarize the myth and present a theme that connects the myth and the novel; Describe how the theme is communicated in the myth; Describe how the theme is communicated in <i>The Lightning Thief</i>; Explain why myths still matter and why the author may have chosen to include this myth in the novel. You will have the opportunity to discuss the reading and your thinking with your partner before writing independently.” This is primarily a writing assessment. It is not intended to assess students’ reading of a myth; discussion is intentionally built in as a scaffold toward writing. In Lesson 18 students launch this assessment, writing their best on-demand draft. This draft is not formally assessed. The actual assessment occurs in Lesson 20, after peer feedback.</p>



Mid-Unit 3 Assessment	Crosswalk between My Hero’s Journey Narrative and “The Hero’s Journey” Informational Text This assessment centers on NYSP12 ELA CCLS W.6.2, W.6.3a, and W.6.9. Students will write a paragraph explaining the ways in which their own “My Hero’s Journey” narrative follows the archetypal hero’s journey. The explanation itself addresses students’ ability to write an expository paragraph; students’ plan for their narrative addresses their ability to organize a sequence of events for a narrative.
End of Unit 3 Assessment	Final Draft of Hero’s Journey Narrative This assessment centers on NYSP12 ELA CCLS W.6.3, W.6.4, and W.6.11c. Students engage in a series of writer’s craft lessons for narrative writing: They draft, revise, and submit their best independent draft of their “My Hero’s Journey” narrative.



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Grade 6: Module 1

Performance Task



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Summary of Task

- In this performance task, students will have a chance to apply their knowledge of the elements and purpose of myth as well as their deep understanding of the hero's journey. Through a series of narrative writing lessons, students will create their own hero's journey story that includes key elements of myth. Students will create a hero set in the ordinary world. They will then create a problem and a series of events that align with the stages of the hero's journey. They will use descriptive details, sensory language, and transitional phrases to create an engaging reading experience. They will write a conclusion that naturally unfolds from the series of events. **This performance task centers on NYSP12 ELA Standards RL.6.3, W.6.3, W.6.4, W.6.5, W.6.6, W.6.11c, L.6.2, and L.6.3.**

Format

A narrative story structure that establishes a context and narrator, introduces characters, unfolds naturally across a sequence of events, uses narrative techniques such as dialogue, pacing, and description, uses transition words and phrases, includes sensory language, and concludes naturally from the narrated experiences.

Standards Assessed Through This Task

- RL.6.3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- W.6.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- W.6.4. Produce clear and coherent writing in which the development, organization, and style are 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.
- W.6.6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
- W.6.11c. Create poetry, stories, plays, and other literary forms (e.g. videos, art work)
- L.6.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - L.6.2a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.
 - L.6.2b. Spell correctly.



Standards Assessed Through This Task (continued)

- L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - L.6.3a. Vary sentence patterns for meaning, reader/listener interest, and style.
 - L.6.3b. Maintain consistency in style and tone.

Student-Friendly Writing Invitation/Task Description

- We have studied the hero's journey and the elements of mythology. Now, you are going to write your own version of a hero's journey; you will use narrative writing skills, the stages of the hero's journey, and elements, such as supernatural beings or creatures, found in mythology. You will bring the events of your hero's journey to life by using dialogue, description, transition phrases, and sensory language.

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 hero's journey narrative will include:

- The introduction of a narrator and characters.
- A series of events that follows the stages of the hero's journey.
- Transitional words and phrases to signal when time or setting has changed.
- Sensory language and descriptive details to bring your story to life.
- A conclusion that makes sense with the series of events.
- Attention to the use of conventions and sixth-grade spelling words.



Options For Students

- Some students may dictate or record their story.
- Provide sentence frames, lists of steps, graphic organizers, and anchor charts for student reference.
- Advanced options: When writing their story, students may be challenged by using strategies such as omitting a letter or writing using alliteration. Providing a “Dead Words” list that students may not use in their writing may help them avoid clichés and other overused words

Options For Teachers

- Students may present their stories to members of the school community (i.e., as a read-aloud to younger students).
- Students may create illustrations that accompany their stories that show, or add to, the details they included in their writing.
- Students may create a reader's theater script of their story and then act it out with peers for their class.

Resources and Links

- www.rickriordan.com
- www.mythologyteacher.com



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Grade 6: Module 1

Recommended Texts



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The list below includes works with a range of Lexile® text measures about the Hero's Journey and Greek mythology. 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 build the academic vocabulary and fluency that the CCLS demand.

Where possible, materials 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)			
<i>Perseus and Medusa</i>	Blake A. Hoena	Graphic Novel	480
<i>The Adventures of Huckleberry Finn</i>	Mark Twain (author), Saddleback Educational (publisher)	Graphic Novel	550
<i>Holes</i>	Louis Sachar (author)	Literature	600
<i>The Battle of the Olympians and the Titans</i>	Cari Meister (author)	Literature	600
<i>Wild Magic</i>	Tamora Pierce (author)	Literature	670
<i>Eragon</i>	Christopher Paolini (author)	Literature	710
<i>Crispin: At the Edge of the World</i>	Avi (author)	Literature	730



Title	Author And Illustrator	Text Type	Lexile Measure
<i>Iris, Messenger</i>	Sarah Deming (author)	Literature	730
<i>The Sea of Monsters</i>	Rick Riordan (author)	Literature	740
<i>Coraline</i>	Neil Gaiman (author)	Literature	740
Lexile text measures in Grade 4–5 band level (740–925L)			
<i>A Wrinkle in Time</i>	Madeleine L'Engle (author)	Literature	740
<i>Mrs. Frisby and the Rats of Nimh</i>	Robert O'Brien (author)	Literature	790
<i>Heroes, Gods and Monsters of the Greek Myths</i>	Bernard Evslin (author)	Literature	800
<i>Dealing with Dragons</i>	Patricia Wrede (author)	Literature	830
<i>Treasury of Greek Mythology: Classic Stories of Gods, Goddesses, Heroes & Monsters</i>	Donna Jo Napoli (author)	Literature	860
<i>Dragon's Blood</i>	Jane Yolen (author)	Literature	870
<i>Harry Potter and the Sorcerer's Stone</i>	J.K. Rowling (author)	Literature	880
<i>The Beautiful Stories of Life: Six Greek Myths, Retold</i>	Cynthia Rylant (author)	Literature	890*
<i>Greek Myths</i>	Ann Turnbull (author)	Literature	910
Lexile text measures within Grade 6–8 band level (925–1185L)			
<i>The Golden Compass</i>	Philip Pullman (author)	Literature	930
<i>The Wanderings of Odysseus: The Story of the Odyssey</i>	Rosemary Sutcliff (author)	Literature	930*



<i>The Neverending Story</i>	Michael Ende (author)	Literature	930
<i>The Lion, the Witch and the Wardrobe</i>	C.S. Lewis (author)	Literature	940
<i>So You Want to Be a Wizard</i>	Diane Duane (author)	Literature	960
<i>The Wonderful Wizard of Oz</i>	L. Frank Baum (author)	Literature	1000
<i>The Monsters and Creatures of Greek Mythology</i>	Don Nardo (author)	Literature	970
<i>The Heroes and Mortals of Greek Mythology</i>	Don Nardo (author)	Literature	990
<i>Greek Gods and Heroes</i>	Robert Graves (author)	Literature	990
<i>The Blue Sword</i>	Robin McKinley (author)	Literature	1030
<i>Mythology: Timeless Tales of Gods and Heroes</i>	Edith Hamilton (author)	Literature	1040
<i>The Mythology Handbook: A Course in Ancient Greek Myths</i>	Lady Hestia Evans (author)	Literature	1080
<i>The Hero and the Crown</i>	Robin McKinley (author)	Literature	1120
<i>The Odyssey</i>	Homer (author)	Literature	1130



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures above band level (over 1185L)			
<i>Black Ships Before Troy</i>	Rosemary Sutcliff (author)	Literature	1300
<i>The Hobbit</i>	J.R.R. Tolkien (author)	Literature	NoLXL
<i>Heroes in Greek Mythology Rock!</i>	Karen Bornemann Spies (author)	Literature	NoLXL
<i>The Adventures of Odysseus and the Tale of Troy</i>	Padraic Colum (author)	Literature	NoLXL (YA)
<i>Greek Mythology for Teens: Classic Myths in Today's World</i>	Zachary Hamby (author)	Literature	NoLXL (YA)
<i>Gods and Heroes of Ancient Greece</i>	Gustav Schwab (author)	Literature	NoLXL (YA)
<i>100 Characters from Classical Mythology: Discover the Fascinating Stories of the Greek and Roman Deities</i>	Malcolm Day (author)	Literature	NoLXL (AD)
<i>D'Aulaires' Book of Greek Myths</i>	Ingri and Edgar Parin D'Aulaire	Literature	NoLXL

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Grade 6: Module 1: Unit 1

Overview



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What is the hero's journey? How does knowledge of the hero's journey help to more deeply understand character?

This unit is designed to build students' background understanding of the archetype of the hero's journey and its continuing significance in modern literature. Students will practice reading closely as they analyze the highly popular novel *The Lightning Thief* by Rick Riordan (780L). Some students may have read this text; this unit pushes them to read "differently": reading closely (with a focus on vocabulary), character analysis, and Percy Jackson as an archetypal hero. In their Mid-Unit Assessment, students will read and analyze a previously unfamiliar excerpt from

The Lightning Thief, citing specific evidence about how Percy responds to new challenges and explaining what they can infer about Percy as a character. During the second half of the unit, students will read complex informational text about the "hero's journey" archetype, and then—through writing and discussion—use this archetype as a lens to understanding Percy's experiences. At the end of this unit, students will complete an on-demand graphic organizer and write a short response in which they read a new excerpt of the novel and explain how Percy's experience aligns with the hero's journey, citing evidence from both the novel and informational text.

Guiding Questions And Big Ideas

- **What is the hero's journey?**
- **How does knowledge of the hero's journey help to more deeply understand character?**
- *The hero's journey is an archetypal storyline used over the course of centuries.*
- *The hero's journey helps us to better understand characters in literature and their response to challenges.*

Mid-Unit 1 Assessment

Inferring about the Main Character in *The Lightning Thief*

This assessment centers on standards NYSP12 ELA CCLS RL.6.1 and RL.6.3. Students will read an excerpt from Chapter 4 in *The Lightning Thief*. Through a graphic organizer and multiple short constructed responses, students will describe how Percy responds to a challenge he faces in this excerpt, and then what they, as readers, can infer about his strengths and weaknesses based on his response. This is a reading assessment, and is not intended to formally assess students' writing. Most students will write their responses, in which case it may also be appropriate to assess W.6.9. However, if necessary, students may dictate their answers to an adult.



End of Unit 1 Assessment

Drawing Evidence from Text: Written Analysis of How Percy's Experiences Align with "The Hero's Journey"

This assessment centers on standards NYS ELA CCLS RL.6.1, RL.6.3, R.I. 6.1, and W.6.9. How do Percy's experiences in Chapter 8 align with the hero's journey? After reading Chapter 8 of *The Lightning Thief*, students will complete a graphic organizer and write a short analytical response that answers the question and supports their position with evidence from the novel and from the informational text "The Hero's Journey."

Content Connections

This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- 6.6 Classical civilizations developed and grew into large empires characterized by powerful centralized governments, advanced commerce and trade systems, and complex social hierarchies. The scientific and cultural achievements of these civilizations continue to impact the world today.
 - * 6.6.a The classical era was marked by an increase in the number and size of civilizations.
 - * 6.6.b Classical civilizations maintained social order through various political systems that corresponded to the values of their citizens.
 - * 6.6.f Ancient civilizations made scientific, cultural, and political discoveries that have shaped our understanding of the world today.
- 6.7 Major religions and belief systems developed as civilizations grew, which unified societies, but also became a major source of tension and conflict.
 - * 6.7.a Belief systems and religions are sets of mutual values that help to explain the way the world and humanity work.
 - * 6.7.b Over time, civilizations developed belief systems and religions that differed across place but shared similar themes.
 - * 6.7.c Belief systems and religions unify groups of people and are woven into the social organization of societies.

Central Texts

Rick Riordan, *The Lightning Thief* (New York: Hyperion Paperbacks for Children, 2005), ISBN: 0-7868-3865-3.

Neidl, Jessica Fisher. "Shrouded In Myth." *Calliope* 13.1 (2002): 10.

"The Hero's Journey," Adapted by Expeditionary Learning from www.mythologyteacher.com by Zachary Hamby.



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

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 1	Engaging the Reader: Close Reading Part 1 of “Shrouded in Myth”	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1) 	<ul style="list-style-type: none"> I can get the gist of the text “Shrouded in Myth.” I can identify unfamiliar vocabulary in “Shrouded in Myth.” I can collaborate effectively with my peers. 	<ul style="list-style-type: none"> QuickWrite: Response to Quote and Picture Students’ annotated texts “Shrouded in Myth” Exit Ticket: Reflecting on the Learning Targets 	<ul style="list-style-type: none"> Think-Pair-Share protocol Fist-to-Five protocol
Lesson 2	Building Background Knowledge: Close Reading Part 2 of “Shrouded in Myth”	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4) 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) 	<ul style="list-style-type: none"> I can cite evidence from the text when answering questions and discussing “Shrouded in Myth.” I can use context clues to determine the meaning of unfamiliar words in “Shrouded in Myth.” I can collaborate effectively with my peers. I can express myself clearly in a group discussion. 	<ul style="list-style-type: none"> Students’ annotated texts “Shrouded in Myth” (from Lesson 1 homework) Exit Ticket: Reflecting on the Learning Targets 	<ul style="list-style-type: none"> Things Close Readers Do Triad Talk Expectations Think-Pair-Share protocol
Lesson 3	Meeting the Main Character: Launching <i>The Lightning Thief</i> (Chapter 1)	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6) I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1) 	<ul style="list-style-type: none"> I can make inferences about Percy in order to understand him as the narrator of this story. I can cite evidence from the text when answering questions and discussing Percy’s character in <i>The Lightning Thief</i>. I can follow our Triad Talk Expectations when I participate in a discussion. 	<ul style="list-style-type: none"> Questions from the Text: Chapter 1 	<ul style="list-style-type: none"> Making Inferences About Percy Carousel Brainstorm protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 4	Inferring about Character: Getting to Know Percy (Chapters 1 and 2)	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4) I can describe how the characters change throughout a literary text. (RL.6.3) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1) 	<ul style="list-style-type: none"> I can make inferences about Percy citing evidence from the text. I can use context clues to determine the meaning of unfamiliar words in Chapters 1 and 2 of <i>The Lightning Thief</i>. I can cite evidence from the text when answering questions and discussing Percy's character in <i>The Lightning Thief</i>. I can follow our Triad Talk Expectations when I participate in a discussion. 	<ul style="list-style-type: none"> Entrance Ticket Exit Ticket 	<ul style="list-style-type: none"> Things Close Readers Do (added to) Inferring About Character: Challenges and Response Close Reading protocol
Lesson 5	Inferring about Character: Close Reading of <i>The Lightning Thief</i> (Chapter 3)	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can describe how the characters change throughout a literary text. (RL.6.3) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) 	<ul style="list-style-type: none"> I can get the gist of an excerpt from <i>The Lightning Thief</i>. I can make inferences about Percy citing evidence from the text. I can cite evidence from the text when answering questions and discussing Percy's character in <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> Entrance Ticket Exit Ticket: Actions vs. Inner Thoughts 	<ul style="list-style-type: none"> Things Close Readers Do (reviewed)



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 6	Vocabulary Strategies and Questions from the Text: Close Reading Part 2 of <i>The Lightning Thief</i> (Chapter 3, continued)	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can describe how the characters change throughout a literary text. (RL.6.3) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4) 	<ul style="list-style-type: none"> I can determine the meaning of words using prefixes and context clues. I can cite evidence from the text when answering questions and discussing Percy's character in <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> Entrance Ticket Using Prefixes recording form 	<ul style="list-style-type: none"> Things Close Readers Do (added to) Back-to-Back and Face-to-Face protocol
Lesson 7	Mid-Unit 1 Assessment: Making Inferences about Percy	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can describe how the characters change throughout a literary text. (RL.6.3) 	<ul style="list-style-type: none"> I can cite evidence from the text when answering questions and discussing a new section of <i>The Lightning Thief</i>. I can make inferences about Percy citing evidence from the text. I can produce clear writing about my reading of <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment 	
Lesson 8	Things Close Readers Do (added to) The Hero's Journey, Part 1: What Is a Hero?	<ul style="list-style-type: none"> 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 prepare myself to participate in discussions. (SL.6.1) 	<ul style="list-style-type: none"> I can practice reading closely. I can get the gist of an excerpt of the text "The Hero's Journey." I can gather important details and determine the main idea of an excerpt of the text "The Hero's Journey." I can identify the characteristics of a strong paragraph. 	<ul style="list-style-type: none"> Lesson 8 	<ul style="list-style-type: none"> Things Close Readers Do (added to) Writing with Evidence



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 9	Building Background Knowledge about the Hero's Journey, Part 2: Acts 2 and 3 Plus Focusing on Key Vocabulary in "The Hero's Journey"	<ul style="list-style-type: none"> 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 prepare myself to participate in discussions. (SL.6.1) 	<ul style="list-style-type: none"> I can practice reading closely. I can gather important details and determine the main idea of an excerpt of the text "The Hero's Journey." I can use multiple strategies to determine the meaning of unfamiliar words in "The Hero's Journey." I can make connections between Percy Jackson and "The Hero's Journey." 	<ul style="list-style-type: none"> "The Hero's Journey" recording form (begun in Lesson 8) Vocabulary in "The Hero's Journey" recording form Exit Ticket 	<ul style="list-style-type: none"> Inferring About Character: Challenges and Response Close Reading protocol
Lesson 10	Selecting Evidence and Partner Writing: Aligning "The Hero's Journey" and <i>The Lightning Thief</i>	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can describe how the plot evolves throughout a literary text. (RL.6.3) I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can adjust my writing practices for different time frames, tasks, purposes, and audiences. (W.6.4) 	<ul style="list-style-type: none"> I can explain the relationship between a quote from <i>The Lightning Thief</i> and a quote from "The Hero's Journey." I can select evidence from "The Hero's Journey" that aligns with <i>The Lightning Thief</i>. I can write a paragraph (with a partner) to describe how excerpts in <i>The Lightning Thief</i> align to "The Hero's Journey," citing evidence from both texts. 	<ul style="list-style-type: none"> Entrance Ticket Selecting Evidence recording form Partner Writing paragraph 	<ul style="list-style-type: none"> Writing with Evidence anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 11	Selecting Evidence: “The Hero’s Journey” and <i>The Lightning Thief</i> (Chapter 6)	<ul style="list-style-type: none"> • I can cite text-based evidence to support an analysis of literary text. (RL.6.1) • I can cite text-based evidence to support an analysis of informational text. (RI.6.1) • I can use evidence from a variety of grade appropriate texts to support analysis, reflection, and research. (W.6.9) 	<ul style="list-style-type: none"> • I can get the gist of an excerpt from <i>The Lightning Thief</i>. • I can answer questions using evidence about an excerpt from <i>The Lightning Thief</i>. • I can select evidence from both <i>The Lightning Thief</i> and “The Hero’s Journey” that shows how Percy is on a hero’s journey. 	<ul style="list-style-type: none"> • Text-Dependent Questions • Selecting Evidence graphic organizer • Exit Ticket: Reflecting on Learning Targets 	<ul style="list-style-type: none"> • Things Close Readers Do (reviewed)
Lesson 12	Writing with Evidence: Percy and the Hero’s Journey (Chapter 7)	<ul style="list-style-type: none"> • I can cite text-based evidence to support an analysis of literary text. (RL.6.1) • I can cite text-based evidence to support an analysis of informational text. (RI.6.1) • 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) 	<ul style="list-style-type: none"> • I can select evidence from both <i>The Lightning Thief</i> and “The Hero’s Journey” that shows how Percy is on a hero’s journey. • I can write a paragraph describing how Percy’s experiences align with “The Hero’s Journey.” • 	<ul style="list-style-type: none"> • Writing with Evidence: Percy and the Hero’s Journey (Chapter 7) • • 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 13	End of Unit 1 Assessment: Drawing Evidence from Text: Written Analysis of How Percy's Experiences Align with "The Hero's Journey"	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can describe how the characters change throughout a literary text. (RL.6.3) I can use evidence from a variety of grade appropriate texts to support analysis, reflection, and research. (W.6.9) 	<ul style="list-style-type: none"> I can select evidence from both <i>The Lightning Thief</i> and "The Hero's Journey" that shows how Percy is on a hero's journey. I can write a summary of an excerpt from <i>The Lightning Thief</i>. I can write a paragraph explaining how Percy's experiences align with the hero's journey. 	<ul style="list-style-type: none"> End of Unit 1 Assessment 	<ul style="list-style-type: none"> Back-to-Back and Face-to-Face protocol

Optional: Experts, Fieldwork, And Service

- Experts: N/A
- Fieldwork: Take the class to a local art museum to see the influence of Greek mythology and culture on works of art across the centuries.
- Service: N/A

Optional: Extensions

- Consider coordinating with a Social Studies teacher to study in depth the ways in which myths both shaped and were shaped by wider Greek culture and beliefs. How did myths help to explain the way the world and humanity work? How did Greek mythology influence the beliefs of other cultures?
- With a visual arts teacher, students can create their own visual representations of important moments in Greek mythology that they have read.



Preparation and Materials

- **Binders or Journals:** Students will be receiving many recording forms, graphic organizers, and texts throughout this module. It is suggested that students have a binder in which to collect these materials and refer back to them. Alternately, teachers who prefer to use notebooks or journals can use the recording forms and graphic organizers as a template with which to model for students to create these structures independently.
- **Evidence Flags:** Students will be using evidence flags to mark parts of *The Lightning Thief* in which they did important thinking or found evidence to support a specific question. Evidence flags are strips of sticky notes (either purchased this way or full-sized sticky notes cut up). Students will need a baggie of these to keep at school and a baggie of these to keep at home.
- **Question Baskets:** Multiple lessons ask students to engage in question-based discussions. Questions are provided in supporting materials for the lesson they are needed; however, they must be cut into individual question strips, folded, and placed in baskets or baggies from which students will pull them.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 1

Engaging the Reader: Close Reading Part 1 of “Shrouded in Myth”



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

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

I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1)

Supporting Learning Targets

- I can get the gist of the text “Shrouded in Myth.”
- I can identify unfamiliar vocabulary in “Shrouded in Myth.”
- I can collaborate effectively with my peers.

Ongoing Assessment

- QuickWrite: Response to Quote and Picture
- Students’ annotated texts “Shrouded in Myth”
- Exit Ticket: Reflecting on the Learning Targets

Agenda

1. Opening
 - A. Quick Write: Responding to a Quote and Picture (10 minutes)
 - B. Unpacking Learning Targets (5 minutes)
2. Work Time
 - A. Read Aloud: “Shrouded in Myth” (5 minutes)
 - B. Rereading for Gist and to Identify Unfamiliar Vocabulary: “Shrouded in Myth” (20 minutes)
3. Closing and Assessment
 - A. Exit Ticket: Reflecting on the Learning Targets (5 minutes)
4. Homework
 - A. Finish annotating “Shrouded in Myth” for gist. Create a drawing, or series of drawings, that represent this story.

Teaching Notes

- These first two lessons are designed to engage students in the world of mythology before they begin the novel *The Lightning Thief*. Lesson 1 begins with a “mystery” quote and picture, in order for students to uncover the focus of the module. Do not tell them the topic in advance.
- This lesson introduces simple routines or “protocols” that will be used throughout the modules to promote student engagement, collaboration, and self-assessment. Review the cold call, Think-Pair-Share, and Fist-of-Five protocols (Appendix 1).
- Note that time is spent deconstructing the learning targets with students at the beginning of this lesson. This gives students a clear vision for what learning will focus on for each lesson. This research-based strategy supports struggling learners most. Using learning targets is also a powerful way to teach academic vocabulary.
- This lesson also introduces close reading practices that will be built on throughout this module. These include: reading to get the gist, annotating the text, chunking a text, and recognizing unfamiliar vocabulary.
- Gist is an early or emerging understanding of a chunk of text. When we ask students to come up with a gist statement, we are asking them simply to share their “initial thinking” of what a text is “mostly about.” It’s a check for understanding and entry point to complex text -- the first step to see if the students are even in the same room as you. Gist notes are simple and could be wrong: envision them as the sort of initial annotations a student might scribble in the margins as he or she is trying to get a “toe



hold” into a complex text. A gist statement might be “It’s about bears” or “Three bears are in the woods and something happens. Gist notes serve as a preliminary, tentative, low-stakes way to begin to process a complex text. Gist statements happen along the way and support student focus and engagement.

- Help students distinguish “gist” from main idea and central idea, which are synonymous and refer to the main point of an informational text or chunks of that text. The CCSS specifically uses the term “central idea,” so it’s important to teach students that term. An informational text can have several central ideas; in grades 5 and beyond standards call for students to be recognizing that. Central ideas emerge once students have read and thought carefully about the entire piece. Gist, by contrast, is very preliminary thinking.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Note that in many lessons, the teacher reads a portion of the text aloud. During these read-alouds, students are expected to be looking at the text and actively reading in their heads. The teacher reads aloud slowly, fluently, without interruption or explanation. This read-aloud process, when done in this fashion, 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.• Post the learning targets where all students can see them.• Post both the quote from “Shrouded in Myth” and the image of Perseus (see supporting materials) so all students can see both documents.

Lesson Vocabulary	Materials
learning target, gist, annotate, reflect; prophecy, fate, imprisoned, stunning, dreaded, writhing	<ul style="list-style-type: none">• Quote from “Shrouded in Myth” (charted or projected)• Image of sculpture of Perseus and head of Medusa (one large copy or projected).• QuickWrite: Studying a Quote and Image recording form (one per student)• Examples of Nonlinguistic Representations of Learning Target Vocabulary (for teacher reference)• “Shrouded in Myth” (one per student and one to display)



Opening	Meeting Students’ Needs
<p>A. Quick Write: Responding to a Quote and Picture (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that today they are launching into a new and exciting study. Ask them to read the quote and look at the picture; they will give clues as to what they will be studying in the weeks to come. Display the quote from “Shrouded in Myth” and the image of sculpture of Perseus holding the head of Medusa in view of the whole class. • Distribute QuickWrite: Studying a Quote and Image recording form to each student. Tell students that a “QuickWrite” is exactly what it sounds like. The goal is to just get their ideas down in a couple of minutes, without worrying at all about spelling and mechanics. • Invite students to first read the quote and then QuickWrite for 2 minutes. • Circulate to observe students’ reading of this complex text and responding in writing. Make note of students who begin work independently easily, and those who may need more support in future activities. • Ask students to stop where they are with their writing. Ask students to turn and talk to a partner: <ul style="list-style-type: none"> * “Where do you think this quote came from? Why do you think that?” • Encourage students to refer to specific words or sentences in the text to support their thinking. • Invite students to first look at the image and then QuickWrite for 2 minutes. Ask: <ul style="list-style-type: none"> * “How is this image related to the quote you just read? What do you see that makes you think that?” Again, ask students to discuss with a partner, then invite whole class shares, and encourage students to be specific, relating a detail in the image to a detail in the text. • Finally, ask for brief whole group discussion: <ul style="list-style-type: none"> * “Based on this quote and this image, what do you think we will be studying in the weeks to come?” • Congratulate students on their entry into the world of mythology, and their effort to discuss a text using specific evidence from the text to support their thinking. Tell them that both of these—the topic of mythology and the skill of using evidence when discussing reading—lie at the heart of their learning for the next several weeks, including the reading of a novel and several classic myths, as well as the writing of their own myths. Here we go! 	<ul style="list-style-type: none"> • “Shrouded in Myth” is a complex text. In this lesson and future lessons, student will be supported in reading this myth multiple times. For this engagement experience, consider pulling select students into a small group for greater support or shared reading. • Many students will benefit from seeing questions posted on the Smartboard or via a document camera but reveal questions one at a time to keep students focused on the question at hand. • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.



Opening	Meeting Students’ Needs
<p>B. Practicing Observing Closely: I Notice/I Wonder (10 minutes)</p> <ul style="list-style-type: none">• Direct students’ attention to the learning targets for today’s lesson. Tell students that <i>learning targets</i> are helpful tools in understanding their own learning goals. Targets will be part of every lesson. They are “I can...” statements that they are striving to be able to do in any given lesson or series of lessons.• Read aloud as students read along with today’s learning targets:<ul style="list-style-type: none">* “I can get the gist of the text ‘Shrouded in Myth.’”* “I can identify unfamiliar vocabulary in ‘Shrouded in Myth.’”* “I can collaborate effectively with my peers.”• Define <i>gist</i> as the initial, preliminary sense of what a text is mostly about. Tell students they will talk about this more later in the lesson.• Explain the process of Think-Pair-Share if it is unfamiliar to the class. This is a simple protocol they will use often in which you will pose a question or prompt and they will:<ol style="list-style-type: none">1. Take a few seconds to think about the question or prompt.2. Pair up with someone next to them, regardless of who it is, just a “next-door neighbor,” not someone “around the block” from them, and take turns sharing their thinking about the question or prompt.3. Share with the whole class any thoughts they had, conclusions they came to, questions they still have, etc.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Based on these learning targets, what do you think your learning today will be?”• Listen for responses like: “We will be talking to each other” or “We will be trying to get a basic sense of a myth.”	<ul style="list-style-type: none">• Use thoughtful grouping:• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.• Provide an illustrated anchor chart of question words (e.g., for the word <i>when</i>, use a picture of a clock) to assist students needing additional support with learning the structure to ask questions.



Work Time	Meeting Students’ Needs
<p>A. Read Aloud: “Shrouded in Myth” (5 minutes)</p> <ul style="list-style-type: none"> • Distribute “Shrouded in Myth” to each student. Tell students that this is the text from which you found the quote they read at the beginning of the lesson. It is a retelling of the myth of Perseus. Ask students to read in their heads as you read this myth aloud. (This promotes fluency.) • After reading, explain to students that often, the first time they read a text is just to get the flow of the text and become familiar with its structure from beginning to end. • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice about this text? What do you wonder?” • Listen for general “notices” and “wonders,” which at this point likely will be about the text’s topic, plot, and perhaps structure. Tell students they will continue to dig into this text during the next few days. 	
<p>B. Rereading for Gist and to Identify Unfamiliar Vocabulary: “Shrouded in Myth” (20 minutes)</p> <ul style="list-style-type: none"> • Tell students that they will now reread this text independently with new purposes: to get the <i>gist</i> and to identify unfamiliar vocabulary that they encounter. Go into more detail about what it means to “get the gist.” • Say: “‘Getting the gist’ means just getting your very first sense of what smaller sections of text are mostly about. It’s a way to just keep track of your early thinking about a text: your initial sense of what it is mostly about. It helps to write ‘gist notes’ in the margins to keep track of this early thinking. This is just your first ‘scratching the surface’ understanding. • Display “Shrouded in Myth” using a document camera. (or chart the first paragraph.) Tell students that in a narrative, or story, like this one, they can divide the text into smaller chunks of one to two paragraphs. Tell them that if they are struggling with a text, dividing it into smaller chunks can make the reading more manageable. • Reread the first “chunk” of “Shrouded in Myth” from “A long, long, long time ago...” to “...had other plans.” Tell students that after reading a chunk of text, readers often annotate a text for the gist in the margin. Define the word <i>annotate</i> as “to make notes on the text.” Point out the word root “note.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What was the gist of this section? What is your initial sense of what this part of the text was it mostly about?” • Listen for answers like: “A king was given a prophecy, so he locked up his daughter.” Model writing the gist of this first chunk in the margin of the text. Write: “A king locks up his daughter” in the margin, emphasizing that not every detail is noted in the gist. 	<ul style="list-style-type: none"> • Select students may benefit from a version of the text that has already been broken into chunks, making it explicit when to stop and annotate for gist. (See Supporting Materials.) • Select students may need more frequent checks for understanding and guided practice when annotating for gist for the first time. Consider pulling these students into a small group, checking in with them periodically, and discussing the gist of a section before students write it.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Tell students that as they reread, they have a second purpose as well: to identify and circle unfamiliar vocabulary. Go back to the first section of the text. Tell students that in a text like this one, some words are difficult because they are complex vocabulary; other words are difficult because they are names of people and places. • Remind them that names of people and places are proper nouns, and can often be distinguished because they begin with a capital letter. Identify some of these “people and places” words such as <i>Acrisios</i>, <i>Argos</i>, and <i>Danae</i>. Tell students that it is not important to determine the meaning of these words; students should try their best to read and pronounce them and then move on. • Tell students that for the other complex words, it is important to notice these words (instead of avoiding them) and then try to determine their meaning: these often are the types of words that will show up in other texts they read. Tell students that for now, as they reread, they should just pay attention to the words they don’t know, and circle them. In the next lesson, they will learn more about determining their meaning. Model circling words such as <i>fate</i> and <i>imprisoned</i>. • Give students the remaining 10 minutes to continue independently, reading a chunk, annotating for gist, and circling unfamiliar words. Tell students that it is fine if they do not finish annotating the entire text; they will complete it for homework tonight. Continue to reassure them that jotting notes about the gist is just a way for them to start making sense of the text. • Circulate to observe which students are annotating and circling words; encourage them with these important practices that will support them in close reading. Check students’ annotations, guiding them toward short general statements of important events in the text. • If students are not making any annotations, probe, asking them “what is your basic sense of what this chunk is mostly about?” Remind them it’s fine if their gist is short, or even wrong. It’s just a start. Model annotating as needed, and help students realize that even strong readers make annotations so that later they can quickly reread and find key passages. If students are not circling words, point out a complex vocabulary words and ask students for the meaning. If students are not able to define the word for you, then point out “It’s fine if you don’t know that word yet. That’s what I want you paying attention to for now: just noticing what hard words you don’t know. Remind them of the importance of circling these words. 	<ul style="list-style-type: none"> • Select students may find it helpful to determine the gist of smaller chunks of the text at a time. Consider calling this “bite size” reading: when we are having trouble eating something, we take smaller bites of it before moving on. • For students that struggle with reading grade-level text, consider chunking the text for them on to separate sheets of paper. This make the reading of complex text more manageable and allow them to focus on one small section at a time. • Asking students to identify challenging vocabulary helps them to 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. • To further support ELL students consider providing definitions of challenging vocabulary in student’s home language. Resources such as Google translate and bilingual translation dictionaries can assist with one word translation.



Closing and Assessment	Meeting Students’ Needs
<p>A. Fist of Five: Reflecting on the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Ask a student volunteer to read each learning target aloud the learning target. Prompt all students to raise their hands to represent how they feel about their ability to meet each learning target at this moment, using the Fist to Five protocol. Refer students to the Fist to Five chart to cue their hand raising. This self-assessment helps students to rate themselves on a continuum from 0 (fist), meaning far from the target, to five (five fingers), having solidly met the target.• Describe to the students any patterns that you notice in this early self-assessment. (Ex. “I see that a number of students are holding up 2s or 3s for ‘getting the gist’. This right where I expected us to be since this is something that takes practice. We will revisit ‘getting the gist’ through out the module so we are likely to gain confidence in this area.”)	<ul style="list-style-type: none">• Review of learning targets reinforces key academic vocabulary. Consider creating a word wall with these terms to reinforce throughout the unit.
Homework	Meeting Students’ Needs
<p>A. Reread “Shrouded in Myth”</p> <ul style="list-style-type: none">• If you did not complete annotating for the “gist” in class, complete that. It is fine if you just have a general sense of what each chunk is about. After reading, try representing this story through a drawing or series of drawings that show your understanding.	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 1

Supporting Materials



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Teacher directions: Use chart paper or a document camera to display this image and quote for the whole class as part of “Engaging the Reader.”



When Perseus grew up, Polydectes gave him a series of challenging tasks to complete. Armed with a sword made by the god Hermes, winged sandals, and a shiny bronze shield given to him by the goddess Athena, Perseus slew the dreaded monster Medusa. This hideous creature had writhing snakes for hair, elephant-like tusks for teeth, and blood-red eyes. Whoever looked at her was instantly turned to stone.

Quote from: “Shrouded in Myth” by Jessica Neidl. From *Calliope* issue: Mycenane & the Mycenaeans, © 2002 Carus Publishing Company, published by Cobblestone Publishing, 30 Grove Street Suite C, Peterborough, NH 03458. All Rights Reserved. Used by permission of the publisher. www.cobblestonepub.com.
Photo courtesy of Martin Alford/Flickr.



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Name:

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Date:

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1. Where do you think this quote came from? Why do you think this?

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Study the picture posted at the front of the room.

2. How is this picture of a sculpture connected to the quote? What details made you think this?

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GRADE 6: MODULE 1: UNIT 1: LESSON 1
Examples of Nonlinguistic Representations of
Learning Target Vocabulary in This Lesson



Record



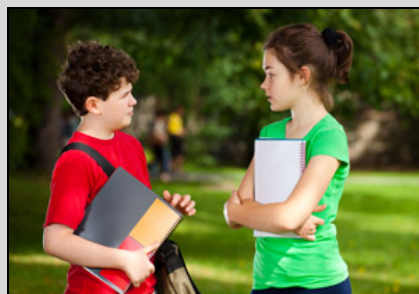
Notice



Explain



Wondering



Discuss

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A long, long, long time ago, even before Perseus was born, his grandfather, Acrisios, the king of Argos, was given a prophecy that he would someday be killed by his grandson. To protect himself from this fate, the terrified king imprisoned his only daughter, Danae, in an underground dungeon so that she could never marry or have children. Certain that he would never be a grandfather, Acrisios relaxed. But Zeus, the great father of the gods, had other plans.

Zeus had been watching Danae and thought she was stunning—too beautiful to resist. He turned himself into golden rain and poured through the bronze bars in the roof of her elaborate dungeon. As the rain fell upon Danae, its magical powers caused a child to begin growing within her. Nine months later, she gave birth to a son and named him Perseus.

Outraged as well as frightened when he learned of a grandson's birth, Acrisios enclosed mother and son in a chest, which he flung into the sea. After drifting about for a long time, the chest finally washed up on a distant island. A fisherman found it and brought it to his brother, King Polydectes, who took Perseus and his mother into his palace.

When Perseus grew up, Polydectes gave him a series of challenging tasks to complete. Armed with a sword made by the god Hermes, winged sandals, and a shiny bronze shield given to him by the goddess Athena, Perseus slew the dreaded monster Medusa. This hideous creature had writhing snakes for hair, elephant-like tusks for teeth, and blood-red eyes. Whoever looked at her was instantly turned to stone.

As success followed success, Perseus began to think about the stories he had heard about his grandfather, Acrisios. So, after a brief visit to his mother, the young hero set sail for Argos. Before he reached it, however, Acrisios got word that his long-lost grandson was coming and fled the city, for he still feared the prophecy.

While waiting for Acrisios to return, Perseus attended festival games being held in a neighboring town. A skilled athlete, Perseus entered the discus contest. As he prepared to throw it, he lost control and the heavy disk went hurtling into the crowd, striking a man and killing him. Alas, the tragic prophecy had proved true—the dead spectator was Acrisios. Perseus was so troubled about the accident that he chose to leave Argos and build his own city—the legendary Mycenae.



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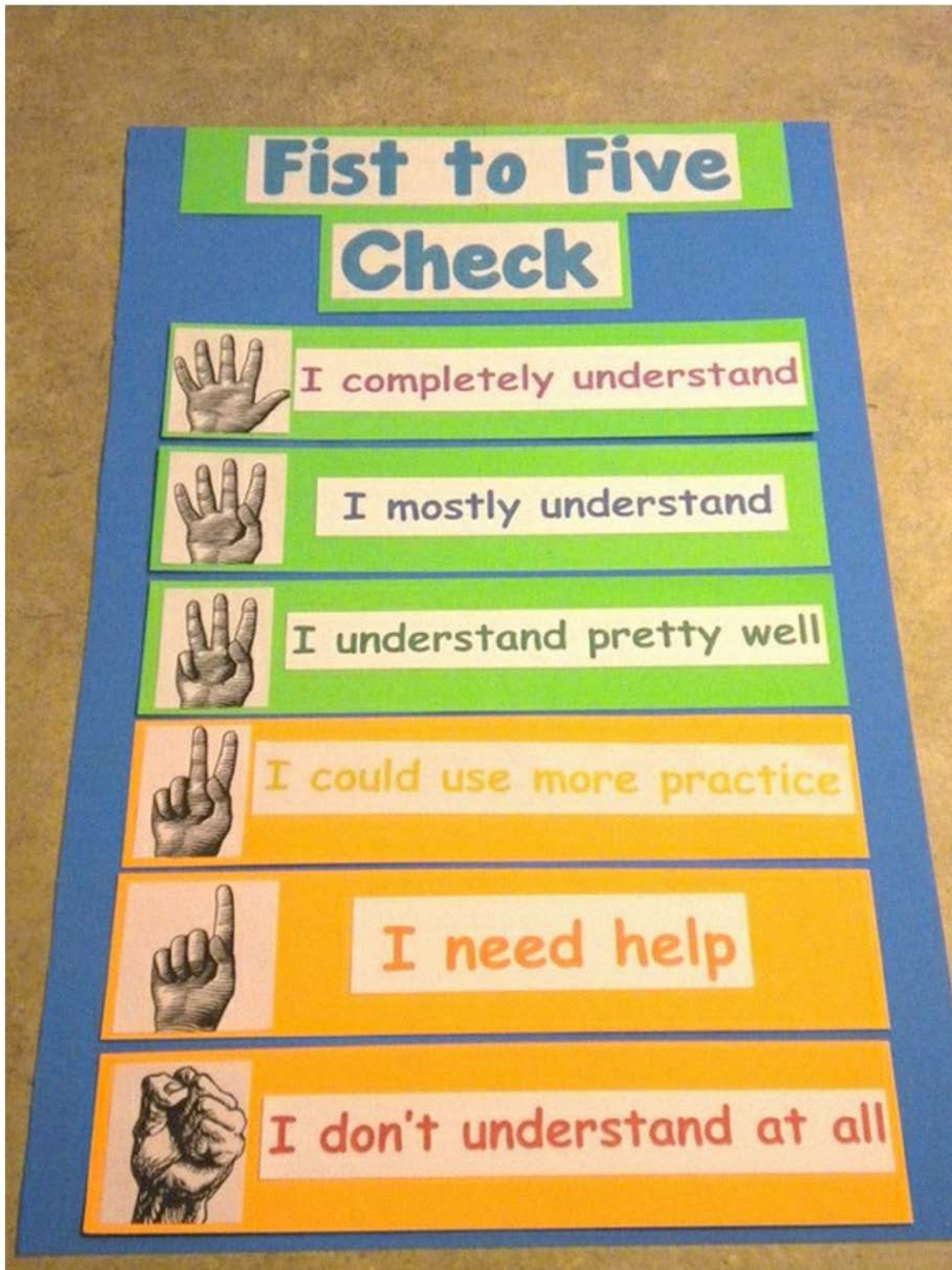
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EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 2

Building Background Knowledge:

Close Reading Part 2 of “Shrouded in Myth”



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)
I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4)
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)

Supporting Learning Targets

- I can cite evidence from the text when answering questions and discussing “Shrouded in Myth.”
- I can use context clues to determine the meaning of unfamiliar words in “Shrouded in Myth.”
- I can collaborate effectively with my peers.
- I can express myself clearly in a group discussion.

Ongoing Assessment

- Students’ annotated texts “Shrouded in Myth” (from Lesson 1 homework)
- Exit Ticket: Reflecting on the Learning Targets



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking the Learning Targets and Beginning “Things Close Readers Do” Anchor Chart (5 minutes)</p> <p>2. Work Time</p> <p>A. What is Good Discussion?: Creating Group Discussion Criteria(10 minutes)</p> <p>B. Evidence Based Discussion: Text-Dependent Questions about “Shrouded in Myth” (10 minutes)</p> <p>C. Using Context Clues to Determine Meaning: Vocabulary in “Shrouded in Myth” (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: Reflecting on the Learning Targets (5 minutes)</p> <p>4. Homework</p> <p>A. First draft read of Chapter 1: “I Accidentally Vaporize My Pre-algebra Teacher”</p>	<ul style="list-style-type: none"> • This lesson introduces the structure for discussions that will carry students through the novel. Time is given for students to explicitly set expectations for working in groups. Build on existing norms and routines for collaborative work in your classroom. The focus on effective collaboration ties directly to SL.6.1. Discussion is a vital support as students work with text throughout the modules. • Students are introduced to the ideas of a “close reading” and will start to build a class anchor chart titled “Things Close Readers Do.” In future lessons, students add to their practices of close reading and conduct close readings of a more complex text with continued support and feedback from the teacher. • This lesson builds on students’ early work with close reading from Lesson 1. It includes a brief guided practice with using context clues to determine word meanings. This may be new to some students and review for others. This skill is consistently reinforced throughout future lessons, since it is particularly important as students work with increasingly complex text, and relates directly to CCSS RL.6.4 and L.6.4. • In advance: Create triads: groups of three students that will work together to read, think, talk, and write about <i>The Lightning Thief</i> and other texts. Use intentional grouping. Heterogeneous groups support students in discussing texts and answering questions about text. • For homework, students do a “first draft” read of Chapter 1. Be prepared to explain this phrase to students, since it signals an important approach to reading they will be learning throughout the modules. See Closing and Assessment, Part A, for details.



Lesson Vocabulary	Materials
learning target, gist, annotate, reflect; prophecy, fate, imprisoned, stunning, dreaded, writhing	<ul style="list-style-type: none">• Things Close Readers Do anchor chart (new; teacher-created; see Work Time A)• Half a sheet of chart paper (one per triad)• Markers (one per triad)• Triad Talk Expectations anchor chart (new; teacher-created; see Work Time A)• Baskets or bowls for “Question Baskets” (one per triad)• Questions for “Question Baskets” (one for each triad) (see supporting materials)• Index cards (five per student)• “Shrouded in Myth” (from Lesson 1; students’ annotated copies)• Exit Ticket: Reflecting on the Learning Targets (one per student)



Opening	Meeting Students’ Needs
<p>A. What is Good Discussion?: Creating Group Discussion Criteria (10 minutes)</p> <ul style="list-style-type: none"> • Tell student that much of the important work they will be doing, in reading, thinking, and writing, will be done in a small group called a triad. Ask students if they can connect the word <i>triad</i> with other words they know. Based on these words, how many members do they think will be in their groups? Listen for students to recognize the root “tri” as “three” (they may mention tricycles, triplets, triathlons, etc.). Point out to students that throughout lessons, they will often pause to think about words in this way; this will help them build their vocabulary, which helps them become better readers. • Arrange students so they are sitting in their triads. Give each group a half piece of chart paper and a marker. Ask: <ul style="list-style-type: none"> * “When working in a group, what are important <i>expectations</i> you should have for one another?” • Define expectation as something you can look forward to or count on. • Tell students they will have the next few minutes to discuss with one another specific expectations they should have for group work and discussion. They should write five expectations they have on their chart paper, and then select the one they agree is most important. Circulate and support triads in this work, ensuring there is a balance of voices in discussion as well as consensus on what is written on their charts. • After five minutes of discussion and writing, bring students back to whole group. Invite each triad to share what they believe is the most important expectation they agreed upon. As students share, begin to chart their responses on the Triad Talk Expectations anchor chart. Listen for responses such as: “We should take turns speaking and listen to each other,” “We should speak respectfully,” “We should all be prepared.” Tell students that these are the class-wide expectations to which they will be held as they begin their exciting work in the world of mythology. 	<ul style="list-style-type: none"> • Taking time to ask for students’ ideas about norms for discussion can greatly enhance student buy-in for setting clear expectations for students’ group work. • Consider allowing select students to draw picture representations of good discussion behaviors on their chart paper as an alternative for listing or writing sent • Provide sentence frames to support ELLs in discussion. For example: “One expectation I have for our group is _____, and this will help our group because_____.”



Opening	Meeting Students’ Needs
<p>B. Evidence Based Discussion: Text-Dependent Questions about “Shrouded in Myth” (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Question Baskets to each triad. Give students directions:<ol style="list-style-type: none">1. Pull a question from the basket and read it aloud to your triad.2. Each of you silently think about the question, on your own.3. Go back to the text, and underline a place where you think you have found evidence for the answer.4. As a triad, discuss the answer and the evidence each of you found.5. Remember to follow your Triad Talk Expectations.• Tell students that they should have their annotated text, “Shrouded in Myth” with them. They will be using this as a reference to answer questions, find evidence, and in discussion with their triads. Review with students the words <i>cite</i> and <i>evidence</i>. Tell students that to cite something is to give a “quote” from the text. Evidence is the “proof” of their thinking about texts they read. Emphasize the importance of these words. Say something like: “Using evidence to support your thinking is at the heart of being a careful and analytical reader, so we will be working a lot with this idea.”• Give students 10 minutes to discuss in triads as many questions as the time allows. Reassure them that it is more important to have a careful discussion, citing evidence, than it is to race through all the questions.• Circulate and listen in and support groups in their work. Listen to see how well students are following their group expectations; point out specific positive behaviors you see that are helping students collaborate effectively. Also ask probing questions to help students find and underline evidence to answer questions.• Refocus students whole group. Briefly share about each question, using this opportunity to identify and address any misconceptions about the text.	<ul style="list-style-type: none">• “Shrouded in Myth” is a complex text. In future lessons, student will be supported in reading this myth multiple times. For this engagement experience, consider pulling select students into a small group for greater support or shared reading.• Consider providing select students with a pre-highlighted version of the text in which evidence for text-dependent questions has been identified. This allows students to focus on relevant sections of text as they match evidence with questions.• Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.



Opening	Meeting Students’ Needs
<p>C. Using Context Clues to Determine Meaning: Vocabulary in “Shrouded in Myth” (15 minutes)</p> <ul style="list-style-type: none"> • Focus students whole group. Be sure they have their annotated text, “Shrouded in Myth.” Remind them of the important reading work they started in the previous lesson when they circled unfamiliar words. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you do when you come across a word that you do not know the meaning of?” • Listen for answers like: “I move past it” or “I try to figure it out by using other words in its place.” (These are common strategies often taught in lower grades.) • Tell students that, as they get older, it’s still important to know when to “move past” words. But increasingly, they can also learn to recognize that words they do not understand are an exciting opportunity! Every time they encounter a word they do not understand, they get to learn a new word! This will help them become increasingly proficient readers. • Tell students that the first strategy they should use when encountering a word they do not know the meaning of is using “context clues.” Ask students if they are familiar with either of these words: <i>context</i> or <i>clues</i>. Tell students that “context” means what is going on around something. Ask: “What is your context right now?” or “In what context would you give someone a gift?” Listen for answers like “school” or “for a special occasion like a birthday or holiday.” • Think-Pair-Share: <ul style="list-style-type: none"> * “So what are ‘context clues?’” • Guide students toward the idea that context clues is using all that is happening around a word as clues to what the word might mean. • Display “Shrouded in Myth” using a document camera. Read the sentence: “A long, long, long time ago, even before Perseus was born, his grandfather, Acrisios, the king of Argos, was given a prophecy that he would someday be killed by his grandson.” • Circle the word <i>prophecy</i>. Think-Pair-Share: <ul style="list-style-type: none"> * “Are there any clues in or around the word ‘prophecy’ that help to determine its meaning?” 	<ul style="list-style-type: none"> • Consider providing the meaning of words for select students, inviting them to create pictures or word associations on their cards that will support them in understanding and remembering the meaning. • To further support ELL students consider providing definitions of challenging vocabulary in student’s home language. Resources such as Google translate and bilingual translation dictionaries can assist with one word translation.



Work Time	Meeting Students’ Needs
<ul style="list-style-type: none">• After students have shared ideas, model as needed. For example: “It says that this ‘prophecy’ tells about what will happen ‘someday.’ So, it must be something about telling the future. Also, ‘prophecy’ sounds like ‘prophet’ and a prophet tells the future. So I think a prophecy is like a ‘prediction’ or a ‘message.’”• Distribute five index cards to each student. Still with the word <i>prophecy</i>, model how to complete the index card:<ol style="list-style-type: none">1. Write the word <i>prophecy</i> on an index card.2. On the back of the same index card, write the meaning.3. Visualize the word in your mind. On the same side of the card as the meaning, draw a picture of what you visualize.• Ask students to work in pairs to repeat the process with the words <i>imprisoned</i>, <i>stunning</i>, <i>dreaded</i>, and <i>writhing</i>.• As students talk in pairs, circulate to listen in, in order to gauge students’ ability to use context clues and their understanding of these key terms. Notice patterns of misconceptions to address in a brief think-aloud if needed.• Have each pair find another pair to share their index cards with. If needed, model using context clues with at least one more of the words students worked with.• Consider using model student cards as a display of vocabulary for the whole class. Alternatively students could attach the cards in their journals or binders as a reference tool.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: Reflecting on the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Distribute an Exit Ticket: Reflecting on the Learning Targets. Tell them that <i>reflecting</i>, or thinking back on, our learning is a very important and powerful process for learners, both children and adults.• Review the exit ticket with students. Ask them to read the four learning targets they had today, and think: “Was I able to do these?” If they felt they were able to meet the learning target, they should give evidence or proof. Point out that the word <i>evidence</i> is everywhere: They can’t escape it! If they feel they did not meet the learning target they can describe what was challenging for them, and what goal they have moving forward.• Tell students that for their exit ticket, they will just focus on the first two targets. Give students 3 minutes to complete this reflection. It is their “ticket” to exit today’s lesson.• Distribute student’s texts: <i>The Lightning Thief</i>. Ask students to examine the image on the cover. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What do you notice?”* “What do you wonder?”• Discuss that some students may have read this book before, and some have not. Either way is great. Readers often reread texts to uncover more layers of meaning. Reading the book this time will probably be quite different, since they will be going in depth in the study of Percy as a character, and studying the fascinating myths on which this book is based.• Tell students that a “first draft” read is just like they did with the myth in the first lesson: reading a text for a first time to get a general sense of it. It’s fine and normal, on this first draft read, that readers don’t understand everything yet. Rereading is a habit students will be practicing throughout the year.	<ul style="list-style-type: none">• Review of learning targets reinforces key academic vocabulary. Consider creating a word wall with these terms to reinforce throughout the unit.
Homework	Meeting Students’ Needs
<p>A. Reread “Shrouded in Myth”</p> <ul style="list-style-type: none">• Do a “first draft” read of Chapter 1, “I Accidentally Vaporize My Pre-algebra Teacher,” in <i>The Lightning Thief</i>. Your purpose for reading tonight is to get to know the main character, Percy. What do you notice about him? What do you wonder? <p><i>Note: Many of your students may have read The Lightning Thief already, or seen the movie version. Tell those students that this will be a very different reading experience. They will be going much deeper analyzing character, focusing on vocabulary, and reading several of the myths mentioned in this novel.</i></p>	<ul style="list-style-type: none">• Consider providing an audiotaped version of this text to support struggling readers. Be sure, however, that they read the text silently in their heads as they listen to the audio version.



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Grade 6: Module 1: Unit 1: Lesson 2

Supporting Materials



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Directions: these bullets are added to the chart during class, with students.

- Get the gist of what a text is mostly about.
- Cite evidence
- Use context clues to figure out word meanings



Directions for the Teacher:

- Make a copy of this question set for each triad.
- Cut this into strips of individual questions.
- Place the questions in a basket or bowl.
-

1. What makes Acrisios sure he will never have a grandson?

2. Why was Zeus so drawn to Danae? How did Zeus get to her?

3. Is this a realistic story? Why or why not?

4. How was the prophecy from the beginning of the story fulfilled?

5. Is Perseus a hero? What evidence supports your opinion?



Name:

Date:

Directions:

** Read the learning target.*

** Think and Respond: Did I meet this learning target?*

** Provide Evidence: How did I meet the target? or What do I need to do to meet this target next time?*

“I can cite evidence from the text when answering questions and discussing ‘Shrouded in Myth.’”

Did you meet this learning target?

What is your evidence for your answer?

I can use context clues to determine the meaning of unfamiliar words in “Shrouded in Myth.”

Did you meet this learning target?

What is your evidence for your answer?



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 3

Meeting the Main Character:

Launching *The Lightning Thief* (Chapter 1)



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)
I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)
I can effectively engage in discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1)

Supporting Learning Targets

- I can make inferences about Percy in order to understand him as the narrator of this story.
- I can cite evidence from the text when answering questions and discussing Percy's character in *The Lightning Thief*.
- I can follow our Triad Talk Expectations when I participate in a discussion.

Ongoing Assessment

- Questions from the Text: Chapter 1



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking the Learning Targets and Beginning</p> <p>B. “Things Close Readers Do” Anchor Chart (5 minutes)</p> <p>2. Work Time</p> <p>A. Meeting the Main Character: A Carousel of Quotes from Chapter 1 (15 minutes)</p> <p>B. Whole-Group Discussion: What Do We Notice and Wonder about Percy So Far? (5 minutes)</p> <p>C. Triad Discussion: Answering Text-Dependent Questions with Evidence (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. How Do Authors Develop a Narrator or Character’s Point of View? (5 minutes)</p> <p>4. Homework</p> <p>A. First draft read of Chapter 2: “Three Old Ladies Knit the Socks of Death”</p>	<ul style="list-style-type: none">• Ideally, students would routinely sit in their triads at the beginning of class. Many discussion, reading, and writing routines rely on this structure. If the class has another seating chart or routine, preview each lesson to determine the best time for students to transition to triads (typically at the start of Work Time).• In advance: Create the charts for the “Carousel of Quotes”: one quote per half sheet of chart paper. (See Supporting Materials)• In advance: Prepare the quotes for the Carousel. Ten charts total. Each quote is posted twice (on two separate pieces of chart paper). This way, students can stay in their triads, and not too many students are clumped around a single chart. Post the 10 charts on the walls around the room.• Review: Carousel Brainstorm protocol (Appendix 1).



Lesson Vocabulary	Materials
learning target, annotate, reflect; prophecy, fate, imprisoned, stunning, dreaded, writhing	<ul style="list-style-type: none">• Triad Talk Expectations anchor chart (from Lesson 2)• Quotes for “Carousel of Quotes” (for teacher reference; see teaching note above for preparation)• Chart paper (10 half sheets; see teaching note above regarding Carousel)• <i>The Lightning Thief</i> (book; one per student)• Making Inferences About Percy anchor chart (new; teacher-created; see model in supporting materials)• Markers (preferably a different color for each triad)• Questions from the Text: Chapter 1, “I Accidentally Vaporize My Pre-algebra Teacher” (one per student)• “Evidence flags” (sticky notes: the smallest size available or larger sizes cut into strips) (Two baggies of evidence flags per student: one bag each for use during class and one bag for use at home)• Exit ticket (one per student)• Homework: Purpose for Reading—Chapter 2 (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Read Aloud of pages 1-4 of <i>The Lightning Thief</i> (5 minutes)</p> <ul style="list-style-type: none">• Read aloud pages 1–4, as students follow along in their own copy. Think-Pair-Share: “What is this chapter mostly about so far?” Listen for answers like: “It’s mostly about Percy, and how he gets in trouble a lot,” or “It’s about how Percy is a half-blood, and goes to a special school.” Tell students that they will be returning to look more closely at these page, and reading closely for character, during the lesson today.	<ul style="list-style-type: none">• Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. Hearing the text read slowly, fluently, 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.



Opening	Meeting Students' Needs
<p>B. Unpacking the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Read the learning targets:<ul style="list-style-type: none">* “I can make inferences about Percy in order to understand him as the narrator of this story.”* “I can cite evidence from the text when answering questions and discussing Percy’s character in <i>The Lightning Thief</i>.”* “I can follow our Triad Talk Expectations when I participate in a discussion.”• Ask students to identify important words in the learning targets. Circle the word <i>inference</i>. Explain that an inference is a thought process a reader makes to understand the meaning of text, or even an image. When you infer, you pay attention to the details in front of you, and you use other information (from the text, or your background knowledge) to mentally fill in the gaps between the details that are actually said or shown, and what the author expects the reader to understand.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Now that we know these important words, restate the first learning target in your own words.”• Repeat this process with the second learning target, focusing on the words <i>cite</i> and <i>evidence</i>. Remind students of the definition of cite as “to quote something” and evidence as “proof.” Tell students that they will be working a lot with citing evidence in the following lessons.	<ul style="list-style-type: none">• Reviewing academic vocabulary words benefits all students developing academic language.



Work Time	Meeting Students' Needs
<p>A. Meeting the Main Character: A Carousel of Quotes from Chapter 1 (15 minutes)</p> <ul style="list-style-type: none">Remind students that every time they work with this novel they will be with their triad. Review with students the Triad Talk Expectations anchor chart.Tell students that they are going to practice their Triad Talk Expectations once again. Tell students that one great way to get to know a text is to revisit it multiple times. They have already read the first few pages of <i>The Lightning Thief</i> to get the flow of it. Now they are going to look closely at specific details from those same pages with their triads.Briefly review the Carousel Brainstorm protocol with students. Point out the charts hanging around the room. Tell them that you have already chosen details for them to analyze, something they will do independently in the future.Give directions:<ol style="list-style-type: none">Discuss with your triads “I Notice” and “I Wonder” about the main character/narrator, Percy (based on the quote).Write your “notices” and “wonders” on the chart below the quote.When signaled, rotate to the next quote and repeat this process.Tell students that there are five different quotes around the room, and triads will have 2 minutes per quote. Consider modeling the direction and expectations for movement.Distribute markers to students. Each triad should have a different color marker set. Point this out to students, and tell them this is to keep everyone accountable for what they write. Remind students to share the responsibility of writing. Each group is accountable for at least one notice and one wonder per quote.Ask each triad to stand by a separate quote.Begin. Give students 2 minutes at each chart.Circulate and support them in their thinking about the character based on the text. If students are struggling, do not explain the quote; instead, ask them probing questions like: “Why do you think the narrator uses this word?” or “What does this make you curious about the main character?”	<ul style="list-style-type: none">Select students may benefit from a set of vocabulary cards for words that cannot be determined by the context of the quote.Consider providing the quotes ahead of time to select students to provide additional time for them to formulate ideas and questions.Allowing students to discuss their thinking with their peers before writing helps to scaffold student comprehension of the quote as well as assist in language acquisition for ELLs.



Work Time	Meeting Students' Needs
<p>B. Whole-Group Discussion: What Do We Notice and Wonder about Percy So Far? (5 minutes)</p> <ul style="list-style-type: none">• Ask students to return to sit with their triad. Focus students whole group. Ask:<ul style="list-style-type: none">* “What have we learned about Percy Jackson so far?”• As students share, begin the Making Inferences About Percy anchor chart. This will help visual learners make the connection between what the text says and what they can infer about Percy. Students may initially share superficial facts, such as “He is 12 years old” or “He gets in trouble a lot.”• Tell students that authors use many methods to help readers get to know the characters and develop characters’ point of view: actions, <i>dialogue</i>, inner thoughts, etc. If needed, review the term <i>dialogue</i>: speech between two people. Point out that when the <i>narrator</i>, or person telling the story, is also a character IN the story, then readers also get to know what that character is thinking.• Push students’ discussion by referring to specific quotes. This may sound like: “When Grover has to pull Percy back in his seat when Nancy Bobofit is throwing her lunch, what does this action tell us about Percy?” Listen for answers such as: “He has a short temper” or “He is a protective friend.” Encourage students to use these quotes to see multiple perspectives of the main character.	<ul style="list-style-type: none">• Posting sentence starters for discussions gives students an entry point into the discussion as well as scaffolds toward complete, properly formulated sentences. Consider posting phrases such as: “This quote made me wonder ...” and “When I read this, I noticed that ...”



Work Time	Meeting Students' Needs
<p>C. Triad Discussion: Answering Text-Dependent Questions with Evidence (10 minutes)</p> <ul style="list-style-type: none"> Tell students they now will revisit this section of text, pages 1–4. Point out that this is their third interaction with the same text: once with you, once through studying details, and now to answer questions. Explain how rereading is important practice that all great readers, even adults, do with complex texts. Each time you revisit a text you notice new details and make new connections. Distribute one bag of evidence flags to each student. Tell them that these will be used to mark places in the text where they did important thinking, made realizations, or found evidence. Give directions: <ol style="list-style-type: none"> Read the questions. Reread pages 1–4, keeping the questions in mind. When you find any evidence, mark that page with an evidence flag. After reading, discuss the questions with your triad. Write the answer to the question in your own words, using a complete sentence. Copy the sentence or two from the text that you are using as evidence for you answer. Distribute Questions from the Text: Chapter 1, “I Accidentally Vaporize My Pre-Algebra Teacher.” Circulate and support students as they read and discuss these questions. For students who need more supporting, consider asking them to read aloud excerpts to you (in order to gauge fluency) or asking why they chose the evidence they chose (in order to gauge comprehension). If students need support in defining the word <i>probation</i>, ask them to use the context to help them determine the word meaning, asking: “If he is more likely to get blamed because he is <i>on probation</i>, what does probation likely tell the reader about Percy?” If students still cannot determine meaning, tell them that “probation” means “a period of time to test a person’s behavior, usually after they have already been in trouble.” After 10 minutes, ask students to remain in their triads but focus whole group. 	<ul style="list-style-type: none"> Select students will benefit by focusing on a limited number of questions. Consider assigning these students a specific question within their group, emphasizing the importance of finding textual evidence. In this case, the quality of the answer is more important than the quantity of questions answered. For discussion questions, consider providing sentence starters to help students begin. Examples include: “Percy is the kind of student who ...” “I know this because ...” “Grover gets bullied because ...” “My evidence for this is ...” Post these sentence starters in a place visible to all students.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Reflecting on the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Ask:<ul style="list-style-type: none">* “How does the author of <i>The Lightning Thief</i> help readers get to know Percy as a character in Chapter 1?”• Distribute Exit Tickets and give students 5 minutes to complete. Remind students to write in complete sentences.• Preview homework. Distribute a second bag of evidence flags to students. Tell them that this set is meant for homework and should be kept at their house.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Do a “first draft” read of Chapter 2: “Three Old Ladies Knit the Socks of Death.” Use the Homework: Purpose for Reading—Chapter 2 to focus your reading. Use your evidence flags to mark the specific areas in the book that support your answer. <p><i>Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. All students should come to expect that they will use some of the “slushy time” during the day—right before or after lunch, during “down time” between other tasks, as they enter the classroom in the morning, or just before dismissal, as time for reading the novel or independent reading. In addition, students likely to need additional support should pre-read this novel with support during intervention or other support periods. Pre-reading with support will allow students to spend class periods rereading and focusing on evidence.</i></p>	



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Grade 6: Module 1: Unit 1: Lesson 3

Supporting Materials



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Directions:

Write each of these quotes at the top of a separate piece of chart paper.

Use each quote twice so that groups can remain small as they move throughout the room.

Divide the rest of the chart paper into a two-column T-chart.

At the top of the left-hand column, write “I Notice ...”

At the top of the right-hand column, write, “I Wonder ...”

1. “If you’re a normal kid, reading this because you think it’s fiction, great. Read on.”
2. “Am I a troubled kid? Yeah. You could say that.”
3. “But Mr. Brunner, our Latin teacher, was leading this trip, so I had hopes.”
4. “I hoped the trip would be okay. At least, I hoped that for once I wouldn’t get in trouble.”
5. “Grover tried to calm me down. ‘It’s okay. I like peanut butter.’ He dodged another piece of Nancy’s lunch. ‘That’s it.’ I started to get up, but Grover pulled me back to my seat.



Page	What the text says... (e.g. actions, thoughts, dialogue)	What this makes me think about Percy...



.....
Name:
.....

Date:
.....

Read each question.

Go back and reread Chapter 1, pages 1-4 with these questions in mind.

After reading, discuss the questions with your Triad.

Answer each question with complete sentences. Use evidence from the text to prove your answer.

1. What kind of student was Percy?

.....
.....

Evidence:
.....
.....

2. Why is Grover bullied by the other students?

.....
.....

Evidence:
.....
.....



3. What kind of student was Percy?

Evidence:



Exit Ticket: How do authors develop a narrator
on character's point of view?

.....
Name:
.....

Date:
.....

What is the most important thing you learned about Percy in Chapter 1? How did the author show this about Percy? Write in complete sentences and provide one specific example as evidence from the text.

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Name:

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Date:

What challenges does Percy face in this chapter? How does he respond?

As you read, think about these questions. Use your evidence flags to mark specific passages in the text to discuss with your triad. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 4

Inferring about Character:

Getting to Know Percy (Chapters 1 and 2)



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

- I can cite text-based evidence to support an analysis of literary text. (RL.6.1)
- I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4)
- I can describe how the characters change throughout a literary text. (RL.6.3)
- I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)
- I can effectively engage in discussions with diverse partners about 6th grade topics, texts, and issues. (SL.6.1)

Supporting Learning Targets

- I can make inferences about Percy citing evidence from the text.
- I can use context clues to determine the meaning of unfamiliar words in Chapters 1 and 2 of *The Lightning Thief*.
- I can cite evidence from the text when answering questions and discussing Percy's character in *The Lightning Thief*
- I can follow our Triad Talk Expectations when I participate in a discussion.

Ongoing Assessment

- Entrance Ticket
- Exit Ticket



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entrance Ticket: Comprehension Quiz, Chapter 2: ‘Three Old Ladies Knit the Socks of Death’ (5 minutes)</p> <p>B. Unpacking the Learning Targets and Adding to Our ‘Things Close Readers Do’ Anchor Chart (5 minutes)</p> <p>2. Work Time</p> <p>A. Guided Practice: Making Inferences about Characters, Revisiting Chapter 1 (10 minutes)</p> <p>B. Close Read of Pages 17-18: Percy Gets Expelled (15 minutes)</p> <p>C. Triad Discussion: Making Inferences (5 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: How Has the Author Helped Us Get To Know Percy So Far? (5 minutes)</p> <p>4. Homework</p>	<ul style="list-style-type: none">• This lesson and Lesson 5 continue to build students’ skills with close reading. Students revisit passages they read earlier, now focusing on specific details in order to make inferences about Percy. Lesson 5 will require students to complete tasks with greater independence as they move toward the Mid-Unit Assessment.• This lesson introduces a new routine: a comprehension quiz Entrance Ticket. The purpose of this routine is to keep students accountable for independent reading of the novel as well as a formative assessment to check student comprehension during independent reading.• Review: Helping Students Read Closely and Close Reading protocol (Appendix 1).



Lesson Vocabulary	Materials
gist, inference, infer, cite, evidence, reading closely; hallucinations (16), irritable (17), conjugate (18), solstice (19), delinquents (22)	<ul style="list-style-type: none">• Entrance Ticket: Chapter 2: ‘Three Old Ladies Knit the Socks of Death’ (one per student)• Things Close Readers Do anchor chart (from Lesson 2)—today’s focus: making inferences and talking to others about the text• Inferring About Character: Challenges and Response recording form (one per student)• Inferring About Character: Challenges and Responses anchor chart (new; teacher-created)• Inferring About Character: Challenges and Response in Chapter 2 (For Teacher Reference; use this to create the Inferring About Character anchor chart)• Exit Ticket: How has the author helped us get to know Percy? (one per student)• Homework: Purpose for Reading—Chapter 3 (one per student)

Opening	Meeting Students’ Needs
<p>A. Entrance Ticket: Chapter 2: ‘Three Old Ladies Knit the Socks of Death’ (5 minutes)</p> <ul style="list-style-type: none">• Introduce students to the new routine of the comprehension quiz entrance. Explain that this entrance ticket will be a daily practice as they read <i>The Lightning Thief</i>. This routine is designed to assess whether students read and understood the basics of the text assigned for homework. Remind students that their homework reading is a “first draft” read; they are not expected to understand everything. But it is important that they feel accountable for the reading, practice reading on their own, and try their best.• Distribute the quiz, and give students five minutes to complete it. Collect students’ work to review and/or assess.	<ul style="list-style-type: none">• These comprehension quizzes are meant to gauge students’ understand of the basic sense of events in a chapter.• Some students may benefit from receiving this quiz the day before so they have more time with the text and the questions.



Work Time	Meeting Students' Needs
<p>A. Guided Practice: Making Inferences about Characters, Revisiting Chapter 1 (10 minutes)</p> <ul style="list-style-type: none">Remind students that authors use many methods to help readers learn about characters. Some of these methods are more direct than others; while sometimes authors tell the reader directly about a character, often the reader must infer understandings about the character based on their actions and words. One of the best ways to make inferences about characters is to see how they respond to challenges they face.Invite students to open their texts: <i>The Lightning Thief</i> to page 3, and read along as you read to them from “All the way into the city...” to “Grover pulled me back to my seat.”Remind students that up to this point, they have learned primarily about Percy’s difficulties in school, but here the author shows another side to him. Think-Pair-Share:<ul style="list-style-type: none">* “What is the challenge facing Percy in this scene?” and * “How does he respond to that challenge?”Orient students to the Inferring About Character: Challenges and Response anchor chart. As students share out, fill in the “Challenge” and “Response” columns. Listen for answers like, “His best friend is being harassed” and “He tries to get up and defend him.”Think-Pair-Share:<ul style="list-style-type: none">* “Based on Percy’s response to this challenge what can you tell about Percy that the author does not directly tell you?”If students do not readily see this connection, guide them toward the idea that in order for Percy to respond this way, he must be a protective friend. Fill in the “I can infer...” column of the anchor chart.	<ul style="list-style-type: none">ELLs may be confused by the use of the word challenge in this context. Define this as a problem or difficulty the character experiences.



Work Time	Meeting Students' Needs
<p>B. Close Read of Pages 16-18: Percy Gets Expelled (15 minutes)</p> <ul style="list-style-type: none"> • Transition students into their triad seating. Tell students that they will now return to Chapter 2 to do a close reading of a section. Tell students that reading closely means reading a text multiple times for understanding, important details, and to answer questions from the text. Invite students to open their copies of <i>The Lightning Thief</i> to page 16. Invite students to read along as you read aloud from “The freak weather...” to “...with him thinking I hadn’t tried.” • After reading, ask students to discuss with their triads: “What is the gist of this section of text?” Review the word <i>gist</i> as the ‘your initial sense of what the text, or a chunk, is mostly about.’ Remind students that getting the gist is just early work. • Distribute the Inferring About Character: Challenges and Response recording form to each student. Tell them that they are going to return to the same passage, but this time, they are zooming in and looking closely for important details in the text. In this case, the important details they are looking for are the challenges Percy is facing, and the ways in which he responds to those challenges, the way they did during guided practice. • Circulate and support students as they complete this stage of the close reading. Some students may need assistance in determining which details are important. Remind students that during this time they are only completing the first two columns, “challenge” and “response.” (They will return to the third column “I can infer that...” with their triads). • After ten minutes, stop students in their work. Ask them to compare the details they collected with the other members of their triad. Tell them that in a moment they will be working with their triads to make inferences, so it is important they first come to a consensus on the details. • Before moving into the next phase of group work, tell students you would like to pause and briefly look closely at some of the vocabulary they encountered during this section. Direct students’ attention to page 17 and the sentence “I started feeling cranky and irritable most of the time.” • Think-Pair-Share: “Can you use the skill of using context clues, or clues found in the text around a word, or clues within the word, to help define the word <i>irritable</i>?” Students should use the word “cranky” to help them define this word as “easily annoyed.” Point out to students the root word “irritate” and the suffix “able” so it means “able to be irritated.” • Repeat this with the word <i>solstice</i> on pages 19 and 20, guiding students to use the idea that there is both a “summer solstice” and “winter solstice” to define it as a particular day in both of those seasons. Tell students that these are the days when the sun is at specific points marking the beginning of summer and winter. The word <i>solstice</i> comes from the Latin word “sol” meaning “sun.” 	<ul style="list-style-type: none"> • Now that they know which details they are looking for, some students may benefit from doing the second close read as a focused read aloud. If possible, consider pulling these students into a small group to listen to the text, collect evidence, and then return to their triad for the discussion.



Work Time	Meeting Students' Needs
<p>C. Triad Discussion: Making Inferences (5 minutes)</p> <ul style="list-style-type: none">• After they have finished comparing their “Challenges” and “Response” columns, invite students to work with their triads to complete the final column “I can infer...” Remind students of the Triad Talk Expectations. Remind them that readers understand texts more deeply when they talk to other readers. Even the best readers sometimes miss important details, or can find it difficult to make inferences, and can benefit from another perspective. Also remind them that being able to collaborate effectively with others will help them later in life (at work, in college, and at home or with friends).• Circulate and support students in their work. Listen for students to be asking each other questions like “What does this tell us about Percy <i>as a person</i>?” Coach and model as needed; do not give answers, but instead model the type of questioning students should be doing to collaborate effectively.	<ul style="list-style-type: none">• Consider providing select students with note cards of questions they can ask during group discussions. This might include: “What is our evidence for this?” and “What does this part tell us about the character?”



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Has the Author Helped Us Get to Know Percy So Far? (5 minutes)</p> <ul style="list-style-type: none">• Tell students that author's use several ways to help their readers understand and get to know a character: actions, dialogue, inner-thoughts, etc. Encourage students to keep thinking: "How have we gotten to know Percy so far? How has the author made choices in his writing to make that happen?"• Distribute Exit Tickets for students to complete. Remind students to write in full sentences and to use evidence from the text to support their thinking.• Collect students' Exit Tickets as formative assessment data: review to see how well students are understanding the development of the narrator so far.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Do a "first draft" read of Chapter 3: 'Grover Unexpectedly Loses His Pants.' Use the Homework: Purpose for Reading—Chapter 3 question to focus your reading and use your evidence flags to mark the specific areas in the book that support your answer. <p><i>Note: In the next lesson students will work with dictionaries to complete a vocabulary activity. Each triad will need one dictionary or access to an online dictionary.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 4

Supporting Materials



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- Get the gist of what a text is mostly about.
- Cite evidence
- Use context clues to figure out word meanings
- Make inferences based on details in the text
- Talk with others about the text



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Name:

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Date:

1. What news does the headmaster of Yancy Academy send to Percy’s mom?

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2. Who’s conversation does Percy overhear? What are they discussing?

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3. How do Percy and Grover travel back to NYC?

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

Page	Challenge	Response	I can infer that...
Example: pg. 3	Nancy Bobofit was harassing Grover on the bus. “Nancy Bobofit was throwing wads of sandwich that stuck in his curly brown hair.”	Percy wants to defend Grover by standing up to Nancy Bobofit. “ ‘That’s it.’ I started to get up, but Grover pulled me back to my seat.”	Percy is a very protective friend, and does not like to see people get bullied.



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

Page	Challenge	Response	I can infer that...
page 17	Everyone is denying that Ms. Dodd's ever existed, including Grover.	Percy gets irritable and cranky. His grades slip to Ds and Fs. He snaps and yells at a teacher.	Percy can have a short temper and sometimes can not control his reactions.
page 17	Percy gets expelled from Yancy Academy.	He thinks it is okay because he is homesick and wants to be with his mom. He realizes he will miss Grover and Mr. Brunner.	Percy really cares and thinks about about the people in his life.
page 18	Percy thinks he is going to fail his mythology exam.	He decides to go to talk to Mr. Brunner, either to get help or to apologize for how poorly he is about to do.	Percy can be responsible and thoughtful, especially when it comes to people he cares about.



Exit Ticket: How has the author helped
us get to know Percy?

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Name:

.....
Date:

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

How has the author, Rick Riordan, helped us to get to know Percy so far in *The Lightning Thief*?
Write in full sentences and use evidence from the text to support your thinking.

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Name:

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Date:

What does Percy think about in this chapter?

What do we learn about him based on these thoughts?

As you read, think about these questions. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 5

Inferring about Character:

Close Reading of *The Lightning Thief* (Chapter 3)



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can describe how the characters change throughout a literary text. (RL.6.3) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can get the gist of an excerpt from <i>The Lightning Thief</i>.• I can make inferences about Percy citing evidence from the text.• I can cite evidence from the text when answering questions and discussing Percy's character in <i>The Lightning Thief</i>.	<ul style="list-style-type: none">• Entrance Ticket• Exit Ticket: Actions vs. Inner Thoughts



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entrance Ticket: Comprehension Quiz, Chapter 3: “Grover Unexpectedly Loses His Pants” (5 minutes)</p> <p>B. Unpacking the Learning Targets and Reviewing Our “Things Close Readers Do” Anchor Chart (5 minutes)</p> <p>2. Work Time</p> <p>A. Getting the Gist: Pages 38–40 (10 minutes)</p> <p>B. Rereading to Make Inferences about Percy: Choosing Important Details (15 minutes)</p> <p>C. Triad Discussion: Making Inferences (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: Actions vs. Inner Thoughts (5 minutes)</p> <p>4. Homework</p> <p>A. First draft read of Chapter 4 “My Mother Teaches Me Bullfighting”</p>	<ul style="list-style-type: none"> During the Opening of this lesson, students review (but do not officially add to) the “Things Close Readers Do” anchor chart. However, if your students have noticed/named other “things” that close readers do, seize this opportunity and add those to the chart as well. Students will be working with Chapter 3 in the next two lessons. In this lesson, students focus on the skills of getting the gist and making inferences. In the following lesson they will focus on vocabulary strategies and answering questions with evidence. Continue to reinforce that “getting this gist” is just about getting an early or emerging understanding of a chunk of text (see Lesson 1 teaching notes). Asking students to jot down or share their sense of the gist of a text is a check for understanding and entry point or “toe hold” into a complex text. Gist notes are simple and could be wrong: they serve as a preliminary, tentative, low-stakes way to begin to process a complex text. Gist statements happen along the way and support student focus and engagement. Help students distinguish “gist” from main idea and central idea. Central ideas emerge once students have read and thought carefully about the entire piece. Gist, by contrast, is very preliminary thinking. Remember that the focus of students’ work is making inferences about character, primarily based on the character’s response to challenges. For homework, students will be asked to identify Percy’s challenges, and his response to those challenges.

Lesson Vocabulary	Materials
<p>gist, inference, context clues; dyslexic (38), resent (39), stalk (40), broad (40), hallucination (40)</p>	<ul style="list-style-type: none"> Entrance Ticket: Comprehension Quiz, Chapter 3: “Grover Unexpectedly Loses His Pants” (one per student) Things Close Readers Do anchor chart (begun in Lesson 2) Sticky notes (full size to write the gist of sections of <i>The Lightning Thief</i>) (3–4 per student) Evidence flags Exit Ticket: Actions vs. Inner Thoughts (one per student) Homework: Purpose for Reading—Chapter 4 (one per student)



Opening	Meeting Students' Needs
<p>A. Entrance Ticket: Comprehension Quiz, Chapter 3: “Grover Unexpectedly Loses His Pants” (5 minutes)</p> <ul style="list-style-type: none"> • Congratulate students on their work digging into this novel. Continue to build excitement. • Ask them to complete the entrance ticket: comprehension quiz. • After they are done, briefly address any clarifying questions that students may have about the basic events of the chapter. Reinforce that the purpose of the quiz is simply to encourage them to keep up with their reading, and to see what they understand about the basic events and what we are learning about Percy. Remind them that they will frequently reread key sections in class, focusing on key details as they practice becoming close readers. 	<ul style="list-style-type: none"> • These comprehension quizzes are meant to gauge students’ understand of the basic sense of events in a chapter. • Some students may benefit from receiving this quiz the day before so they have more time with the text and the questions.
<p>B. Unpacking the Learning Targets and Reviewing Our “Things Close Readers Do” Anchor Chart (5 minutes)</p> <ul style="list-style-type: none"> • Use a total participation technique, such as equity sticks, to invite students to read today’s learning targets: <ul style="list-style-type: none"> * “I can get the gist of an excerpt from <i>The Lightning Thief</i>.” * “I can make inferences about Percy citing evidence from the text.” * “I can cite evidence from the text when answering questions and discussing Percy’s character in <i>The Lightning Thief</i>.” • Ask students which important words are becoming familiar to them. Circle words such as <i>inferences</i>, <i>citing</i>, and <i>evidence</i>. • Clarify any confusion about the meaning of these words. Tell students that you will focus on <i>context clues</i> later in the lesson. • Focus students on the Things Close Readers Do anchor chart. Remind them that they have added to this chart several times. Tell them that today, they will continue to practice close reading, keeping these “things” in mind. (Note: If your students have noticed/named other “things close readers do,” add those to the chart at this time as well). 	<ul style="list-style-type: none"> • Research indicates that cold calling (in this case use of equity sticks) improves student engagement and critical thinking. Be sure to prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.



Work Time	Meeting Students' Needs
<p>A. Getting the Gist: Pages 38–40 (10 minutes)</p> <ul style="list-style-type: none">Remind students to sit with their triads during the reading of this novel. Tell students that since they already did a “first draft” reading of the chapter (for homework), they now will focus in more detail on one key section of the chapter.Invite students to open their books to page 38. Tell them that today they will be closely reading a section of the text starting with “Eventually I got up the nerve,” and ending on page 40 with “... and I didn’t want that.”Distribute sticky notes to each student.Remind students that they have been practicing reading for gist: getting an initial and very general sense of what a text is mostly about. Now they are going to focus on this section, and consider the gist of each two to three paragraphs as they reread. It’s not as formal as finding the “main idea”; rather gist is just your first scratching of the surface of a complex text.Tell students that, unlike in the last lesson, when they discussed the gist with their triads, today they will work more independently first. Instruct them to stop every two to three paragraphs and jot a gist statement on a sticky note, and place it on the book: “What is your initial sense of what this section of the text is mostly about?” (Tell students that if even if they already feel they have the “gist,” they should still chunk the text and stop and paraphrase. It is fine if they also want to pay attention to important details about Percy as they reread.)Give students about 10 minutes to reread and jot gist statements on their sticky notes. Circulate and support students as they work. Help students to find appropriate places to stop and write the gist. (Some students may need to stop after every paragraph, which is fine.)After 10 minutes, stop and ask students to discuss their gist notes with their triads.	<ul style="list-style-type: none">Select students may find it helpful to determine the gist of smaller chunks of the text at a time. Consider calling this “bite-size” reading: When we have trouble eating something, we take smaller bites of it before moving on.



Work Time	Meeting Students' Needs
<p>B. Rereading to Make Inferences about Percy: Choosing Important Details (15 minutes)</p> <ul style="list-style-type: none">• Tell students they will now go back to the text once more. Their purpose for reading this time is to zoom in close and collect important details that help them to think more deeply about character.• Remind students of the important work they began in the last lesson, making inferences about Percy based on the challenges he faced and his response to those challenges. Tell students that having a character face challenges is just one way an author helps readers to get to know the characters. Another place readers can make inferences about characters is through their inner thoughts, especially when the character is the narrator, as is the case with Percy.• Tell students that as they reread this time, they should watch for details about Percy that help them to better understand him as a character. Ask and post the following questions to focus students:<ul style="list-style-type: none">* “What is Percy thinking during this episode in the text?”* “What does that make you think about Percy?”• Ask students to place an evidence flag at any point where they can infer something about Percy based on the text.• Circulate and support students as they read and think. Check how well individual students are meeting the target, by probing (e.g., ask them to read aloud examples of inner thought, then ask, “What does this make you understand about Percy?”).• After 7 or 8 minutes, pause students in their work. Ask them to share one of their inferences with their triad. As students share, probe:<ul style="list-style-type: none">* “What in the text helped you figure that out?”	<ul style="list-style-type: none">• Consider providing select students with more direction in identifying moments of “inner-thought.” Do this by posting key phrases that signal a character is thinking such as “I thought ...” “I wondered ...” “I felt ...” or “I considered ...” This will direct students toward the passage beginning with “I wondered ...” on page 38 and “I felt ...” on page 39. Providing this scaffold lets students focus their time on the important thinking involved in making inferences.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Actions vs. Inner Thoughts (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Actions vs. Inner Thoughts to each student. Tell them you want to consider all they have learned about Percy in the last couple of chapters. Remind them that the author has used both actions as well as Percy's inner thoughts to help them get to know the character. Tell them you now want to know which one they think has revealed more about Percy: his actions or his thoughts. Remind them of the importance of using evidence, like an example from the text, when answering this type of question, and to write in full sentences.• Give students 3 minutes to respond. Circulate and support students as they write, encouraging them to show you a spot in the text where they learned something important about Percy as a character.• Distribute the Homework: Purpose for Reading—Chapter 4 to each student. Remind students that when reading for chapters, they have a specific purpose for reading to keep in mind. For this chapter, it is to look for challenges that Percy faces, and how he responds to those challenges. Remind students to mark these events with their evidence flags.	<ul style="list-style-type: none">• Using entrance/exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or prior to the next lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Do a “first draft” read of Chapter 4: “My Mother Teaches Me Bullfighting.” Use the Purpose for Reading—Chapter 4 to focus your reading and use your evidence flags to mark the specific areas in the book that support your answer.	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 5

Supporting Materials



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Name:

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Date:

1. What did Percy’s mother, Sally, want to do with her life? Why didn’t she?

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2. Where do Percy and his mother go? Why is this place special?

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3. Who shows up to get Percy and his mother in the middle of the night? What is strange about him?

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.....

.....



Exit Ticket:

Actions vs. Inner Thoughts

Date:





.....
Name:

.....
Date:

What challenges does Percy face in this chapter? How does he respond?

As you read, think about these questions. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 6

Vocabulary Strategies and Questions from the Text: Close Reading Part 2 of *The Lightning Thief* (Chapter 3, Continued)



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</p> <p>I can describe how the characters change throughout a literary text. (RL.6.3)</p> <p>I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)</p> <p>I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can determine the meaning of words using prefixes and context clues. I can cite evidence from the text when answering questions and discussing Percy's character in <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> Entrance Ticket Using Prefixes recording form

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Checking Evidence Flags (5 minutes)</p> <p>B. Unpacking the Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Vocabulary: Using Prefixes to Determine Word Meaning (15 minutes)</p> <p>B. Triad Discussions: Questions from the Text, Pages 38–40 (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Back-to-Back and Face-to-Face (5 minutes)</p> <p>4. Homework</p> <p>A. Reread favorite section of <i>The Lightning Thief</i> and use Finding Words with Prefixes recording form</p>	<ul style="list-style-type: none"> The questions in Triad Discussions: Questions from the Text closely parallel the types of questions asked in the Mid-Unit Assessment. This lesson thus provides scaffolding for students, and also gives you rich formative assessment data about the types of questions and skills with which students are comfortable or struggling. Instead of an entrance quiz, students share their evidence flags. This serves as an informal assessment strategy to help gauge students' authentic engagement with the reading. This lesson introduces a new routine, the use of "equity sticks," to encourage total participation. Prepare equity sticks in advance: popsicle sticks (one stick for each student, with the student's name) Note that although students read Chapter 4 for homework, that chapter is not a formal focus of this lesson. Instead, students continue to go into more depth with Chapter 3. In Lesson 7, students are more formally assessed on their ability to independently analyze a portion of Chapter 4. In advance: Prepare Chapter 3 Questions from the Text in "Question Baskets." See directions in supporting materials. In advance: Review Back-to-Back and Face-to-Face protocol (Appendix 1).



Lesson Vocabulary	Materials
prefix; disgorge (6), overhead (8), impatiently (10), discouraged (21), unexpectedly (29)	<ul style="list-style-type: none"> Equity sticks Document camera or chart paper Prefix List (one per student) Using Prefixes: Determining the Meaning of Unfamiliar Words (one per student) Question baskets (one per triad) Chapter 3 Questions from the Text (one set of questions per triad, cut into strips and placed in Question Baskets) <i>The Lightning Thief</i>^ (book; one per student) Things Close Readers Do anchor chart (begun in Lesson 2)—today’s focus: pay attention to vocabulary, use prefixes to determine word meanings Homework: Finding Words with Prefixes (one per student)

Opening	Meeting Students’ Needs
<p>A. Checking Evidence Flags (5 minutes)</p> <ul style="list-style-type: none"> Invite students to sit with their triads. Tell students that their use of evidence flags is becoming an important part of their learning to be close and careful readers, and you would like to celebrate that by giving them the opportunity to share some of their thinking and use of evidence flags today. Remind students that their purpose in reading Chapter 4 was to recognize moments when Percy faced a challenge and then identify how he responded to that challenge. Ask students to use the next 5 minutes to take turns sharing with their triad one of the places in the text they flagged. Tell students they should read aloud the excerpt they flagged and then explain why they thought it was important. <ul style="list-style-type: none"> * “What was the challenge Percy faced?” * “How did he respond?” Circulate and listen to these discussions, noting students who are using evidence flags purposefully and those who may need more support in this routine. After this discussion, briefly address any clarifying questions students may have about the basic events of the chapter. Reinforce that the purpose of the evidence flags is to help them focus on what we are learning about Percy. Remind them that they will frequently reread key sections in class, focusing on key details as they practice becoming close readers. 	<ul style="list-style-type: none"> Many students will benefit from seeing questions posted on the Smartboard or via a document camera but reveal questions one at a time to keep students focused on the question at hand. For students needing additional supports and ELLs, consider providing smaller chunks of text, sometimes just a few sentences, for a close read. Teachers can check in on students’ thinking as they speak about their text.



Opening	Meeting Students' Needs
<p>B. Unpacking the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Explain to students that throughout the year, they will be accountable for sharing their thinking in class. You will use various techniques to make sure everyone gets to participate. Use a total participation technique, such as equity sticks, to invite students to read today's learning targets:<ul style="list-style-type: none">* "I can determine the meaning of words using prefixes and context clues"* "I can answer questions about <i>The Lightning Thief</i> using evidence from the text."• Focus students on the first target. Tell them that they have been practicing using context clues to figure out unfamiliar words in the text. They will continue to use this strategy. But today they will also practice a new way to figure out words: thinking about the first part of the word, or the prefix. Define prefix: a letter or group of letters attached to the beginning of a word that partly indicates its meaning. Point out that the word prefix itself has a prefix in it: "pre" which means "before."• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* "What other words do you know that has the letters "pre" at the start?"• Invite students to share out. Probe for meaning:<ul style="list-style-type: none">* "How does that word relate to "before"?"• Tell students they will learn a lot more about prefixes in this lesson.	<ul style="list-style-type: none">• 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
<p>A. Vocabulary: Using Prefixes to Determine Word Meaning (15 minutes)</p> <ul style="list-style-type: none"> Tell students that today they will continue focusing on Chapter 3, which includes a lot of rich information about Percy. They will work on Chapter 4 more in the next lesson. Post the title of Chapter 3, “Grover Unexpectedly Loses His Pants,” on a document camera or on chart paper. Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice about the word ‘unexpectedly?’” Listen for answers like: “I see the word ‘expect.’” Probe, encouraging students to offer a definition for the word “expect.” Students may recognize that un- is a prefix, but may not be able to recall the meaning of the word. At this point, connect the study of prefixes and suffixes to the novel by reminding students that one of the central characters, Mr. Brunner, is a Latin teacher, and Percy studies Latin. Explain that one reason people study Latin is because it helps understand vocabulary in English. A lot of English words and word parts come from Latin. Prefixes are an example of this. Say: “Let’s look closely at the prefix ‘un-.’ How does the prefix ‘un-’ change the meaning of the word ‘expect?’” Think-Pair-Share: <ul style="list-style-type: none"> * “Can you think of other words that begin with the prefix ‘un-?’” Allow time for students to discuss other words that begin with a prefix with their partner or small group. Distribute the Prefix List to each student. Tell students these are the most common prefixes found in English. Knowing these can help you unlock the meaning to countless words. Distribute the Using Prefixes: Determining the Meaning of Unfamiliar Words. Give directions: <ol style="list-style-type: none"> Read each passage from The Lightning Thief. Use your knowledge of prefixes, your prefix list, and context clues to help you determine the meaning of words. Circulate and support students as they work. If a student gets stuck, make sure they are using both strategies they have learned so far: using context clues and using prefixes. If they are still struggling, consider giving them the root word definition so they still have the opportunity to work with the prefix. 	<ul style="list-style-type: none"> Consider starting select students with the definitions of the root words. This will allow them to focus their time on working with prefixes.



Work Time	Meeting Students' Needs
<p>B. Triad Discussions: Questions from the Text, Pages 38–40 (15 minutes)</p> <ul style="list-style-type: none">Ask students to come together in their triads. Tell them they will be revisiting the excerpt from <i>The Lightning Thief</i> they were working with in the last lesson: pages 38–40. Tell students that in the next lesson they will have an assessment of their reading of <i>The Lightning Thief</i>, and that the questions they are about to work with in their triads are very similar to the ones they will see in the assessment.Distribute a question basket to each triad. Give directions:<ol style="list-style-type: none">Rotate responsibility: Take turns drawing questions from the basket and reading them.All members of the triad should be searching for the evidence in <i>The Lightning Thief</i> to answer the question.All voices should be heard.As students discuss these questions, circulate and support to ensure equity in voices and participation. Remind students to read aloud passages from <i>The Lightning Thief</i> as evidence that supports their thinking, and to tell their peers what page to look at as they read.	<ul style="list-style-type: none">Text-dependent questions can only be answered by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.To further support select students either provide the questions for discussions ahead of time, or focus their attention on a single question that they can use for the discussion. Emphasize that the most important aspect of this activity is using evidence from the text.



Closing and Assessment	Meeting Students' Needs
<p>A. Back-to-Back/Face-to-Face (5 minutes)</p> <ul style="list-style-type: none">Commend students on their work using prefixes to determine word meanings. Briefly focus students on the Things Close Readers Do anchor chart. Add the following to the chart:<ul style="list-style-type: none">* Pay attention to vocabulary* Use prefixes to determine word meaningsAsk students to stand back-to-back with the person who sits next to them. Tell them you will pose a question, and then will give them 10 seconds of “think time.” After this think time, you will say “Face-to-Face” at which point the students need to turn around and share their ideas. You will do this for three questions.<ol style="list-style-type: none">What is an example of a word that begins with a prefix?What is an important challenge Percy has faced so far in <i>The Lightning Thief</i>?What is the most important thing you have learned about Percy so far in this novel? Support your thinking with a specific example from the book.Distribute the Homework: Finding Words with Prefixes to each student. Tell them that tonight they are going to reread their favorite section of the novel so far, perhaps the part they found most exciting, funny, or interesting. While reading they are going on a hunt for words that begin with prefixes. Tell students to challenge themselves to find as many words as they can and record them on their homework sheet.	<ul style="list-style-type: none">Using entrance/exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or prior to the next lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Tonight for homework reread your favorite part of <i>The Lightning Thief</i> so far. In that section, see how many different words you can identify that begin with a prefix. Use your prefix list to help you.	



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LEARNING

Grade 6: Module 1: Unit 1: Lesson 6

Supporting Materials



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Prefix	Meaning	Example
anti-	against	antifrost
de-	opposite	defrost
dis-	not; opposite of	disagree
en-, em-	cause of	encode, embrace
fore-	before	forecast
in-, im-	in	infield
in-, im-, il-, ir-	not	injustice, impossible
inter-	between	interact
mid-	middle	midway
mis-	wrongly	misfire
non-	not	nonsense
over-	beyond	overlook
pre-	before	prefix
re-	again	return
sem; semi-	half	semicircle
sub-	under	submarine
super-	over or above	superstar
trans-	across	transport
un-	not	unfriendly
under-	below	undersea



Name: _____

Date: _____

Directions: Read each sentence from *The Lightning Thief*. Use your knowledge of prefixes and the context to determine the meaning of the **bolded** word in each sentence.

Sentence	Word Meaning	How did I determine the meaning of the word?
Zeus did indeed feed Kronos a mixture of mustard and wine, which made him disgorge his other five children who, of course, being immortal gods, had been living and growing up completely undigested in the Titan's stomach. (page 6)		
Overhead , a huge storm was brewing, with clouds blacker than I'd ever seen over the city. (page 8)		
She was standing at the museum entrance, way at the top of the steps, gesturing impatiently at me to come on. (page 10)		



Sentence	Word Meaning	How did I determine the meaning of the word?
“Percy,” he said. “Don’t be discouraged about leaving Yancy. It’s ... it’s for the best.” (page 21)		



Teacher Directions: Make a copy of this question set for each triad.
Cut this into strips of individual questions.
Place the questions in a basket or bowl.

1. What is an example of a challenge Percy faces in pages 38–40? How does he respond?

2. What does Percy say that he regrets? What does this tell the reader about him?

3. How does Percy’s mom describe his dad in this scene?

4. At the bottom of page 39, Percy says he’s “not normal.” What does he mean? Why does he say it?



- Get the gist of what a text is mostly about.
- Cite evidence
- Use context clues to figure out word meanings
- Make inferences based on details in the text
- Talk with others about the text
- Pay attention to vocabulary
- Use prefixes to determine word meanings



.....
Name:

.....
Date:

Directions: Reread your favorite section of *The Lightning Thief* so far. While reading, try to identify as many different words as you can that begin with a prefix. Make a list of these words in the space below. Use your prefix list to help you.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 7

Mid-Unit 1 Assessment:

Making Inferences from Percy



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</p> <p>I can describe how the characters change throughout a literary text. (RL6.3)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can cite evidence from the text when answering questions and discussing a new section of <i>The Lightning Thief</i>. I can make inferences about Percy citing evidence from the text. I can produce clear writing about my reading of <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Mid-Unit 1 Assessment: Making Inferences about Percy (35 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Share: Three-Word Description and Silent Mingle (5 minutes)</p> <p>4. Homework</p> <p>B. Catch up on reading, or reread favorite sections.</p>	<ul style="list-style-type: none"> For some students, this assessment may require more than the 35 minutes allotted. Consider providing students time over multiple days if necessary. 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. If students finish their Mid-Unit Assessment early, they may go back and read their favorite sections of <i>The Lightning Thief</i>. In advance: Consider students who need testing accommodations: extra time, separate location, scribe, etc.



Lesson Vocabulary	Materials
best lines, assessment	<ul style="list-style-type: none">• Equity sticks• Mid-Unit Assessment: Making Inferences about Percy (one per student)• Blank sheets of paper (one per student)• Mid-Unit Assessment: Making Inferences about Percy (Answers for Teacher Reference)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite a volunteer to read today's learning targets as others read along.<ul style="list-style-type: none">* "I can make inferences about Percy citing evidence from the text."* "I can answer questions about <i>The Lightning Thief</i> using evidence from the text."* "I can produce clear writing about my reading of <i>The Lightning Thief</i>."• Think-Pair-Share:<ul style="list-style-type: none">* "Are there any words in these learning targets that repeat? What can you infer based on this?"• Listen for students noticing the strong emphasis on citing evidence—a skill they have been practicing. Explain the writing learning target, saying that it is through their writing today that they will show these new skills and communicate their understanding of the text.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, but helps challenged learners the most.• Some students may benefit from being given sentence starters for Think-Pair-Share.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• A. Mid-Unit 1 Assessment: Making Inferences about Percy (35 minutes)• Say: “Today you will get to meet the learning targets and show all the great learning you’ve done in a Mid-Unit Assessment.”• Clarify the word <i>assessment</i> if there is confusion. Explain that the assessment will ask them to do many things that they have already done in thinking about Percy’s challenges, his responses, and the inferences they can make based on them. Tell students they can make use of their novel, evidence flags, and notes from class to help them complete this assessment.• Distribute the Mid-Unit Assessment: Making Inferences about Percy to each student. Circulate as students work, noting who is having difficulty and may need redirecting.• If students finish their Mid-Unit Assessment early, they may go back and read their favorite sections of <i>The Lightning Thief</i>.	<ul style="list-style-type: none">• For ELLs, consider providing extended time for tasks and answering questions in class discussions. ELLs receive extended time as an accommodation on NY State assessments.
Closing and Assessment	Meeting Students' Needs
<p>A. Share: Three-Word Description and Silent Mingle (5 minutes)</p> <ul style="list-style-type: none">• Give each student a blank sheet of white paper. Invite students to write three words that describe Percy Jackson as a character. For example, they may write, “Troubled,” “Brave,” and “Friend.” After 2 minutes of thinking and writing time, tell students they will now do a “silent mingle.” Give directions: <ol style="list-style-type: none">1. Stand up with your paper held out in front of you.2. Silently walk around the room meeting up with different partners.3. Read your partner’s three words and allow them to read yours.4. Move on to a new partner and repeat.	<ul style="list-style-type: none">• The Silent Mingle activity acts as a physical and mental release for students’ focus after the Mid-Unit Assessments. Ensuring that students have opportunities to incorporate physical movement in the classroom supports their academic success. This closing activity is meant to help students synthesize their current understandings of the character in the novel in a low-stakes structure.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Catch up on any reading you may have missed in <i>The Lightning Thief</i>, or reread one of your favorite scenes.	



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Grade 6: Module 1: Unit 1: Lesson 7

Supporting Materials



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.....
Name:

.....
Date:

In the previous lesson, you did some thinking about Chapter 4: “My Mother Teaches Me Bullfighting.” On this assessment, you get a chance to show what you know about how to analyze this novel on your own. You may use your novel, your evidence flags, and any notes in your journals from our work together for this assessment.

1. What is your general sense of happens in this chapter? Just write a one- to two-sentence gist statement: After a first read, what was your initial sense of what this chapter was mostly about?

.....

.....

.....

.....



2. Part A. Reread pages 52–56 and think about the challenges Percy faces, and his response to those challenges in the form of choices he makes during this episode in the novel. Complete the T-Chart below, citing evidence from the text. Be sure to actually “quote” sections of the text in your response.

Challenge	Response
1.	
2.	



3. Part B: What do Percy's choices tell us about his strengths in this section? Cite evidence from the text to support your answer.

4. We all have strengths and weakness. Based on the choices Percy made on pages 52–56, do you have a good opinion of him? Why or why not? Cite evidence from the text to support your answer.

5. How do the events of this scene show how Percy has changed as a character from the beginning of the novel up to this point? Cite evidence from the text to support your answer. You may use your novel, your evidence flags, and any notes in your journals from our work together.



In the previous lesson, you did some thinking about Chapter 4: “My Mother Teaches Me Bullfighting.” On this assessment, you get a chance to show what you know about how to analyze this novel on your own. You may use your novel, your evidence flags, and any notes in your journals from our work together for this assessment.

1. What is your general sense of happens in this chapter? Just write a one- to two-sentence gist statement: After a first read, what was your initial sense of what this chapter was mostly about?

Basically, in this chapter, Percy and his mother go to the beach where Percy’s parents met to spend time together. While there, Grover shows up and Percy’s mom realizes he is in danger. They try to get away, but are caught by the Minotaur. I think that the Minotaur kills Percy’s mom, but Percy kills the Minotaur and saves Grover.



1. Part A. Reread pages 52–56 and think about the challenges Percy faces, and his response to those challenges in the form of choices he makes during this episode in the novel. Complete the T-Chart below, citing evidence from the text. Be sure to actually “quote” sections of the text in your response.

[Note: There are multiple correct answers to this question. Sample responses below.]

Challenge	Response
<p>1.</p> <p>The Minotaur makes Percy’s mother dissolve, and is about to do the same thing to Grover.</p> <p>“The monster hunched over, snuffling my best friend, as if he were about to lift Grover up and make him dissolve too.” (page 53)</p>	<p>Percy decides to fight the Minotaur instead of running away from it.</p> <p>“I couldn’t allow that. I stripped off my red rain jacket. ‘Hey!’ I screamed, waving the jacket, running to one side of the monster.” (page 53)</p>
<p>2.</p> <p>Percy’s mother is gone, and he is hurt, so he wants to give up.</p> <p>“My head felt like it was splitting open. I was weak and scared and trembling with grief. I’d just seen my mother vanish. I wanted to lie down and cry.” (page 55)</p>	<p>He fights his feelings and finds energy to drag Grover to safety.</p> <p>“... there was Grover, needing my help, so I managed to haul him up and stagger down into the valley.” (pages 55–56)</p>



3. Part B: What do Percy's choices tell us about his strengths in this section? Cite evidence from the text to support your answer.

Percy's choices in this section tell us that one of his strengths is his loyalty to his friend. When he was in danger, he could have escaped and saved his own life. But he showed loyalty by choosing to stay and fight to help his friend. He says, "... there was Grover, needing my help." Percy's only weakness in this section is becoming frozen by his fear. When his mother tells him to run, he can't. The text says, "But I just stood there, frozen in fear, as the monster charged her."

4. We all have strengths and weakness. Based on the choices Percy made on pages 52–56, do you have a good opinion of him? Why or why not? Cite evidence from the text to support your answer.

Based on the choices he made in this section, I have a great opinion of Percy. He chose to fight the Minotaur to save his friend's life, and he also fought his own hurt and exhaustion to drag Grover into safety. He says, "I was crying, calling for my mother, but I held on to Percy—I wasn't going to let him go." The only time Percy showed fear was when the monster was about to attack his mother, and I think anybody would show fear in that situation.

5. How do the events of this scene show how Percy has changed as a character from the beginning of the novel up to this point? Cite evidence from the text to support your answer. You may use your novel, your evidence flags, and any notes in your journals from our work together.

The events of this scene show that Percy has changed because he chooses to stay with his friend. Earlier in the book, Percy "ditches" Grover at the bus station because he is only thinking about himself and what he wants. In this scene, Percy does not think about what he wants; in fact, he does the opposite of what he wants. He says he "wanted to lie down and cry" but then he makes his decision based on what his friend needs. He helps Grover.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 8

The Hero's Journey, Part 1: What is a Hero?



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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 use a variety of strategies to determine word meaning in informational texts. (RI.6.4)
I can prepare myself to participate in discussions. (SL.6.1)

Supporting Learning Targets

- I can practice reading closely.
- I can get the gist of an excerpt of the text “The Hero’s Journey.”
- I can gather important details and determine the main idea of an excerpt of the text “The Hero’s Journey.”
- I can identify the characteristics of a strong paragraph.

Ongoing Assessment

- QuickWrite
- Annotated text “The Hero’s Journey”
- The Hero’s Journey recording form
- Exit Ticket

Agenda

1. Opening

- A. QuickWrite: What Is a Hero? (5 minutes)
- B. Unpacking the Learning Targets (5 minutes)

2. Work Time

- A. Close Read: “The Hero’s Journey” (Introduction and “Act 1: Separation”) (20 minutes)
- B. Writing with Evidence: Studying a Model Paragraph (10 minutes)

3. Closing and Assessment

- A. Exit Ticket: How Has Your Idea of “Hero” Changed? (5 minutes)

4. Homework

- A. With the text “The Hero’s Journey,” add to recording form for Introduction and Act 1; do a first draft read of the rest of the text and take gist notes.

Teaching Notes

- This purpose of the next two lessons is to build students’ background knowledge about the important archetype of the hero’s journey. Students’ understanding of a hero will evolve throughout these lessons. The ultimate objective is for students to apply their new understandings to Percy’s experiences in *The Lightning Thief*.
- In this lesson, students focus on just the introduction and “Act 1: Separation.” Students continue working with this text for homework, and during Lesson 9.
- Continue to reinforce the purpose of gist notes as needed: they are a useful way to capture one’s preliminary sense of what a text, or chunk of text, is mostly about. Gist notes are “low stakes” and not as formal as finding the main or central idea, or summarizing a text.



Lesson Vocabulary	Materials
hero, hero's journey, align, archetype; psychologist, mythological, embark, supernatural, trial, ordeal	<ul style="list-style-type: none">• QuickWrite: What Is a Hero? recording form (one per student)• “The Hero’s Journey” text (one per student)• “The Hero’s Journey” recording form (one per student)• Things Close Readers Do anchor chart (begun in Lesson 2)—today’s focus: scan the text for structure, annotate the text• Model Paragraph: Writing with Evidence from Two Texts (one per student and one to display)• Writing with Evidence anchor chart (new; co-created with students during Work Time B)• Exit Ticket: How Has Your Idea of “Hero” Changed? (one per student)

Opening	Meeting Students’ Needs
<p>A. QuickWrite: What is a Hero? (5 minutes)</p> <ul style="list-style-type: none">• Distribute the QuickWrite: What Is a Hero? recording form to each student. Tell them that there are no limits or expectations on this. They should respond with whatever they feel to be true, as long as they are able to support their thinking with examples or reasons.	<ul style="list-style-type: none">• Provide sentence starters for students who may have difficulty getting started. Examples for this activity may include “I believe a hero is ...” “I think this because ...” “An example of a person who is a hero is ...”• Consider having students who struggle with on-demand writing to talk with a partner before they respond in writing to the question.



Opening	Meeting Students' Needs
<p>B. Unpacking the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Read the learning targets with students, or invite a student to read the learning targets aloud:<ul style="list-style-type: none">* "I can practice reading closely."* "I can get the gist of an excerpt of the text 'The Hero's Journey.'"* "I can gather important details and determine the main idea of an excerpt of the text 'The Hero's Journey.'"* "I can describe one act of 'The Hero's Journey' to the other members of my triad."• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* "What words seem most important in these targets?" Ask a few students to share out.• Focus on the phrase <i>hero's journey</i>. Do not define it; simply tell students they will be reading more about this during the lesson.• Then focus on the phrase reading closely. Remind students of the anchor chart they have been building together to name "things close readers do." Tell them that later in the lesson, they will again take time to step back and list specific things they have been practicing.• Ask students to show a quick thumbs-up if they understand the targets, or thumbs-down if not. Clarify as needed.	
Work Time	Meeting Students' Needs
<p>A. Close Read: "The Hero's Journey" (Introduction and "Act 1: Separation") (20 minutes)</p> <ul style="list-style-type: none">• Distribute "The Hero's Journey" text. Encourage students to quickly scan the text for the structure. Point out the sections with subheadings.• Invite students to read the introduction and "Act 1: Separation." Remind them that in the first reading of a close read, they are reading just to get oriented to the text.• After 5 minutes, pause students in their work and ask them to focus whole group. Tell them that now that they are oriented to the text, they will reread to annotate for the gist. The purpose is to help begin to get a sense of what this chunk of text is mostly about. This will help them begin to locate the most important information by building on what you know and making connections to unfamiliar words and phrases to make meaning.	<ul style="list-style-type: none">• 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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Give directions: <ol style="list-style-type: none"> 1. As you read, circle words that are unfamiliar. 2. After each paragraph, write the gist in the margins (your very preliminary sense of what that paragraph is mostly about). • Circulate and support students as they read. For students who need more support, ask them to practice telling you the gist of a section before writing it in the margin. • After 10 minutes, ask students to talk to a partner to compare what they wrote for their gist statements. • Explain to students that the text “The Hero’s Journey” is one of many pieces of writing that describes “the hero’s journey.” Many of these writings have different names for the stages, or a different number of steps that the hero goes through; but they are all similar in that they are attempting to describe an <i>archetype</i>. • Define <i>archetype</i> as a model after which other things are copied or repeated, like a pattern. Stories, for example, have character archetypes: the hero, the mentor, the maiden, and the villain. They are different characters in each story, with different names, but in every story they are present. The hero’s journey is the archetype of a storyline or narrative; many stories follow the same pattern. • Distribute “The Hero’s Journey” recording form. Invite students to revisit their annotated text one last time with their partner. Tell them that the purpose of this reread is to identify the most important details. (Define <i>important details</i> as quotes from the text that are essential to the author’s meaning and purpose.) • Briefly model with the introduction. A model might sound like “‘Joseph Campbell’ seems important since he is mentioned so many times. He was a <i>psychologist</i>, so knew a lot about people. And ‘<i>mythology</i>’ is important; I know that’s what we are studying. I’m also thinking this idea of ‘discovered’ or ‘described’ patterns is important; that relates back to that idea of <i>archetype</i> we talked about. I don’t totally get it yet, but I still think it’s an important detail to write down and come back to later.” • Ask students to work with a partner to record on their form the four parts of “Act 1: Separation” as well as important details. Tell them that it is fine if they do not completely finish; this will be part of their homework as well. • Be sure students notice the repeating structure of the examples from <i>The Hobbit</i> and <i>The Wonderful Wizard of Oz</i>. Encourage them to be thinking of other stories they know that might also be good examples. 	<ul style="list-style-type: none"> • For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or Smartboard. Another option is to type up these instructions for students to have in hand. • For students needing additional supports, you may want to provide a partially filled-in graphic organizer.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Briefly refocus students whole group. Focus them on the Things Close Readers Do anchor chart (from previous lessons). Invite students to name new “things” they did during this lesson. Be sure that these two get mentioned; add them to the chart: <ul style="list-style-type: none"> * Scan the text for structure * Annotate the text 	
<p>B. Writing with Evidence: Studying a Model Paragraph (15 minutes)</p> <ul style="list-style-type: none"> Distribute Model Paragraph: Writing with Evidence from Two Texts to each student. Ask students to read it once to just to get the gist of it. Once students have read it once and thought about the gist, invite them to Think-Pair-Share to go deeper: <ul style="list-style-type: none"> * “What is the purpose of this paragraph? What does the author want the reader to learn or understand?” Listen for answers like: “The author is trying to prove that Percy is on a ‘hero’s journey” or “The author wants the reader to understand how <i>The Lightning Thief</i> connects to “The Hero’s Journey.” Tell students they will be writing with this same purpose, to show how Percy’s experiences in <i>The Lightning Thief</i> align with “The Hero’s Journey.” Invite students to read the model paragraph once more. Read and post the following directions: <ol style="list-style-type: none"> Now that you know <i>why</i> the author wrote this (to show how Percy’s experiences in <i>The Lightning Thief</i> align with the journey described in “The Hero’s Journey”), you will read to see <i>how</i> the author achieved their purpose. Read again, keeping in mind the following questions: <ol style="list-style-type: none"> How did the author achieve his/her purpose of showing how Percy’s experiences aligned with “The Hero’s Journey?” What writing strategies did the author use to make their purpose clear?” Underline any important words or phrases the author used. Annotate in the margin to show your thinking. Give students a few minutes to read and annotate the model paragraph. Then give students 2 to 3 minutes to share their thinking and writing with their writing partner. 	<ul style="list-style-type: none"> Providing models of expected work supports all learners but especially supports challenged learners. Many students will benefit from seeing questions posted on the Smartboard or via a document camera but reveal questions one at a time to keep students focused on the question at hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Consider using equity sticks to invite some students to share with the whole group. Ask:<ul style="list-style-type: none">* “How did the author achieve his/her purpose of showing Percy’s experience as a ‘hero’s journey?’”* “What did the author do to make this an effective paragraph?”• As students share, use their suggestions to co-create a new Writing with Evidence anchor chart. Guide students toward the following criteria:<ul style="list-style-type: none">* Introduce the paragraph by making a claim about how Percy’s experiences align with “the hero’s journey.”* Use quotes from both texts as evidence to support the claim.* Write a sentence making it clear how the evidence from the two texts is connected.* Close the paragraph with a clear concluding statement.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Has Your Idea of “Hero” Changed? (5 minutes)</p> <ul style="list-style-type: none">Distribute Exit Ticket: What is a Hero? Remind students that they started class with one idea or conception of a hero. In their exit ticket, they should describe how their idea of “hero” has changed or shifted. If it hasn’t changed, how can they include this new learning and the idea of a journey into their old idea about <i>hero</i>?	<ul style="list-style-type: none">Using entrance/exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or prior to the next lesson. Pairing entrance tickets with exit tickets allows both teachers and students to track students’ progress from the start to the end of the lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Keep working with the text “The Hero’s Journey.” First, on your recording form, add any more important details about the introduction or the section “Act 1: Separation.” Then do a “first draft” read of the remainder of “The Hero’s Journey.” Make some gist notes in the margins; it’s fine if you don’t understand everything at first. (You don’t have to fill out the recording form for Acts 2 or 3 yet.) As you read, begin to consider how these stages of the hero’s journey apply to Percy Jackson.	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 8

Supporting Materials



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Name:

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Date:

What or who do you think of when you think of the word “hero?” Provide reasons or examples to support your response.

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Introduction:

Joseph Campbell, an American psychologist and mythological researcher, wrote a famous book titled *The Hero with a Thousand Faces*. Campbell discovered many common patterns that are in many hero myths and stories from around the world. He described several basic stages that almost every hero goes through.

Act 1: Separation

The Ordinary World

Heroes exist in a world that is considered ordinary or **uneventful** by those who live there. Often people in the ordinary world consider the heroes odd. They possess some ability or characteristic that makes them feel out-of-place.

The Wonderful Wizard of Oz: Dorothy in Kansas

The Hobbit: Bilbo Baggins in Hobbiton

The Call to Adventure

Usually there is a discovery, some event, or some danger that starts them on the heroic path. Heroes find a magic object or discover their world is in danger. In some cases, heroes happen upon their quest by accident.

The Wonderful Wizard of Oz: The tornado

The Hobbit: Gandalf the wizard arrives

Entering the Unknown

As they **embark** on their journey, the heroes enter a world they have never experienced before. It might be filled with **supernatural** creatures, breathtaking sights, and the constant threat of death. Unlike the heroes' home, this outside world has its own rules, and they quickly learn to respect these rules as their endurance, strength, and courage are tested time and time again.

The Wonderful Wizard of Oz: Dorothy must learn the rules of Oz

The Matrix: Neo must come to grips with the realities and unrealities of the Matrix

Supernatural Aid/Meeting with the Mentor

Supernatural does not have to mean magical. There are plenty of hero stories that don't have wizards or witches. Supernatural means "above the laws of nature."



Heroes are almost always started on their journey by a character who has mastered the laws of the outside world and come back to bestow this wisdom upon them. This supernatural character often gives them the means to complete the quest. Some of the time the gift is simply wisdom. Other times it is an object with magical powers. In every instance it is something the hero needs to succeed.

The Hobbit: Gandalf

Star Wars: Obi-Wan Kenobi

Cinderella: Fairy Godmother



Act 2: Initiation and Transformation

Allies/Helpers

Every hero needs a helper, much like every superhero needs a sidekick. Most heroes would fail miserably without their helpers. For example, in the Greek hero story of Theseus, Minos' daughter Ariadne helps Theseus find his way through the Labyrinth. She does this by holding one end of a golden thread while Theseus works his way inward to slay the Minotaur. Without her help, Theseus would never have fulfilled his quest. He also would not have found his way out of the maze once he did.

Lord of the Rings: Samwise Gamgee

The Wonderful Wizard of Oz: The Tin Woodsman, Scarecrow, and Cowardly Lion

The Road of Trials

The road of **trials** is a series of tests, tasks, or ordeals that the person must undergo to begin the transformation. Often the person fails one or more of these tests, which often occur in threes. The heroes progress through this series of tests, a set of obstacles that make them stronger, preparing them for their final showdown.

The Supreme Ordeal

At long last they reach the Supreme **Ordeal**, the obstacle they have journeyed so far to overcome. All the heroes' training and toil comes into play now. The journey has hardened them, and it's time for them to show their prowess. Once this obstacle is overcome, the tension will be relieved. The worst has passed, and the quest, while not officially over, has succeeded.

Lord of the Rings: Mount Doom

The Wonderful Wizard of Oz: Defeating the Wicked Witch



Act 3: The Return

The Magic Flight

After the heroes complete the Supreme Ordeal and have the reward firmly in hand, all that is left is for them is to return home. Just because the majority of the adventure has passed doesn't mean that the return journey will be smooth sailing. There are still lesser homebound obstacles to overcome. At some point the hero must often escape with the reward. This can sometimes take the form of a chase or battle.

The Hobbit: The Battle of Five Armies

The Lord of the Rings: Return to Hobbiton

Confronting the Father

In this step the person must confront whatever holds the ultimate power in his or her life. In many myths and stories this is the father, or a father figure who has life and death power. Although this step is most frequently symbolized by an encounter with a male person or god, it does not have to be a male, just someone or thing with incredible power.

Master of Two Worlds/Restoring the World

Success on the heroes' quest is life-changing, for them and often for many others. By achieving victory, they have changed or preserved their original world. Often they return with an object or personal ability that allows them to save their world.

The heroes have also grown in spirit and strength. They have proved themselves worthy for marriage, kingship, or queenship. Their success in the supernatural worlds allows them to return and be heroes in their own world.

Lord of the Rings: Frodo saves the Shire

The Wonderful Wizard of Oz: Dorothy rids Oz of the Wicked Witch



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Name:
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Date:
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Act	Central Idea/Stages in the Act	Important Details and Questions
Introduction		
Separation		
Initiation and Transformation		
The Return		



- Get the gist of what a text is mostly about.
- Cite evidence
- Use context clues to figure out word meanings
- Make inferences based on details in the text
- Talk with others about the text
- Pay attention to vocabulary
- Use prefixes to determine word meanings
- Scan the text for structure
- Annotate the text



Percy Jackson, the main character in *The Lightning Thief*, is following the path of the hero in “The Hero’s Journey.” Percy Jackson is a boy who is not accepted by many people around him. In “The Hero’s Journey” it says that heroes “possess some ability or characteristic that makes them feel out-of-place.” In *The Lightning Thief*, Percy says, “I have dyslexia and attention deficit disorder and I had never made above a C- in my life.” In this quote, Percy expresses his feelings of exclusion because of his learning differences. This shows that Percy is like the archetype of a hero because he also has characteristics that make him feel out of place.



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Name:

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Date:

Now that you have read and discussed “The Hero’s Journey,” reflect on the idea of “hero” that you had at the beginning of class. Has it changed? How? If it hasn’t changed, how can this idea of a hero’s “journey” become part of your idea of a “hero?”



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 9

Building Background Knowledge About the Hero's Journey, Part 2: Acts 2 and 3 Plus Focusing on Key Vocabulary in "The Hero's Journey"



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Building Background Knowledge About the Hero's Journey, Part 2: Acts 2 and 3 Plus Focusing on Key Vocabulary in "The Hero's Journey"

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 use a variety of strategies to determine word meaning in informational texts. (RI.6.4)
- I can prepare myself to participate in discussions. (SL.6.1)

Supporting Learning Targets

- I can practice reading closely.
- I can gather important details and determine the main idea of an excerpt of the text "The Hero's Journey."
- I can use multiple strategies to determine the meaning of unfamiliar words in "The Hero's Journey."
- I can make connections between Percy Jackson and "The Hero's Journey."

Ongoing Assessment

- "The Hero's Journey" recording form (begun in Lesson 8)
- Vocabulary in "The Hero's Journey" recording form
- Exit Ticket

Agenda

- 1. Opening**
 - A. Unpacking Learning Targets and Sharing Gist Notes (5 minutes)
- 2. Work Time**
 - A. Close Read: "The Hero's Journey" Acts Two and Three (20 minutes)
 - B. Vocabulary in "The Hero's Journey" (15 minutes)
- 3. Closing and Assessment**
 - A. Exit Ticket: Making Connections between "The Hero's Journey" and *The Lightning Thief* (5 minutes)
- 4. Homework**
 - A. First draft reading of Chapter 5 in *The Lightning Thief*

Teaching Notes

- Students continue working with the text "The Hero's Journey" (from Lesson 8). Reinforce with students the importance of the concepts in this text: the hero's journey archetype will help them understand more about Percy Jackson's experiences, and will also serve as the foundation for students' own writing during Unit 3.
- This text is challenging, both because of its vocabulary and because of the many abstract concepts. Withhold explaining too much, as students will understand more as they continue to reread, write, talk, and focus on key vocabulary. Encourage students as they persevere, and give specific positive praise when they are referring directly to the text.



Building Background Knowledge About the Hero's Journey, Part 2:
Acts 2 and 3 Plus Focusing on Key Vocabulary in "The Hero's Journey"

Lesson Vocabulary	Materials
hero, hero's journey, archetype; uneventful, embark, supernatural, bestow, trials, ordeal	<ul style="list-style-type: none">• "The Hero's Journey" text (from Lesson 8; one per student)• "The Hero's Journey" recording form (from Lesson 8; one per student)• Vocabulary in "The Hero's Journey": Strategies for Finding Word Meaning recording form (one per student)• Exit Ticket: Making Connections between "The Hero's Journey" and <i>The Lightning Thief</i> (one per student)• Homework: Purpose for Reading—Chapter 5 (one per student)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets and Sharing Gist Notes (5 minutes)</p> <ul style="list-style-type: none">• Read the learning targets with students, or invite a student to read the learning targets aloud<ul style="list-style-type: none">* "I can practice reading closely."* "I can gather important details and determine the main idea of an excerpt of the text 'The Hero's Journey.'"* "I can use context clues to determine the meaning of unfamiliar words in 'The Hero's Journey.'"* "I can make connections between Percy Jackson and 'The Hero's Journey.'"• Students should recognize several of these targets from the previous lesson. Ask students to Think-Pair-Share: "What words seem most important in these targets?" Ask a few students to share out.• Ask students to show a quick thumbs up if they understand the targets, or thumbs down if not. Clarify as needed.• Ask students to get out their article, "The Hero's Journey" (from Lesson 8). Remind students that it is fine if they didn't totally understand the article: they were just supposed to make gist notes with their initial sense of what the text is mostly about. They will keep digging deeper. Invite students to turn and talk with a partner for two minutes, to share their gist notes at this point.	



Work Time	Meeting Students' Needs
<p>A. Close Read: "The Hero's Journey" Acts Two and Three (20 minutes)</p> <ul style="list-style-type: none">• Invite students to sit in their triads for this portion of the lesson.• Tell students that they now will continue to reread "The Hero's Journey" text and collect important details on their "The Hero's Journey" recording form. Remind students that they began to collect important details in the first act "The Separation" in Lesson 8. Review the meaning of <i>important detail</i> as a quote from the text that is essential to the author's meaning and purpose. Tell student they will have time to discuss the important details they chose between each act, but should first try it out on their own.• Circulate and support students as they read. After 7-8 minutes, pause students in their reading. Invite students to use two minutes to share with each other the important details they recorded for "Act Two: Initiation and Transformation."• Circulate to listen in and gauge students' understanding, as well as patterns of confusion that may need to be clarified later with whole group. Listen for students to notice details that relate directly to the subheadings (e.g. that heroes need a "sidekick" which is like a helper or ally). Watch for students to be referring to specific words in the text.• Focus students briefly whole group to give specific positive praise when they do so. Do not spend a lot of time explaining the text; they will keep working with it and will uncover more on their own.• Allow students to continue reading "Act Three: The Return" for an additional 7-8 minutes before sharing their ideas again with their triads.• Consider inviting a few whole class shares in order to clear up any misconceptions or confusion about Acts Two and Three of "The Hero's Journey."	



Building Background Knowledge About the Hero's Journey, Part 2:
Acts 2 and 3 Plus Focusing on Key Vocabulary in "The Hero's Journey"

Work Time (continued)	Meeting Students' Needs
<p>B. Vocabulary in "The Hero's Journey" (15 minutes)</p> <ul style="list-style-type: none">• Tell students that today they are going to turn their attention to vocabulary in "The Hero's Journey." Remind them that paying attention to vocabulary, and using strategies like context clues or prefixes to figure out word meanings, are "things close readers do"• Think-Pair-Share:<ul style="list-style-type: none">* "What two strategies for finding word meaning have we learned so far this year?" Remind students of these two strategies: using context clues and using root words and prefixes.• Distribute the Vocabulary in "The Hero's Journey": Strategies for Finding Word Meaning recording form. Tell students that they should begin by reading the sentence and thinking about the bolded word. Think, "Can I use context clues around this word to help me determine the meaning? Does the word have a prefix and root word that can help me determine the meaning?" Remind students to refer to their Prefix List and "The Hero's Journey" as necessary.• Circulate and support students as they work. After ten minutes, invite students to meet in their triads to discuss each word.• Collect students' annotated texts and both of their recording forms to informally assess.• Emphasize to students that as they continue to read challenging texts in the coming months and years, they will often encounter vocabulary they don't know. It is important to have lots of different ways to figure out words.	<ul style="list-style-type: none">• Consider posting vocabulary words during this lesson so students have a visual reference.• Consider giving select students pre-highlighted recording forms that highlight key words showing the relationship between the quotes. (see Supporting Materials)



Building Background Knowledge About the Hero's Journey, Part 2:
Acts 2 and 3 Plus Focusing on Key Vocabulary in "The Hero's Journey"

Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: What is the most important connection between Percy's experiences and "The Hero's Journey"? Why? (5 minutes)</p> <ul style="list-style-type: none">• Preview homework.• Distribute an Exit Ticket to each student. Tell them you would like them to independently consider the same question you posed to the class:<ul style="list-style-type: none">* "What is the most important connection between Percy's experiences and 'The Hero's Journey'? Why?"• Remind students to support their thinking with reasons. (Student responses may vary).• Collect students' Exit Tickets.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Do a "first draft" read of Chapter 5: "I Played Pinochle With a Horse." Use the Homework: Purpose for Reading—Chapter 5 question to focus your reading and use your evidence flags to mark the specific areas in the book that support your answer. <p><i>Note: Review students' recording forms and annotated articles from today's lesson to assess for comprehension. It is important students understand the arc of the hero's journey in order to complete the reading and writing leading up to and including the End of Unit Assessment.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 9

Supporting Materials



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Name:

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Date:

Word in Context	Meaning of the Word	What strategy did you use to find the meaning?
Heroes exist in a world is considered ordinary or uneventful by those who live there.		
As they embark on their journey, the heroes enter a world they have never experienced before		
It might be filled with supernatural creatures, breathtaking sights, and the constant threat of death.		



Word in Context	Meaning of the Word	What strategy did you use to find the meaning?
Heroes are almost always started on their journey by a character who has mastered the laws of the outside world and come back to bestow this wisdom upon them.		
At long last they reach the Supreme Ordeal, the obstacle they have journeyed so far to overcome.		



Exit Ticket: Making Connections between “The Hero’s Journey and *The Lightning Thief*”

Date:

What connections do you see between Percy’s experiences in *The Lightning Thief* and “The Hero’s Journey”?



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Name:

.....
Date:

Percy has just survived a traumatic night and is now in a completely unfamiliar and strange setting. This presents a unique challenge. How does Percy respond to this challenge? What inferences can you make based on his response? Consider his interactions with other characters as well as his inner thoughts.

Use your **evidence flags** to mark places in the text that show your thinking.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 10

Selecting Evidence and Partner Writing: Aligning “The Hero’s Journey” and *The Lightning Thief* (Chapter 5)



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</p> <p>I can describe how the plot evolves throughout a literary text. (RL.6.3)</p> <p>I can cite text-based evidence to support an analysis of informational text. (RI.6.1)</p> <p>I can adjust my writing practices for different time frames, tasks, purposes, and audiences. (W.6.4)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can explain the relationship between a quote from <i>The Lightning Thief</i> and a quote from “The Hero’s Journey.”• I can select evidence from “The Hero’s Journey” that aligns with <i>The Lightning Thief</i>.• I can write a paragraph (with a partner) to describe how excerpts in <i>The Lightning Thief</i> align to “The Hero’s Journey,” citing evidence from both texts.	<ul style="list-style-type: none">• Entrance Ticket• Selecting Evidence recording form• Partner Writing paragraph



Agenda	Teaching Notes
1. Opening A. Unpacking Learning Targets (5 minutes) B. Connecting “The Hero’s Journey” and <i>The Lightning Thief</i> : Carousel of Quotes (10 minutes) 2. Work Time A. Independently Selecting Evidence in Informational Texts: Aligning Percy’s Experiences with the Hero’s Journey (15 minutes) B. Partner Writing: Using Evidence from Two Texts (10 minutes) 3. Closing and Assessment A. Reflecting on the Learning Targets (5 minutes) 4. Homework A. First draft read of Chapter 6: “I Become Supreme Lord of the Bathroom”	<ul style="list-style-type: none">• Review Carousel Brainstorm protocol (Appendix 1).• In advance: Prepare the four quotes on the Carousel of Quotes handout on chart paper around the room (one chart per quote). Consider making two charts with the exact same quote, so there are eight charts total.• In this lesson students begin to practice analyzing the text in writing. This is an initial low-stakes writing task. Note that the focus of this unit has primarily been on close reading. The writing here is intended to address W.6.9 more broadly, rather than all the specific aspects of W.6.2. Unit 2 devotes much more time to heavily scaffolding students’ writing (W.6.2). Here, the goal is more to “write about your reading.” The lesson reviews and reinforces work with paragraph writing that many students may have had in previous grades, and serves as a scaffold for their End of Unit Assessment in Lesson 13.• In Work Time C, students write on their own, but have a partner to think with. In advance: Place students in writing partnerships. It is easier for students to plan and write in pairs than in their usual triads. They will be doing this with a writing partner. Consider strategic writing partnerships that will support students in this process.



Lesson Vocabulary	Materials
hero’s journey, align, archetype, claim; meadow (58), satyr (59), recoil (60), archery (62), metaphysical (67)	<ul style="list-style-type: none"> • Carousel of Quotes: Connecting <i>The Lightning Thief</i> and the “The Hero’s Journey” (one per student) • Carousel of Quotes: Connecting <i>The Lightning Thief</i> and the “The Hero’s Journey” (for Teacher Reference) • Chart paper for Quote Charts (four or eight pieces) • Markers (one per triad, different colors) • Equity sticks • Selecting Evidence from “The Hero’s Journey” (one per student) • Partner Writing: Using Evidence from Two Texts (one per student) • Writing with Evidence anchor chart (co-created with students during Lesson 8). • Homework: Purpose for Reading—Chapter 6 (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Read the learning targets: <ul style="list-style-type: none"> * “I can explain the relationship between a quote from <i>The Lightning Thief</i> and a quote from “The Hero’s Journey.” * “I can select evidence from “The Hero’s Journey” that aligns with <i>The Lightning Thief</i>.” * “I can write a paragraph (with a partner) to describe how excerpts in <i>The Lightning Thief</i> align to ‘The Hero’s Journey,’ citing evidence from both texts.” • Zoom in on the word <i>align</i>. Tell students that this means to line up or make parallel. Point out that students may have been able to figure this out since it sounds like the word “line” and the root “lign” actually means “line.” Tell students that today they are going to try to “line up” what is happening to Percy with the steps they read about in the article “The Hero’s Journey” from the previous lesson. • Ask students to show a quick thumbs-up if they understand the targets, or thumbs-down if not. Some students may be unclear about the third target; reassure them that it will become clearer as they dig into Work Time. 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students’ Needs
<p>B. Connecting “The Hero’s Journey” and <i>The Lightning Thief</i>: A Carousel of Quotes (10 minutes)</p> <ul style="list-style-type: none">• Ask students to work in their triads for this part of the lesson. Tell student that a very important reading skill they will be using, now and many times in their future reading lives, is to make connections and describe the relationship between two texts. It’s almost like thinking about how two texts “talk to each other.” Tell students that this is something they probably do without realizing it, but today they will think about these connections, talk about them, and write about them.• Think-Pair-Share:<ul style="list-style-type: none">* “When you think about <i>The Lightning Thief</i> and ‘The Hero’s Journey,’ how do think these two texts are related?”• Listen for answers like: “Maybe they are related because Percy is a hero” or “They are related because Percy is going to go on a journey.” Confirm similar initial comments.• Tell students that you have selected quotes from both <i>The Lightning Thief</i> and “The Hero’s Journey” to help them think more about the relationship between the two texts. Using chart paper or a document camera, show students the first set of connected quotes: “I have dyslexia and attention deficit disorder and I had never made above a C- in my life” and “Heroes possess some ability or characteristic that makes them feel out-of-place.”• Think-Pair-Share:<ul style="list-style-type: none">* “What is the relationship between these two quotes?” Listen for answers like: “These quotes are related because Percy’s has characteristics that make him feel out of place, and this is a challenge many heroes face.”• Distribute the Carousel of Quotes: Connecting The Lightning Thief and ‘The Hero’s Journey’ recording form. Tell students they will have a few minutes to silently read these quotes, think about them, and jot down their initial ideas about the relationships between them. Circulate and support students as they work.	<ul style="list-style-type: none">• For students needing additional supports, you may want to consider using the Carousel of Quotes: Connecting <i>The Lightning Thief</i> and “The Hero’s Journey” recording form (more scaffolded version) in the supporting materials of this lesson. This version has key words highlighted to support students in making connections between quotes.• For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or Smartboard. Another option is to type up these instructions for students to have in hand.



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• After 2 to 3 minutes, pause students in their independent work. Tell them that now that they have read and thought independently, you would like for them to discuss their thinking with their triads. Direct students’ attention to the quote charts hanging around the room. Tell students that these charts have the same quotes as their recording forms. Distribute markers to each triad and assign each triad a starting point. Give directions:<ol style="list-style-type: none">1. At each chart, let a different member of your triad read the two quotes aloud.2. Give each person a chance to share their thinking from their recording forms.3. Discuss the relationship between these quotes.4. Using your triad marker, use the space below the quotes to write the relationship between them.5. Move to the next chart with a new pair of quotes.• Students will have just 6 to 7 minutes for this part of the activity. Consider using a timer to move students efficiently from one chart to the next. Note that it is not essential that all groups get to all four charts.• Ask students to begin. Circulate to listen and to gauge how well students are beginning to connect the concepts from the archetypal journey with specific events from the novel.• After 6 to 7 minutes, ask students to return to their seats. Ask:<ul style="list-style-type: none">* “What is the most important connection between Percy’s experiences and ‘The Hero’s Journey?’ Why”• As time permits, use equity sticks to call on a few students to share their thinking with the class.	



Work Time	Meeting Students’ Needs
<p>A. Independently Selecting Relevant Evidence in Informational Texts: Aligning Percy’s Experiences with the Hero’s Journey (15 minutes)</p> <ul style="list-style-type: none">• Tell students that you have created a graphic organizer similar to the one from their Carousel of Quotes. Show students Selecting Evidence from “The Hero’s Journey” recording form. Point out that you have already pulled excerpts and quotes from <i>The Lightning Thief</i> in order to get them started. However, unlike in the Carousel of Quotes, they will be responsible for finding a quote from “The Hero’s Journey.”• Give students directions:<ol style="list-style-type: none">1. Read the excerpt from <i>The Lightning Thief</i>.2. Think: Does this excerpt align with the archetype of “the hero’s journey?”3. Go back to “The Hero’s Journey” to confirm your thinking and gather evidence.4. Discuss your findings with your triad.5. If Percy’s experience does align, complete the graphic organizer with the stage of the hero’s journey Percy is at, as well as the quote from “The Hero’s Journey” that is your evidence.• Tell students that they will have about 10 minutes to work in their triads. Invite students to begin. Circulate to listen in and support as needed. Challenge students to refer directly back to each text, and probe: “What is the connection you’re noticing? Why is that important?” Encourage students in this early work of analyzing texts.• After about 10 minutes, refocus students whole group. Ask:<ul style="list-style-type: none">* “How do Percy’s experiences align with the hero’s journey?” Invite volunteers to share their connections with the class.	<ul style="list-style-type: none">• Many students may benefit from a charted list of these directions.• To further support select students, consider creating a more scaffolded version of the Selecting Evidence from “The Hero’s Journey” recording form. For example, you can highlight key words and phrases from the novel (similar to the more scaffolded version of the Carousel of Quotes: Connecting <i>The Lightning Thief</i> and the “The Hero’s Journey” recording form). Additionally you can partially fill in the recording form or provide an additional example.



Work Time (continued)	Meeting Students’ Needs
<p>B. Partner Writing: Using Evidence from Two Texts (10 minutes)</p> <ul style="list-style-type: none"> Distribute Partner Writing: Using Evidence from Two Texts. Tell students that they are now going to use the evidence they just collected to do some writing. They will make a <i>claim</i> about Percy based on evidence from the text. Remind students of the important work they did studying the model paragraph in Lesson 8. Direct students’ attention to the Writing with Evidence anchor chart. Review the criteria students helped to create when writing with evidence. Point out that students have already collected the necessary evidence for writing a paragraph that answers the question: <ul style="list-style-type: none"> * “How do Percy’s experiences align with the hero’s journey?” Think-Pair-Share: “We decided that a strong paragraph begins with a topic sentence, and that a topic sentence tells what the paragraph is going to be about. What would be an example of a strong topic sentence for the paragraph we are going to write today?” Guide students toward a sentence like: “Percy’s experiences in <i>The Lightning Thief</i> align with ‘The Hero’s Journey’ in several important ways.” Setting students up with a topic sentence will help get them started and guide their writing. Give directions: <ol style="list-style-type: none"> With your partner, study the model paragraph and the criteria from Lesson 8. Together, choose one stage of the hero’s journey from the Selecting Evidence from “The Hero’s Journey” recording form that you want to use in your writing. On your own, draft a paragraph using evidence from both texts. After finishing the paragraph, trade papers. Review the criteria again. Did your partner meet each part of the criteria? Circulate and support students as they write. Push students to elaborate in their writing by asking questions like: “How are those two quotes related?” and “What does this tell us about Percy?” After 7 to 8 minutes of writing, remind students to trade their writing and complete the criteria checklist at the bottom of their Partner Writing: Using Evidence from Two Texts recording form. Collect these writing samples as a formative assessment. 	<ul style="list-style-type: none"> Many students may benefit from a charted list of these directions. Consider giving select students a personal copy of the Model Paragraph from Lesson 8. Having this model next to them will guide them in their organization and word choice.



Closing and Assessment	Meeting Students’ Needs
<p>A. Reflecting on the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Gather students back in a whole group. Read the learning target:<ul style="list-style-type: none">* “I can write a paragraph (with a partner) to describe how excerpts in <i>The Lightning Thief</i> align to “The Hero’s Journey,” citing evidence from both texts.”• Ask students to give you “fist to five” on this target. Explain that a fist means that they struggled meeting the learning target, five means that they really understood and accomplished, three means they struggled a little but they are getting there, and they can use any number in between.• Think-Pair-Share:<ul style="list-style-type: none">* “What was most difficult about this learning target?”	<ul style="list-style-type: none">• Checking in with learning targets helps students self-assess their own learning. This research-based strategy supports struggling learners most.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Do a “first draft” read of Chapter 6: “I Become Supreme Lord of the Bathroom.” Use the Homework: Purpose for Reading—Chapter 6 question to focus your reading. Use your evidence flags to mark the specific areas in the book that support your answer. <p><i>Note: Review students’ Selecting Evidence graphic organizers, as well as their writing, as formative assessment. These activities are building toward the End of Unit Assessment in Lesson 10, so it is important to see where students are experiencing difficulty.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 10

Supporting Materials



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Quote from <i>The Lightning Thief</i>	Quote from “The Hero’s Journey”	Explain the relationship between these two quotes
“I have dyslexia and attention deficit disorder and I had never made above a C- in my life.”	“Heroes possess some ability or characteristic that makes them feel out-of-place.”	These quotes are related because Percy has characteristics that make him feel out of place, and this is a challenge many heroes face.
“With a yelp, I dodged and felt talons slash the air next to my ear. I snatched the ballpoint pen out of the air, but when it hit my hand, it wasn’t a pen anymore. It was a sword—Mr. Brunner’s bronze sword, which he always used on tournament day.”	“Heroes find a mystic object or discover their world is in danger.”	
“I remember Mr. Brunner’s serious expression, his thousand-year-old-eyes. <i>I will accept only the best from you, Percy Jackson.</i> ”	“The mentor often gives the hero the means to complete the quest. Some of the time the gift is simply wisdom.”	



Quote from <i>The Lightning Thief</i>	Quote from “The Hero’s Journey”	Explain the relationship between these two quotes
“Grover blushed right down to his Adam’s apple. ‘Look, Percy I kind of have to protect you.’”	“Every hero needs a helper much like every hero needs a sidekick. Most heroes would fail miserably without their helpers.”	
“His neck was a mass of muscle and fur leading up to his enormous head, which had a snout as long as my arm, snotty nostrils with a gleaming brass ring, cruel black eyes and horns ...”	“As they embark on their journey, the heroes enter a world they have never experienced before. It might be filled with supernatural creatures, breathtaking sights, and the constant fear of death.”	



Name: _____

Date: _____

Quote from <i>The Lightning Thief</i>	Quote from “The Hero’s Journey”	Explain the relationship between these two quotes
“I have dyslexia and attention deficit disorder and I had never made above a C- in my life.”	“Heroes possess some ability or characteristic that makes them feel out-of-place .”	These quotes are related because Percy has characteristics that make him feel out of place, and this is a challenge many heroes face.
“With a yelp, I dodged and felt talons slash the air next to my ear. I snatched the ballpoint pen out of the air, but when it hit my hand, it wasn’t a pen anymore. It was a sword—Mr. Brunner’s bronze sword , which he always used on tournament day.”	“Heroes find a mystic (magical) object or discover their world is in danger.”	
“I remember Mr. Brunner’s serious expression, his thousand-year-old-eyes. <i>I will accept only the best from you, Percy Jackson.</i> ”	“The mentor often gives the hero the means to complete the quest. Some of the time the gift is simply wisdom .”	



Quote from <i>The Lightning Thief</i>	Quote from “The Hero’s Journey”	Explain the relationship between these two quotes
“ Grover blushed right down to his Adam’s apple. ‘Look, Percy I kind of have to protect you.’”	“Every hero needs a helper much like every hero needs a sidekick. Most heroes would fail miserably without their helpers.”	
“His neck was a mass of muscle and fur leading up to his enormous head, which had a snout as long as my arm, snotty nostrils with a gleaming brass ring, cruel black eyes and horns ...”	“As they embark on their journey, the heroes enter a world they have never experienced before. It might be filled with supernatural creatures , breathtaking sights, and the constant fear of death .”	



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Do Percy’s experiences in *The Lightning Thief* align with the hero’s journey?

Stage of the “Hero’s Journey”	Archetype of the Hero’s Journey: Quote from “The Hero’s Journey”	Percy’s Experience: Quote from <i>The Lightning Thief</i>
The Ordinary World	“They possess some ability or characteristic that makes them feel out-of-place.”	“But Mr. Brunner expected me to be as good as everybody else, despite the fact that I have dyslexia and attention deficit disorder and I had never made above a C- in my life.” (page 7)
		“The freak weather continued, which didn’t help my mood. One night, a thunderstorm blew out the windows in my dorm room. A few days later, the biggest tornado every spotted in the Hudson Valley touched down only fifty miles from Yancy Academy.” (page 17)



Do Percy’s experiences in *The Lightning Thief* align with the hero’s journey?

Stage of the “Hero’s Journey”	Archetype of the Hero’s Journey: Quote from “The Hero’s Journey”	Percy’s Experience: Quote from <i>The Lightning Thief</i>
		“The landscape was dotted with buildings that looked like ancient Greek architecture—an open-air pavilion, an amphitheater, a circular arena—except that they all looked brand new, their white marble columns sparkling in the sun. In a nearby sandpit, a dozen high school-age kids and satyrs played volleyball.” (page 62)
		“The truth is, I can’t be dead. You see, eons ago the gods granted my wish. I could continue the work I loved. I could be a teacher of heroes for as long as humanity needed me.” (82)



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I can write a paragraph (with a partner) to describe how excerpts in *The Lightning Thief* align to “The Hero’s Journey,” citing evidence from both texts.

“How do Percy’s experiences align with the hero’s journey?”

After choosing evidence from both *The Lightning Thief* and “The Hero’s Journey,” write a paragraph that shows how Percy’s experiences align with the hero’s journey. Remember to use evidence from both texts. Use the criteria checklist to make sure you have met all criteria for writing a strong paragraph.

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Criteria Checklist:

Did you ...

- _____ begin your paragraph with a topic sentence that makes a claim?
- _____ use evidence from *The Lightning Thief* that supports your claim?
- _____ use evidence from “The Hero’s Journey” that supports your claim?
- _____ make it clear how the quotes are connected?
- _____ close the paragraph with a clear concluding statement?



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Percy's new environment just means new kinds of challenges. What types of challenges does Percy face in this chapter? How does he respond?

As you read, think about these questions. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 11

Selecting Evidence: “The Hero’s Journey” and *The Lightning Thief* (Chapter 6)



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</p> <p>I can cite text-based evidence to support an analysis of informational text. (RI.6.1)</p> <p>I can use evidence from a variety of grade appropriate texts to support analysis, reflection, and research. (W.6.9)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can get the gist of an excerpt from <i>The Lightning Thief</i>. I can answer questions using evidence about an excerpt from <i>The Lightning Thief</i>. I can select evidence from both <i>The Lightning Thief</i> and “The Hero’s Journey” that shows how Percy is on a hero’s journey. 	<ul style="list-style-type: none"> Text-Dependent Questions Selecting Evidence graphic organizer Exit Ticket: Reflecting on Learning Targets

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Read-Aloud of Quote from Chapter 6 (5 minutes)</p> <p>B. Unpacking Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Close Read: Percy Explores Camp Half-Blood (15 minutes)</p> <p>B. Triad Collaboration to Choose Evidence: Connecting Percy’s Experience with “The Hero’s Journey” (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: Reflecting on the Learning Targets (5 minutes)</p> <p>4. Homework</p> <p>B. First draft read of Chapter 7, “My Dinner Goes Up in Smoke”</p>	<ul style="list-style-type: none"> This lesson continues the series of lessons scaffolding students toward writing with evidence. The text-dependent questions for the close-reading excerpt intentionally scaffold students toward finding appropriate evidence when connecting Percy’s experience to “The Hero’s Journey.” Students again briefly review the “Things Close Readers Do” anchor chart (during Opening, Part B). Hold on to this chart. In Unit 2, students work with a resource that gives them even more details about close reading, and will refer back to the chart they helped to build.



Lesson Vocabulary	Materials
gist, excerpt, evidence, archetype, align; cloven (77), pursue (78), pavilion (79), centaur (82), caduceus (83), patron (85)	<ul style="list-style-type: none"> • Things Close Readers Do anchor chart (begun in Lesson 2) • Equity sticks • Sticky notes (3–4 for each student) • Text-Dependent Questions: Excerpt from Chapter 6, “I Become Supreme Lord of the Bathroom” (one per student) • Evidence flags (3–4 for each student) • Selecting Evidence: Percy Jackson and “The Hero’s Journey” graphic organizer (for Chapter 6) (one per student) • Exit Ticket: Reflecting on the Learning Targets (one per student) • Homework: Purpose for Reading—Chapter 7 (one per student)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Read-Aloud of Quote from Chapter 6 (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to open their text of <i>The Lightning Thief</i> to page 86. Remind students of the meaning of the word <i>archetype</i> from Lesson 8: a character or a story line that repeats again and again over time. Ask students to read along as your read aloud from “I shook my head ...” to “Chiron calls them archetypes. Eventually, they re-form.” • Think-Pair-Share: <ul style="list-style-type: none"> * “How is the meaning of archetype that we learned connected to this idea of the minotaur as an archetype?” • Listen for answers like: “Just like the same characters and stories keep showing up, monsters like the minotaur keep showing up, even when you kill them.” 	<ul style="list-style-type: none"> • Some students may benefit from being given sentence starters for Think-Pair-Share. For example: “I think the minotaur is an archetype because_____,” or “Base on our learning targets, I think we will be _____ today.”



Opening (continued)	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite students to read along as you read the learning targets<ul style="list-style-type: none">* “I can get the gist of an excerpt from <i>The Lightning Thief</i>.”* “I can answer questions using evidence about an excerpt from <i>The Lightning Thief</i>.”* “I can select evidence from both <i>The Lightning Thief</i> and ‘The Hero’s Journey’ that shows how Percy is on a hero’s journey.”• Think-Pair-Share: “Based on today’s learning targets, what do you think we will be doing in today’s lesson?” Listen for responses like: “We will be closely reading parts of <i>The Lightning Thief</i>” and “We will be trying to make a connection between Percy and ‘The Hero’s Journey.’” Listen for students to refer to <i>evidence</i>, and point out that they will be rereading both texts to identify how they connect.• Briefly review the Things Close Readers Do anchor chart (from previous lessons). Invite students to read the bullets aloud. Emphasize the the heart of close reading is paying careful attention to the actual words in the text: that is why “evidence” is so important.	



Opening (continued)	Meeting Students’ Needs
<p>B. Connecting “The Hero’s Journey” and <i>The Lightning Thief</i>: A Carousel of Quotes (10 minutes)</p> <ul style="list-style-type: none">• Ask students to work in their triads for this part of the lesson. Tell student that a very important reading skill they will be using, now and many times in their future reading lives, is to make connections and describe the relationship between two texts. It’s almost like thinking about how two texts “talk to each other.” Tell students that this is something they probably do without realizing it, but today they will think about these connections, talk about them, and write about them.• Think-Pair-Share:<ul style="list-style-type: none">* “When you think about <i>The Lightning Thief</i> and ‘The Hero’s Journey,’ how do think these two texts are related?”• Listen for answers like: “Maybe they are related because Percy is a hero” or “They are related because Percy is going to go on a journey.” Confirm similar initial comments.• Tell students that you have selected quotes from both <i>The Lightning Thief</i> and “The Hero’s Journey” to help them think more about the relationship between the two texts. Using chart paper or a document camera, show students the first set of connected quotes: “I have dyslexia and attention deficit disorder and I had never made above a C- in my life” and “Heroes possess some ability or characteristic that makes them feel out-of-place.”• Think-Pair-Share:<ul style="list-style-type: none">* “What is the relationship between these two quotes?” Listen for answers like: “These quotes are related because Percy’s has characteristics that make him feel out of place, and this is a challenge many heroes face.”• Distribute the Carousel of Quotes: Connecting <i>The Lightning Thief</i> and ‘The Hero’s Journey’ recording form. Tell students they will have a few minutes to silently read these quotes, think about them, and jot down their initial ideas about the relationships between them. Circulate and support students as they work.	<ul style="list-style-type: none">• For students needing additional supports, you may want to consider using the Carousel of Quotes: Connecting <i>The Lightning Thief</i> and “The Hero’s Journey” recording form (more scaffolded version) in the supporting materials of this lesson. This version has key words highlighted to support students in making connections between quotes.• For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or Smartboard. Another option is to type up these instructions for students to have in hand.



Work Time	Meeting Students’ Needs
<p>A. Close Read: Percy Explores Camp Half-Blood (pages 78–82) (15 minutes)</p> <ul style="list-style-type: none"> Tell students that they will be closely reading an excerpt from <i>The Lightning Thief</i>, Chapter 6, “I Become Supreme Lord of the Bathroom.” Direct students’ attention to the Things Close Readers Do anchor chart. Ask: <ul style="list-style-type: none"> * “What does it mean to closely read a text? How do you start? What do you do next?” Using equity sticks, invite whole class shares. Listen for responses like: “First you just read for the flow, to get to know the text,” “You read to get the gist and choose unfamiliar words,” “You choose important details,” and “You read to answer questions about the text.” Distribute sticky notes to each student. Remind students that they have already read to get the flow of the text during their “first draft” reading for homework. Invite student to open <i>The Lightning Thief</i> to page 78. Give directions: <ol style="list-style-type: none"> Read from the bottom of page 78 starting with “As we got closer ...” to page 82 “... Annabeth is waiting for us.” Stop every few paragraphs and write the gist on a sticky note and place it in your book. Circulate and support students in their reading. Ask students to rehearse saying the gist of a section aloud before writing it on a sticky note. Practicing verbally allows students to get immediate feedback. After 5 minutes, ask students to stop and share their gist writing with their triads. Distribute Text-Dependent Questions: Excerpt from Chapter 6, “I Become Supreme Lord of the Bathroom.” Tell students that answering questions, and using evidence in their answers, is an important step in reading something closely because it draws their attention to parts of the text that they may have missed. Give directions: <ol style="list-style-type: none"> Read the questions so you know what to look for when you reread. Reread the passage, keeping the questions in mind. Use an evidence flag to mark places in the text connected to one of the questions. Answer the questions on your graphic organizer. Be sure to use evidence to support your answer. Give students 10 minutes to work on their own. Then prompt students to share their answers and evidence with their triad. 	<ul style="list-style-type: none"> Encourage students who are having difficulty with the text to stop and write the gist for smaller sections of text. Continue to emphasize that getting the gist is just a very first pass to get a general sense of the text; it’s fine if students are confused or wrong. Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. Consider pulling small groups of students who need additional support and work with them in a more guided setting.



Work Time (continued)	Meeting Students’ Needs
<p>B. Triad Collaboration to Choose Evidence: Connecting Percy’s Experience with “The Hero’s Journey” (15 minutes)</p> <ul style="list-style-type: none">• Distribute the Selecting Evidence: Percy Jackson and “The Hero’s Journey” graphic organizer (Chapter 6) to each student. Tell students that they are going to continue the very important work they have begun to make the connection between Percy’s experiences in <i>The Lightning Thief</i> and the archetypal storyline of the hero’s journey—a story structure that has been repeated across countless stories over time. They read about that archetypal journey in the article “The Hero’s Journey.” But today, instead of being given the evidence, their triad will work as reading detectives, on the hunt for evidence!• Tell students that in the passage they just read closely, there are multiple examples of Percy being on a hero’s journey. Give and post directions:<ol style="list-style-type: none">1. On your graphic organizer, I have included which stages of “The Hero’s Journey” show up in the passage of <i>The Lightning Thief</i> you read closely.2. Review these section in “The Hero’s Journey” to remind yourself what happens in each of those stages.3. Think: “In the passage from <i>The Lightning Thief</i> that we just read closely, how does this stage of the hero’s journey show up?”4. Go back to the passage in Chapter 6 of <i>The Lightning Thief</i> and choose a specific scene that shows Percy experiencing that stage in “the hero’s journey.”5. Go back to “The Hero’s Journey” and choose a quote that clearly connects to Percy’s experience.• Tell students that they should work with the other members of their triads to complete their work.	<ul style="list-style-type: none">• Consider providing a partially filled-in chart (i.e., with page numbers) to those who need additional support.• For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or Smartboard. Another option is to type up these instructions for students to have in hand.



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: Reflecting on the Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Distribute Exit Ticket: Reflecting on the Learning Targets to each student. Tell students that selecting connecting evidence from two texts was a new challenge for them, and you are curious about how they felt doing this task. Explain the 1–5 rating system they will be using, where 1 represents very easy and 5 represents very challenging.• Give students 5 minutes to quietly reflect in writing on today’s learning target.	<ul style="list-style-type: none">• Consider having students who struggle with on-demand writing to talk with a partner before they respond in writing to the question.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Do a “first draft” read of Chapter 7, “My Dinner Goes Up in Smoke.” Use the Homework: Purpose for Reading—Chapter 7 question to focus your reading and use your evidence flags to mark the specific areas in the book that support your answer. <p><i>Note: Review students’ graphic organizers from this lesson as a formative assessment. This activity is building toward the End of Unit Assessment in Lesson 10, so it is important to see where students are experiencing difficulty.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 11

Supporting Materials



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.....
Name:

.....
Date:

1. What new and surprising sights does Percy encounter in this passage? Choose one and describe it. Cite evidence to support your answer.

.....

.....

.....

2. What does Percy learn about Chiron in this passage? Cite evidence to support your answer.

.....

.....

.....



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Name:
.....

.....
Date:
.....

Stage of the “Hero’s Journey”	Percy’s Experience: Quote from The Lightning Thief	Archetype of the Hero’s Journey: Quote from “The Hero’s Journey”
Entering the Unknown		
Supernatural Aid/ Meeting with the Mentor		
Allies/Helpers		



.....
Name:
.....

.....
Date:
.....

“I can choose evidence from both *The Lightning Thief* and ‘The Hero’s Journey’ that shows how Percy is on a hero’s journey.”

On a scale from 1 to 5 (1 being very easy, 5 being very challenging) how did this learning target feel for you today?

1—Very Easy	2—Somewhat Easy	3—Somewhere in Between	4—Somewhat Challenging	5—Very Challenging

What makes this learning target either easy or challenging for you?

.....

.....

.....

.....

.....



.....
Name:

.....
Date:

How are Percy’s experiences in this chapter align with “The Hero’s Journey”?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 1: Lesson 12

Writing with Evidence: Percy and the Hero's Journey (Chapter 7)



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

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

- I can select evidence from both *The Lightning Thief* and “The Hero’s Journey” that shows how Percy is on a hero’s journey.
- I can write a paragraph describing how Percy’s experiences align with “The Hero’s Journey.”

Ongoing Assessment

- Independent Writing paragraph

Agenda

- 1. Opening**
 - A. Unpacking Targets and Engaging the Reader: Favorite Lines of Chapter 7 (5 minutes)
- 2. Work Time**
 - A. Independent Writing: How Does Percy’s Experience Align with “The Hero’s Journey”? (25 minutes)
 - B. Writing with Evidence: Peer Feedback (10 minutes)
- 3. Closing and Assessment**
 - A. Share (5 minutes)
- 4. Homework**
 - A. First draft read of Chapter 8, “We Capture a Flag”

Teaching Notes

- At the end of this lesson, collect student writing as a formative assessment. Notice what students are doing well, and where they need additional support. Writing with evidence will become increasingly important and complex throughout the module.
- Review Peer Critique (see Appendix)



Lesson Vocabulary	Materials
Evidence, paragraph	<ul style="list-style-type: none">• Equity sticks• Selecting Evidence: Percy Jackson and “The Hero’s Journey” (Chapter 7) (one per student)• Peer Feedback: Checking for Criteria (one per student)• Homework: Purpose for Reading—Chapter 8 (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking Targets and Engaging the Reader: Favorite Lines of Chapter 7 (5 minutes)</p> <ul style="list-style-type: none">• Read the targets:<ul style="list-style-type: none">* “I can select evidence from both <i>The Lightning Thief</i> and ‘The Hero’s Journey’ that shows how Percy is on a hero’s journey.”* “I can write a paragraph describing how Percy’s experiences align with ‘The Hero’s Journey.’”• Focus students on the second target• Activate student thinking with a Think-Pair-Share:<ul style="list-style-type: none">* “What does the word ‘paragraph’ mean to you? What does a paragraph include?”• Tell students you would love to hear more of their favorite lines from Chapter 7, “I Become Supreme Lord of the Bathroom.” Remind students what a “favorite line” might be: a short excerpt (often one sentence) that is either funny, intriguing, thought-provoking, or has beautiful language.• Give students 2 minutes of searching time, then invite them to share their favorite line with a partner. Use equity sticks to invite a couple of students to share with the whole class.	<ul style="list-style-type: none">• ELLs and other students may benefit from pictorial representations of learning targets. For example, for targets involving evidence, you might use a magnifying glass.



Work Time	Meeting Students' Needs
<p>A. Independent Writing: How Does Percy's Experience Align with "The Hero's Journey"? (25 minutes)</p> <ul style="list-style-type: none"> Tell students that today is the first time they are going to go through the writing process completely independently. In previous lessons, they chose evidence with help from you, they collected evidence with their triad, and they wrote in partnerships. Congratulate students on their learning and how much they have accomplished already. Tell them you cannot wait to see what they can do on their own! Distribute the Selecting Evidence: Percy Jackson and "The Hero's Journey" (Chapter 7) to each student. Tell them that this looks almost exactly like the assessment they will be doing in Lesson 13 coming up. Tell students that they will be focusing their work on pages 93–95 in Chapter 7. In this excerpt there are several examples of Percy having experiences that align to the hero's journey. Tell students that in Chapter 7, from pages 93–95, Percy's experience can be aligned to four different parts of "The Hero's Journey": <ol style="list-style-type: none"> "Entering the Unknown" "Supernatural Aid" "Allies and Helpers" "The Road of Trials" Give students the following directions: <ol style="list-style-type: none"> Reread the four parts of "The Hero's Journey" listed before closely reading pages 93–95 in <i>The Lightning Thief</i>. This will help focus your reading as you find evidence. Choose one experience in <i>The Lightning Thief</i> and match it with a stage of the hero's journey. Gather evidence from <i>The Lightning Thief</i>. Gather evidence from "The Hero's Journey." Use your graphic organizer to help you write the paragraph. Circulate as students work and notice where students are encountering difficulty. This assignment closely aligns with the assessment students will be completing in Lesson 13, so this is a great opportunity to do some "research" on where students need additional support or instruction. 	<ul style="list-style-type: none"> Consider posting directions for students to reference. This promotes independence and supports students who struggle with multi-step directions. Consider providing claim sentences or sentence starters to students who may have a difficult time getting started. Consider putting the stages of the hero's journey as well as the directions on a chart. This will assist students who have difficulty with multi-step directions.



Work Time (continued)	Meeting Students' Needs
<p>B. Writing with Evidence: Peer Feedback (10 minutes)</p> <ul style="list-style-type: none">After students have completed their independent gathering of evidence and writing a paragraph, ask them to trade their work with their writing partner from Lesson 11. Remind students of the process they completed in that lesson, in which they checked their partner's writing against the criteria.Distribute the Peer Feedback: Checking for Criteria recording form to each student. Ask students to take the next 10 minutes to read their partners' writing, and complete the checklist.	<ul style="list-style-type: none">Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target.
Closing and Assessment	Meeting Students' Needs
<p>A. Share: What can we learn about Percy, as a hero, based on his response to a challenge he faces? (5 minutes)</p> <ul style="list-style-type: none">Gather the students in a whole group. Review the learning targets with students. Ask students to Think-Pair-Share: "We have learned a lot about Percy based on how he responds to challenges he has faced. How does one of these challenges help us to see him as a hero?" Cold call a few students to share their ideas about this.	<ul style="list-style-type: none">Some students may benefit from being privately prompted before they are called upon in cold call. Although cold call is a participation technique that necessitates random calling, it is important to set a supportive tone so that use of cold call is a positive experience for all.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Do a "first draft" read of Chapter 8, "We Capture a Flag." Use the Homework: Purpose for Reading, Chapter 8 question to focus your reading and use your evidence flags to mark the specific areas in the book that support your answer.	



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Grade 6: Module 1: Unit 1: Lesson 12

Supporting Materials



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.....
Name:

.....
Date:

Stage of the “Hero’s Journey”	Percy’s Experience: Challenge and Response Quote from <i>The Lightning Thief</i>	Quote from “The Hero’s Journey”

What can we learn about Percy, as a hero, based on his response to a challenge he faces?



Selecting Evidence: Percy Jackson and “The Hero’s Journey” (Chapter 7) (back side)



Name:

Date:

Read the criteria below. Read your partner's paragraph, keeping this checklist in mind. If your partner meets the criteria, place

a ✓. If your partner needs to revise this because they did not meet the criteria, place a X.

Criteria Checklist:

Did your writing partner ...

_____ begin your paragraph with a topic sentence that makes a claim?

_____ use evidence from *The Lightning Thief* that supports their claim?

_____ use evidence from "The Hero's Journey" that supports their claim?

_____ make it clear how the quotes are connected?

_____ close the paragraph with a clear concluding statement?



.....
Name:

.....
Date:

How are Percy’s experiences in this chapter aligned to “The Hero’s Journey”?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.



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Grade 6: Module 1: Unit 1: Lesson 13

End of Unit 1 Assessment: Drawing Evidence from Text: Written Analysis of How Percy's Experiences Align with "The Hero's Journey"



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End of Unit 1 Assessment: Drawing Evidence from Text: Written
Analysis of How Percy's Experiences with "The Hero's Journey"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite text-based evidence to support an analysis of literary text. (RL.6.1)</p> <p>I can cite text-based evidence to support an analysis of informational text. (RI.6.1)</p> <p>I can use evidence from a variety of grade appropriate texts to support analysis, reflection, and research. (W.6.9)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can select evidence from both <i>The Lightning Thief</i> and "The Hero's Journey" that shows how Percy is on a hero's journey. I can write a summary of an excerpt from <i>The Lightning Thief</i>. I can write a paragraph explaining how Percy's experiences align with the hero's journey. 	<ul style="list-style-type: none"> End of Unit 1 Assessment
Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Back-to-Back/Face-to-Face (5 minutes)</p> <p>B. Unpacking Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. End of Unit 1 Assessment (30 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Share: "I use to ... but now I ..." (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 9 of <i>The Lightning Thief</i>.</p>	<ul style="list-style-type: none"> This assessment is "open book": students may use their texts, notes, and other resources. However, unless they have specific accommodations, students should work independently. In advance: Consider students who need testing accommodations: extra time, separate location, scribe, etc.



End of Unit 1 Assessment: Drawing Evidence from Text: Written
Analysis of How Percy’s Experiences with “The Hero’s Journey”

Lesson Vocabulary	Materials
(Do not pre-teach any vocabulary for this assessment. Students may use their texts and notes as resources during the assessment.)	<ul style="list-style-type: none"> • Questions for Back-to-Back/Face-to-Face (For Teacher Reference) • End of Unit 1 Assessment: How Percy’s Experiences Align with “The Hero’s Journey” (one per student) • End of Unit 1 Assessment: How Percy’s Experiences Align with “The Hero’s Journey” (Answers for Teacher Reference) • 2 Point Rubric: Writing From Sources/Short Response

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Back-to-Back/Face-to-Face (5 minutes)</p> <ul style="list-style-type: none"> • Tell students that they will participate in a quick discussion activity that is both fun and will help them quickly review some big ideas for their assessment today. The game is called Back-to-Back/Face-to-Face. Give directions: <ol style="list-style-type: none"> 1. When you say, “Go,” students are to silently walk around the room at a slow place. 2. When you say, “Stop,” students should stop, find the nearest person to them and stand “back-to-back” with them. 3. You will ask them a question. Students should remain back-to-back, and they have about 15 seconds of think time. 4. When you say, “Face-to-face,” students should turn around and take 1 minute to share their thoughts. 5. When you say, “Go,” the process starts again. • Use the Questions for Back-to-Back/Face-to-Face (in Supporting Materials). 	<ul style="list-style-type: none"> • Consider providing copies of Questions for Back-to-Back and Face-to-Face (in supporting materials) to select students who struggle with auditory processing.
<p>B. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to return to their seats. Ask a volunteer to read today’s learning targets while the rest of the class reads along. <ul style="list-style-type: none"> * “I can select evidence from both <i>The Lightning Thief</i> and ‘The Hero’s Journey’ that shows how Percy is on a hero’s journey.” * “I can write a summary of an excerpt from <i>The Lightning Thief</i>.” * “I can write a paragraph explaining how Percy’s experiences align with the hero’s journey.” • Tell students that these learning targets should look very familiar because these are the targets they have been doing for the past few lessons. 	



End of Unit 1 Assessment: Drawing Evidence from Text: Written
Analysis of How Percy’s Experiences with “The Hero’s Journey”

Work Time	Meeting Students’ Needs
<p>A. End of Unit 1 Assessment (30 minutes)</p> <ul style="list-style-type: none">• Congratulate students on all the hard work they have done over past weeks getting to know Percy Jackson and studying “The Hero’s Journey.” Tell students that today they will meet their learning targets and show all the learning they have accomplished in an End of Unit Assessment.• Tell students that in this assessment they will be rereading an excerpt from Chapter 8. They will use Percy’s experiences in this chapter to answer questions, complete a graphic organizer about Percy and the hero’s journey, and then write a paragraph. Remind them that this task is very similar to what they have been practicing for the past few lessons.• Give each student the End of Unit 1 Assessment: How Percy’s Experiences Align with “The Hero’s Journey.”• Circulate as students work, noting who is having difficulty and may need redirecting.• If students finish early, encourage them to preview the list of recommended texts, and browse books if available.	<ul style="list-style-type: none">• For ELLs, consider providing extended time for tasks and answering questions in class discussions. ELLs receive extended time as an accommodation on NY State assessments.



End of Unit 1 Assessment: Drawing Evidence from Text: Written
Analysis of How Percy’s Experiences with “The Hero’s Journey”

Closing and Assessment	Meeting Students’ Needs
<p>A. Share: “I used to ... but now I ...” (5 minutes)</p> <ul style="list-style-type: none">• Gather students back in the whole group, preferably in a circle. Say: “You have learned many things throughout our study of <i>The Lightning Thief</i> and you have most likely changed your mind about ideas you had, ideas about Percy, ideas about myths, ideas about heroes.”• Tell students you are going to do a quick “go around” where everyone will share how they learned something new, or changed their thinking about something. They will do this by saying “I used to ... but now I ...”• Give an example: “I used to think that I couldn’t read a long book like this, but now I know I just have to break it up into smaller pieces” or “I used to think Percy was ... but now I think ...”• Give students a moment to think, and then go around to hear students’ comments.	<ul style="list-style-type: none">• Post the sentence frame “I used to _____, but now I _____” for students to refer to if they get stuck.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Read Chapter 9 of <i>The Lightning Thief</i>.	



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Grade 6: Module 1: Unit 1: Lesson 13

Supporting Materials



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6. What is a hero?
7. Is Percy Jackson a hero?
8. How has Percy Jackson changed from the beginning of the book until now?



.....
Name:

.....
Date:

Standards addressed:

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

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

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)

How do Percy's experiences in Chapter 8 align with the hero's journey?

After reading pages 107–112 of Chapter 8 in *The Lightning Thief*, complete the graphic organizer and write a constructed response that answers the question and supports your position with evidence from the novel and from the informational text.

Directions:

1. Reread these four parts of "The Hero's Journey" before closely reading pages 107–112 in *The Lightning Thief*. This will help focus your reading as you find evidence.

(In Chapter 8, from pages 107–112, Percy's experience can be aligned to four different parts of the hero's journey):

- "Entering the Unknown"
- "Supernatural Aid"
- "Allies and Helpers"
- "The Road of Trials"



2. Choose one experience in *The Lightning Thief* and match it with a stage of the hero's journey.
3. Gather evidence from *The Lightning Thief*.
4. Gather evidence from "The Hero's Journey."
5. Complete Part 1, the Choosing Evidence graphic organizer to help you plan your paragraph.
6. Complete Part 2, the paragraph. Write your paragraph on the lines provided.



.....
Name:

.....
Date:

Part 1, Graphic Organizer: Choosing Evidence: Percy Jackson and "The Hero's Journey" (Chapter 8)

Stage of the "Hero's Journey"	Percy's Experience: Challenge and Response Quote from <i>The Lightning Thief</i>	Quote from "The Hero's Journey"

What can we learn about Percy, as a hero, based on his response to a challenge he faces?



End of Unit 1 Assessment: How Percy's Experiences Align with "The Hero's Journey"

Focus on one experience in *The Lightning Thief*, and show how that experience aligns to “The Hero’s Journey.”



Part 1, Graphic Organizer: Choosing Evidence: Percy Jackson and “The Hero’s Journey” (Chapter 8)

Stage of the “Hero’s Journey”	Percy’s Experience: Challenge and Response Quote from <i>The Lightning Thief</i>	Quote from “The Hero’s Journey”
Entering the Unknown	<p>“Despite all that, I liked camp. I got used to the morning fog over the beach, the smell of hot strawberry fields in the afternoon, even the weird noises of monsters in the woods at night.”</p> <p>Challenge: Percy lost his mother and has been forced into a new, strange place.</p> <p>Response: Percy has begun to find his place there and even like it.</p>	<p>“As they embark on their journey, the heroes enter a world they have never experienced before. It might be filled with supernatural creatures, breathtaking sights, and the constant threat of death.”</p>
<p>What can we learn about Percy, as a hero, based on his response to a challenge he faces?</p> <p>We can learn from this that Percy is a hero who is able to adapt to new and difficult challenges.</p>		



Part 2, Paragraph prompt: ***How do Percy's experiences in Chapter 8 align with the hero's journey?*** After reading the excerpts from Chapter 8 of *The Lightning Thief* and "The Hero's Journey," write a constructed response that begins with a short summary of the beginning of Chapter 8. Then focus on one experience in *The Lightning Thief* and show how Percy's experience aligns to a stage in "The Hero's Journey." Conclude by describing what we can learn about Percy as a hero from his response to a challenge he faces. Use evidence from both texts to support your response.

Focus on one experience in *The Lightning Thief*, and show how that experience aligns to "The Hero's Journey."

In Chapter 8, Percy has begun to settle into Camp Half-Blood and into a routine. However, he is still struggling with the loss of his mother and he is having a hard time figuring out his talents. One experience in Chapter 8 that shows Percy on a hero's journey is his coming to a new setting. In *The Lightning Thief*, it says, "Despite all that, I liked camp. I got used to the morning fog over the beach, the smell of hot strawberry fields in the afternoon, even the weird noises of monsters in the woods at night." This aligns to the Entering the Unknown stage of the hero's journey. In "The Hero's Journey," it says, "the heroes enter a world they have never experienced before. It might be filled with supernatural creatures, breathtaking sights, and the constant threat of death." Percy is surrounded by supernatural creatures like monsters and cool sights like the field of strawberries. And he's definitely scared he is going to die. Percy's response to this challenge shows that he is a hero who can adapt to new and difficult challenges.



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

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">• 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:
	<ul style="list-style-type: none">• 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:
	<ul style="list-style-type: none">• 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

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



EXPEDITIONARY
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Grade 6: Module 1: Unit 2

Overview



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Unit 2: Elements and Theme of Mythology in The Lightning Thief

In this second unit of module 1, students will delve deeply into mythology: its purpose, elements, and themes that align with themes in *The Lightning Thief*. While they continue to read *The Lightning Thief* independently, students will closely read multiple myths. In the first half of the unit, they will use the informational text “Key Elements of Mythology” to better understand the elements and themes of the myths they read. In their mid-unit assessment, students will read the myth of Prometheus and write an analytical mini-essay identifying the elements of mythology present in the myth, describing a theme of the myth, and explaining

how key details contribute to the theme. In the second half of the unit, students will read, think, talk, and write the myths alluded to in *The Lightning Thief*. They will determine the themes of myths and how the themes align with themes in the novel.. As students build toward writing a literary analysis, the teacher will model writing skills using the myth of . Students practice these skills using myths they are reading in small, expert groups. For their end of unit assessment, students will write a literary analysis summarizing the myth of “Cronus,” identifying a common theme between the myth of “Cronus” and *The Lightning Thief*, and explaining why the author chose to include this myth in the novel.

Guiding Questions And Big Ideas

- **What makes a myth?**
- **Why do myths matter?**
- ***All stories have universal elements and themes.***

Mid-Unit 2 Assessment

Analytical Mini-Essay about Elements and Theme of the Myth of Prometheus

This assessment centers on NYSP12 ELA CCLS RL.6.1, RL.6.2, RI.6.1, W.6.2, and W.6.9. For this assessment, students will write an analytical “mini-essay” responding to the following prompts: “What are significant elements of mythology in the story of ‘Prometheus’? Explain how elements of mythology contained in the plot make ‘Prometheus’ a classic myth.” “What is an important theme in the myth of ‘Prometheus’? What key details from the myth contribute to this theme?” Students will have read and discussed the myth “Prometheus” in class as well as an informational text about the “Key Elements of Mythology.” They will use recording forms to collect important details. Their “mini-essay” will contain two body paragraphs (one about the elements of myth that they see in “Prometheus” and one a theme of the myth) plus a one-sentence introduction and a brief conclusion to explain how an element of mythology connects to a theme of the myth. The reading standards assessed center around citing textual evidence from both the literary text “Prometheus” and the informational text “Key Elements of Mythology.” Students also are assessed on their ability to determining of a theme of a literary text. The reading standards could be assessed through the graphic organizer alone, or verbally, if necessary. This is both a reading and writing assessment.



End of Unit 2 Assessment

Literary Analysis—Connecting Themes in Cronus and The Lightning Thief

This assessment addresses W.6.2, W.6.5, W.6.9, and L.6.1a, b, c, d.

Students will write a literary analysis responding to the following prompts:

“What is a theme that connects the myth of Cronus and *The Lightning Thief*? After reading the myth of Cronus and the novel *The Lightning Thief*, write a literary analysis in which you do the following:

Summarize the myth and present a theme that connects the myth and the novel;

Describe how the theme is communicated in the myth;

Describe how the theme is communicated in *The Lightning Thief*;

Explain why myths still matter and why the author may have chosen to include this myth in the novel.

You will have the opportunity to discuss the reading and your thinking with your partner before writing independently.”

This is primarily a writing assessment. It is not intended to assess students’ reading of a myth; discussion is intentionally built in as a scaffold toward writing. In Lesson 18 students launch this assessment, writing their best on-demand draft. This draft is not formally assessed. The actual assessment occurs in Lesson 20, after peer feedback.

Content Connections

This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- 6.6 Classical civilizations developed and grew into large empires characterized by powerful centralized governments, advanced commerce and trade systems, and complex social hierarchies. The scientific and cultural achievements of these civilizations continue to impact the world today.
 - * 6.6.a The classical era was marked by an increase in the number and size of civilizations.
 - * 6.6.b Classical civilizations maintained social order through various political systems that corresponded to the values of their citizens.
 - * 6.6.f Ancient civilizations made scientific, cultural, and political discoveries that have shaped our understanding of the world today.
- 6.7 Major religions and belief systems developed as civilizations grew, which unified societies, but also became a major source of tension and conflict.
 - * 6.7.a Belief systems and religions are sets of mutual values that help to explain the way the world and humanity work.
 - * 6.7.b Over time, civilizations developed belief systems and religions that differed across place but shared similar themes.
 - * 6.7.c Belief systems and religions unify groups of people and are woven into the social organization of societies.



Central Texts

Rick Riordan, *The Lightning Thief* (New York: Hyperion Paperbacks for Children, 2005), ISBN: 0-7868-3865-3.

Ingri and Edgar Parin D'Aulaire, *D'Aulaire's Book of Greek Myths* (New York: Delacorte Press, 1962), ISBN: 0-440-4069-3. (One copy for Teacher Reference)

Berens, E. M. *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894. Web. 7 June 2013. <http://www.gutenberg.org/files/22381/22381-h/22381-h.htm>.

Berens, E. M. "Cronus (Saturn)." *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894.14-15. Web. 7 June 2013. <http://www.gutenberg.org/files/22381/22381-h/22381-h.htm>.

Lang, Jean. "Prometheus and Pandora." *A Book of Myths*. New York: Thomas Nelson and Sons, 1914. 1-4. Web. 7 June 2013. < <http://www.gutenberg.org/files/22693/22693-h/22693-h.htm>>

Berens, E. M. "Moiræ or Fates (Parcæ)." *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894.139-141. Web. 7 June 2013. <http://www.gutenberg.org/files/22381/22381-h/22381-h.htm>.

Guenther, Leanne. "The Story of Medusa and Athena." Web. 7 June 2013. < <http://betterlesson.com/document/1707631/15-cw-the-story-of-medusa-and-athena-docx>>

Hawthorne, Nathaniel. "Theseus Goes to Slay the Minotaur" and "Theseus and Ariadne." In Storr, Francis, ed. *Half a Hundred Hero Tales of Ulysses and the Men of Old*. New York: Henry Holt, 1911. 138-153. Web. 7 June 2013. <http://www.gutenberg.org/files/41765/41765-h/41765-h.htm>

"Key Elements of Mythology" Written by Expeditionary Learning for instructional purposes.



This unit is approximately 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 1	Reading Closely to Build Background Knowledge: “Myths and Legends”	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can make inferences about Percy based on details from the text. I can use text details to determine the main ideas in “Myths and Legends.” 	<ul style="list-style-type: none"> Using Text Details to Determine the Main Idea recording form Exit Ticket 	
Lesson 2	Building Background Knowledge: The Myth of Cronus	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of a literary text. (RL.6.1) I can determine a theme based on details in a literary text. (RL.6.2) 	<ul style="list-style-type: none"> I can use details from images to make predictions about the myth of Cronus. I can get the gist of the myth of Cronus. I can reflect on the things that close readers do. 	<ul style="list-style-type: none"> Predictions Selected-response Understanding a Key Allusion to Cronus in Chapter 10 of <i>The Lightning Thief</i> 	
Lesson 3	Using Details to Determine Theme: The Myth of Cronus	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of a literary text. (RL.6.1) I can determine a theme based on details in a literary text. (RL.6.2) 	<ul style="list-style-type: none"> I can answer questions about the myth of Cronus using evidence from the text. I can use context clues to determine the meaning of unknown words in the myth of Cronus. I can collaborate with my peers to determine themes in the myth of Cronus. I can explain how a theme in Cronus is connected to a theme in <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> Understanding the Allusion in Chapter 10 (from homework) Chalk Talk charts 	<ul style="list-style-type: none"> Things Close Readers Do Things I Notice/Things I Wonder about Chalk Talk protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 4	What Makes a Myth a Myth? Comparing Cronus and “Shrouded in Myth”	<ul style="list-style-type: none"> 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 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) 	<ul style="list-style-type: none"> I can make comparisons between ideas in the myth of Cronus and “Shrouded in Myth.” I can get the gist of sections of “The Key Elements of Mythology.” I can reflect on things that close readers do. 	<ul style="list-style-type: none"> Understanding the Allusion in Chapter 10 Chalk Talk charts QuickWrite: The Most Important Thing 	<ul style="list-style-type: none"> Carousel protocol
Lesson 5	Building Vocabulary: Working with Words about the Key Elements of Mythology	<ul style="list-style-type: none"> 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 the meaning of unknown words and phrases. (L.6.4) 	<ul style="list-style-type: none"> I can collaborate with my peers to create word models for key vocabulary in mythology. I can explain the meaning of key vocabulary in mythology to my peers. 	<ul style="list-style-type: none"> Word models Student responses Observations of student thinking about vocabulary 	
Lesson 6	Using Details to Determine Theme: The Myth of Cronus	<ul style="list-style-type: none"> I can cite text-based evidence that provides the strongest support for my analysis of a literary text. (RL.6.1) I can determine a theme based on details in a literary text. (RL.6.2) 	<ul style="list-style-type: none"> I can answer questions about the myth of Cronus using evidence from the text. I can use context clues to determine the meaning of unknown words in the myth of Cronus. I can collaborate with my peers to determine themes in the myth of Cronus. I can explain how a theme in Cronus is connected to a theme in <i>The Lightning Thief</i>. 	<ul style="list-style-type: none"> Understanding the Allusion in Chapter 10 (from homework) Chalk Talk charts 	<ul style="list-style-type: none"> Things Close Readers Do Things I Notice/Things I Wonder about Chalk Talk protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 7	Analyzing the Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus”	<ul style="list-style-type: none"> I can 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. (RI.6.5) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 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) 	<ul style="list-style-type: none"> I can describe the structure of an analytical mini-essay. I can describe the details the author used to make a claim about the elements of a myth. I can describe the details the author used to make a claim about the theme of a myth. I can explain why an author chose particular details to support a claim. 	<ul style="list-style-type: none"> Elements of Myth graphic organizer (for the model mini-essay) Theme graphic organizer (for the model mini-essay) 	<ul style="list-style-type: none"> Structure of Model Analytical Mini-Essay about Myth
Lesson 8	Exploring Allusions to Myths in <i>The Lightning Thief</i> : Close Reading Part 1 of “Prometheus”	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4) I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4) 	<ul style="list-style-type: none"> I can explore how the allusion to the myth of Prometheus improves my understanding of <i>The Lightning Thief</i>. I can explain how key vocabulary adds to meaning in an excerpt of <i>The Lightning Thief</i>. I can get the gist of the myth of Prometheus. 	<ul style="list-style-type: none"> Myth of Prometheus annotated for the gist 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 9	Analyzing Details in the Myth of Prometheus for Elements of Mythology and Theme	<ul style="list-style-type: none"> I can determine a theme based on details in a literary text. (RL.6.2) I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 	<ul style="list-style-type: none"> I can reflect on the things close readers do. I can use details to make a claim about the elements of mythology in the myth of Prometheus. I can use details to make a claim about a theme of the myth of Prometheus. 	<ul style="list-style-type: none"> Elements of Myth graphic organizer Theme graphic organizer 	
Lesson 10	Drafting an Analytical Mini-Essay: Using Partner Talk and Graphic Organizers to Guide Thinking	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 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) 	<ul style="list-style-type: none"> I can use a model text to guide my writing of an analytical mini-essay. I can use the writing process, and the support of my teacher and peers, to plan and draft my analytical mini-essay about Prometheus. I can identify and write clearly about the elements of mythology in the myth of Prometheus. I can identify and write clearly about a theme in the myth of Prometheus. I can support my thinking with details from the text. 	<ul style="list-style-type: none"> Partner Writing: Analytical Mini-Essay recording form (two body paragraphs) 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 11	Mid-Unit 2 Assessment: Writing an Analytical Mini-Essay about Mythological Elements and Theme	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can cite text-based evidence to support analysis of an informational text. (RI.6.1) I can determine a theme based on details in a literary text. (RL.6.2) 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) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can use a model text to guide my writing of an introduction and conclusion for my analytical mini-essay. I can use feedback to revise and publish an analytical mini-essay about Prometheus. 	<ul style="list-style-type: none"> Partner Writing: Analytical mini-essay recording form (introduction and conclusion) Final draft of the analytical mini-essay 	
Lesson 12	Determining Theme: Reading Myths in “Expert Groups”	<ul style="list-style-type: none"> I can determine a theme based on details in a literary text. (RL.6.2) I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 	<ul style="list-style-type: none"> I can get the gist of my expert group myth. I can collect details from my expert group myth to determine a theme. I can identify the criteria for strong analytical writing based on Row 1 of the NYS Writing Rubric. 	<ul style="list-style-type: none"> Expert group myth annotated for gist 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 13	Connecting the Theme of the Expert Group Myth to a Theme in <i>The Lightning Thief</i> and to Life Lessons	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 	<ul style="list-style-type: none"> I can choose evidence from <i>The Lightning Thief</i> to explain how the theme of the expert group myth is communicated in the novel. I can describe a life lesson that can be learned from my expert group myth. I can identify the criteria for strong analytical writing based on Row 2 of the NYS Writing Rubric. 	<ul style="list-style-type: none"> Exit ticket: How Is Mythology Important Today? 	<ul style="list-style-type: none"> Chalk Talk protocol
Lesson 14	Building Writing Skills: Receiving Feedback and Varying Sentence Structures	<ul style="list-style-type: none"> 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 a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) 	<ul style="list-style-type: none"> I can use feedback from my mid-unit assessment and the NYS Writing Rubric to set goals for myself as a writer. I can create sentences of varied length and structure in order to keep a reader engaged in my writing. 	<ul style="list-style-type: none"> Mid-unit assessment Strengths and Goals index card Sentence Variety: Keeping Readers Engaged recording form 	
Lesson 15	Planning for Writing: Revisiting “Key Elements of Mythology” and Determining a Theme in the Myth of Cronus	<ul style="list-style-type: none"> I can determine a theme based on details in a literary text. (RL.6.2) I can cite text-based evidence to support an analysis of informational text. (RI.6.1) 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) 	<ul style="list-style-type: none"> I can explain how various elements of mythology connect to the myth of Cronus. I can use details from the text to determine a theme of the myth of Cronus. 	<ul style="list-style-type: none"> Theme graphic organizer: The Myth of Cronus 	<ul style="list-style-type: none"> Carousel protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 16	Planning for Writing: Studying Model Writing and Determining a Theme in <i>The Lightning Thief</i>	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can identify the argument and specific claims in a text. (RI.6.8) I can use evidence from a variety of grade appropriate texts to support analysis, reflection, and research. (W.6.9) 	<ul style="list-style-type: none"> I can identify the structure, argument, and specific claims in a model literary analysis essay. I can use details to determine a theme of <i>The Lightning Thief</i> that connects with the theme I determined in “Cronus.” 	<ul style="list-style-type: none"> Theme graphic organizer: <i>The Lightning Thief</i> 	<ul style="list-style-type: none"> Structure of a Literary Analysis
Lesson 17	Planning for Writing: Introduction and Conclusion of a Literary Analysis	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can plan the introduction of my literary analysis. I can plan the conclusion of my literary analysis. 		<ul style="list-style-type: none"> Structure of a Literary Analysis
Lesson 18	Launching the End of Unit Assessment: Drafting Literary Analysis	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 	<ul style="list-style-type: none"> I can use my plans to draft a literary analysis describing how a theme is communicated in the myth and in <i>The Lightning Thief</i>, and how mythology is important today. 	<ul style="list-style-type: none"> Draft Literary Analysis 	<ul style="list-style-type: none"> Structure of a Literary Analysis Concentric Circles protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 19	Peer Critique and Pronoun Mini-Lesson: Revising Draft Literary Analysis	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) 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 correct grammar and usage when writing or speaking. (L.6.1) a. I can use the proper case of pronouns in my writing. b. I can use intensive pronouns (e.g., <i>myself</i>, <i>ourselves</i>). c. I can correct inappropriate shifts in pronoun number and person. d. I can correct vague pronouns (i.e., ones with unclear or ambiguous antecedents). 	<ul style="list-style-type: none"> I can use the NYS Writing Rubric to provide kind, specific, and helpful feedback to my peers. I can use the proper case of pronouns and improve the use of pronouns in my literary analysis. 	<ul style="list-style-type: none"> Pronoun Sentences Draft Literary Analysis (from Lesson 18) 	<ul style="list-style-type: none"> Pronouns
Lesson 20	End of Unit Assessment, Part 2: Final Draft of Literary Analysis	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) 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 correct grammar and usage when writing or speaking. (L.6.1) 	<ul style="list-style-type: none"> I can use my draft to write a final, best version of a literary analysis describing how the theme is communicated in the myth, how the theme is communicated in <i>The Lightning Thief</i>, and how the myth contributes to the theme in the novel. I can self-assess my end of unit literary analysis against the NYS Writing Rubric. 	<ul style="list-style-type: none"> Final literary analysis 	<ul style="list-style-type: none"> Structure of a Literary Analysis



Optional: Experts, Fieldwork, And Service

Experts:

- If possible, invite an anthropologist in to share with the class the importance of mythology around the world or over time.
- Fieldwork: Take the class to a local art museum to see the influence of Greek mythology and culture on works of art across the centuries.
- Service: N/A

Optional: Extensions

- With a Social Studies teacher, coordinate to study in depth the ways in which myths both shaped and were shaped by wider Greek culture and beliefs. How did myths help to explain the way the world and humanity work? How did Greek mythology influence the beliefs of other cultures?
- With a Social Studies teacher, coordinate to expand this study of mythology to other world cultures.
- With a visual arts teacher, students can create their own visual representations of important moments in Greek mythology that they have read.



Preparation and Materials

Binders or Journals: Students will be receiving many recording forms, graphic organizers, and texts throughout this module. It is suggested that students have a binder in which to collect these materials and refer back to them. Alternately, teachers who prefer to use notebooks or journals can use the recording forms and graphic organizers as a template with which to model for students to create these structures independently.

Myths

The myths that students read in this unit are adapted from texts in the public domain. *The D'Aulaires' Book of Greek Myths* is a commonly used and rich resource about Greek Mythology. Throughout this unit, the D'Aulaires' text is used to engage and support students through the beautiful illustrations and suggested read aloud extensions. Also use this text as a great resource for differentiation; students will naturally gravitate to it either if they need more support or if they are hungry to learn more about this fascinating topic.

1. Reading Calendar

- Students read *The Lightning Thief* for homework throughout this unit.
- Each night, they read some chapters and reread others.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when.
- See stand-alone document.

Note that students will begin their independent reading near the end of the unit, once they have finished *The Lightning Thief*.



The Lightning Thief: Reading Calendar

The calendar below shows what is due on each day.

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

Due at Lesson	Read the chapter below:	Gathering Textual Evidence
2	10	Use evidence flags to identify references to Cronus in Chapter 10.
3	11	Use evidence flags to identify any allusions to classical myths in Chapter 11.
4	12	Use evidence flags to identify the three most important moments in Chapter 12. Be prepared to explain the reasons why you think that these moments are most important.
5	13	Record five questions that you have about chapter 13. Your questions may relate to characters, events, motivations, etc.
6	14	Use evidence flags to identify 3 examples of the supernatural in Chapter 14. Be prepared to answer the question: “What is the role of the supernatural in Chapter 14?”
7	15	Use evidence flags to mark any allusions to Greek myths in Chapter 15.
8	16	Use evidence flags to identify any new or challenging vocabulary in Chapter 16. Record vocabulary on your word catcher. Be prepared to discuss your vocabulary at the beginning of lesson 9.
9	17	Use evidence flags to identify evidence that Percy is a hero in Chapter 17.
10	18	Use evidence flags to identify key elements of mythology that you noticed in chapter 18.
11	Illustration from Myth	Choose your favorite illustration from one of the myths we have read so far (Cronus or Prometheus). Re-read the myth to look for details that conveyed in the illustration. How is an element of mythology or a theme shown in the illustration?
12	Review of Chapters 10-18	Catch up on your reading or reread your favorite sections of the novel. Be prepared to share a key element of mythology or theme in discussion in lesson 12.
13	19	What does the scene in the throne room tell you about the three friends—Annabeth, Grover, and Percy? Use evidence flags to identify text details to support your answer.
14	20	Complete text-dependent questions Use evidence flags to identify details to support your answers.
15	21	Prediction sheet: What do you think will happen when Percy brings the lightning bolt to Zeus? Why?
16	22	Use evidence flags to identify details that show why Percy had such a hard time deciding whether to stay at the camp year-round or go on to 7th grade. Use these details in your response on the graphic organizer.



.....
Name:

.....
Date:

Title of book:

Author of book:

Use the prompts below to write a 3 paragraph reader's response letter about the independent reading book you just read. You can write it on this form or on a separate sheet of notebook paper. Remember that next year, students will look at your letter to decide whether or not to read this book.

Dear seventh grader,

For my independent reading book, I read _____ (title) by _____. In this book,
(summarize here – including setting, plot, and character – but don't give away the end of the book):

.....
.....
.....

This book connected to *The Lightning Thief* and our study of Greek Mythology and the Hero's Journey because. . . .

.....
.....
.....

I would/would not recommend this book because

.....
.....
.....

Sincerely,
(Name)



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 1

Reading Closely to Build Background Knowledge: “Myths and Legends”



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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)

Supporting Learning Targets

- I can make inferences about Percy based on details from the text.
- I can use text details to determine the main ideas in “Myths and Legends.”

Ongoing Assessment

- Using Text Details to Determine the Main Idea recording form
- Exit Ticket

Agenda

1. Opening

- A. *The Lightning Thief*: Making Inferences in Chapter 9 (10 minutes)
- B. Unpacking the Learning Targets (2 minutes)

2. Work Time

- A. Read-Aloud: “Myths and Legends” (8 minutes)
- B. Clarifying Vocabulary, Rereading, and Annotating the Text (10 minutes)
- C. Triad Discussion: Synthesizing Details to Infer the Main Idea of “In Olden Times” (10 minutes)

3. Closing and Assessment

- A. Exit Ticket: How Are Gods Like Humans? How Are They Different From Humans? (5 minutes)

4. Homework

- A. Read Chapter 10 of *The Lightning Thief*. Mark references to Cronus in the chapter.

Teaching Notes

- This first lesson in Unit 2 will build upon the close reading practices and skills that students have developed and practiced in Unit 1 through their analysis of *The Lightning Thief*, Chapters 1–8.
- In Lesson 1 and subsequent lessons in Unit 2, students apply and refine their ability to synthesize text-based details to make inferences about themes, characters, and author’s craft as they explore the Greek myths that are alluded to throughout the novel.
- This lesson introduces a word-catcher, which students use to record key vocabulary throughout the unit. Students may need multiple copies of this word-catcher: Build this up as a fun and mildly competitive way to see who can collect the most words.
- Students will be working with multiple materials throughout this unit. Consider options for materials management: notebook, folder, binder, etc.



Lesson Vocabulary	Materials
inference, main idea; deceit, immortality, divinities, solemnity	<ul style="list-style-type: none">• <i>The Lightning Thief</i> (book; one per student)• Using Text Details to Make an Inference about Percy Jackson recording form (one per student)• Document camera• “Myths and Legends” (one per student)• <i>The Lightning Thief</i> word-catcher (one per student)• “Myths and Legends”: Using Text Details to Determine the Main Idea recording form (one per student)• Triad Talk Expectations anchor chart (from Unit 1, Lesson 2)• Differentiated Exit Ticket Scaffold (optional; for students needing more support)• Evidence flags (for homework)



Opening	Meeting Students’ Needs
<p>A. <i>The Lightning Thief</i>: Making Inferences in Chapter 9 (10 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, The Lightning Thief. Tell students that as they move further into the novel, they are reading more independently. They will take some time in class each day to discuss the reading, but also will be starting to read myths that relate to <i>The Lightning Thief</i>. It will be important for them to have time to discuss their reading every day. This new routine will help them by providing an opportunity to practice the close reading skills they are developing and to build their knowledge of the myths and the novel through conversations with peers.• Distribute the Using Text Details to Make an Inference about Percy Jackson recording form, which contains a short passage from <i>The Lightning Thief</i>. Ask students to read text details and then write a sentence explaining one inference they can make about Percy from his words and actions in the example. Their inferences must show evidence that they have read the chapter.• Then invite students to share with a partner:<ul style="list-style-type: none">* “What inference did you make about Percy?”* “How did you put the details in the text together to form this inference?”• Provide whole-class feedback to students on the quality of the <i>inferences</i> they developed and shared. Share an exemplar or two and ask the student(s) to engage in a “think-aloud” about how the details led to the inference.• After the student has shared his or her inference and think-aloud with the class, speak to the qualities of the student’s thinking that supported strong inferring: “I heard [student name] say that she began with what she already knew about Percy—that he is very smart about people. Then she added this to what was said in the text: ‘After all, I was holding back information, too.’ These two things combined helped her make the inference that Percy did not trust Chiron completely. Notice that [student name] used her background knowledge, along with what the text said, to make a strong inference that Percy was very unsure if he could trust Chiron at this moment in the story. Her thinking here is very strong.”• This process will provide student-to-student modeling for the class and make the inferring process visible to the students. This is especially beneficial to students who struggle with verbal expression and/or ELLs.	



Opening	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">Place the learning targets for the lesson on a document camera.<ul style="list-style-type: none">“I can make <i>inferences</i> about Percy based on details from the text.”“I can use the details in the text to determine the <i>main ideas</i> of ‘Myths and Legends.’”Read the first learning target to students. Ask students to show a Fist to Five on how well they were able to use text details to make an inference about Percy from the quotation. A closed fist shows that the student feels totally unable to make an inference. Showing an open hand says that the student feels very confident about using text details to make an inference.Tell the students that in the second learning target they will continue to build their ability to use text details to infer main ideas in “Myths and Legends.”As you unpack the learning targets with your students, reinforce that in this lesson they will continue to practice and apply their ability to analyze text details to <i>infer</i>.	<ul style="list-style-type: none">Fist to Five is a simple way for students to self-assess their understanding and application of a particular skill or concept. It also provides assessment to inform the need for any re-teaching that may be necessary.



Work Time	Meeting Students’ Needs
<p>A. Read Aloud: “Myths and Legends” (8 minutes)</p> <ul style="list-style-type: none"> • Distribute “Myths and Legends.” Set the purpose for reading. Tell students that over the next several days they will have an opportunity to read and study several of the Greek myths that are alluded to in <i>The Lightning Thief</i>. • Display the word <i>allusion</i> on the board or document camera. Ask students to give a “thumbs-up” if they have heard this word before and a “thumbs-down” if they have not. Briefly explain that an allusion is a reference to something. It comes from the root word <i>allude</i>, which means to “play beside.” Explain that Rick Riordan made many allusions to Greek myths in <i>The Lightning Thief</i> and knowing more about these allusions will help them to understand Percy and his journey more deeply. It may be helpful for students to think of an allusion as one story “playing beside” another. • Distribute The Lightning Thief word-catcher to each member of the class. Explain that this word-catcher will be a place for them to collect all the words they will be learning in Unit 2. Explain that they will add an * next to literary words (but not to words from the text) on their word-catchers. Provide an example of this. For example, from this lesson: *I = <i>inference</i> or *A= <i>allusion</i>. Students can use the word-catchers as a reference for their reading, writing, and discussions in this unit. • Tell students that today they get to start a new book that has a lot of amazing myths in it, some of which are alluded to in <i>The Lightning Thief</i>. Today they are going to read the first page of the book “Myths and Legends,” which will give them some basic background knowledge about Greek mythology. • Tell students that you will now read the text aloud. Encourage them to imagine the sights and sounds described in the text. • Read the text aloud as students read along silently in their heads. 	<ul style="list-style-type: none"> • The word-catcher provides a home for the new words that students will encounter in their reading of <i>The Lightning Thief</i> in this unit.
<p>B. Clarifying Vocabulary, Rereading, and Annotating the Text (10 minutes)</p> <ul style="list-style-type: none"> • Focus students on the words in bold in the text: <i>deceit</i>, <i>immortal</i>, <i>divinities</i>, <i>solemnity</i>. • Invite students to turn and talk with a partner about what they think each of these words might mean. Encourage them to use context clues. Point out that these are words they likely will encounter in other texts in this unit, so it is fine if they aren’t sure yet. • Ask students to read the text again independently. Tell them that as they read, they will make annotations about the main idea of each paragraph. Remind them that main idea is a bit more formal than just “getting the gist”; they have heard or read the text a few times now, so should be able to be fairly clear about what each paragraph is about. • Distribute “Myths and Legends”: Using Text Details to Determine the Main Idea to each student. Ask students to annotate the main idea of each paragraph in the space provided on the chart. 	



Work Time (continued)	Meeting Students’ Needs
<p>C. Triad Discussion: Synthesizing Details to Infer the Main Idea of “Myths and Legends” (10 minutes)</p> <ul style="list-style-type: none">• Ask students to discuss their annotations of the main ideas of each paragraph with their triad discussion groups. Briefly remind the class of the Triad Talk Expectations (from Unit 1). Reinforce that it is important for students to build upon each other’s ideas to identify the main idea that is conveyed in the complete text.• As you monitor the groups, listen for main ideas of paragraphs such as:<ul style="list-style-type: none">* Paragraph 1: “The gods looked and acted like people but were bigger and stronger.”* Paragraph 2: “The gods had human feelings and would punish people who disobeyed them.”* Paragraph 3: “Often gods would come down to earth and have children with mortals. Gods were immortal.”* Paragraph 4: “The gods could make themselves invisible and disguise themselves.”* Paragraph 5: “The gods lived on Mount Olympus and men worshipped the gods.”• Examples of main ideas for the complete text might include: “The story tells how in the beginning gods were monsters, but they were conquered by a new race of gods and heroes so that people and gods could live together on earth.”	



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: How Are Gods Like Humans? How Are They Different From Humans? (5 minutes)</p> <ul style="list-style-type: none">• Direct students’ attention to the question at the bottom of the Using Text Details to Determine the Main Idea recording form.• To close out this lesson, ask students to write an exit ticket (on the bottom of their “Myths and Legends: Using Text Details to Determine the Main Idea recording form) in response to this question:<ul style="list-style-type: none">* “How are gods like humans? How are they different from humans?”• Encourage students to use specific details from the text to support their response.• Collect students’ recording forms along with their completed exit tickets.	<ul style="list-style-type: none">• Provide students who need additional scaffolding with complex thinking the Differentiated Exit Ticket scaffold as needed. The scaffold can then be used to provide targeted feedback to students on progress toward inferential thinking.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Read Chapter 10 of <i>The Lightning Thief</i>. Use your evidence flags to mark any references you see to Cronus. At the beginning of the next lesson, you will share your findings with your triad. <p><i>Note: Review students’ exit tickets as useful formative assessment data. Use them to evaluate how well students are able to use details to infer theme. You can then use this information to differentiate subsequent instruction through re-teaching and differentiated mini-lessons with small groups of students.</i></p> <p><i>This exit ticket also serves as a pre-assessment of each student’s competency in independent, on-demand paragraphs. You will use this assessment information to differentiate writing instruction in Lesson 9.</i></p>	



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Grade 6: Module 1: Unit 2: Lesson 1

Supporting Materials



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Text Detail	I think that this shows that Percy...
<p>“I got the feeling there was a lot he wasn’t telling me about his prophecy, but I decided I couldn’t worry about that right now. After all, I was holding back information too.” <i>The Lightning Thief</i>, page 145</p>	



In appearance, the gods were supposed to resemble mortals, but they were more beautiful, strong, and tall. They resembled human beings in their feelings and habits, marrying one another and having children, and needing daily nourishment and refreshing sleep.

The Greeks believed that their gods were much smarter than men, but that the gods still had human feelings and passions. We often see the gods motivated by revenge, **deceit**, and jealousy. But they always punish the evildoer, especially any mortal who neglects their worship.

We often hear of the gods descending to earth to visit mankind. Often, both gods and goddesses become attached to mortals and have children with them. These children are called heroes or demigods, and were usually known for their great strength and courage. But although there were so many points of resemblance between gods and men, only the gods were **immortal**.

They possessed the power to make themselves invisible and could disguise themselves as men or animals. They could also transform human beings into trees, stones, or animals, either as a punishment for their misdeeds or to protect the individual from danger.

Most of these **divinities** lived on the summit of Mount Olympus, each possessing his or her individual home, and all meeting together on festive occasions in the council-chamber of the gods. Men built magnificent temples to their honor and worshipped the gods with the greatest **solemnity**.

Adapted from: Berens, E. M. "Part I: Introduction". *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894. 7–8. Web. 7 June 2013. Public domain.



.....
Name:
.....

.....
Date:
.....

Use this word-catcher to keep the new words you are learning in Unit 2. Mark literary words with an * (For example: *inference)

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	Use this space for notes.			



.....
Name:
.....

Date:
.....

Main Idea	The details that helped me to understand this.
Paragraph 1	
Paragraph 2	
Paragraph 3	
Paragraph 4	
Paragraph 5	



Exit Ticket: (You will have time for this at the very end of the lesson.)

How are gods like humans? How are they different from humans? Explain



I think that one of the important themes in the story “Myths and Legends” is

One reason for my thinking about this is

The words and phrases below helped me to understand the theme.

Words

Phrases



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Grade 6: Module 1: Unit 2: Lesson 2

Building Background Knowledge:

The Myth of Cronus



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

I can cite text-based evidence that provides the strongest support for my analysis of a literary text. (RL.6.1)

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

Supporting Learning Targets

- I can use details from images to make predictions about the myth of Cronus.
- I can get the gist of the myth of Cronus.
- I can reflect on the things that close readers do.

Ongoing Assessment

- Predictions
- Selected-response
- Understanding a Key Allusion to Cronus in Chapter 10 of *The Lightning Thief*



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. <i>The Lightning Thief</i>: Routine: Sharing Evidence Flags (8 minutes)</p> <p>B. Unpacking the Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Image Analysis: Making Predictions (10 minutes)</p> <p>B. An Introduction to the Odell Education Resource “Reading Closely: Guiding Questions” handout (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reading for Gist and Selected-Response Questions: The Myth of Cronus (15 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 11. Use your evidence flags to mark any allusions to classic myths.</p> <p>B. Complete the homework assignment: <i>The Lightning Thief</i>: Understanding the Allusion to Cronus in Chapter 10.</p>	<ul style="list-style-type: none"> • In this lesson, students demonstrate accountability for reading Chapter 10 of <i>The Lightning Thief</i> through the homework assignment, in which they are asked to apply class learning about the main ideas conveyed in the myth of Cronus to interpreting a key allusion to Cronus on pages 155–156 of the novel. • The first part of this lesson follows the pattern of Unit 1, Lesson 1. Review that lesson in advance in order to help students connect to prior learning, including the routine of “notice” and “wonder.” • Today, students continue to build upon the close reading practices and skills that they have developed and practiced in Unit 1. In that unit, students helped co-create the Things Close Readers Do anchor chart. • Now, in Unit 2, students are introduced to the Odell Education resource called Reading Closely: Guiding Questions handout (provided here in supporting materials and also available as a stand-alone document on EngageNY.org and odelleducation.com/resources). Students will refer to this document regularly as a way of understanding and connecting their learning targets. Preview this document in advance, thinking in particular about how it relates to the Things Close Readers Do anchor chart that students created during Unit 1. • Students will work with a separate Reading Closely: Approaching the Text handout, which includes only the information from the top row of the Odell resource Reading Closely: Guiding Questions handout, “Approaching the Text.” Providing an abbreviated resource is just like “chunking” other complex texts students have read; it will help them focus on the specific questions they attend to during this lesson. Students use the document as a tool to self-assess their growing skills as close readers. • Help students understand that “approaching the text” happens as soon as you have the text in your hands. It is one good way to start getting the gist. Continue to reinforce that gist is low-stakes first thoughts. • In advance: Create an anchor chart with the title “Things I Notice” and another with “Things I Wonder about” (see sample in supporting materials).



Lesson Vocabulary	Materials
prediction, inference (review), close reading, paraphrase	<ul style="list-style-type: none">• <i>The Lightning Thief</i> (book; one per student)• Evidence flags (extras if students need)• D'Aulaires' Book of Greek Myths: illustrations of Cronus and Rhea on pages 14 and 15 (to project)• Document camera/chart paper for I Notice/I Wonder• 3" x 5" index cards (one per student)• Equity sticks (from Unit 1)• Things Close Readers Do anchor chart (from Unit 1)• Reading Closely: Guiding Questions handout (from Odell Education; also see stand-alone document on EngageNY.org and odelleducation.com/resources) (one per student and one to display)• Reading Closely: Approaching the Text handout (one per student)• "Cronus" (one per student)• Myth of Cronus: Question from the Text (one to display)• Sticky notes (several per student)• Myth of Cronus: Questions from the Text (one to display)• Homework: <i>The Lightning Thief</i>: Understanding the Allusion to Cronus in Chapter 10



Opening	Meeting Students' Needs
<p>A. <i>The Lightning Thief</i>: Routine: Sharing Evidence Flags (8 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, The Lightning Thief. Invite students to sit with their triads. Remind them of their purpose for reading Chapter 10: finding references to Cronus and marking those references with their evidence flags.• Invite students to share their findings with their triad. Tell students that any reference they did not flag on their own, they should flag now.	
<p>B. Unpacking the Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Focus students on the learning targets for this lesson:<ul style="list-style-type: none">* “I can use details from images to make predictions about the myth of Cronus.”* “I can get the gist of the myth of Cronus.”* “I can reflect on the things that close readers do.”• Focus the class on the first learning target. Ask students to show a Fist to Five to demonstrate how well they achieved that target in the opening of the lesson.• Say: “Remember that we have talked about getting the <i>gist</i>—an initial sense of what a text or a section of text is mostly about. Today we are going to continue into our magical study of mythology with our reading of the Cronus myth—which builds upon ‘Myths and Legends’ by telling us more about how men and the gods came to be. Today, you will be reading the myth for gist.”	



Work Time	Meeting Students' Needs
<p>A. Image Analysis: Making Predictions (10 minutes)</p> <ul style="list-style-type: none"> • Display the D'Aulaires' Book of Greek Myths: illustrations of Cronus and Rhea on pages 14 and 15 on a document camera. Post the I Notice/I Wonder anchor chart where all students can see. • Ask students to look closely at the image of Cronus. Give them time to notice the details. Ask students so share out as a class: <ul style="list-style-type: none"> * "What did you notice?" • Listen for responses such as: "A man is wearing a crown," "There are faces in his stomach," "He's eating something," and "There is a sharp object." Students may begin with a burst of details and then contributions may come to a stop. When this happens, encourage students to "look again." This is the point when their observations become subtler. Resist the temptation to hurry students through the process. • Repeat the process with the illustration of Rhea (from page 15). Listen for observations such as: "There is queen," "The queen is holding a baby," and "The queen seems afraid." Chart student responses. • Ask students to think about what they do as close readers when they make a prediction in a text. Ask them to show a thumbs-up when they are ready to share their thinking with the class. Provide enough time for students to process; a guide is to wait until five students have a thumbs-up. Then cold call students to share their responses. Listen for responses such as: "I think about the characters and what they have done and said; this makes me wonder about what might come next in the story," and "I think about the events in the story and why they happened; this makes me able to guess what might happen next in the story." • Affirm students' responses. Continue to explain that a <i>prediction</i> is an educated guess about what will come next, based on specific details from the text. Point out that a prediction is one kind of <i>inference</i>. Students worked with inferring quite a bit in Unit 1. • Give each student an index card. Ask them to write in response to this question: <ul style="list-style-type: none"> * "Based on what you noticed and wondered about the illustrations, what is one prediction you have about the myth of Cronus?" • Give students 2 to 3 minutes to think and write. Then use equity sticks to select students to share their predictions orally. Ensure that students are supporting their predictions with specific reasons and details from the illustrations. Ask probing questions: <ul style="list-style-type: none"> * "What specific details in the illustrations led you to make your prediction?" 	



Work Time (continued)	Meeting Students' Needs
<p>B. An Introduction to the Odell Education Resource “Reading Closely: Guiding Questions” handout (10 minutes)</p> <ul style="list-style-type: none">• Focus students on the Things Close Readers Do anchor chart that they helped to create during Unit 1. Invite students to turn and talk with a partner:<ul style="list-style-type: none">* “What strategies have you found most useful as you’ve been learning to read closely? Why?”• Tell them that during Unit 1, they figured out a lot of the “things close readers do.” But there are more! In this unit, they will continue to identify and practice more strategies readers use to read a text closely and understand it fully.• Place the Odell Education resource Reading Closely: Guiding Questions handout on the document camera. Ask students to skim the document briefly, to notice the text structure. Invite them to turn and talk with a partner:<ul style="list-style-type: none">* “What do you notice?”* “What do you wonder?”• Explain that this document is a guide for the types of questions that smart readers ask themselves when they read closely. Tell students that today’s focus will be on the section titled “Approaching the Text.” Help students understand that “approaching the text” happens as soon as you have the text in your hands. It is one good way to start getting the gist, in addition to the sorts of skimming and annotating that students have been practicing.• Distribute the Reading Closely: Approaching the Text handout. This form isolates the first row of the document, allowing students to focus on one set of skills.• Tell students that they will continue to explore the other main sections of the Odell Education resource in future lessons: there is a lot on the full document, because there is a lot involved in reading closely!• Read the descriptions in the box “Approaching the Text” as students read silently. After reading, pause. Engage in a think-aloud about what these descriptors mean in your own words. Explain that in a paraphrase the reader restates information in his or her own words and that a paraphrase simply putting the author’s words in your own simpler words. Invite students to listen closely as you provide an example of <i>paraphrasing</i>:• Read the description of Approaching the Text to students. Say: “Reading closely begins by considering my specific purposes for reading and important information about a text.”• Now share your thinking as you paraphrase the description: “This is saying that before I begin reading, I need to think about why I am reading the text. Am I reading for entertainment? Am I reading to learn something new? Am I reading to gather information on a topic that I am researching?”	<ul style="list-style-type: none">• Paraphrasing helps all students understand what they read. It is useful for all learners, but particularly for ELLs or other students who struggle.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Ask the students to write their own paraphrase of the description in the box Approaching the Text.<ul style="list-style-type: none">* “What is this section telling us to do as readers? Why?”Tell students that they will continue working with this document at the end of the lesson, and in future lessons.	
Closing and Assessment	Meeting Students' Needs
<p>A. Reading for Gist and Selected-Response Questions: The Myth of Cronus (15 minutes)</p> <ul style="list-style-type: none">Tell students that just as they did in Unit 1 with “Shrouded in Myth,” now they get to read the actual myth to check their predictions.Distribute the myth “Cronus” to each student. Ask students to read the text independently for gist and jot gist notes in the margin of the text as they go. Remind them that “gist” is low-stakes first thoughts – just a “toe hold” into a complex text.Invite students to turn and talk with a partner about their annotations.Post the Myth of Cronus Question from the Text on the document camera. The selected-response question provides embedded practice with the types of questions that students will see on the New York State Assessments. This question requires students to select the response that best expresses the central idea of the myth.Explain that in a multiple-choice question, students are asked a question and given four choices of answers. Their work is to select the best answer. It requires that they use their close reading skills, moving beyond gist to determine what the question is asking and to read the choices carefully. Tell students it is important to go back to find evidence that proves their answer.Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Which of the four options is the best answer? Why? What is your evidence?”Share their responses and the evidence they used to “prove” their answer.For the whole group share, use equity sticks to enlist a few students to share their responses and reasoning with the whole group. Listen for responses like:<ul style="list-style-type: none">* “Answer A is true, but it doesn’t answer the question.”* “Answer B is not right. There aren’t any details in the story to support this.”* Answer C is the best answer because there are many details in the text to support this, and it gets to the main idea of the	<ul style="list-style-type: none">Selected-response questions challenge students to infer in a context where they have to read very carefully and to verify answers with specific text details.



story.”

* “Answer D could be right, but it doesn’t get to the main idea of the story.” .

- Distribute **Homework: The Lightning Thief: Understanding the Allusion to Cronus in Chapter 10.**
- Review their purpose for reading Chapter 11 tonight. Explain that students will be collecting vocabulary that is unfamiliar, and using context clues to help them determine the meaning of words.

Homework	Meeting Students’ Needs
<p>A. Read <i>The Lightning Thief</i>, Chapter 11. Use your evidence flags to mark any allusions to classic myths you think you see.</p> <p>B. Complete the homework assignment: <i>The Lightning Thief</i>: Understanding the Allusion to Cronus in Chapter 10, pages 155–156.</p>	



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Grade 6: Module 1: Unit 2: Lesson 2

Supporting Materials



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Use the chart below to record the things you notice and wonder about as you view the illustrations of Cronus and Rhea.

Things I Notice	Things I Wonder About



READING CLOSELY: GUIDING QUESTIONS

APPROACHING TEXTS	I am aware of my purposes for reading:		I take note of information about the text:	
Reading closely begins by considering my specific purposes for reading and important information about a text.	<ul style="list-style-type: none">• Why am I reading this text?• In my reading, should I focus on:<ul style="list-style-type: none">⇒ The content and information about the topic?⇒ The structure and language of the text?⇒ The author's view?		<ul style="list-style-type: none">• Who is the author?• What is the title?• What type of text is it?• Who published the text?• When was the text published?	
QUESTIONING TEXTS	I begin my reading with questions to help me understand the text and I pose new questions while reading that help me deepen my understanding:			
Reading closely involves: 1) initially questioning a text to focus my attention on its structure, ideas, language and perspective then 2) questioning further as I read to sharpen my focus on the specific details in the text	Structure: <ul style="list-style-type: none">• How is the text organized?• How has the author structured the sentences and paragraphs?• How do the text's structure and features influence my reading? Topic, Information and Ideas: <ul style="list-style-type: none">• What information/ideas are presented at the beginning of the text?• What information/ideas are described in detail?• What stands out to me as I first examine this text?	<ul style="list-style-type: none">• What do I learn about the topic as I read?• How do the ideas relate to what I already know?• What is this text mainly about?• What information or ideas does the text present? Language: <ul style="list-style-type: none">• What words or phrases stand out to me as I read?• What words and phrases are powerful or unique?• What do the author's words cause me to see or feel?	<ul style="list-style-type: none">• What words do I need to define to better understand the text?• What words or phrases are critical for my understanding of the text?• What words and phrases are repeated? Perspective: <ul style="list-style-type: none">• Who is the intended audience of the text?• What is the author saying about the topic or theme?• What is the author's relationship to the topic or themes?• How does the author's language show his/her perspective?	
ANALYZING DETAILS	I analyze the details I find through my questioning:			
Reading closely involves: 1) thinking deeply about the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text; 2) analyzing and connecting details leads me to pose further text-specific questions that cause me to re-read more deeply.	Patterns across the text: <ul style="list-style-type: none">• What does the repetition of words or phrases in the text suggest?• How do details, information, or ideas change across the text? Meaning of Language: <ul style="list-style-type: none">• How do specific words or phrases impact the meaning of the text?	Importance: <ul style="list-style-type: none">• Which details are most important to the overall meaning of the text?• Which sections are most challenging and require closer reading?	Relationships among details: <ul style="list-style-type: none">• How are details in the text related in a way that develops themes or ideas?• What does the text leave uncertain or unstated? Why?	

From Odell Education's "Reading Closely for Details: Guiding Questions" handout. Used by permission.



READING CLOSELY: APPROACHING THE TEXT

Name Date

**READING CLOSELY BEGINS BY
considering my specific purposes for reading and important information about a text.**

GUIDING QUESTIONS

I am aware of my purposes for reading:

- Why am I reading this text?
- In my reading, should I focus on:
 - ⇒ The content and information about the topic?
 - ⇒ The structure and language of the text?
 - ⇒ The author's view?

I take note of information about the text:

- Who is the author?
- What is the title?
- What type of text is it?
- Who published the text?
- When was the text published?

Paraphrase: What does "approaching the text" mean in your own words?

.....

.....

.....

.....

Exit Ticket: Reflect (at the end of the lesson):

Which question was most helpful to you in understanding the text on your first read?

.....

.....

.....

.....



Cronus was the son of Uranus and Gaea (Mother Earth), and was the youngest of the Titans. When Gaea gave birth to other children, such as Cyclops, who looked monstrous, Uranus was not proud of them and put them in a pit under the earth. This made Gaea very angry, and she asked Cronus and his Titan brothers to rise up against their father and save their other brothers. Cronus did overthrow his father, but he did not save his monstrous brothers. Gaea, who loved all of her children, was so angered that Cronus did not help his brothers that she began to plan Cronus' ruin.

Cronus was the god of time. He married his sister Rhea, and together they had three sons and three daughters. Cronus was afraid that his children might one day rise up against his authority, as he had against his own father, Uranus. His father had predicted that this would happen. In order to be sure that he kept power and the prophecy did not come true, Cronus attempted to escape fate by swallowing each child as soon as it was born.

This filled his wife Rhea with sorrow and anger. When it came to Zeus, her sixth and last child, Rhea was determined to save this one child at least, to love and cherish. She asked her parents, Uranus and Gaea, for advice and assistance. They told her to wrap a stone in baby-clothes and give it to Cronus. She did, and he swallowed the stone without noticing the deception.

Anxious to keep the secret of his existence from Cronus, Rhea sent the infant Zeus secretly to Crete, where he was fed, protected, and educated. Priests of Rhea beat their shields together and kept up a constant noise at the entrance, which drowned the cries of the child and frightened away all intruders.

Grown to manhood, Zeus determined to make his father restore his brothers and sisters to the light of day. The goddess Metis helped him, convincing Cronus to drink a potion, which caused him to give back the children he had swallowed. Cronus was so enraged that war between the father and son became inevitable. Zeus eventually dethroned his father Cronus, who was banished from his kingdom and deprived forever of the supreme power. Cronus' son now became supreme god.

Adapted from: Berens, E. M. "Cronus (Saturn)". *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894. 14–17. Web. 7 June 2013. Public domain.



The Myth of Cronus: Questions from the Text

Which statement below best expresses Cronus' motivation for swallowing his children?

- A. Cronus liked being the Lord of the Universe.
- B. Cronus loved his wife, Rhea, and feared that one of his children would harm her.
- C. Cronus was afraid that one of his children would become more powerful than he was.
- D. Cronus was being punished by Mother Earth.



Name:

Date:

Directions: Read the allusion to Cronus below:

Chiron pursed his lips. “Even I am not old enough to remember that, child, but I know it was a time of darkness and savagery for mortals. Kronos, the Lord of the Titans, called his reign the Golden Age because men lived innocent and free of all knowledge. But that was mere propaganda. The Titan king cared nothing for your kind except as appetizers or a source of cheap entertainment. It was only in the early reign of Lord Zeus when Prometheus the good Titan brought fire to mankind, that you species began to progress, and even then, Prometheus was branded a radical thinker. Zeus punished him severely, as you may recall. Of course, eventually the gods warmed to humans, and Western civilization was born.”



Thinking Deeply about Vocabulary

Main Idea	Heard Before	Never Heard	What it means in the passage.	Context Clue or Strategy I used.
Ex. mortals	X		Humans	I used my background knowledge and the sentence to figure out the meaning



Chapter 1-0, pages 155-156

This I learned from the passage.	Words and phrases that helped me to learn this.	Removing/Explanation.
1.		
2.		
3.		

What is the key idea that Rick Riordan is expressing about Cronus in this passage?



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 3

Using Details to Determine Theme:

The Myth of Cronus



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

I can cite text-based evidence that provides the strongest support for my analysis of a literary text. (RL.6.1)
I can determine a theme based on details in a literary text. (RL.6.2)

Supporting Learning Targets

- I can answer questions about the myth of Cronus using evidence from the text.
- I can use context clues to determine the meaning of unknown words in the myth of Cronus.
- I can collaborate with my peers to determine themes in the myth of Cronus.
- I can explain how a theme in Cronus is connected to a theme in *The Lightning Thief*.

Ongoing Assessment

- Understanding the Allusion in Chapter 10 (from homework)
- Chalk Talk charts



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. <i>The Lightning Thief</i>: Routine (7 minutes)</p> <p>B. Unpacking the Learning Targets (3 minutes)</p> <p>2. Work Time</p> <p>A. Engaging the Reader: Text-Dependent Questions (5 minutes)</p> <p>B. Mini-Lesson: What Is a Theme? (15 minutes)</p> <p>C. Chalk Talk: A Theme in the Cronus Myth Related to Parent-Child Relationships (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: Connecting Themes in the Myth of Cronus to <i>The Lightning Thief</i>, Chapter 12 (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 12 of <i>The Lightning Thief</i>: What do you think are the three most important moments in the chapter? Why?</p>	<ul style="list-style-type: none"> Students continue working with the same text from Lesson 2: “Cronus” This lesson includes a mini-lesson to help students understand theme, and the importance of moving from a more general understanding of the topic of a piece of literature to a more specific thematic statement. Continue to reinforce with students that reading for details and connecting (synthesizing) the details will help them begin to infer theme. Since theme is almost never directly stated in literature, this type of intellectual work with a text can prove challenging to many students. Encourage them! During the mini-lesson, students examine a document called Distinguishing between Topics and Thematic Statements. This includes concrete examples, and thus gives students a scaffold to help them distinguish between topic and theme, a central focus of their work in the lesson. The concept of theme is fairly abstract for some sixth-graders; do not worry if not all students grasp it during this lesson; they continue to work with identifying and writing about themes in myths throughout the unit. After learning about theme and the concept of universality, students apply this understanding as they synthesize details from the myth Cronus to determine and articulate a theme related to parent-child relationships. In advance: Review the Chalk Talk protocol (see Appendix 1). A Chalk Talk is an excellent way to promote awareness of patterns and problems, and to ensure that all voices are heard. If possible, give each student in a triad a different color marker for the Chalk Talk. It’s fun for each student to have his or her own color, and it provides a sense of ownership and accountability for contributing. It also makes it easier for you to circulate as students work and observe each student’s comments as a quick informal assessment of his or her emerging understanding of theme. Part B of Work Time focuses on helping students distinguish between topics and thematic statements. Students participate in an active engagement strategy called “Envelope, Please!” Envelopes with statements (see below) are distributed at random, and students open their envelope, read what is on the strip, and tell the class whether it is a topic or theme, and why. This strategy is simple, fun, and particularly effective as a low-stakes formative assessment when trying to get students to “have a go” with a new concept or skill. For ELLs, consider sharing an envelope with them in advance so they have time to think and prepare their response. In advance, cut up Distinguishing between Topics and Thematic Statements document into strips, with one topic or theme on each strip, so there are 12 strips total. Then put each strip in a separate envelope. Post: Learning targets.



Lesson Vocabulary	Materials
topic, theme, thematic statement, universal, convey; prophecy, deception, inevitable, dethroned	<ul style="list-style-type: none">• <i>The Lightning Thief</i> (book; one per student)• 3" x 5" index cards (one per student)• Question basket• Document camera• Definition of theme (one to display)• Chart paper (one piece per triad)• Markers (one per student)• “Cronus” (from Lesson 2; one per student)• <i>The Lightning Thief</i> word-catcher (from Lesson 1; extras in case students need more)• 12 envelopes• Distinguishing between Topics and Thematic Statements document (to copy , cut up, and place one statement in each envelope; see Teaching Note above)• Exit Ticket: Themes of Parent-Child Relationships in <i>The Lightning Thief</i> (one per student)• Differentiated Exit Ticket: Themes of Parent-Child Relationships in <i>The Lightning Thief</i> (optional; for students needing more support)• Homework: Purpose for Reading—Chapter 12 (one per student)



Opening	Meeting Students' Needs
<p>A. <i>The Lightning Thief</i>: Routine (7 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, The Lightning Thief.• Invite students to sit in their triads. Ask students to write one question they had about the events in <i>The Lightning Thief</i>, Chapter 11, on an index card.• Give students about 2 minutes to think and write a question. Then ask students to put their question into the question basket.• Randomly invite students to pull a question from the basket. Ask triads to discuss the question for about 30 seconds. Tell them they must use text evidence in their answer.• Invite one triad to share their thinking. To check for understanding, have another triad restate the answer, or offer an alternative answer.• Continue questions as time allows.	<ul style="list-style-type: none">• Consider giving select students a question from the basket at the beginning of this activity, allowing them time to locate evidence for their answer.
<p>B. Unpacking the Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets for the day's lesson.<ul style="list-style-type: none">* I can answer questions about the myth of Cronus using evidence from the text.* I can use context clues to determine the meaning of unknown words in the myth of Cronus.* I can collaborate with my peers to determine themes in the myth of Cronus.* I can explain how a theme in Cronus is connected to a theme in <i>The Lightning Thief</i>.• Remind students that learning targets are helpful tools to understand their own learning goals. Ask students to read the learning targets with you. Tell them that in this lesson they will continue to use text details to determine the main idea of a text.• Focus the class on the word <i>theme</i>. Invite students to record the word on their The Lightning Thief word-catcher. Ask for a quick thumbs-up:<ul style="list-style-type: none">* "Who has heard this term before?"• If some students show a thumbs-up, invite them to share with the class. If not, simply tell students that in this lesson, they will be learning about what a theme is and why themes make stories meaningful.	



Work Time	Meeting Students' Needs
<p>A. Engaging the Reader: Text-Dependent Questions (5 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their text “Cronus”. Ask students to read along silently as you read the myth of Cronus. • Stop in the appropriate places to ask the following vocabulary questions. Ask students to Think-Pair-Share and record new vocabulary on their word-catcher charts: <ul style="list-style-type: none"> * “It says: ‘His father had predicted that this would happen. In order to be sure that he kept power and the <i>prophecy</i> did not come true, Cronus attempted to escape fate by swallowing each child as soon as it was born.’ What does the word <i>prophecy</i> mean in this context?” * “It says: ‘They told her to wrap a stone in baby-clothes and give it to Cronus. She did, and he swallowed the stone without noticing the <i>deception</i>.’ What does the word <i>deception</i> mean in this context?” * “It says: ‘Cronus was so enraged that war between the father and son became inevitable. Zeus eventually <i>dethroned</i> his father Cronus, who was banished from his kingdom and deprived forever of the supreme power.’ What does inevitable mean in this context? What does <i>dethroned</i> mean in this context?” • Encourage students to write these words on their word-catchers. Continue to reinforce the value of noticing and learning new vocabulary: It is one of the most powerful ways to become a stronger reader. 	<ul style="list-style-type: none"> • Consider providing select students with definitions of these words on an index card. This will scaffold their reading of the text as well as provide assistance if the class gets stuck on a definition. “[Student name] has a definition prepared for us. Can you read it to the class?”
<p>B. Mini-Lesson: What Is a Theme? (15 minutes)</p> <ul style="list-style-type: none"> • Refocus students whole group. Tell them that you are going to take some time to help them understand the concept of theme, which will be central for their work in the rest of this unit (and throughout the year). • Let’s first look at the definition of a theme. Place the definition of theme on the document camera. Ask students to read along silently as you read the definition to them. • <i>A theme is a significant idea or lesson conveyed in a text. It is a message the author conveys through important details or events.</i> • Explain that one of the reasons literature is so powerful is that through entertaining stories, readers are invited to think about those truths that make us human and our experiences universal. A universal theme is one that has meaning to people across time and cultures. • Write the thematic topic on the board: Parent-Child Relationships. • Write the thematic statement on the board: A mother will put her love for her children above every other relationship. 	<ul style="list-style-type: none"> • Consider pre-highlighting the Cronus text with important details relevant to parent-child relationships for select students. This will allow those students to focus their attention, and be more likely to engage in the Chalk Talk.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite the students to share what they notice between the first statement and the second. Listen for responses like, “The first is not a sentence. The second is a sentence” and “The first sentence does not tell us anything about parent-child relationships. The second tells us that the love a mother has for her child is more important than any other relationship.”• Point out that the first phrase is an example of a <i>topic</i>. The second is an example of a <i>thematic statement</i>.• Add that a thematic statement is expressed in a complete sentence and conveys a complete idea about the topic. It is a statement or claim about the topic: the writer’s thinking. A hint that often helps students to arrive at theme is to ask: “What idea or lesson does this story <i>convey</i> or communicate about the topic?” In this case, the theme answers the question: “What ideas does the Cronus myth convey about parent-child relationships?”• Tell students that to check how well they understand the difference between topic and theme, they are going to do a quick activity called “Envelope, Please!” Randomly distribute the envelopes to 12 students. Pair those students with another student. Give brief directions:<ol style="list-style-type: none">1. Each envelope contains either a topic or a thematic statement.2. We will take turns: one reader at a time.3. If you have an envelope, when it’s your turn: open it and read the words to a peer.4. The partner gives a thumbs-up if the words are a thematic statement.5. The partner gives a thumbs-down if the words are a topic.• Begin “Envelope, Please!” Encourage students to justify their responses.• Ask students to show a Fist to Five on how they are feeling about their understanding of theme. Reassure them if the concept still feels hard to grasp; they will get to keep practicing this throughout the year.• Explain to students that they will now have an opportunity to explore the themes in the myth of Cronus that relate to the topic of parent-child relationships.	



Work Time (continued)	Meeting Students' Needs
<p>C. Chalk Talk: A Theme in the Cronus Myth Related to Parent-Child Relationships (10 minutes)</p> <ul style="list-style-type: none">Briefly explain the Chalk Talk protocol and its purpose: A chalk talk is a simple procedure to promote discussion and awareness of issues and perspectives—silently.Tell students that this simple structure will let all of them get their thinking out on paper.Remind students of the expectations for the Chalk Talk protocol. Make it clear that everyone is responsible for writing, reading other people's comments, and responding; there should be no talking; and no one should sit down until the time period is over. Opinions must be freely expressed and honored, and no personal attacks are allowed.Post and read out loud the focus question for their Chalk Talk:<ul style="list-style-type: none">* "What themes are conveyed in the Cronus myth about parent-child relationships?"For each triad, distribute one piece of chart paper. Give every student a marker.Tell students that they will have just 5-7 minutes for their Chalk Talk: all three students will write simultaneously on the chart paper to answer the question.Invite students to begin. As students work, circulate to listen in and support as needed. Remind students to work silently: They are having a written conversation. Observe the comments that students are writing during the Chalk Talk in order to informally assess specific students' understanding of theme generally and the theme of this specific myth. Also look for patterns of insight or confusion, to address with the whole class later in the lesson.<ul style="list-style-type: none">* After 7 or 8 minutes, thank students. Ask them to stay at their charts with their triads, but to refocus whole group. Invite each group to share one thematic statement about parent-child relationships in the Cronus myth.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Connecting Themes in the Myth of Cronus to The Lightning Thief (5 minutes)</p> <ul style="list-style-type: none">• Invite students to return to their seats. Refocus them on the last learning target:<ul style="list-style-type: none">* I can explain how a theme in Cronus is connected to a theme in <i>The Lightning Thief</i>.• Remind them that one of the reasons they are reading myths is to help them deepen their understanding of the novel <i>The Lightning Thief</i>. Point out that in the novel, Percy writes a lot about his relationship with his parents, too.• Distribute the Exit Ticket: Themes of Parent-Child Relationships in The Lightning Thief and read it aloud.<ul style="list-style-type: none">* “What is a theme around parent-child relationships in this story? What message about this topic does Rick Riordan convey through details?”• Invite students to take several minutes to write quietly. Tell them that given the short time, it is fine if their writing is not thorough: they should just get write down their thinking as time permits.• Distribute or post Homework: Purpose for Reading—Chapter 12. Tell the class that this homework will be used in the opening of the next lesson.	<ul style="list-style-type: none">• Consider giving select students the Differentiated Exit Ticket: Themes of Parent-Child Relationships in The Lightning Thief. This will allow students to focus their attention on locating important details and theme, as well as help scaffold their thinking and writing.
Homework	Meeting Students' Needs
<p>A. Read Chapter 12 of <i>The Lightning Thief</i>. While reading this chapter, use your evidence flags to mark important events in the chapter. Important events could be defined as: moments in which the character makes an important realization, moments in which the plot changes in some way, or moments that change the relationship between two characters.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 3

Supporting Materials



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Use the chart below to record the things you notice and wonder about as you view the illustrations of Cronus and Rhea.

Things I Notice	Things I Wonder About
<input type="checkbox"/> abuse of power <input type="checkbox"/> action vs. apathy <input type="checkbox"/> beating the odds <input type="checkbox"/> beauty <input type="checkbox"/> coming of age <input type="checkbox"/> corruption <input type="checkbox"/> courage <input type="checkbox"/> effects of the past <input type="checkbox"/> faith <input type="checkbox"/> fall from grace <input type="checkbox"/> family <input type="checkbox"/> fate <input type="checkbox"/> fear <input type="checkbox"/> fear of failure <input type="checkbox"/> freedom <input type="checkbox"/> friendship <input type="checkbox"/> greed <input type="checkbox"/> hate <input type="checkbox"/> heritage <input type="checkbox"/> heroes <input type="checkbox"/> honesty <input type="checkbox"/> innocence <input type="checkbox"/> justice <input type="checkbox"/> love <input type="checkbox"/> loyalty <input type="checkbox"/> manipulation	<input type="checkbox"/> mothering <input type="checkbox"/> nature <input type="checkbox"/> need for change <input type="checkbox"/> obligation <input type="checkbox"/> parent-child <input type="checkbox"/> relationships <input type="checkbox"/> peace <input type="checkbox"/> peer pressure <input type="checkbox"/> perseverance <input type="checkbox"/> power of the mind vs. authority <input type="checkbox"/> prejudice <input type="checkbox"/> price of progress <input type="checkbox"/> pride <input type="checkbox"/> quest for knowledge <input type="checkbox"/> religion <input type="checkbox"/> revenge <input type="checkbox"/> secrecy <input type="checkbox"/> security/safety <input type="checkbox"/> seizing the moment <input type="checkbox"/> survival <input type="checkbox"/> the overlooked <input type="checkbox"/> the road not taken <input type="checkbox"/> war <input type="checkbox"/> winners and losers



Teacher Directions: Photocopy this page. Cut it up so that each topic or thematic statement is on its own strip. Place one strip in an envelope, so you have 12 envelopes total.

Perserverance

Greed

It is better to be happy than proud.

Friendship

Honesty

Perserverance is the key to success.

Loyalty

Love

Sometimes love hurts.

Honesty is the best policy.

Greed can destroy the greatest of men.



.....
Name:

.....
Date:

In the lesson, you explored the idea of themes concerning parent-child relationships in the Cronus myth such as: “A mother will put her love for her children above every other relationship.”

Now, think of the parent-child relationships in *The Lightning Thief*. What is a theme around parent-child relationships in this story? What message about this topic does Rick Riordan convey through details?

.....

.....

.....

.....



Name: _____

Date: _____

In the lesson, you explored the idea of themes concerning parent-child relationships in the Cronus myth such as: “A mother will put her love for her children above every other relationship.”

Now, think of the parent-child relationships in *The Lightning Thief*. What is a theme around parent-child relationships in this story? What message about this topic does Rick Riordan convey through details?

Possible Parent-Child Relationships in *The Lightning Thief*

Parent	Child
Percy Jackson	Sally Jackson (mom)
Percy Jackson	Poseidon (dad)
Annabeth	Athena (mom)
Annabeth	Dad

A parent and a child relationship in *The Lightning Thief* is _____
(child name)

and _____. An important detail about this relationship is
(parent name)

_____.

This details shows

_____.

Therefore, a *theme* conveyed through this relationship _____

_____.



Homework: Purpose for Reading—Chapter 12

Name:

Date:

What do you think are the three most important events in this chapter? Why?



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 4

What Makes a Myth a Myth?

Comparing “Cronus” and “Shrouded in Myth”



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

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

Supporting Learning Targets

- I can make comparisons between ideas in the myth of “Cronus” and “Shrouded in Myth.”
- I can get the gist of sections of “The Key Elements of Mythology.”
- I can reflect on things that close readers do.

Ongoing Assessment

- Chalk Talk charts
- Exit Ticket: The Most Important Thing



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. <i>The Lightning Thief</i>: Routine (10 minutes)</p> <p>2. Work Time</p> <p>A. Comparing “Cronus” and “Shrouded in Myth”: A Carousel of Quotes and Venn Diagram (15 minutes)</p> <p>B. Close Reading, Part 1: Getting the Gist of “The Key Elements of Mythology” (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: The Most Important Thing (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 13 of <i>The Lightning Thief</i>. While reading, record at least five questions that you have about the chapter.</p>	<ul style="list-style-type: none"> • This lesson includes a Carousel activity, which students should be familiar with from Unit 1, Lesson 3. Review this lesson in advance to recall the routine. • This lesson continues to build upon the close reading practices that students have refined throughout Unit 2. • Students revisit “Shrouded in Myth” (from Unit 1, Lesson 1) and compare it with “Cronus”. • Students use a Venn diagram, so they do both compare and contrast these two stories. Yet the emphasis is on comparison because students are using the similarities between these two stories to construct knowledge about the common elements of myth. This constructed knowledge will then be reinforced, or revised, through the reading of the informational text “Key Elements of Mythology.” • Students read a new informational text that gives them background knowledge about six key elements of mythology. These elements will provide a framework for examining <i>The Lightning Thief</i> and a variety of Greek myths throughout Unit 2. Students will apply this framework specifically as a part of their mid-unit assessment (Lesson 11). • Continue to emphasize the importance of both rereading and reading a lot of texts on one topic. These two practices help students build knowledge about the world and become stronger readers. They may notice how much they have learned since they first read “Shrouded in Myth” on the first day of the module! • In advance: Read Chapter 13 of the <i>Lightning Thief</i> with the entrance task in mind. Identify pivotal moments you anticipate students will mention. • Review the Carousel protocol (Appendix 1). • Prepare the charts for the Carousel protocol (Part A of Work Time). Copy the quotes from “Cronus” and “Shrouded in Myth” Carousel of Quotes (see supporting materials) onto chart paper. Hang one quote on each chart, and spread the charts out on the classroom walls with enough space in between so that students can circulate easily during the activity. (If your class is large, consider making eight charts total, with two charts that have identical quotes. If you do this, be sure students know that they only need to get to four of the eight charts.) • Post: Learning targets, entrance ticket prompt.



Lesson Vocabulary	Materials
pivotal moment, compare, comparison, contrast (v); elements, theme	<ul style="list-style-type: none">• <i>The Lightning Thief</i> (book; one per student)• Strip of paper, approx. 2” x 8” (one per student)• Question basket• Chart paper for Carousel of quotes—four pieces of chart paper total, one chart for each pair of quotes. (model in supporting materials).• “Cronus” and “Shrouded in Myths” Paired Passages Carousel Walk (For Teacher Reference)• Sticky notes (four per student)• Venn diagram (blank, one per student) (see Appendix 2 or create your own)• Venn Diagram: Comparing and Contrasting “Cronus” and “Shrouded in Myth” (one per student) (See Appendix 2 or create your own)• “Cronus” (from Lesson 2; one per student)• Reading Closely: Approaching the Text handout (from Lesson 2; one per student)• “The Key Elements of Mythology” (one per student)• Exit Ticket: The Most Important Thing (one per student)



Opening	Meeting Students’ Needs
<p>A. <i>The Lightning Thief</i>: Routine (10 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, The Lightning Thief.• Invite students to sit in triads. Write this instruction on the board:<ul style="list-style-type: none">* “Write down a <i>pivotal moment</i> in Chapter 12 of <i>The Lightning Thief</i>”• Distribute strip of paper.• Before students write, briefly define the word <i>pivotal</i>. Explain that it means to have significance to the development of something else. Link this to the word “pivot,” which means to turn quickly (some students may recognize this word from its sports context): something that is pivotal means it makes other things happen or “turn.” Say: “An example of a pivotal moment in someone’s life might be the birth of a sibling, a marriage, or getting/losing a pet.”• Give students 2 minutes to think and then write down a pivotal moment from Chapter 12 on their strip of paper.• Then ask students to put their pivotal moments into the question basket.• Randomly ask a student to pull a pivotal moment from the basket and read it aloud. In triads, encourage the class to discuss why the moment is/is not pivotal in the chapter. Encourage students to cite reasons for their opinion, with probing questions like:<ul style="list-style-type: none">* “How was that moment a turning point in the story?”* “What changed?”	<ul style="list-style-type: none">• Post the definition of <i>pivotal</i> where students can see it. Consider posting examples of pivotal moments in a novel: when the relationship between two characters changes, when there is an unexpected turn in the plot, etc.



Work Time	Meeting Students’ Needs
<p>A. Comparing and Contrasting “Cronus” and “Shrouded in Myth”: A Carousel of Quotes and Venn Diagram (15 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the first learning target aloud with you: <ul style="list-style-type: none"> * “I can make comparisons between ideas in “Cronus” and ‘Shrouded in Myth.’” • Ask students to think and then discuss as triads: <ul style="list-style-type: none"> * “What does the word <i>compare</i> mean?” • Invite a few students to share out. Be sure to clarify that <i>compare</i> means to notice how two or more things are similar. Then explain that <i>contrast</i> means to look for things that are different. • Tell students that as they learn more about myths, they will start to recognize things that many myths have in common. Today they are going to revisit a myth they read on the very first day of the module, “Shrouded in Myth,” and compare it to the “Cronus”. • Remind students of the activity they did during Unit 1 with a Carousel of Quotes related to Percy Jackson. Tell them that they will do something similar today. But this time they will be looking at quotes from two different myths and thinking about how they compare or contrast. Briefly review the process: <ol style="list-style-type: none"> 1. In triads, travel from chart to chart. 2. Read each of the passages. 3. As a triad, discuss: “What is similar and different between the two passages?” 4. On your own, write your thinking onto sticky notes, and stick those notes on the chart paper. • Review expectations for movement and noise level (e.g., “Please remember to keep your hands to yourselves and volume at a level 1—you should hear your triad but not other groups around you”). • Encourage students to wrestle with the passages. You might say: “Today we are going to be looking very closely at passages from ‘Shrouded in Myth’ and ‘Cronus’. We are looking for things that are similar and different in the two passages. Talk with peers and explore ideas with them. You may see things that others don’t see. Others may see things that you don’t see.” • Give every student sticky notes. Ask them to gather with their triads and begin. 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • After about 8 minutes, ask students to return to their seats. • Place a blank Venn diagram on the document camera and distribute one to each student. Explain that a Venn diagram is an organizer for recording how things <i>compare</i> (are alike) and <i>contrast</i> (are different); things that are the same go in the middle space, and things that are different go on one side or the other. <p>Tell students that you would like them to add details to their Venn diagram as you complete one on the document camera. As students share their observations, record the similarities and differences they noted on the document camera. Ask students to keep their Venn diagram in their notebook or folder for future reference.</p>	
<p>B. Close Reading, Part 1: Getting the Gist of “The Key Elements of Mythology” (15 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the next couple of learning targets aloud with you: <ul style="list-style-type: none"> * “I can get the gist of sections of ‘The Key Elements of Mythology.’” * “I can reflect on things that close readers do.” • Tell students that in the second and third learning targets they will continue to practice the skills of close reading that they have been developing. Continue to emphasize that close reading is not a formulaic step-by-step process, but that it often involves certain “things” that close readers do. • Tell students that much of what they put in the center of their Venn diagram is common in many myths. Provide a few specific examples that emerged from your class discussion. • Tell students that now they will get to read a new informational text that will give them more background knowledge about one of the guiding questions: “What makes a myth a myth?” • Distribute the informational text “The Key Elements of Mythology.” Focus students on the title. Briefly define <i>elements</i> in this context: a part or aspect of something, especially a part of something that is really important or typical. Tell them that this definition will become clearer as they read. • Begin reading the opening sentences of the text: “Myths are stories that explain the world and humans’ experiences. Mythological stories and characters reflect a culture’s past and traditions and, most importantly, tell the story of the values and beliefs that are central to a culture, and to the human race. The universal appeal of myths is, in part, a result of elements common across most myths. These repeated elements include symbols, themes, patterns, and characters. These elements help to develop and communicate the theme of a myth. Common themes in myths include the struggle between the forces of good and evil, the quest of a hero, or the origin of some aspect of the natural world.” 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Prompt triads to spend a couple of minutes discussing:<ul style="list-style-type: none">* “What does <i>theme</i> mean?” Point out that again these examples are really thematic topics.• Ask students to read the remainder of the text slowly for the gist. Encourage them to annotate in the margins.• At the end of the reading, ask students to take 2 minutes to share their gist notes with their triad.• Remind students that rereading is one of the main “things close readers do.” Commend them for their first read of this text, and tell them that they will continue with this same text for a closer read in the next lesson. Explain to students that they will now have an opportunity to explore the themes in the myth of Cronus that relate to the topic of parent-child relationships.	
Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: The Most Important Thing (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: The Most Important Thing to student. Tell students that they are going to write about the most important thing they learned in this lesson. Tell students that this is a very simple and efficient way for them to summarize and evaluate their learning from the lesson.• Ask students to complete the blanks in the statement with information learned from the class.	
Homework	Meeting Students’ Needs
<p>A. Read Chapter 13 of <i>The Lightning Thief</i>. While reading, record at least five questions that you have about the chapter.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 4

Supporting Materials



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Teacher Directions: Copy each of the sets of paired passages below onto a separate piece of chart paper.

Chart 1

“A long, long time ago even before Perseus was born, his grandfather, Acrisios, the king of Argos, was given a prophecy that he would someday be killed by his grandson.” (“Shrouded in Myth”)

“Cronus was afraid that his children might one day rise up against his authority, as he had against his own father, Uranus. His father had predicted that this would happen.” (“Cronus”)

Chart 2

“Zeus had been watching Danae and thought that she was stunning—too beautiful to resist. He turned himself into a golden rain and poured through the bronze bars in the roof of her elaborate dungeon.” (“Shrouded in Myth”)

“When it came to Zeus, her sixth and last child, Rhea was determined to save this one child at least, to love and cherish. She asked her parents, Uranus and Gaea, for advice and assistance. They told her to wrap a stone in baby-clothes and give it to Cronus. She did, and he swallowed the stone without noticing the deception.” (“Cronus”)

Chart 3

“To protect himself from his fate, the terrified king imprisoned his only daughter, Danae, in an underground dungeon, so that she could never marry or have children.” (“Shrouded in Myth”)

“In order to be sure that he kept power and the prophecy did not come true, Cronus attempted to escape fate by swallowing each child as soon as it was born.” (“Cronus”)

Chart 4

“Outraged, as well as, frightened when he learned of a grandson’s birth, Acrisios enclosed mother and son in a chest, which he flung into the sea.” (“Shrouded in Myth”)

“Anxious to keep the secret of his existence from Cronus, Rhea sent the infant Zeus secretly to Crete, where he was fed, protected, and educated.” (“Cronus”)

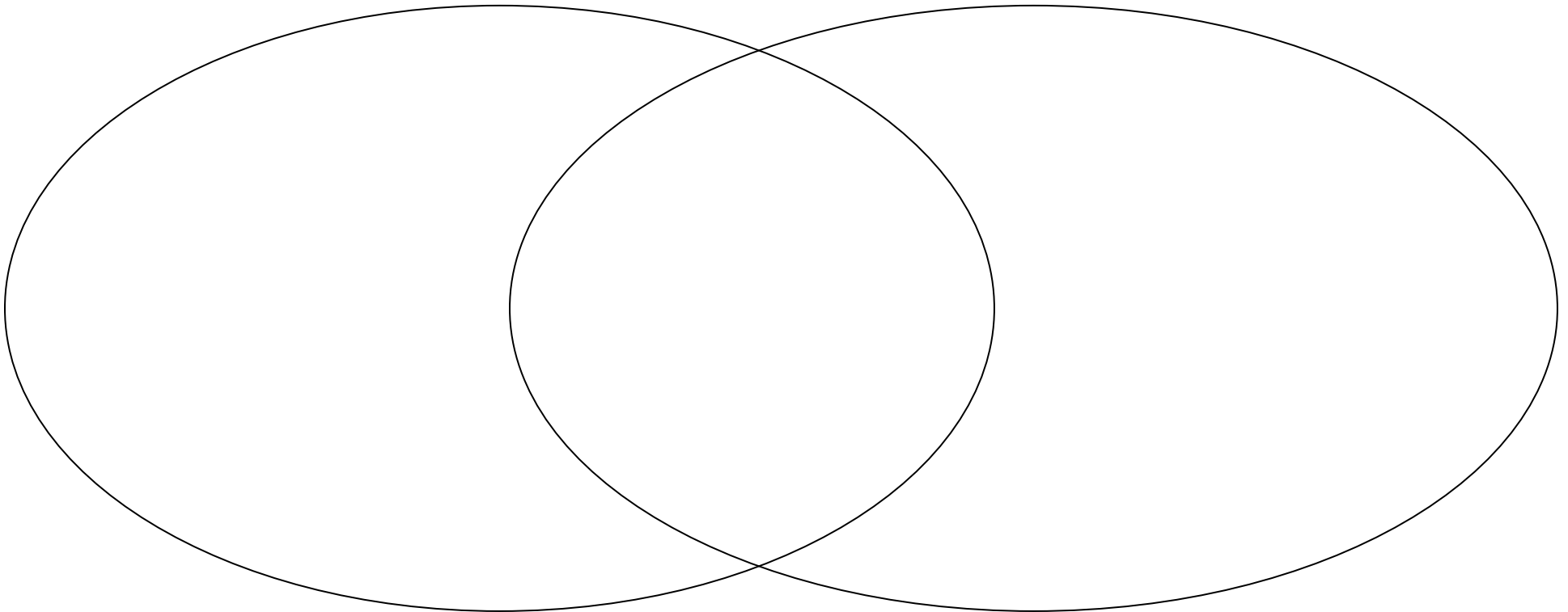


Name:

Date:

“Shrouded in Myth”

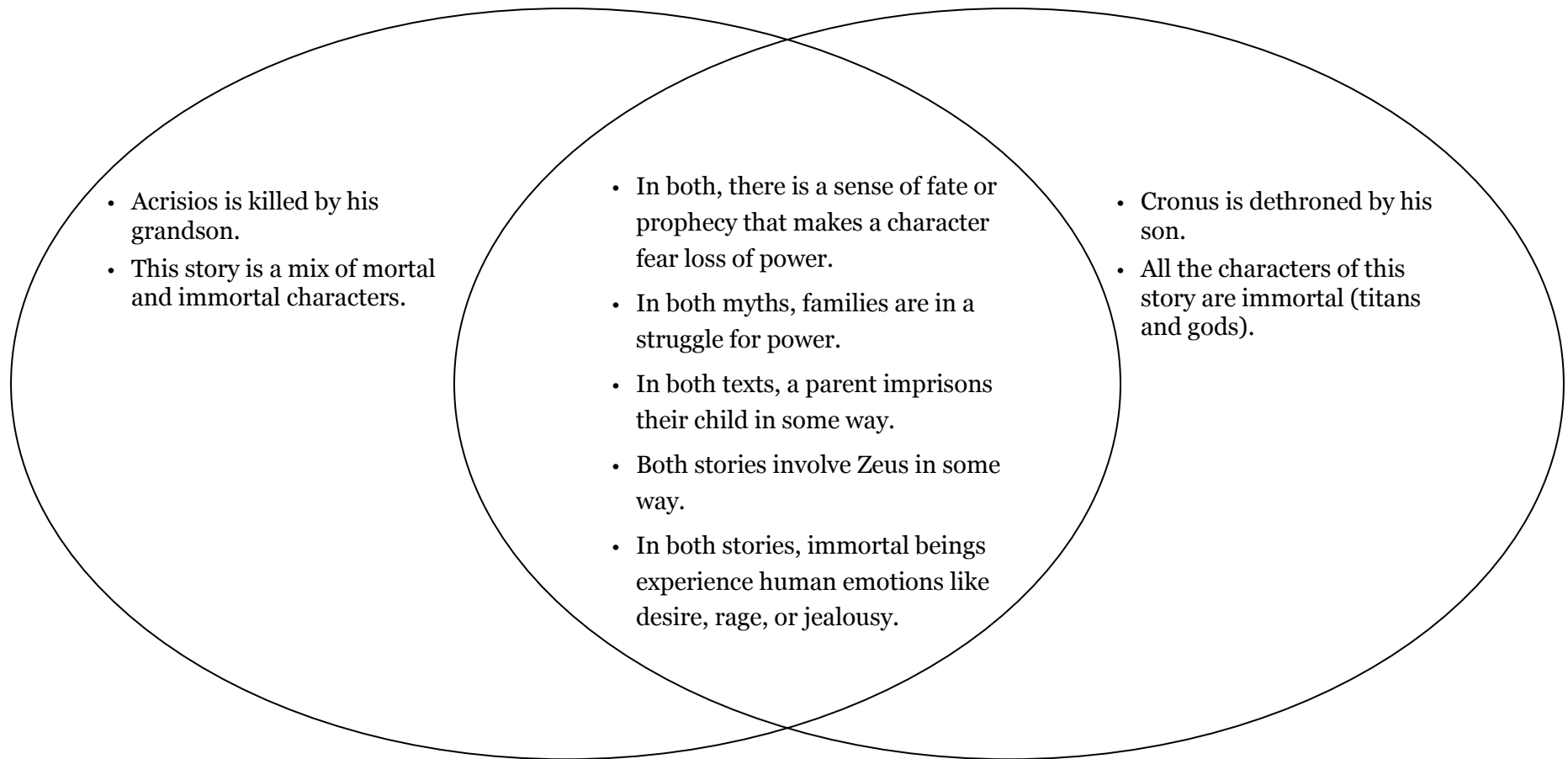
“Cronus”





“Shrouded in Myth”

“Cronus”





Myths are stories that explain the world and humans' experiences. Mythological stories and characters reflect a culture's past and traditions and, most importantly, tell the story of the values and beliefs that are central to a culture, and to the human race.

The universal appeal of myths is, in part, a result of **elements** that are typical or common across most myths. These repeated elements include symbols, themes, patterns, and characters. These elements help to develop and communicate the theme of a myth. Common themes in myths include the struggle between the forces of good and evil, the quest of a hero, or the origin of some aspect of the natural world.

Element	Description
Tension between Opposing Forces in the Universe	Myths are often structured around the tensions between opposing forces in the universe, like light versus dark and good versus evil. Often the main characters in myths have responsibility for resolving conflicts between these opposing forces; for example, heroes fighting to overcome evil monsters.
A Struggle for Power	The struggle for power in a myth occurs between two opposing forces. This struggle for power may be between two supernatural forces, a supernatural force and a mortal, or two members of a single family. This struggle may be a result of desire for control, vanity, or jealousy. Often this struggle ends with punishment or even death.
Explanation of the Origins of Life and the Natural World	Many myths come from humans' early desire to explain the origins of life and the natural world. They try making sense of the wonders of the world they perceived. Myths often attempt to answer the fundamental questions: How did the world come to be? Who are we? What is our purpose on earth? Because ancient people could not rely on science, they told these stories to provide an explanation about where we came from and how things came to be.
Fate and Prophecy	The idea of fate , and its overwhelming power, is a central theme in many myths. Neither gods nor humans seem able to escape fate, despite many attempts to do so. Making this theme even more prominent, many myths begin with a prophecy. This prophecy then shapes the actions and interactions of the various characters of the myth.



Element	Description
Supernatural or Non-human Characters	Some of the characters in myths are often non-human even though they possess human qualities and emotions. These characters might include gods, goddesses, and supernatural beings. These non-human characters often possess super-human powers and use them to interact with our human world by, for example, controlling the weather. Gods and goddesses may also visit the human world by disguising themselves in different forms.
A Quest or Completion of a Task	Myths often tell stories of human characters who travel between worlds to complete a task; for example, finding someone or something. Often this involves travel between the present world and other worlds like Mount Olympus, the home of the gods, or the Underworld, which is hidden beneath the Earth and is the kingdom of the dead.



Name:

Date:

Today I learned that myths_____

I also learned that myths_____.

_____, and_____

But the most important thing about myths is _____

_____.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 5

Building Vocabulary: Working with Words about the Key Elements of Mythology



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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 the meaning of unknown words and phrases. (L.6.4)

Supporting Learning Targets

- I can collaborate with my peers to create word models for key vocabulary in mythology.
- I can explain the meaning of key vocabulary in mythology to my peers.

Ongoing Assessment

- Word models
- Observations of student thinking about vocabulary



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. <i>The Lightning Thief</i>: Routine (8 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Close Reading, Part 2: Vocabulary: Making Word Models of Key Terms of Mythology (20 minutes)</p> <p>B. Gallery Walk of Word Models (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief: How Vocabulary Helps Us Understand Key Elements of Mythology (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 14 of <i>The Lightning Thief</i>. Purpose: What is the role of the supernatural in Chapter 14?</p>	<ul style="list-style-type: none">• This lesson focuses on developing domain- specific vocabulary about mythology that students will use as they read, write, and engage in discussion across the unit. Students develop word models for key concepts they encountered in “The Key Elements of Mythology” informational text.• A word model engages students in looking more deeply at the meaning of words and helps them become more flexible with applying words in a variety of contexts. This type of study provides a venue for students to apply what they have been learning about context clues, because in effect they create context clues for the word in the frame. If you are familiar with the Frayer Model, you will note similarities. Here, however, students design their own frame for presenting the work. This increases engagement and promotes critical thinking.• The Opening of this lesson includes explaining the distinction between <i>clarifying</i> questions and <i>probing</i> questions. Think of an example that will resonate with your students—perhaps clarifying and probing questions that came up during the past few days about their homework reading. Grounding academic vocabulary with concrete examples that relate directly to students’ experience is one of the strongest ways to teach such words.• If some groups finish their word models early, invite them to work on another word or let them read their novel as other groups finish.• In advance: Determine which word each triad will work with during Work Time Part A. If your class is large, more than one triad may be assigned the same word.• In advance: Locate a few nonfiction books in your classroom that have a glossary, to show students as examples during Work Time Part A.• Post: Learning targets.



Lesson Vocabulary	Materials
clarifying, probing, glossary, synonym, definition, antonym, symbol, docent; archetype, supernatural, origins, separation, duality, fate, prophecy, struggle for power	<ul style="list-style-type: none">• <i>The Lightning Thief</i> (book; one per student)• Question basket• Document camera• Informational text “The Key Elements of Mythology” (from Lesson 4)• Nonfiction books with glossaries (several to display for students)• Words for Word Models and Glossary (for teacher reference)• Sample Venn diagram (for teacher reference)• Chart paper (one piece to chart criteria for word models)• Markers (four per triad, in different colors)• Equity sticks• Sticky notes (five or six per student)



Opening	Meeting Students' Needs
<p>A. <i>The Lightning Thief</i>: Routine (8 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, <i>The Lightning Thief</i>.• Ask students to review the questions they formulated about Chapter 13 for homework. Tell them to choose one and place it in the question basket. Tell students that their questions can be of several types:<ul style="list-style-type: none">* <i>Clarifying</i> questions: questions they aren't sure of, and want a simple answer to* <i>Probing</i> questions: questions that seem important to think about—perhaps bigger questions with no one correct answer• Briefly model the difference between clarifying and probing questions.• Using equity sticks, select a student to read a question from the basket. Ask that same student to think and provide an initial response.• Students will then build upon this student's response. Repeat the process as time permits.	<ul style="list-style-type: none">• Consider writing questions and answer ideas on the board as students share. This will allow students who have trouble tracking the conversation to have visual access to it.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the posted learning targets:<ul style="list-style-type: none">* I can collaborate with my peers to create word models for key vocabulary in mythology.* I can explain the meaning of key vocabulary in mythology to my peers.• Explain that this lesson will focus on developing an understanding of vocabulary that is key to understanding the elements of myths that they learned about in "The Key Elements of Mythology." Emphasize how crucial vocabulary development is for students to become better readers: The more words they know, the more difficult text they can understand!• Explain that today they will delve more deeply into key vocabulary from the text. Their word study will help them to comprehend the myths more deeply and express their ideas—during discussion and in their writing—about myths in a way that shows how much expertise they have built.	



Work Time	Meeting Students' Needs
<p>A. Close Reading, Part 2: Vocabulary: Making Word Models of Key Terms of Mythology (20 minutes)</p> <ul style="list-style-type: none">Tell students that they will continue to work with the informational text they read in Lesson 4, “The Key Elements of Mythology,” to explore the concepts that are key to understanding the elements of myth presented in the text. They will work in triads to complete a collaborative word study and create word models that will be used in a class glossary for myth vocabulary. Ask:<ul style="list-style-type: none">“What is a <i>glossary</i>?”If a student knows, invite him or her to explain to the class. If not, define the term for students: A <i>glossary</i> is like short dictionary. It includes an alphabetical list of words that relate to a particular subject. Share that the glossary they are creating will focus on words that are especially important to mythology. Briefly show students a few nonfiction books from your classroom with examples of glossaries.Assign each triad one of the words from the text (<i>archetype, supernatural, origins, separation, duality, fate, prophecy, struggle for power</i>). Give directions:<ol style="list-style-type: none">Reread the text, using context clues to determine the meaning of your words in the context of the whole text.Using the markers, design a word model on chart paper. The model presents the following:<ul style="list-style-type: none">the word/concepta <i>synonym</i> (what it is)an <i>antonym</i> (what it is not)a <i>symbol</i> (nonlinguistic representation)a sentence containing the word/conceptOn the back of your paper, write the <i>definition</i> (meaning) of the word.Model briefly with the word <i>glossary</i> (which you just reviewed with students).Emphasize that they are creating models that will be used to “teach” their peers about the word they have become an expert on. These words will be used throughout the unit, so their work today matters to the whole class!	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Briefly review criteria for this task before students begin. Say: “Before we begin to work on our word models, what should we be thinking about? Let’s think of a list of qualities that would be important to have in our models.” On the board or on chart paper, list the criteria students offer. Listen for and guide responses such as the following:<ul style="list-style-type: none">* We will want to use them and look at them.* They’ll need to be a size we can carry with us.* The information will need to be clear so that we can use them in our reading, writing, and discussions.* They will need to be organized and clear.* They will need to present the meaning of the key word in different ways—a synonym and antonym, a sentence, a symbol, and a definition.Encourage them to refer to the list as they work on their word models.Give students 15 minutes to work. Circulate to listen in and support as needed. Students often confuse synonyms and antonyms. Listen in on conversations to ensure that students are clear about the difference. Monitor the interactions in the groups. Provide reminders that each group member must have a voice and make a contribution to the model. Alert students when 5 minutes remain so that they can monitor and adjust work to finish on time.	
<p>B. Gallery Walk of Word Models (10 minutes)</p> <ul style="list-style-type: none">Ask each triad to choose one person to be the <i>docent</i> for their group’s word model (or students may rotate in this job). Tell students that a docent is like a person in a museum who explains to people what they are seeing.Tell students that they will now circulate around the room, in triads, to look at each triad’s word model. At each station, the docent will explain the word model to peers.Distribute sticky notes to each student. Tell students that after the docent explains the word and presents the word model, they should use a sticky to try to add to one part of the word model: another synonym, antonym, symbol, or sentence. Having a way to respond to the presentation will help maintain student engagement and accountability.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: The Most Important Thing (5 minutes)</p> <ul style="list-style-type: none">• Remind students of the bigger purpose of doing this vocabulary work: It helps them understand key elements of mythology, which in turn helps them understand and appreciate myths more fully when they read them. Focus students on their informational text “The Key Elements of Mythology.” Ask them to choose just one of the elements listed and reread that small section of the text.• Then invite students to Think-Pair-Share:<ul style="list-style-type: none">* “How has your understanding of this element of mythology been changed or clarified after working with the vocabulary words?”• Use equity sticks to select students for sharing.• Read the second learning target out loud:<ul style="list-style-type: none">* “I can explain the meaning of key vocabulary in mythology to my peers.”• Ask students to show a quick Fist to Five of where they stand with this target. Notice students who hold up just one or two fingers; plan to give these students additional support in future lessons.	
Homework	Meeting Students' Needs
<p>A. Read Chapter 14 of <i>The Lightning Thief</i>. Purpose: What is the role of the supernatural in Chapter 14?</p> <p><i>Note: At the end of the class, collect students' word models to compile into a glossary. In Lesson 6, give each student a copy of this glossary to use as a resource for reading, discussion, and written assignments in the unit.</i></p>	



EXPEDITIONARY
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Grade 6: Module 1: Unit 2: Lesson 5

Supporting Materials



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archetype

supernatural

origins

separation

duality

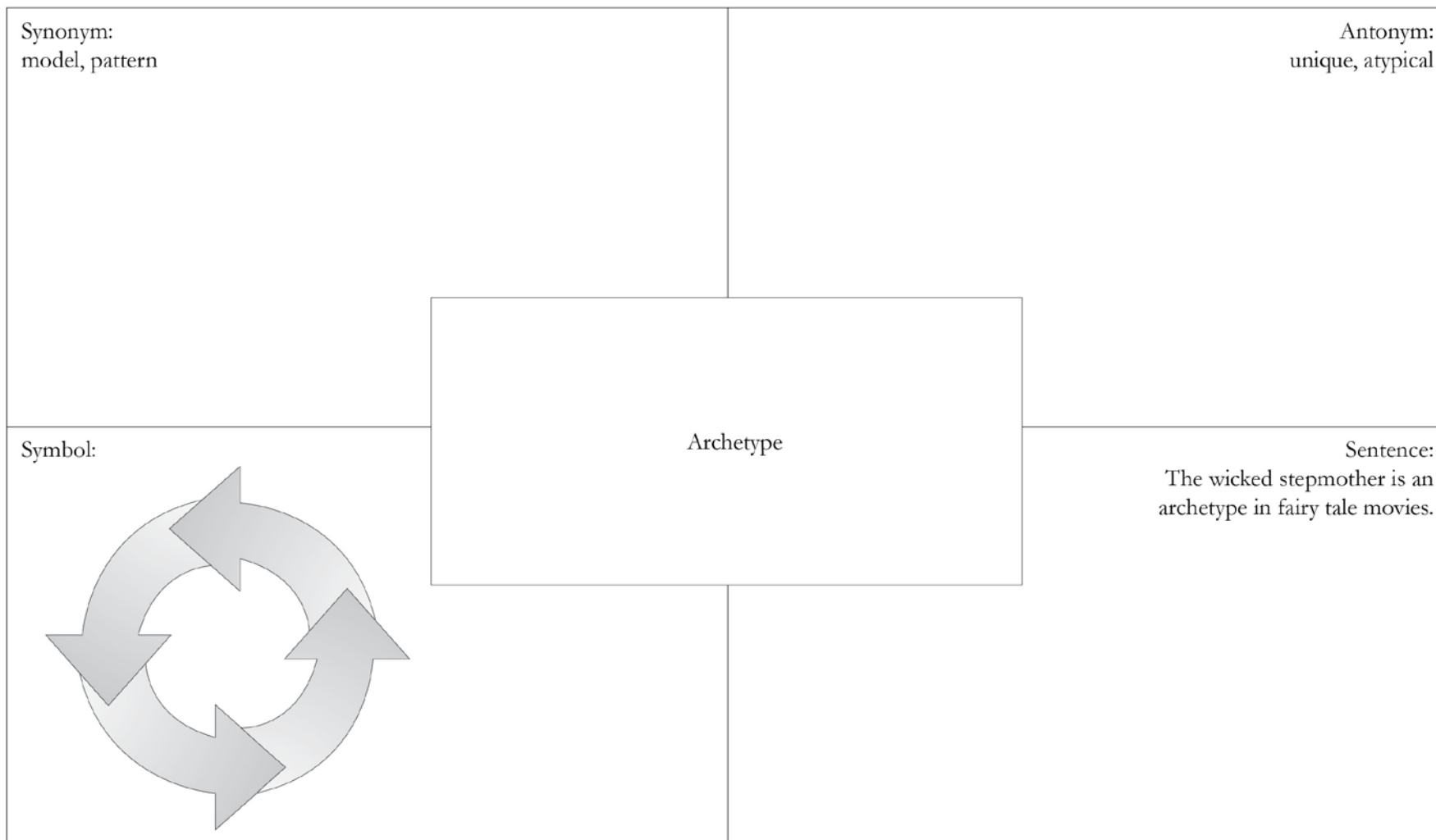
fate

prophecy

power



Front Side:





Back Side:

Archetype: (n.) an original pattern or model



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 6

Connecting Literary and Informational Texts: Cronus and “The Key Elements of Mythology”



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)
I can determine a theme based on details in a literary text. (RL.6.2)
I can cite text-based evidence to support an analysis of informational text. (RI.6.1)
I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

Supporting Learning Targets

- I can answer questions about an excerpt of *The Lightning Thief* using evidence from the text.
- I can make connections between the myth of Cronus and the informational text “The Key Elements of Mythology.”
- I can explain how the elements of mythology help me to understand the theme of the myth of Cronus.

Ongoing Assessment

- Carousel of Quotes charts
- Notes: Connecting Elements of Mythology and Theme graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets and Triad Discussions (10 minutes)</p> <p>2. Work Time</p> <p>A. Making Connections between Informational and Literary Texts: A Carousel of Quotes (15 minutes)</p> <p>B. Thinking and Taking Notes about Theme: How Do the Elements of Mythology Help Us Understand Theme? (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reflecting on Learning Targets (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 15 of <i>The Lightning Thief</i>. Use evidence flags to mark any allusions to Greek myths you find.</p>	<ul style="list-style-type: none">• This lesson has two purposes: first, to support students in making connections between informational and literary texts; second, to scaffold students’ thinking in using elements of mythology to determine the theme of a text.• In this lesson, students are focusing on the thinking work involved in connecting informational and literary texts and determining theme. This is why the graphic organizer is titled “Notes: Connecting Elements of Mythology to Theme.” In Lesson 7, students will begin the more formal process of collecting evidence and writing about theme.”• In advance: Create charts with paired quotes (see supporting materials). Consider making multiple charts of the same quote sets in order to spread students apart.• Create the Notes: Connecting Elements of Mythology to Theme anchor chart, identical to the graphic organizer students will be using (see supporting materials). This anchor chart and graphic organizer are adapted in collaboration with Odell Education based on their Evidence-Based Claims worksheet (also see stand-alone document on EngageNY.org and odelleducation.com/resources).• Review: Back-to-Back, Front-to-Front protocol (see Appendix 1).



Lesson Vocabulary	Materials
evidence-based, connection, theme; revelation, mortality (connected to moral, mortuary, mortician), quenched	<ul style="list-style-type: none">• Question baskets• Questions from <i>The Lightning Thief</i>, Chapter 14 (one set per triad; cut up and placed in question baskets)• <i>The Lightning Thief</i> (book; one per student)• Chart paper (four large pieces)• Paper (five or six pieces at each chart)• Tape (at each chart)• Markers (one color per triad)• Equity sticks• “Cronus” and “Elements of Mythology” for Paired Passages Carousel Walk (For Teacher Reference)• Task card: Carousel of Quotes (one per triad)• Themes of Cronus anchor chart (from Lesson 3)• Notes: Connecting Elements of Mythology to Theme anchor chart (new; teacher-created)• Notes: Connecting Elements of Mythology to Theme graphic organizer (one per student)• Notes: Connecting Elements of Mythology to Theme (Modified) (optional, for students needing more support)



Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets and Triad Discussions (10 minutes)</p> <ul style="list-style-type: none"> Students should be seated with their triads. Invite a student volunteer to read aloud the learning targets while all other students read along. Tell students that the first learning target should be a familiar target to them. Today, they will meet this target through discussion with their triads. Distribute question baskets to each triad. Tell them that on each strip of paper there is a question about their reading from Chapter 14 of The Lightning Thief. These questions are <i>evidence-based</i> discussion questions. Ask: <ul style="list-style-type: none"> * “What is the difference between a discussion and an <i>evidence-based</i> discussion?” Invite one or two students to share with the whole class. Emphasize the need for students to have their novel open and to be referring to specific page numbers and evidence as they answer questions. Remind them to “share the air” by encouraging every group member to talk. Give directions: <ol style="list-style-type: none"> 1. Pull a question from the basket. Read aloud to the group. You should take turns with this task. 2. Take a moment for each person to locate evidence he or she wants to use to answer the question. 3. Share your answer and your evidence. Do you agree? If so, move on. If not, discuss your reasons for your individual answers. 4. Once you’ve discussed, move on to a new question. Circulate to listen in and support students in their discussions. Prompt students who seem hesitant to share by asking probing questions such as: “What do you think about what was just said?” or “Do you agree? Why or why not?” After 7 or 8 minutes, stop students in their work. Tell them you would like to spend a couple of minutes looking closely at the vocabulary they just discussed. Ask students to share their thinking about the words <i>revelation</i>, <i>mortality</i>, and <i>quenched</i>. Clear up any misconceptions or confusion: <ul style="list-style-type: none"> * Define revelation for students as “the sudden realization of something previously unknown.” 	<ul style="list-style-type: none"> Consider giving the questions from the question basket to select students a day before this lesson. This will allow these students time to choose the best evidence. Post new vocabulary words, with definitions, where students can see them.



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">* Define mortality as “the condition of being mortal, or human, and able to die.” Link this to the word mortuary, which means a funeral home, where the body goes after someone dies, or a mortician, who prepares the bodies of people who have died.* Students may have figured out from context clues that the word <i>quenched</i> in this scenario means “to put out.” This is a slightly different meaning from a <i>quenched</i> thirst, which means “to satisfy.” However, students may see that in both circumstances to <i>quench</i> brings some sort of relief.• Invite students to record those words on their word-catchers.	

Work Time	Meeting Students’ Needs
<p>A. Making Connections between Informational and Literary Texts: A Carousel of Quotes (15 minutes)</p> <ul style="list-style-type: none">• Review the second and third learning targets:<ul style="list-style-type: none">* “I can make connections between the myth of Cronus and the informational text “The Key Elements of Mythology.”* “I can explain how the elements of mythology help me to understand the theme of the myth of Cronus.”• Ask students to identify important words; circle these on the board.• Invite a few students to share the word they circled with the rest of the group and to justify why they think those words are important. Focus on the word connections in the last target. Think-Pair Share:<ul style="list-style-type: none">* “What does it mean to <i>make connections</i> between two texts?”• Listen for responses such as: “You look for things that are the same in both texts,” or “You find things in common between them both.”• Tell students that today they will work with two texts: an informational and a literary text. The informational text, “The Key Elements of Mythology,” is meant to help them think more deeply about the literary text, the myth of Cronus.• Tell students that they will continue the important thinking they started in their work with the hero’s journey and <i>The Lightning Thief</i> by making connections between an informational text and a literary text. Making connections between two texts is something strong readers do. Literary texts can entertain us while building our curiosity; informational texts help us to answer questions, while also building our curiosity. They can work together to help build our knowledge. It’s almost like getting two texts to talk to each other. Ask:	<ul style="list-style-type: none">• Consider posting directions where all students can see them to support students who have difficulty tracking multistep directions.



Work Time (continued)	Meeting Students’ Needs
<p>* “What types of connections might we be looking for between an informational text and a literary text?”</p> <ul style="list-style-type: none"> • Use equity sticks to invite a few students to share with the whole class. Guide students—through questions like “How might the informational text help you to better understand the literary text?”—to help them realize that an informational text will allow a better understanding of the structures, elements, and purposes of literary texts, in this case myths. • Remind students of the Carousel of Quotes activity completed in Lesson 4. Tell students they will now get to move around the room with their triad, making connections between two short excerpts: one from the informational text “The Key Elements of Mythology” and one from the myth of Cronus. • Distribute a Carousel of Quotes task card to each triad. Review the directions on the task card, and tell students to refer to this as they rotate throughout the room. • Ask one or two triads to stand by each chart. Tell them they will have 4 or 5 minutes to read, think, talk, and write about their thinking. Circulate and support students as they work. If students are struggling, point out key words from each quote that may help them make the connection. • After students have rotated to each chart, gather them together as a whole group. Take a couple of minutes to review each set of quotes, revealing the different triads’ responses. For each chart, or as many as time allows, ask triads to discuss and share with the whole group: <p>* “What patterns do you see in the connections people made?”</p>	
<p>B. Thinking and Taking Notes about Theme: How Do the Elements of Mythology Help Us Understand Theme? (15 minutes)</p> <ul style="list-style-type: none"> • Refer to the Themes of Cronus anchor chart from Lesson 3. Remind students of the great thinking, talking, and writing they did about the themes of the myth of Cronus. • Tell students that the elements of mythology in the text “The Key Elements of Mythology” can be a helpful resource for collecting details and thinking about a theme in a myth. • Refer students to the new Notes: Connecting Elements of Mythology and Theme anchor chart. Let them know that they will be using a graphic organizer that builds on the thinking and notes they have taken today and in future lessons. Orient students to the different parts of this organizer. Show them how they will begin by thinking about an element of mythology in the myth. From there, they will develop a “first draft” theme idea. Then they will see if they can support their theme idea with details from the text. 	<ul style="list-style-type: none"> • Consider allowing students who may have difficulty with creating their own theme statement to work with the class theme about “struggle for power.” This will allow them to concentrate on one skill, collecting relevant details.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Guide students through the thinking they will do as they move from an element of mythology to a theme by exploring one possible theme for this myth. • Tell students that one element of mythology in Cronus is the struggle for power. Fill in the “Element of Mythology in Cronus” section of the anchor chart with: “A struggle for power.” • Think-Pair-Share: <ul style="list-style-type: none"> * “What does the myth of Cronus, and the actions of the characters in this myth, teach us about the struggle for power?” • Listen for responses such as: “A struggle for power can tear apart a family,” or “The desire for power can make characters go to any length to get it.” • Fill in the “First Draft’ Theme Idea” section of the anchor chart with student ideas. Remind students that this section is just for their initial thinking, and is a way to help them collect important details. • Tell students that now they will have a chance to write about possible themes for the myth of Cronus based on different elements of mythology they were just thinking, talking, and writing about during the Carousel of Quotes. Explain that there is no one correct theme, as long as it can be supported by evidence from the text. • Distribute a Notes: Connecting Elements of Mythology and Theme graphic organizer to each student. Give and post the following directions: <ol style="list-style-type: none"> 1. Identify a different element of mythology that you see in the myth of Cronus. Use the charts around the room as well as the text “The Key Elements of Mythology” to help you. 2. Based on that element of mythology, write a “first draft” idea for a theme of the myth of Cronus. What does the myth teach about the element you chose? 3. Identify three details from the myth of Cronus that support your idea for a theme. • Circulate and support students in their work. Some students may have difficulty getting started. Help them make explicit connections to elements of mythology they explored while in the Carousel of Quotes. Other students will struggle moving from an element of mythology to a theme. Push these students through questioning to determine what the myth teaches about that element of mythology. 	<ul style="list-style-type: none"> • While students will be encouraged to choose a different element of mythology, and therefore a different theme for their own practice, some students may use your initial thoughts about “the struggle for power” as a scaffold. Therefore, do not complete all sections of the graphic organizer. • For students who need more support, Consider giving select students the Notes: Connecting Elements of Mythology to Theme (Modified) handout in the supporting materials. This includes sentence starters that will help students focus on reading the text and finding evidence.



Closing and Assessment	Meeting Students’ Needs
<p>A. Reflecting on Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Bring students back to the whole group. Tell them that you would like them to spend a couple of minutes reflecting on their learning targets for the day. They will talk with a partner using the Back-to-Back, Front-to-Front protocol.• Invite students to stand up and place themselves back-to-back with the person next to them. Say: “One of today’s learning targets was, ‘I can explain how the elements of mythology help me to understand the theme of the myth of Cronus.’” Ask students:<ul style="list-style-type: none">* “What was difficult about this target?”• Give them a couple seconds of think time. Tell students that when you say, “Front-to-front,” they should face each other and respond to the question.• After students have shared, say, “Back-to-back” again to get students ready for a new question. Ask:<ul style="list-style-type: none">* “What part of this learning target did you feel successful with?” Again, have students think and then turn front-to-front.• Repeat this process with the learning target “I can make connections between the myth of Cronus and the informational text ‘The Key Elements in Mythology.’”	
Homework	Meeting Students’ Needs
<p>A. Read Chapter 15 in <i>The Lightning Thief</i>. Use your evidence flags to mark any places where you think the author is alluding to a classic Greek myth. Tomorrow we will work with one of these excerpts in the chapter. Who can guess which one?</p> <p><i>Collect the students’ Notes: Connecting Elements of Mythology to Theme graphic organizers as a formative assessment of students’ ability to generate a “first draft” theme and choose details to support a theme. Students will build on these notes in Lesson 7.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 6

Supporting Materials



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Teacher Directions:

Make copies of these questions (one copy per triad)

Cut them into strips and fold them twice.

Place in baskets to be used by triads.

-
1. Chapter 14 begins: “I’d love to tell you I had some deep **revelation** on my way down, that I came to terms with my own mortality, laughed in the face of death, et cetera.” In this context, what does the word *revelation* mean?
-
2. If the word *mortal* means *able to die*, what does Percy mean when he says, “I came to terms with my own *mortality*?” on page 212?
-
3. On page 213, Percy says, “I could see where the fire on my clothes had been **quenched**. But when I touched my own shirt, it felt perfectly dry.” What is the meaning of the word *quenched* here? How is it the same or different from your thirst being *quenched*?
-
4. How does Percy’s fall from the Arch and descent to the bottom of the Mississippi River help to move the plot of the story forward?
-



Print these quotes and attach them to the top of a chart paper, or write these two quotes at the top of a chart paper. Place charts around the classroom.

Chart 1:

Cronus: “But Rhea mourned. Her five sisters, who had married the five other Titans, were surrounded by their Titan children, while she was all alone.”

“The Key Elements of Mythology”: “Some of the characters in myths are often non-human even though they possess human qualities and emotions. These characters might include gods, goddesses, and supernatural beings.”

Chart 2:

Cronus: “But Cronus did not set his monstrous brothers free, and Mother Earth was angry with him and plotted his downfall.”

“The Key Elements of Mythology”: “The struggle for power in a myth occurs between two opposing forces. This struggle for power may be between two supernatural forces, a supernatural force and a mortal, or two members of a single family and may be as a result of jealousy, for example.”

Chart 3:

Cronus: “Cronus was now the lord of the universe. He sat on the highest mountain and ruled over heaven and earth with a firm hand.”

“The Key Elements of Mythology”: “These non-human characters often possess super-human powers and use them to interact with our human world by, for example, controlling the weather. Gods and goddesses may also visit our world by disguising themselves in different forms.”



Chart 4:

Cronus: “But she knew that one of his sons would be stronger than he, just as Cronus had been stronger than his father. Cronus knew it too, so every time his Titaness-wife Rhea gave birth, he took the newborn god and swallowed it. With all of his offspring securely inside him, he had nothing to fear.”

“The Key Elements of Mythology”: “The idea of **fate**, and its overwhelming power, is a central theme in many myths. Neither gods nor man seem able to escape fate, despite many attempts to do so. Making this theme even more prominent, many myths begin with a prophecy. This **prophecy** then shapes the actions and interactions of the various characters of the myth.”



1. At each chart, a member of your triad should read the quotes aloud. You should take turns doing this.
2. Discuss with your triad:
 - * “How are these two quotes connected?”
 - * “What element of mythology is present in the myth of Cronus?”
3. After discussing, use your triad’s marker to write your thinking on the chart.
4. Using a sheet of paper and tape, cover your response so the next group can begin their thinking with a “clean slate.”



.....
Name:

.....
Date:

Element of Mythology in Cronus (from “The Key Elements of Mythology”):

“First Draft” Theme Idea: (What does the myth “teach” about the element of myth?)

Details from the myth: (that support this theme)

Detail from Cronus

Detail from Cronus

Detail from Cronus



Name:

Date:

Element of Mythology in Cronus (from “The Key Elements of Mythology”)

An element from “The Key Elements of Mythology” that shows up in Cronus is

“First Draft” Theme Idea: (What does the myth “teach” about the element of myth?)

A theme of the myth of Cronus is



Details from the myth: (that support this theme)		
Detail from Cronus One detail from Cronus is	Detail from Cronus A second detail from Cronus is	Detail from Cronus Finally,

Adapted from Odell Education resource: “Forming Evidence-based Claims”



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 7

Analyzing the Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus”



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

I can 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. (RI.6.5)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

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)

Supporting Learning Targets

- I can describe the structure of an analytical mini-essay.
- I can describe the details the author used to make a claim about the elements of a myth.
- I can describe the details the author used to make a claim about the theme of a myth.
- I can explain why an author chose particular details to support a claim.

Ongoing Assessment

- Elements of Myth graphic organizer (for the model mini-essay)
- Theme graphic organizer (for the model mini-essay)



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Text-Dependent Vocabulary Questions from Chapter 15 of <i>The Lightning Thief</i> (5 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing a Model Mini-Essay (15 minutes)</p> <p>B. Partner Work: How This Author Might Have Planned the Analytical Mini-Essay (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Feedback: Comparing Our Graphic Organizers to the Author’s (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 16 of <i>The Lightning Thief</i>. With your evidence flags, mark three allusions (references) to myths, stories, or characters you find. Also record any new or challenging vocabulary for a discussion at the beginning of the next lesson.</p>	<ul style="list-style-type: none"> • In previous lessons, students learned how to identify a myth and the themes in a myth by closely reading for details of mythological elements. • This lesson introduces students to a model mini-essay with two body paragraphs: one in which the author describes elements of mythology in the myth of Cronus, and a second in which the author describes a significant theme in that same myth. It is called a mini-essay because it has a very short introduction and conclusion (just one sentence each). This model essay provides an example of what students will be expected to write for their mid-unit assessment. • This lesson addresses W.6.5 because by analyzing a model essay, students are preparing to write an analytical mini-essay for the mid-unit assessment. • In this lesson, students work with the Elements of Myth graphic organizer and the Theme graphic organizer. They practice using these two graphic organizers to become familiar with how to use them to organize their thinking; they will use these organizers more independently later for the mid-unit assessment. • Students begin by analyzing the structure of the Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus.” They then take the two body paragraphs in the model mini-essay (one at a time) and use “reverse engineering” to think about the planning the author of the model mini-essay would have done before writing. To do this, they fill out the Elements of Myth graphic organizer and Themes graphic organizer. They then compare their graphic organizers to the sample graphic organizers to identify where they have made errors and why. • In advance: Review Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus”; the Elements of Myth graphic organizer and Theme graphic organizer, and the completed samples of the two graphic organizers (all in supporting materials). The Themes graphic organizer is adapted in collaboration with Odell Education based on their Evidence-Based Claims worksheet (also see stand-alone document on EngageNY.org and odelleducation.com/resources). • Note that these organizers support students in arriving at a claim through an inductive thinking process. Students begin by identifying details in the text that highlight elements of mythology or theme, and they record those details in the first row of boxes. In the second row of boxes they describe what they think about that detail, particularly in terms of how it relates to elements of mythology or theme. In the next row they connect all the details together and describe how the details are all linked, and in the final row they then use that to help them make a claim about elements of myth or theme. • Note, too, that the second graphic organizer (Theme) builds directly off the first (Elements of Myth), because some of the elements of mythology contribute to the themes.



Lesson Vocabulary	Materials
supporting details, claim, element of mythology, theme; decreased, skeptically, proposition, temperamental, marooned	<ul style="list-style-type: none"> • <i>The Lightning Thief</i> (book; one per student and one to display) • Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus” (one per student and one to display) • Structure of Model Analytical Mini-Essay about Myth anchor chart (new; teacher created; see Work Time A for suggestions) • Elements of Myth graphic organizer (for Body Paragraph 1) (one per student and one to display) • Document camera • Elements of Myth graphic organizer (for Body Paragraph 1) (sample response; For Teacher Reference) • Theme graphic organizer (for Body Paragraph 2) (one per student and one to display) • Theme graphic organizer sample response (for Body Paragraph 2) (for Teacher Reference) • Homework: Purpose for Reading—Chapter 16 (one per student) • Homework: Purpose for Reading—Chapter 16 (for Teacher Reference)

Opening	Meeting Students’ Needs
<p>A. <i>The Lightning Thief</i> Routine: Sharing Evidence Flags (3 minutes)</p> <ul style="list-style-type: none"> • Tell students that they are going to take a few minutes to think about some key vocabulary in the chapter they read for homework. Cold call students and ask: • “Why are we revisiting the vocabulary in a chapter you have already read?” • Listen for responses like: “It improves our understanding and builds our vocabulary.” • Invite students to refer to their text The Lightning Thief to answer the vocabulary questions below: <ul style="list-style-type: none"> * “On page 222, Percy describes how ‘the music’s volume <i>decreased</i> drastically.’ What does <i>decreased</i> mean? How has it been used in this context?” * “On page 224, Percy described how the waitress ‘raised her eyebrow <i>skeptically</i>.’ What does <i>skeptically</i> mean? How do you raise an eyebrow skeptically?” * “At the top of page 227, Ares has a <i>proposition</i> for Percy. What is a <i>proposition</i>?” 	<ul style="list-style-type: none"> • Many students will benefit from seeing the vocabulary posted on a Smartboard or via a document camera, but introduce one new vocabulary word or sentence at a time, as it is discussed.



Opening	Meeting Students’ Needs
<ul style="list-style-type: none"> * “On page 230, Ares’ girlfriend is described as ‘very <i>temperamental</i>.’ If someone is <i>temperamental</i>, what is he or she like? What does <i>temperamental</i> mean?” * “On page 233, the boat is described as ‘<i>Marooned</i> at the bottom of the pool.’ What does <i>marooned</i> mean?” • Point out to students that Percy, as a narrator, has a very strong vocabulary. His use of rich words is part of what makes the story so engaging to read. 	
Work Time	Meeting Students’ Needs
<p>A. Analyzing a Model Mini-Essay (15 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the learning targets for today’s lesson. Read aloud as students read along: <ul style="list-style-type: none"> * “I can describe the structure of an analytical mini-essay.” * “I can describe the details the author used to make a claim about the elements of a myth.” * “I can describe the details the author used to make a claim about the theme of a myth.” * “I can explain why an author chose particular details to support a claim.” • Explain to students that for their mid-unit assessment they will be writing a “mini” essay with a very short introduction and conclusion and two body paragraphs. Through that process, they will begin to learn about writing essays in general. • Refer to the first learning target. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “Why do you need to be able to describe the structure of an analytical essay? When might you need to do that?” • Listen for answers like: “You need to know what one looks like so you can plan and write your own.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “In the context of these learning targets, what does the word <i>claim</i> mean?” • Listen for: “A claim is a statement the author is making about the text.” Elaborate for students, telling them that when writing a literary response, it is useful to describe the structure of a good model in order to recreate that model using your own content. 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary. • Adding visuals or graphics to anchor charts can help students remember or understand key ideas or directions. • Before asking students to analyze the structure of the Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus,” always question them about the content. Students need to understand the message the author is trying to convey to be able to understand how the structure has helped communicate this message.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Distribute the Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus” to each student. Tell them that this is an example that is about the myth of Cronus, with which they are familiar. Explain that for the mid-unit assessment, students will write their own analytical mini-essay. Emphasize, however, that they will not be writing about Cronus for their own essays.• Tell students that they first are going to read the essay just to think about the content: what the writer is telling the reader. Invite students to read along silently as you read the Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus” aloud.• After reading, invite students to Think-Pair-Share:<ul style="list-style-type: none">* “What is this text about? What is the author trying to tell us?”• Listen for responses like: “The author has described the significant elements of mythology in the Cronus myth and also the theme.”• Focus on the first sentence, the introduction. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What is the main idea the author is trying to tell you in this very first sentence?”• Listen for students to notice that this sentence tells readers the main idea of the entire essay.• Ask members of the class to label the four paragraphs:<ul style="list-style-type: none">* Introduction* Body Paragraph 1* Body Paragraph 2* Conclusion• Tell students that now they will reread the essay to think about how it is structured: How did the author put his/her ideas together to make it clear for the reader? Focus students on Body Paragraph 1. Ask them to notice:<ul style="list-style-type: none">* “What does the first body paragraph include? How is it structured?”• Cold call and use student responses to break down the structure. Chart students’ thinking on the new Structure of Model Analytical Mini-Essay anchor chart. For example:<ul style="list-style-type: none">* Introduction sentence: gives the significant theme* Body Paragraph 1 summary: describes elements of mythology evident in Cronus	



- * Opening sentence of Body Paragraph 1: explains why Cronus is a myth

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> * Next section: describes a key mythological element and provides evidence of that mythological element from Cronus * Next section: describes another mythological element and provides evidence of that mythological element from Cronus • Repeat with the second body paragraph. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is the main idea the author is telling you in the second paragraph? How are the two paragraphs linked? What does the opening sentence tell you? What does the next part of the paragraph tell you?” • Cold call and use student responses to break down the structure on the Structure of Model Text anchor chart. For example: <ul style="list-style-type: none"> * Body Paragraph 2 summary: describes the theme of Cronus * Opening sentence of Body Paragraph 2: describes the important theme in Cronus * Next section: provides evidence of the theme in Cronus * Closing sentence of Body Paragraph 2: summarizes how the evidence supports the theme * Closing sentence of writing: links the theme with an element of mythology • Invite students to look back at the learning targets and provide a Fist to Five response (five being confident about doing it, fist being totally unsure): <ul style="list-style-type: none"> * “Can you describe the structure of an extended literary response?” * “Can you identify the qualities of a strong extended literary response?” * “How will being able to do this help you write your own mini-essay?” 	
<p>B. Partner Work: How This Author Might Have Planned the Analytical Mini-Essay (20 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Elements of Myth graphic organizer (for Body Paragraph 1) on either a large copy or a copy projected using a document camera. Explain to the class that the author used this model to help structure his/her writing of the first body paragraph. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you think the completed model graphic organizer looked like <u>before</u> the author wrote the first body paragraph?” 	<ul style="list-style-type: none"> • Paraphrasing helps all students understand what they read. It is useful for all learners, but particularly for ELLs or other students who struggle.



<ul style="list-style-type: none"> * “What kind of information do you think should go in each box?” • Do not give students the sample responses, but use the Elements of Myth graphic organizer sample response (for Body Paragraph 1) (for Teacher Reference) to guide students thinking on what should go in each box. For example: 	
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Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> * Detail from Cronus: evidence of elements of mythology present in Cronus (quotes from the text) * My thinking about this detail: how this links to an element of mythology * How I connect these details: how all the evidence and elements of mythology are connected * Claim: Is it a myth or not? Why/why not? • Ask students to pair up. Invite them to reread the first body paragraph, and work backward to fill in the graphic organizer about elements of mythology. Emphasize that this graphic organizer is a tool the author would have used when planning his/her essay; students can simply jot notes and do not need to write full sentences. • Circulate to observe how pairs are using the first paragraph of the model text to fill out the graphic organizer. Use the questions below to question students on what they have recorded to ensure that they understand how to use the graphic organizer to deconstruct the ideas in the text. • If students are having problems figuring out what to write on their graphic organizers and/or have recorded responses that don’t reflect the information, ask them guiding questions: <ul style="list-style-type: none"> * “What evidence from the myth of Cronus did the author present as key elements of mythology in the model paragraphs?” * “So what do you think should go in this box? Why?” * “What does the title of the box suggest?” * “Why did he/she present those examples? What do you think the thinking was?” * “How are all the details connected?” * “What claim did the author make in the first paragraph? Look at your graphic organizer—how/why did he/she make that claim?” • Invite pairs to find another pair to compare their organizers with for peer feedback. Invite pairs to look for similarities and differences between the two and to determine which seems most accurate against the first paragraph of the model text. “Remember that you are filling out this organizer as the author would have to organize his/her thinking of the elements of 	



mythology in Cronus. Is there evidence of the information on your organizer in the first paragraph of the model text?” Invite pairs to revise their charts accordingly.

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> Reconvene the class. Display and distribute the Theme graphic organizer (for Body Paragraph 2). Point out that it looks much like the other organizer they used, but has a different title. This is because it goes with the second body paragraph of the model essay. But the basic pattern of thinking to figure out how to write both body paragraphs is fairly similar: <ol style="list-style-type: none"> Look across details in a text. Notice how the details connect. Make a claim supported by evidence. Use the questions below to question students on what they have recorded to ensure that they understand how to use the graphic organizer to deconstruct the ideas in the text. If students are having problems figuring out what to write on their charts and/or have recorded responses that don’t reflect clear thinking, ask them guiding questions: <ul style="list-style-type: none"> * “What evidence from the myth of Cronus did the author present as themes in the model paragraphs?” * “So what do you think should go in this box? Why?” * “What does the title of the box suggest?” * “Why did he/she present those examples? What do you think the thinking was?” * “How are all the details connected?” * “What claim did the author make in the second paragraph? Look at your graphic organizer—how/why did he/she make that claim?” Invite pairs to find another pair, a different one from last time, to compare their organizers with for peer feedback. Invite pairs to look for similarities and differences between the two and to determine which seems most accurate against the second paragraph of the model text. “Remember that you are filling out this organizer as the author would have to organize his/her thinking of the theme in Cronus. Is there evidence of the information on your organizer in the second paragraph?” Invite pairs to revise their charts accordingly. 	



Closing and Assessment	Meeting Students’ Needs
<p>A. Feedback: Comparing Our Graphic Organizers to the Author’s (5 minutes)</p> <ul style="list-style-type: none">• Tell students that you have a copy of the author’s graphic organizers for the students to compare with the graphic organizers they just filled out. Display the Elements of Myth graphic organizer sample response.• Think-Pair-Share:<ul style="list-style-type: none">* “Are there any obvious differences between your organizer and the organizer filled out by the author? Why do you think that might be?* “How could you revise your organizer to improve it?”• Display the Theme graphic organizer sample response (for Body Paragraph 2). Repeat the process above: Again, explain that you have a copy of what the author did to plan his/her essay so students can compare their own thinking with the author’s.• Think-Pair-Share:<ul style="list-style-type: none">* “Are there any obvious differences between your organizer and the organizer filled out by the author? Why do you think that might be? How could you revise your organizer to improve it?”• Invite students to look back at the learning targets and provide a Fist to Five response (five being confident about doing it, fist being totally unsure):<ul style="list-style-type: none">* “Can you explain why an author chose particular details to support a claim? When might you need to be able to do that?”• Encourage students to file the model essay and the two graphic organizers for reference.• Distribute Homework: Chapter 16 Allusions and Vocabulary.	
Homework	Meeting Students’ Needs
<p>A. Read Chapter 16 of <i>The Lightning Thief</i>. With your evidence flags, mark three allusions (references) to myths, stories, or characters you find. Also record any new or challenging vocabulary for a discussion at the beginning of the next lesson.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 7

Supporting Materials



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The story of Cronus is a classic myth that shows the theme of a mother's love.

All myths contain significant elements of mythology. In the myth of Cronus, the text says, "This filled his wife Rhea with sorrow and anger. When it came to Zeus, her sixth and last child, Rhea was determined to save this one child at least, to love and cherish." One significant element of mythology is that the characters are often non-human, but they have human emotions and qualities. Rhea is a non-human Titan, but she has human emotions such as sadness and loneliness. In the Cronus text it also says, "She asked her parents, Uranus and Gaea, for advice and assistance. They told her to wrap a stone in baby-clothes and give it to Cronus. She did, and he swallowed the stone without noticing the deception." Many myths contain a struggle for power. This struggle can be between members of the same family. This shows a wife tricking her husband in order to save her child. These elements of mythology help define this story as a classic myth.

An important theme in the myth of Cronus is a mother's love for her children. Mother Earth's love for her other children is so powerful that it makes her want to destroy her son Cronus. The text says, "Cronus did overthrow his father, but he did not save his monstrous brothers. Gaea, who loved all of her children, was so angered that Cronus did not help his brothers that she began to plan Cronus' ruin." Also, Rhea's love for her children is what makes her trick her husband. In the myth, it says, "Anxious to keep the secret of his existence from Cronus, Rhea sent the infant Zeus secretly to Crete, where he was fed, protected, and educated." Both these examples show the power of mother's love for her children.

This classic myth shows how a mother's struggle to save her children became the origin of the gods and Greek culture.



.....
Name:
.....

Date:
.....

In our study of mythology, we have learned key elements present in most myths.
What key elements of mythology are present in the myth of Cronus?

Detail from the Cronus myth	Detail from the Cronus myth
My thinking about this detail...	My thinking about this detail...



THEME GRAPHIC ORGANIZER (FOR BODY PARAGRAPH 2)

Name Date

FOCUSING QUESTION

What is your first draft idea for a theme in the myth of Cronus?

DETAIL FROM THE CRONUS MYTH

DETAIL FROM THE CRONUS MYTH

DETAIL FROM THE CRONUS MYTH

MY THINKING ABOUT THIS DETAIL

MY THINKING ABOUT THIS DETAIL

MY THINKING ABOUT THIS DETAIL

HOW I CONNECT THESE DETAILS



CLAIM

What is an important theme in this myth?



THEME GRAPHIC ORGANIZER (SAMPLE RESPONSE FOR TEACHER REFERENCE)

Name Date

We have discussed the idea that a theme is an important message conveyed through the details of a story. Often the theme is represented through the challenges a character faces, and the character's response to this challenge.

FOCUSING QUESTION

What is your first draft idea for a theme in the myth of Cronus?
I think the theme is about motherhood.

DETAIL FROM THE CRONUS MYTH

"Cronus did overthrow his father, but he did not save his monstrous brothers. Gaea, who loved all of her children, was so angered that Cronus did not help his brothers that she began to plan Cronus' ruin."

DETAIL FROM THE CRONUS MYTH

"Anxious to keep the secret of his existence from Cronus, Rhea sent the infant Zeus secretly to Crete, where he was fed, protected, and educated."

DETAIL FROM THE CRONUS MYTH

MY THINKING ABOUT THIS DETAIL

This shows how much Gaea must have loved her other children, because she was willing to destroy her own son.

MY THINKING ABOUT THIS DETAIL

It is surprising how a mother has to send her own

MY THINKING ABOUT THIS DETAIL

HOW I CONNECT THESE DETAILS

These details are connected because they are both about a mother protecting her child.



CLAIM

What is an important theme in this myth?

An important theme in this myth is that a mother's love will make her do anything to protect her child.



.....
Name:
.....

.....
Date:
.....

With your evidence flags, mark three allusions (references) to myths, stories, or characters you find. Then below, record any new or challenging vocabulary for a discussion at the beginning of the next lesson.

Word	Location (page number, paragraph member)
Example: Humane	Page 242, paragraph 4



Allusions to Greek Myths/Stories/Characters:

Page Number	What is the myth, story, or character alluded to?



Allusions to Greek Myths/Stories/Characters:

Page Number	What is the myth, story, or character alluded to?
244	The god Ares and his relationship with Aphrodite.
247	The story of Athena, Arachne, and the weaving contest.
258	The story of the Lotus Eaters (from the Odyssey).



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 8

Exploring Allusions to Myths in *The Lightning Thief*: Close Reading Part 1 of “Prometheus”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4) I can use a variety of strategies to determine the meaning of unknown words and phrases. (L.6.4)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can explore how the allusion to the myth of Prometheus improves my understanding of <i>The Lightning Thief</i>.• I can explain how key vocabulary adds to meaning in an excerpt of <i>The Lightning Thief</i>.• I can get the gist of the myth of Prometheus.	<ul style="list-style-type: none">• Myth of Prometheus annotated for the gist



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Sharing Unfamiliar Vocabulary from Chapter 16 of <i>The Lightning Thief</i> (10 minutes)</p> <p>2. Work Time</p> <p>A. Engaging the Reader: Pages 155–156 of <i>The Lightning Thief</i> (5 minutes)</p> <p>B. Looking Closely at Vocabulary in the Prometheus Allusion in <i>The Lightning Thief</i> (10 minutes)</p> <p>C. Close Read, Part 1 of the Myth of Prometheus: Getting the Gist (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Self Assessing Achievement of Learning Targets (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 17: How does Percy show he is a hero in this chapter?</p>	<ul style="list-style-type: none"> • In previous lessons, students learned how to recognize what makes a myth a myth and the themes in a myth, by reading closely for details of mythological elements. • Throughout this unit, the allusions in <i>The Lightning Thief</i> serve as an entry point to a deeper study of specific myths. In this lesson, students are introduced to the myth of Prometheus through an allusion to it in <i>The Lightning Thief</i>. They analyze key vocabulary in this excerpt to determine how it contributes to the meaning, and they explain how the allusion to Prometheus helps them to better understand <i>The Lightning Thief</i>. • Students then identify questions to guide their close reading for the gist of the Prometheus myth using the Odell Education handout Reading Closely: Guiding Questions (provided in supporting materials and available as a stand-alone document on EngageNY.org and odelleducation.com/resources). • In advance: Review the questions on the Reading Closely: Questioning Texts document at the end of this lesson, which is taken from the second row of the Odell handout. Focus on the Topic, Information, and Ideas questions, as those are the most relevant to getting the gist. • Review the Prometheus Allusion Vocabulary Questions before reviewing the Prometheus allusion in <i>The Lightning Thief</i>, pages 155–156, beginning: “So what was it like ... before the gods?” and ending at “... and Western civilization was born.” When reading, keep the vocabulary questions in mind to determine the meaning of the key vocabulary words and phrases in that context. • Review the myth of Prometheus on page 72 of “Prometheus”. • Post: learning targets



Lesson Vocabulary	Materials
allusion, gist; in vain, defied, wrath, downfall	<ul style="list-style-type: none"> • <i>The Lightning Thief</i> (book; one per student) • Tickets—pieces of paper large enough to write one word (three per triad) • Prometheus Allusion Vocabulary Questions (one per discussion triad) • Reading Closely: Guiding Questions handout (from Lesson 2; one for display) (See stand-alone document on EngageNY.org and odelleducation.com/resources) • Reading Closely: Questioning Texts (one per student) • “Prometheus” (one per student) • Homework: Purpose for Reading—Chapter 17 (one per student) • Evidence flags (four per student)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Sharing Unfamiliar Vocabulary from Chapter 16 of <i>The Lightning Thief</i> (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts, The Lightning Thief. Invite students to get into discussion triads. Ask triads to look for three unfamiliar words that more than one member of the group listed on their charts as unfamiliar vocabulary words from Chapter 16 of <i>The Lightning Thief</i>. Give each triad three tickets, one for each word they have chosen. Invite triads to record one word on each ticket and the location of the word in the text. • Collect the tickets. Pick three words from the selection to focus on—choose words that more than one triad have chosen. • Take one word at a time. Post it for all to see and then read it in the sentence from <i>The Lightning Thief</i>. Model using the following strategies to help students understand what the word means: <ul style="list-style-type: none"> * Read from the sentence around the word to help students understand the meaning from the context. * Read words from the sentences or paragraphs around the word that might provide context clues. * Invite other students to help you explain what the word means. * If the above strategies fail, tell students what the word means. • Invite students to turn and talk about the various strategies modeled: <ul style="list-style-type: none"> * “How might this strategy help me as a reader?” 	<ul style="list-style-type: none"> • Many students will benefit from seeing the vocabulary words. Discuss only one vocabulary word at a time to keep students focused. • Keep the other unfamiliar words from the text and address them when time is available.



Work Time	Meeting Students’ Needs
<p>A. Engaging the Reader: Pages 155–156 of <i>The Lightning Thief</i> (5 minutes)</p> <ul style="list-style-type: none"> Students remain in their discussion triads. Post the first learning target for students and invite them to follow along silently as you read aloud: <ul style="list-style-type: none"> “I can explore how the allusion to the myth of Prometheus improves my understanding of <i>The Lightning Thief</i>.” Ask students to Think-Pair-Share: <ul style="list-style-type: none"> “What is an <i>allusion</i>?” Ask a few volunteers to briefly share any of the allusions they find for homework. Explain that they are going to be reading an allusion in <i>The Lightning Thief</i>. Invite them to follow along in their <i>The Lightning Thief</i> books as you read page 155 and 156, beginning “So what was it like ... before the gods?” and ending at “... and Western civilization was born.” Ask triads to discuss the following questions, one at a time. After each question, give the triads time to discuss before selecting a triad to share their thinking with the rest of the class. Between each question, check for understanding and clarify any misconceptions by inviting other triads to provide additional input, elaborate, or restate another group’s answer. Then move on to the next question: <ul style="list-style-type: none"> “Which characters from Greek mythology are discussed in this excerpt?” “What do you find out about Prometheus in this excerpt?” 	<ul style="list-style-type: none"> Discussing and clarifying the language of learning targets helps build academic vocabulary. Set clear expectations that students read along silently as you read the text aloud. Hearing the 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. Many students will benefit from seeing questions posted on the Smartboard or via a document camera, but reveal questions one at a time to keep students focused on the question at hand. Adding visuals or graphics to questions can help students remember or understand key ideas or directions. <p>Consider grouping ELL students who speak the same home language into triads when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.</p>



Work Time (continued)	Meeting Students’ Needs
<p>B. Looking Closely at Vocabulary in the Prometheus Allusion in The Lightning Thief (10 minutes)</p> <ul style="list-style-type: none"> Post the second learning target for students and invite them to follow along in their heads silently as you read aloud: <ul style="list-style-type: none"> “I can explain how key vocabulary adds to meaning in an excerpt of <i>The Lightning Thief</i>.” Explain that students will be looking closely at the vocabulary in the excerpt they just read to determine how it adds meaning. Ask students to remain in their discussion triads. Distribute Prometheus Allusion Vocabulary Questions (one per triad). Ask one key question at a time and give the triads time to discuss before selecting one triad to share their thinking with the rest of the class. Use the other related questions to probe. Between each set of questions, check for understanding and clarify any misconceptions by inviting other triads to provide additional input, elaborate, or restate another group’s answer. Then move on to the next question: <ul style="list-style-type: none"> “Why do you think Kronos called his reign a ‘Golden Age’?” “What does ‘Golden Age’ mean in this context?” “Did Chiron believe the reign of Kronos really was a Golden Age? Why or why not?” “What does <i>innocent</i> mean in this context?” “Are there any other meanings of <i>innocent</i>?” “The text says, ‘Prometheus was <i>branded</i> a radical thinker.’ What does <i>branded</i> mean in this context?” (Clarify that the word <i>branded</i> literally means to burn onto someone’s skin.) “Was he literally branded—did he have the words ‘literal thinker’ burned onto his skin?” “What is a radical thinker?” “Why was Prometheus branded a ‘radical thinker’?” “The word ‘civilization’ means ‘the organizing of people into a society.’ What does the text mean when it says, ‘Western civilization was <i>born</i>’?” “How is the author using the word <i>born</i> here?” “How did Prometheus help a civilization be <i>born</i>?” 	<ul style="list-style-type: none"> To further support ELLs, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation.



Work Time (continued)	Meeting Students’ Needs
<p>C. Close Read, Part 1 of the Myth of Prometheus: Getting the Gist (15 minutes)</p> <ul style="list-style-type: none"> Reconvene class. Explain that now that the students have been introduced to the myth of Prometheus in the allusion in <i>The Lightning Thief</i>, they are going to read the myth to find out the full story. Tell them that as usual, they will read the text more than once. Today they are just going to get started with the gist. Post the third learning target for students and invite them to follow along silently as you read aloud: “I can get the gist of the myth of Prometheus.” Students should be quite familiar with this sort of target based on their work in Unit 1. Review briefly. Circle the word <i>gist</i> and ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is the ‘gist’?” * “What does it mean to ‘get the gist’?” Listen for: “Getting the gist means reading through quickly to get an initial sense of what the text is mostly about.” It’s ‘first impressions’ as a way to ‘scratch the surface’ of a complex text.” Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “Why are we working on this skill?” Listen for: “When we read for the gist, we quickly get an initial sense of what a text is mostly about. It helps us to get an idea of where information is located in a text so that we can find it quickly later. It’s just a way of getting started making sense of a hard text.” Display the Reading Closely: Guiding Questions handout. Remind students that in an earlier lesson, they saw the first box, “Approaching the Text.” Explain that in this lesson they are going to look at the next row of the chart: “Questioning Texts.” Next, display and distribute Reading Closely: Questioning Texts, which zooms in on one row of the main handout. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “Which of these questions do you think will help guide our close reading so we can get the gist of Prometheus?” Listen for and encourage students toward all the Topic, Information, and Ideas questions. (What is this text mainly about? What information or ideas does the text present? What details stand out to me as I read?) Highlight/check-mark those questions on the displayed copy of the document. Invite students to do the same on their chart to be a reference as they read. 	<ul style="list-style-type: none"> Part 1 of the Close Read is designed to give students an idea of the flow of the text and what the text is about. Avoid stopping to address vocabulary or comprehension issues, as these will be addressed later. Asking students to identify challenging vocabulary helps them to 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. For students who struggle with reading grade-level text, consider chunking the text for them on separate sheets of paper. This makes the reading of complex text more manageable and allows them to focus on one small section at a time.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Distribute the “Prometheus” text to students. Ask students to read along silently as you read it aloud. As with other read-alouds, remember that the purpose is to read the text slowly, fluently, and without interruption. Don’t stop to address comprehension or vocabulary issues, as these will be addressed later and it will interrupt the flow of the text. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “After listening to a first read, what are the main ideas you understand from the myth of Prometheus so far?” • Ask students how they got the gist of texts in Unit 1. Cold call. Listen for: “We read one paragraph at a time, then paraphrased the paragraph in the margin next to the text.” • Invite students to reread the first paragraph of the myth of Prometheus for the gist. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is the gist of this paragraph? What is your initial sense of what this paragraph is mostly about?” • Listen for students to say something like: “Prometheus stole fire and gave it to people on Earth even though Zeus said no.” • Model annotating your text, recording the gist in the margin next to the first paragraph and circling unfamiliar words to come back to later. • Invite students to go through each paragraph of the myth of Prometheus to annotate the gist and circle words that are unfamiliar. Circulate and support students as they read. For students who need more support, ask them to practice telling you the gist of a section before they write it in the margin. • Invite students to talk with a partner to compare what they wrote for their gist statements. • Reconvene class. Go through the story paragraph by paragraph again and ask students to share the unfamiliar words they circled. Use the following strategies to help students understand what the words mean: <ul style="list-style-type: none"> – Read from the sentence around the word to help students understand the meaning from the context. – Read words from the sentences or paragraphs around the word that might provide context clues. – Invite other students to help you explain what the word means. – If the strategies above fail, tell students what the word means. • Words students may struggle with: <i>in vain</i>, <i>defied</i>, <i>wrath</i>, <i>downfall</i>. • Be sure to address these words here. Cold call to ask students what each word means and how they figured it out. Direct students to use context clues when possible. If students are stuck on a word, model briefly, to ensure understanding for all. • Remind students to record new words on their word-catcher. 	<ul style="list-style-type: none"> • Select students may need more frequent checks for understanding and guided practice when annotating for the gist. Consider pulling these students into a small group, checking in with them periodically, and discussing the gist of a section before students write it. • Select students may find it helpful to determine the gist of smaller chunks of the text at a time. Consider calling this “bite-size” reading: When we are having trouble eating something, we take smaller bites of it before moving on.



Closing and Assessment	Meeting Students’ Needs
<p>A. Self-Assess Achievement of Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Focus students on the first learning target again:<ul style="list-style-type: none">* “I can explain how the allusion to the myth of Prometheus improves my understanding of <i>The Lightning Thief</i>.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What is an allusion?”* “How did the allusion to Prometheus, and reading the myth of Prometheus, improve your understanding of <i>The Lightning Thief</i>?”• Using the Fist to Five protocol, prompt all students to raise their fingers to represent their ability to meet this learning target now. Ask students to rate themselves on a continuum from 0 (fist), meaning far from the target, to five (five fingers), having solidly met the target.• Describe to the students any patterns that you notice. (For example: “I see that a number of students are holding up 4s or 5s. Great! You’re starting to figure out the power of allusions!”)• Distribute Homework: Purpose for Reading—Chapter 17 and four evidence flags per student.	<ul style="list-style-type: none">• Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.• Asking students to self-assess after they practice a skill can give them an idea of how far they have come over the lesson.
Homework	Meeting Students’ Needs
<p>A. Read Chapter 17 of <i>The Lightning Thief</i>. Consider the following question as you read, and use evidence flags as you find evidence to answer the question:</p> <ul style="list-style-type: none">* How does Percy show that he is a hero in Chapter 17 of <i>The Lightning Thief</i>?	<ul style="list-style-type: none">• The homework question can be distributed as bookmarks for Chapter 17 so that students have a constant reminder of the question as they read.• As an extension activity, encourage students to read the myth of Prometheus on page 72 of the <i>D’Aulaires’ Book of Greek Myths</i> and compare the two versions. Which do they think is most effective? Why?



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 8

Supporting Materials



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Use the chart below to record the things you notice and wonder about as you view the illustrations of Cronus and Rhea.

1. Why do you think Kronos called his reign a Golden Age?
2. What does Golden Age mean in this context?
3. What is a Golden Age?
4. Did Chiron believe the reign of Kronos really was a Golden Age? Why or why not?
5. What does *innocent* mean in this context?
6. Are there any other meanings of *innocent*?
7. The text says, “Prometheus was *branded* a radical thinker.” What does *branded* mean in this context? Was he literally branded—did he have “literal thinker” burned onto his skin?
8. What is a radical thinker?
9. Why was Prometheus branded a “radical thinker?”



READING CLOSELY: QUESTIONING TEXTS

Name Date

READING CLOSELY INVOLVES:

- 1) initially questioning a text to focus my attention on its structure, ideas, language and perspective
THEN
- 2) questioning further as I read to sharpen my focus on the specific details in the text

GUIDING QUESTIONS

I begin my reading with questions to help me understand the text and
I pose new questions while reading that help me deepen my understanding:

Structure:

- How is the text organized?
- How has the author structured the sentences and paragraphs?
- How do the text's structure and features influence my reading?

Topic, Information and Ideas:

- What information/ideas are presented at the beginning of the text?
- What information/ideas are described in detail?
- What stands out to me as I first examine this text?
- What do I learn about the topic as I read?
- How do the ideas relate to what I already know?
- What is this text mainly about?
- What information or ideas does the text present?

Language:

- What words or phrases stand out to me as I read?
- What words and phrases are powerful or unique?
- What do the author's words cause me to see or feel?
- What words do I need to define to better understand the text?
- What words or phrases are critical for my understanding of the text?
- What words and phrases are repeated?

Perspective:

- Who is the intended audience of the text?
- What is the author saying about the topic or theme?
- What is the author's relationship to the topic or themes?
- How does the author's language show his/her perspective?



.....
Name:

.....
Date:

The world, as first it was, to the Greeks was a sunless world in which land, air, and sea were mixed up together, over which ruled a deity called Chaos. A giant race of Titans lived on this newly made earth. One of the mightiest Titans was Prometheus.

Prometheus and his brother Epimetheus were trusted to give special gifts, abilities, and instincts to the beasts, birds, and fishes of the world. They also were given the task of making a creature lower than the gods, less great than the Titans, yet in knowledge and in understanding higher than the beasts and birds and fishes. This being was called Man.

Prometheus took some clay from the ground at his feet, moistened it with water, and made it into an image, in form like the gods. Into its nostrils Eros breathed the spirit of life, Pallas Athené gave it a soul, and the first Man looked wonderingly round on the earth.

Prometheus, proud of the beautiful thing of his own creation, wanted to give Man a worthy gift, but no gift remained for him. He was naked, unprotected, more helpless than any of the beasts. And Prometheus pitied him more than the animals, since Man had a soul to suffer. Surely Zeus, ruler of Olympus, would have compassion for Man? But Prometheus looked to Zeus in vain; he did not have compassion for Man.

Prometheus pitied Man, and thought of a power belonging to the gods alone. “We shall give fire to the Man we have made,” he said to Epimetheus. He waited patiently and, unseen by the gods, made his way into Olympus, lighted a hollow torch with a spark from the chariot of the Sun, and brought this royal gift to Man. With fire, Man no longer trembled in the darkness of caves when Zeus hurled his lightning across the sky. He was no longer scared of the animals that hunted him and drove him in terror. With fire, Man made weapons, defied the frost and cold, made tools and money, introduced the arts, and was able to destroy as well as to create.



From his throne on Olympus, Zeus looked down on the earth and saw blue-gray smoke that curled upward to the sky. He watched more closely and realized with terrible wrath that what he saw came from fire, that before had been the gods' own sacred power. He gathered a council of the gods to decide how to punish Prometheus for deceiving him. Zeus chained Prometheus to the top of a mountain, and every day an eagle came and ate Prometheus' liver. Every night, his liver grew back.

This council also decided to punish Man. They decided to create a thing that should forever charm the souls and hearts of men and forever be Man's downfall. This thing was Pandora.

Adapted from: Lang, Jean. "Prometheus and Pandora". *A Book of Myths*. New York: Thomas Nelson and Sons, 1914. 1–4. Web. 7 June 2013. Public domain.



How does Percy show that he is a hero in Chapter 17 of *The Lightning Thief*?

Use your evidence flags to mark evidence in this chapter that you believe shows Percy as a hero. Think about the character traits of a hero, as well as the “hero’s journey” from earlier lessons.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 9

Analyzing Details in “Prometheus” for Elements of Mythology and Theme



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

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

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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

Supporting Learning Targets

- I can reflect on the things close readers do.
- I can use details to make a claim about the elements of mythology in the myth of Prometheus.
- I can use details to make a claim about a theme of the myth of Prometheus.

Ongoing Assessment

- Elements of Myth graphic organizer
- Theme graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. <i>The Lightning Thief</i> Routine: Purpose for Reading Chapter 17 (5 minutes)</p> <p>2. Work Time</p> <p>A. Close Reading, Part 2: Identifying Details of Elements of Myth and Theme in Prometheus (15 minutes)</p> <p>B. Partner Writing: Planning Mini-Essays Using Graphic Organizers (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief: How Did the Graphic Organizers Help You Understand the Elements of Mythology and Theme of Prometheus? (5 minutes)</p> <p>4. Homework</p> <p>A. Complete graphic organizers. Read Chapter 18 of <i>The Lightning Thief</i>. Use evidence flags to mark key elements of mythology you notice.</p>	<ul style="list-style-type: none"> • In previous lessons, students have learned how to recognize what makes a myth a myth and to identify the themes in a myth by reading closely for details of mythological elements. They have practiced using two graphic organizers—Elements of Myth, and Theme—to become familiar with how to use them to organize their thinking. They will be using these organizers to organize their thinking for the mid-unit assessment. Continue to support students in understanding the logic behind each graphic organizer, particularly how they can use the Elements of Myth graphic organizer to help them determine a significant theme. • In Lesson 8, students began reading closely the myth Prometheus, focusing on getting the gist. Today they go deeper by looking at details that suggest elements of myth and theme. Continue to reinforce with students the importance of rereading, referring them to the Reading Closely: Guiding Questions handout as necessary. • A focus of this lesson is the transition from of the Reading Closely: Guiding Questions handout to the Analyzing Details row as they dig deeper into the text. Be sure students know that reading closely is not a formula or a series of steps; rather it is the practice of simply digging deeper and deeper into the words, meaning, and structure of a text. • In Lesson 10, students will be writing an analytical mini-essay about the myth of Prometheus as practice for the mid-unit assessment. Note that in this lesson, students spend only 5 minutes working with <i>The Lightning Thief</i> to ensure they have enough time to complete their graphic organizers before Lesson 10. • In advance: Review Elements of Myth graphic organizer and possible answers to get a sense of the type of responses to expect from students. • The Themes graphic organizer is adapted in collaboration with Odell Education based on their Evidence-Based Claims worksheet (also see stand-alone document on EngageNY.org and odelleducation.com/resources). Note that these organizers support students in arriving at a claim through an inductive thinking process. Note that there is no answer provided for teacher reference, since the purpose of this graphic organizer is for students to follow their own inductive process; however, suggestions for themes that students may determine are: don’t go against the gods or you will be punished, progress comes from the selfless actions of others, with advancement there are people that suffer. • With both graphic organizers, students begin by singling out details in the myth. They identify elements of mythology for the first body paragraph, and then move on to theme for the second body paragraph. Students record details in the first row of boxes. In the second row of boxes students describe what they think about that detail, particularly in terms of how it relates to elements of mythology or theme. In the next row they connect all the details together and describe how the details are all linked. In the final row they make a claim about elements of myth or theme.



- The second graphic organizer (Theme) builds directly off the first (Elements of Myth) because some of the elements of mythology contribute to the themes.

Lesson Vocabulary	Materials
reflect, elements of myth, theme, claim	<ul style="list-style-type: none"> • Homework question for Chapter 17 (from Lesson 8; one to display) • <i>The Lightning Thief</i> (book; one per student) • Reading Closely: Questioning Texts (one per student from previous lesson) • “Prometheus” (from Lesson 8; one per student) • Document camera • Reading Closely: Analyzing Details (one per student) • Elements of Myth graphic organizer (for Body Paragraph 1) (one per student) • “Key Elements of Mythology” text (from Lesson 4; one per student) • Elements of Myth graphic organizer (for Body Paragraph 1) (Sample Response for Teacher Reference) • Theme graphic organizer (for Body Paragraph 2) (blank; one per student) • Evidence flags (four per student)

Opening	Meeting Students’ Needs
<p>A. <i>The Lightning Thief</i> Routine: Sharing Evidence Flags (3 minutes)</p> <ul style="list-style-type: none"> • Post the homework question for Chapter 17 of <i>The Lightning Thief</i>: <ul style="list-style-type: none"> * “How does Percy show that he is a hero in Chapter 17 of <i>The Lightning Thief</i>?” • Invite students to get into discussion triads. Ask them to each share one example: one location where they placed an evidence flag in Chapter 17 to answer the question, and to explain why they chose that evidence to answer the question. • Invite discussion triads to share with the rest of the class the evidence their team collected. 	<ul style="list-style-type: none"> • Consider grouping ELL students who speak the same home language into triads when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.



Work Time	Meeting Students’ Needs
<p>A. Close Reading, Part 2: Identifying Details of Elements of Myth and Theme in Prometheus (15 minutes)</p> <ul style="list-style-type: none"> Remind students that in the previous lesson they began reading the myth of Prometheus to get the gist. Explain that in this lesson they will reread this myth to dig deeper into the elements of mythology and the theme so that they can write an analytical mini-essay of their own about the myth of Prometheus. Emphasize that strong readers often read texts multiple times. There is no “formula” to this, but the Reading Closely: Guiding Questions handout gives some general guidelines of “things close readers do.” Post the learning targets for students and invite them to follow along silently as you read aloud: <ul style="list-style-type: none"> * “I can reflect on the things close readers do.” * “I can use details to make a claim about the elements of mythology in the myth of Prometheus.” * “I can use details to make a claim about a theme of the myth of Prometheus.” Ask the class to Think-Pair-Share: <ul style="list-style-type: none"> * “Why are we reflecting on the things close readers do? How is this helpful?” Listen for: “We want to be really good at close reading so that we get a really good understanding of what we read. Reflecting on the things close readers do will help us to get better at close reading.” <ul style="list-style-type: none"> * “What are the themes of a myth? How can we work out what the themes are and which one is most significant?” Listen for: “A theme is an idea that is repeated throughout the text to communicate a message. We can work out what the themes are by reading for details about the elements of mythology and identifying elements that run throughout the myth to communicate a message.” Invite students to review the Reading Closely: Questioning Texts handout from Lesson 8 and remind them of the Topic, Information, and Ideas questions in identifying details about elements of myth and theme (What is this text mainly about? What information or ideas does the text present? What details stand out to me as I read?). These questions should have been highlighted/check-marked on both the display copy and student copies in the previous lesson. Be sure students have their text “Prometheus” (from Lesson 8). Using a document camera, display “Prometheus” where all students can see it. Invite students to follow along silently as you read it aloud again. Stop at strategic points—for example, after each paragraph—to ask students the highlighted questions in reference to the elements of myth and theme. After the first paragraph, ask students to Think-Pair-Share: 	<ul style="list-style-type: none"> Discussing and clarifying the language of learning targets helps build academic vocabulary. Many students will benefit from seeing learning targets posted. Reveal them one at a time to keep students focused on one target at a time. Adding visuals or graphics to learning targets can help students remember or understand key ideas. For example, a mirror for <i>reflect</i>.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> * “What information/ideas are described in detail?” * “Are there any elements of mythology that keep coming up?” * “Are you getting any ideas about the theme? Is there an idea that seems to run all the way through the text?” “Is there a significant element of mythology that points you toward a theme?” 	
<p>B. Partner Writing: Planning Mini-Essays Using Graphic Organizers (20 minutes)</p> <ul style="list-style-type: none"> • Explain that now that they have started to get an idea about some of the elements of myth and perhaps some themes that run through the myth of Prometheus, they need to start connecting these ideas together to be able to write their own mini-essays. • Display and distribute Reading Closely: Analyzing Details (the third row of the Odell Education handout Reading Closely: Guiding Questions). • Explain that this section of the close reading document will help students to connect the details to make claims. Direct the class to focus on two of the questions: <ul style="list-style-type: none"> * “What details, information, and ideas are repeated throughout the text?” * “How are the details I find related in ways that build ideas and themes?” • Highlight/check-mark those questions on the display copy and invite students to do the same for reference as they work. • Display and distribute the Elements of Myth graphic organizer (either on a large copy or a copy projected using a document camera). Remind students that they have used this organizer before with the analytical mini-essay. As a reminder, cold call to ask students: <p>What kind of information do you think should go in each box?”</p> • Tell students that they can use the “Key Elements of Mythology” information text, read in previous lessons, to support them in identifying details of elements of myth in the “Prometheus” text. • Pair students to fill out their Elements of Myth graphic organizers. Emphasize that students can simply jot notes, and do not need to write full sentences. Also emphasize that not all students need to choose the same details. Different details in the text can support the same idea. 	<ul style="list-style-type: none"> • For students who struggle with reading grade-level text, consider chunking the text for them on separate sheets of paper. This makes the reading of complex text more manageable and allows them to focus on one small section at a time. • Be sure to set clear expectations that students read along silently as you read the text aloud. Hearing the 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.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Circulate to observe how pairs are organizing their thinking on the graphic organizer. Use the highlighted/check-marked questions on the Analyzing Details chart and the questions below to encourage students to consider what they have recorded to ensure they understand how to use the graphic organizer to organize their thinking on the elements of myth. If students are having problems figuring out what to write on their charts and/or have recorded responses that don’t reflect what the content should be, ask them probing questions. For example: <ul style="list-style-type: none"> * “Can you find any of the key elements of mythology in Prometheus? Where? How do you know it is an element of mythology? What does it say?” * So where are you going to record those details? Which box should they go in?” * “So what do you think should go in this box? Why?” * “What does the title of the box suggest?” * “Why have you chosen that detail? What was the thinking that made you choose it?” * “How are all the details you have chosen connected?” * “What is your claim about Prometheus? Is it a myth? Why do you think so?” • Reconvene the class. Invite pairs to share some of their thinking about elements of mythology using what they recorded on their graphic organizers. Notice where there are misconceptions and return to those pairs to help them recognize and correct their mistakes in the next section. • Display and distribute the Theme graphic organizer (for Body Paragraph 2). Remind students that it is exactly the same as the other organizer: Any time you read a text closely, you begin to look across details in a text for connections and to explain those connections. • Point out that this time the focus of their claim is on theme rather than on the key elements of mythology. Remind them, however, that focusing on the key elements will still be useful, because recurring elements of mythology (e.g., the struggle for power) often point to a theme. Again, emphasize that not all of them will choose the same details for this graphic organizer. • Tell students that they have time to get started on this second graphic organizer in class, and then will get to finish it as part of their homework. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning, and engage students more actively. • 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. • Allowing students to discuss their thinking with their peers before writing helps to scaffold student comprehension of the quote as well as assist in language acquisition for ELLs.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Again, circulate to observe how pairs are organizing their thinking on the graphic organizer. Use the highlighted/check-marked questions on the Analyzing Details chart and the questions below to ensure students understand how to use the graphic organizer to organize their thinking. If students are having problems figuring out what to write on their charts and/or have recorded responses that don’t make sense, ask them:<ul style="list-style-type: none">* “What seems to be a significant element of myth in Prometheus—one for which you can find throughout?”* “Does that give you any ideas about theme?”* “So what do you think should go in this box? Why?”* “What does the title of the box suggest?”* “Why have you chosen that detail? What was the thinking that made you choose it?”* “How are all the details you have chosen connected?”* “What is your claim about the theme in Prometheus? What is the theme? Why do you think that?”• Reconvene the class. Invite pairs to share some of their thinking about theme using what they have recorded on their graphic organizers. If students have not completed their graphic organizer, they should complete it for homework.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief: How Did the Graphic Organizers Help You Understand the Elements of Mythology and Theme of Prometheus? (5 minutes)</p> <ul style="list-style-type: none">• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What elements of myth did you find in Prometheus?”* “What was a significant theme you found in Prometheus? What message are you taking away from the myth?”* “How did the graphic organizer help you to understand the purpose and elements of the myth more deeply?”• Select volunteers to share their responses. Listen for students to explain that possible themes of Prometheus are don’t go against the gods or you will be punished, progress comes from the selfless actions of others, with advancement there are people that suffer.• Distribute evidence flags for homework.	<ul style="list-style-type: none">• Consider grouping ELLs who speak the same home language into triads when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.
Homework	Meeting Students’ Needs
<p>A. Complete the graphic organizers. Read Chapter 18 of <i>The Lightning Thief</i>. Look for details that suggest key elements of mythology, and place evidence flags where you find these elements.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 9

Supporting Materials



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READING CLOSELY: ANALYZING DETAILS

Name Date

READING CLOSELY INVOLVES:

- 1) thinking deeply about the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text
- 2) analyzing and connecting details leads me to pose further text-specific questions that cause me to re-read more deeply.

GUIDING QUESTIONS

I analyze the details I find through my questioning:

Patterns across the text:

- What does the repetition of words or phrases in the text suggest?
- How do details, information, or ideas change across the text?

Meaning of Language:

- How do specific words or phrases impact the meaning of the text?

Importance:

- Which details are most important to the overall meaning of the text?
- Which sections are most challenging and require closer reading?

Relationships among details:

- How are details in the text related in a way that develops themes or ideas?
- What does the text leave uncertain or unstated? Why?



.....
Name:
.....

Date:
.....

In our study of mythology, we have learned key elements present in most myths.
What key elements of mythology are present in the myth of Prometheus?

Detail from the Prometheus myth	Detail from the Prometheus myth
My thinking about this detail...	My thinking about this detail...



.....
Name:

.....
Date:

In our study of mythology, we have learned key elements present in most myths.
What key elements of mythology are present in the myth of Prometheus?

Detail from the Prometheus myth	Detail from the Prometheus myth
“Prometheus, proud of the beautiful thing of his own creation, wanted to vie Man a worthy gift..... And Prometheus pitied him more than the animals, since Man had a soul to suffer.”	“Surely Zeus, rule of Olympus, would have compassion for Man? But Prometheus looked to Zeus in vain; he did not have compassion for Man.”
My thinking about this detail ...	My thinking about this detail ...
This makes me think about how characters in myths are often non-human. But they have human emotions or qualities. Being proud and feeling pity are human emotions.	The struggle for power often happens between two supernatural forces. In this myth it is between Zeus and Prometheus.



THEME GRAPHIC ORGANIZER (FOR BODY PARAGRAPH 2)

Name Date

FOCUSING QUESTION

What is your first draft idea for a theme in the myth of Prometheus?

DETAIL FROM THE PROMETHEUS MYTH

DETAIL FROM THE PROMETHEUS MYTH

DETAIL FROM THE PROMETHEUS MYTH

MY THINKING ABOUT THIS DETAIL

MY THINKING ABOUT THIS DETAIL

MY THINKING ABOUT THIS DETAIL

HOW I CONNECT



CLAIM

What is an important theme in this myth?

Adapted from Odell Education's "Forming EBC Worksheet" and developed in partnership with Expeditionary Learning



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 10

Drafting an Analytical Mini-Essay: Using Partner Talk and Graphic Organizers to Guide Thinking



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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

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)

Supporting Learning Targets

- I can use a model text to guide my writing of an analytical mini-essay.
- I can use the writing process, and the support of my teacher and peers, to plan and draft my analytical mini-essay about Prometheus.
- I can identify and write clearly about the elements of mythology in the myth of Prometheus.
- I can identify and write clearly about a theme in the myth of Prometheus.
- I can support my thinking with details from the text.

Ongoing Assessment

- Partner Writing: Analytical Mini-Essay recording form (two body paragraphs)



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (3 minutes)</p> <p>2. Work Time</p> <p>A. Studying the Model: How Did the Writer Move from the Graphic Organizer to the Analytical Mini-Essay about the Myth of Cronus? (5 minutes)</p> <p>B. Guided Writing: Using the Elements of Mythology Graphic Organizer to Draft a First Body Paragraph (15 minutes)</p> <p>C. Writing: Using the Theme Graphic Organizer to Draft a Second Paragraph (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reflecting on the Learning Targets (2 minutes)</p> <p>4. Homework</p> <p>A. Catch up on your reading from <i>The Lightning Thief</i>, or re-read your favorite excerpts.</p>	<ul style="list-style-type: none"> • In Lesson 7, students read a full model essay and then “backward planned” to think about the planning the author of that model essay would have had to have done. In Lessons 8 and 9, students then closely read the myth of Prometheus and completed their own graphic organizer for an analytical mini-essay about this myth. • Now, in Lesson 10, students will draft their own analytical mini-essay with support from the teacher and their peers. • Providing students models of the finished product they will produce helps them envision success. Modeling the process of planning and drafting serves as a powerful example of a writer at work. In this lesson, be prepared to think aloud and show students this thinking. • Be sure students have their graphic organizers they completed for the myth of Prometheus (done in Lesson 9). • Note that Work Time Part B includes time for students to talk with a partner and then draft both body paragraphs: the first about elements of mythology, and the second about theme. Giving students opportunities to talk through their ideas with a partner provides an important scaffold for their independent writing. This is particularly useful for struggling writers: The talking serves as a sort of “oral rehearsal” for their written draft. • Note that the final mini-essay will include a separate short introduction and conclusion. Today, students focus just on the two body paragraphs. Be sure to distinguish for students the “introduction” of the essay (which they will write in Lesson 11) and the claim (first sentence) for each body paragraph. • In advance: Determine strategic partnerships for Work Time B. Consider pairing ELLs with native English speakers and students strong in analytical reading skills with students who may struggle with this type of thinking. • If access to a document camera is not possible, create an anchor chart of the Elements of Myth graphic organizer sample response and the Model Analytical Essay.



Lesson Vocabulary	Materials
analytical, draft	<ul style="list-style-type: none"> • Document camera • Elements of Myth graphic organizer sample response (from Lesson 7; one to project for students) • Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus” (from Lesson 7; one per student) • Partner Writing: Analytical Mini-Essay recording form (one per student) • Elements of Myth graphic organizer (from Lesson 9; one per student) • Theme graphic organizer (from Lesson 9; one per student) • Structure of Model Analytical Mini-Essay about Myth anchor chart (from Lesson 7)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Read aloud the learning targets as students read along: <ul style="list-style-type: none"> * “I can use a model text to guide my writing of an analytical mini-essay.” * “I can use the writing process, and the support of my teacher and peers, to plan and draft my analytical mini-essay about Prometheus.” * “I can identify and write clearly about the elements of mythology in the myth of Prometheus.” * “I can identify and write clearly about a theme in the myth of Prometheus.” * “I can support my thinking with details from the text.” • Tell students that today they will be turning all their hard “thinking work” about the myth of Prometheus into analytical writing. This way, an audience can appreciate all that they have learned. Think-Pair-Share: <ul style="list-style-type: none"> * “When you are writing to communicate your thinking with an audience, what is it important to do?” • Tell students that today’s work will be a <i>draft</i>. Review the word <i>draft</i> as “the first try at a piece of writing before revising.” Tomorrow they will revise their work. 	



Work Time	Meeting Students' Needs
<p>A. Studying the Models: How Did the Writer Move from the Graphic Organizer to the Analytical Mini-Essay about the Myth of Cronus? (5 minutes)</p> <ul style="list-style-type: none"> Using a document camera, direct students' attention to the Elements of Myth graphic organizer sample response for the myth of Cronus that they studied in Lesson 7. Remind students that the author of the model essay used this graphic organizer to plan and create the first body paragraph of the Model Analytical Mini-Essay: "Elements of Mythology and Theme of Cronus." Ask students to compare the graphic organizer with the model essay. Think-Pair-Share: <ul style="list-style-type: none"> * "How did the author use the graphic organizer to write this first body paragraph? What steps did she or he have to take?" Guide students toward the idea that the graphic organizer contains all the important information needed to write the paragraph. The writer's biggest job was to form sentences in an order that makes sense for a reader. Point out that the author used a similar process when moving from the second graphic organizer (about theme) to the paragraph about theme. 	<ul style="list-style-type: none"> Consider posting directions where all students can see them to support students who have difficulty tracking multistep directions.
<p>B. Guided Writing: Using the Elements of Mythology Graphic Organizer to Draft a First Body Paragraph (15 minutes)</p> <ul style="list-style-type: none"> Tell students that they will now have the chance to work on their own mini-essay. They will take exactly the same steps the author of the Model Analytical Mini-Essay: "Elements of Mythology and Theme of Cronus" took. You will guide them through the process, and they will have time to think and discuss with a partner. Be sure that students understand that all of them must write their own essay. But they get to collaborate with a partner to talk through their ideas. Tell them that this is something most adult writers do when they are writing for their work or in college; it helps to talk ideas through with someone before trying to put those ideas down on paper. Encourage students by telling them that the "heavy lifting" of this assignment was already done in Lesson 9 when they completed their graphic organizers. Today's learning targets focus on shaping all that great thinking into a format that is friendly for a reading audience. Ask students to take out their Elements of Myth graphic organizer and Theme graphic organizer they completed for the myth of Prometheus (during Lesson 9). 	<ul style="list-style-type: none"> For each sentence of the paragraphs, consider posting sentence starters in view of all students to help them frame their thinking and get started. Consider posting directions for writing from a graphic organizer to support students who have difficulty with multistep directions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Direct students' attention to the Structure of Model Analytical Mini-Essay about Myth anchor chart from Lesson 7. Point out the first line, "Introduction sentence." Tell students that because an introduction sentence should address both paragraphs of the mini-essay, most writers go back and write this after they write their paragraphs. Therefore, you will move on and come back to it. Ask: "What was the purpose of the first paragraph according to our anchor chart?" "Where did the writer get the information necessary to write the first paragraph?"Listen for responses such as: "This paragraph identifies the elements of mythology in the myth," and "The information came from the Elements of Myth graphic organizer."Pair students up. Give each student a Partner Writing: Analytical Mini-Essay recording form. Tell students they will use this recording form to draft their mini-essay. Remind them that they've done all the hard thinking already on their graphic organizers.Give and post directions:<ol style="list-style-type: none">Look at the Structure of Model Analytical Mini-Essay about Myth anchor chart.Determine the purpose of the sentence or section you are about to write.Locate the information that you will need on your graphic organizer.Practice saying the sentence or sentences aloud with your partner.Write it into your paragraph.Circulate and support students as they work, asking them to show you where on their graphic organizers they are finding their elements and evidence. Look for a pair that can serve as a strong model for their peers.After 12 to 13 minutes, refocus students whole group. Invite the pair to share their paragraphs with the whole class. Emphasize to the class that hearing this model should help them know what their paragraphs should sound like.Congratulate students on the difficult work of completing a strong analytical paragraph for their mini-essay. Tell them they now will move on to writing about theme.	<ul style="list-style-type: none">Select students may need to continue the guided practice when writing the paragraph about theme. These students should be pulled into a small group to be given greater scaffolding.Consider pulling a small group of students for a more guided writing experience, in which moving information from the graphic organizer to the draft is done sentence.



Work Time (continued)	Meeting Students' Needs
<p>C. Writing: Using the Theme Graphic Organizer to Draft a Second Paragraph (20 minutes)</p> <ul style="list-style-type: none">• Tell students they will now be working with the second body paragraph, about theme. Repeat the learning target:<ul style="list-style-type: none">* “I can identify and write clearly about a theme in the myth of Prometheus.”• Ask:<ul style="list-style-type: none">* “How is this different from the learning target we were just working on?” Invite a volunteer to share whole class.• Direct students’ attention back to the Structure of Model Analytical Mini-Essay about Myth anchor chart. Explain that they will follow the same five-step directions as above, only now for their paragraph about theme:<ol style="list-style-type: none">1. Look at the anchor chart.2. Determine the purpose of this theme section.3. Locate the information you need.4. Practice saying the sentences aloud.5. Write it into your paragraph.• Circulate and support students as they work on their paragraph about theme. Encourage students to use transition phrases such as “One example ...,” “In the myth it says ...,” etc. to make sentences flow.• Emphasize to students that after each detail from the text, they need to have a sentence that explains how that detail supports that theme. They have already done this thinking for their graphic organizer. Consider providing a sentence stem such as: “This details shows the theme of _____ by _____.”	



Closing and Assessment	Meeting Students' Needs
<p>A. Reflecting on Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Name specific positive behaviors you saw during work time: collaboration, rereading the text for evidence, talking through ideas to clarify, etc. Be as concrete as possible, and link this feedback to the learning targets (e.g., “I heard David and Anita really challenging each other to cite details,” or “So-and-so found two elements of mythology that show up really strongly in the myth”).• Tell students that drafting the two body paragraphs of their analytical mini-essay is sophisticated and rigorous writing work.• Remind the class of the learning targets:<ul style="list-style-type: none">* “I can identify and write clearly about the elements of mythology in the myth of Prometheus.”* I can identify and write clearly about a theme in the myth of Prometheus.”• Ask students to take 30 seconds to consider:<ul style="list-style-type: none">* “Which paragraph was more challenging for you to think about, plan, and write?”• Invite a few volunteers to share. Listen for answers such as: “Elements of mythology was more difficult because I had to use two different texts,” or “Theme was more difficult because I had to come up with my own idea or claim.”• Use student responses as a formative assessment of their current strengths and challenges in this work.	.
Homework	Meeting Students' Needs
A. Catch up on your reading from <i>The Lightning Thief</i> , or re-read your favorite excerpts.	



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Grade 6: Module 1: Unit 2: Lesson 10

Supporting Materials



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Name:

Date:

Note: Talk with your partner to help you think before you write. But each of you should write your own essay in the space below.

Write an analytical mini-essay that responds to the following questions:

- What are the significant elements of mythology in the Prometheus text? Explain how elements of mythology in the plot make Prometheus a classic myth.
- What is an important theme in this myth? Explain how key details in the myth help to contribute to this theme.

Remember to do the following:

- Write an introduction sentence that introduces both body paragraphs of your writing.
- Write a conclusion that explains how an element of mythology connects to a theme of the myth.

Use evidence from both the myth and the informational text to support your answer.

Introduction Sentence:



Paragraph 1: (Elements of Mythology)

Paragraph 2: (Theme)



Concluding Sentence:



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Grade 6: Module 1: Unit 2: Lesson 11

Mid-Unit 2 Assessment: Writing an Analytical Mini-Essay about Mythological Elements and Theme



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

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

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

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

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)

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

Supporting Learning Targets

- I can use a model text to guide my writing of an introduction and conclusion for my analytical mini-essay.
- I can use feedback to revise and publish an analytical mini-essay about Prometheus.

Ongoing Assessment

- Partner Writing: Analytical mini-essay recording form (introduction and conclusion)
- Final draft of the analytical mini-essay



Agenda	Teaching Notes
1. Opening A. Unpacking Learning Targets (2 minutes)	
2. Work Time A. Partner Writing: Crafting an Introduction and Conclusion (10 minutes) B. Peer Critique of Analytical Mini-Essays (10 minutes) C. Mid-Unit Assessment: Using Feedback to Revise and Write a Polished Version of an Analytical Mini-Essay (20 minutes)	<ul style="list-style-type: none">• This assessment centers on writing standards. The point of the revision is to craft strong analytical paragraphs, linked to W.6.2 and W.6.4. Students have already had support from the teacher (in Lessons 9 and 10) with reading and analyzing the myth itself. However, because students are communicating their thinking about the myth (most specifically related to RL.6.2 about theme), reading standards are also named in the assessment. Note that in order to truly and fully demonstrate mastery of RL.6.2, students would need to read a grade-level literary text on their own and determine the theme based on details. Students will have opportunities to demonstrate independent mastery of this standard in future modules.• This assessment is based on students' best revised writing after peer feedback. If technology is available and your students know how to word process, consider having them type their revisions so they can also do spell check, etc. This would address W.6.6. (Students may need more time for word processing.) If not, be sure in students' final drafts that you focus more on their analytical thinking than their spelling or proofreading, which has not yet been explicitly taught.• Students will need their drafts and their graphic organizers (from Lessons 9 and 10).• Note that students are asked to "have a go" at writing a conclusion sentence to their essay. Conclusions have not been formally taught at this point in the unit, so it is fine if students just restate their introduction in different words. Present the conclusion as a challenge for students who are ready, but be clear that students will not be formally assessed on the quality of their conclusion. They will have opportunities to more deeply practice writing a conclusion for their end of unit assessment, and in future modules.
3. Closing and Assessment A. Stars and Steps (3 minutes)	
4. Homework A. Catch up on reading in <i>The Lightning Thief</i> , or reread favorite sections. Come ready to share a key element of mythology or theme that you noticed.	<ul style="list-style-type: none">• In advance: Consider intentional partnerships for the peer critiques. These pairs should be different from the pairs that talked through their drafts with each other during Lesson 10. Determine pairs based on strengths and needs that complement each other. In this way, a particular student's strengths best serve his or her partner's needs.• Evaluate students' mini-essays based on the NYS Writing Rubric, with a focus on Rows 1 and 2.



Lesson Vocabulary	Materials
revise, feedback, criteria, critique	<ul style="list-style-type: none">• Equity sticks• Model Analytical Mini-Essay: “Elements of Mythology and Theme of Cronus” (from Lesson 7; one per student)• Students’ materials from Lessons 8-10: “Prometheus,” Elements of Myth graphic organizer, Theme graphic organizer, drafts• Peer Critique recording form (one per student)• Mid-Unit 2 Assessment: Final Draft of Analytical Mini-Essay recording form (one per student; or, if preferred, have students word process or use lined paper for their final draft)• NYS Writing Rubric (for teacher reference only)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite a series of student volunteers to read aloud each target, one at a time, as the other students read along. Ask:<ul style="list-style-type: none">* “What are the important words in these targets?”* “What do you need to keep in mind as you complete today’s assessment?”• Give students a moment to think. Then use equity sticks to invite whole-class shares about these questions.• Remind students that there are no “tricks” to this assessment. They have been working for several lessons now to think and plan their writing about Prometheus. Today is simply a chance for them to do a little more learning about analytical essays, get some feedback, and then do their very best final draft.	



Work Time	Meeting Students' Needs
<p>A. Partner Writing: Crafting an Introduction and Conclusion (10 minutes)</p> <ul style="list-style-type: none"> Direct students' attention back to the Model Analytical Mini-Essay: "Elements of Mythology and Theme of Cronus" that they looked at in Lesson 7. Zoom in on the introduction sentence. Remind students that they did not work on this part of their essay during the last essay. This is because the purpose of an introduction sentence is to alert the reader to the big ideas of the mini-essay. So often it's easiest to write the introduction after you have done the thinking to know what your theme is about. Tell students that their introduction should introduce the two main ideas from their two body paragraphs: <ul style="list-style-type: none"> * This is a classic myth (this relates to their first body paragraph). * It has a specific theme (this relates to their second body paragraph). Invite students to Think-Pair-Share with their partner: <ul style="list-style-type: none"> * "What might you write in your introduction sentence?" Use the shares to clear up any confusion or misconceptions about the introduction sentence. Then direct students to write down an introduction sentence above their body paragraphs. Tell students that their conclusion should just take their introduction one step further: Why does this matter? (Acknowledge to students that this is their first shot at writing a conclusion; they will learn much more about it later in the year.) 	<ul style="list-style-type: none"> Consider providing sentence stems for the introduction and conclusion to scaffold select students' thinking and writing. Some students may need additional time to complete this assessment writing. Consider accommodations that may be needed for these students (additional time, scribe, etc.).
<p>B. Peer Critique of Analytical Mini-Essays (10 minutes)</p> <ul style="list-style-type: none"> Be sure students have their materials from Lessons 8-10: <ul style="list-style-type: none"> * "Prometheus" * Elements of Myth graphic organizer * Theme graphic organizer * Drafts Pair each student up with a new partner. It is important that this is not the person they did the thinking and writing with, as the critique should be done with a "fresh set of eyes." Point out that the word revise means to "look again"; working with a new partner will help them see their own work with fresh eyes. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Tell students that they have the very important task of providing <i>feedback</i> to their peers. Remind them that they have done this before, when they wrote about <i>The Lightning Thief</i> and “The Hero’s Journey.” Tell them that it is very important that they check for all of the <i>criteria</i> on the checklist, provide positive feedback (what they did well), and next steps (ways in which they could make their mini-essay better). Point out that <i>criteria</i> and <i>critique</i> are from the same word family: The root “crit” means “to separate” or “to choose.” So they will be helping each other choose what is most important (or <i>critical</i>) to focus on as they revise. • Distribute a Peer Critique recording form to each member of the class. Tell students that they should take about 7 minutes to do the following: <ol style="list-style-type: none"> 1. Review the criteria for critiquing the mini-essay. 2. Read your partner’s mini-essay. 3. Fill out the Peer Critique recording form about your partner’s work. • Circulate to support students as they work. Coach them on the task, asking probing questions such as: <ul style="list-style-type: none"> * “What does this criteria mean?” * “How specifically does your partner’s essay meet this criteria?” • After 7 to 8 minutes, pause students in their work. Reassure them that it is fine if they did not finish every aspect of the critique form; often the thinking and conversation are most important. Ask students to give the Peer Critique recording form to their partner. Tell them they have the next couple of minutes to explain their feedback in more detail and clear up any confusion about why they wrote what they wrote. Circulate to listen in on the conversations, probing or adding as needed. 	
<p>C. Mid-Unit Assessment: Using Feedback to Revise and Write a Polished Version of an Analytical Mini-Essay (20 minutes)</p> <ul style="list-style-type: none"> • Tell students that they will now have an opportunity to use the thoughtful feedback of their peers to create a polished and final copy of their analytical mini-essay. Give directions: <ol style="list-style-type: none"> 1. Read the feedback given to you by your peer. 2. Use this feedback to annotate your draft. How can you use the feedback to make your analytical mini-essay better? 3. Rewrite your analytical mini-essay on the Analytical Mini-Essay Final Draft recording form. • Circulate and support students as they write. Ask them to explain what types of changes they are making based on the 	



feedback they received. Remind students to go slowly and use their best handwriting.

Closing and Assessment	Meeting Students' Needs
<p>A. Stars and Steps (3 minutes)</p> <ul style="list-style-type: none">• Invite students to meet with their regular triads. Ask them to take 30 seconds to think, and then share with their triad:<ul style="list-style-type: none">* “What is a ‘Star’ related to your mini-essay? What do you feel good about?”* “What is a ‘Step’ related to your mini-essay? What is something you think you still need more practice with?”• Congratulate students on their work planning, drafting, and revising their mini-essay. Give specific positive praise about behaviors or thinking you noticed.	
Homework	Meeting Students' Needs
<p>A. Catch up on reading in <i>The Lightning Thief</i> or reread favorite sections. From the section that you read (either a new section or a reread), come ready to share one important element of mythology or one important theme that you encountered.</p>	



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Grade 6: Module 1: Unit 2: Lesson 11

Supporting Materials



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Name:

Date:

Place a **✓** if the criteria is included in the writing.
Place an **X** if the criteria is not included in the writing.

Criteria for an Analytical Mini-Essay:

_____ The mini-essay begins with an introductory sentence that introduces both elements of mythology and an important theme in the myth.

_____ The first body paragraph identifies two elements of mythology present in the myth of Prometheus.

_____ The first body paragraph includes evidence to show each element of mythology.

_____ The second body paragraph identifies a theme of Prometheus.

_____ The second body paragraph provides two details that contribute to the theme.

_____ The second body paragraph explains how the details help to prove the claim.

_____ The mini-essay ends with a concluding sentence that shows the writer's thinking about why this matters.

Star: One thing you did well in your mini-essay is:

Step: One thing you should work on to make your mini-essay better is:



.....
Name:

.....
Date:

Write an analytical mini-essay that responds to the following questions:

- What are the significant elements of mythology in the Prometheus text? Explain how elements of mythology in the plot make Prometheus a classic myth.
- What is an important theme in this myth? Explain how key details in the myth help to contribute to this theme.

Remember to do the following:

- Write an introduction sentence that introduces both body paragraphs of your writing.
- Write a conclusion that explains how an element of mythology connects to a theme of the myth.

Use evidence from both the myth and the informational text to support your answer.

Introduction Sentence:



Paragraph 1: (Elements of Mythology)

Paragraph 2: (Theme)



Concluding Sentence:



NYS Grade 6-8 Expository Writing Evaluation Rubric can be found in the New York State Educator Guide to the 2013 Grade 7 Common Core English Language Arts Test, page 14

New York State Grade 6-8 Expository Writing Evaluation Rubric

CRITERIA	CCLS	SCORE				
		4	3	2	1	0
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	W.2 R.1-9	Essays at this level: —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)	Essays at this level: —clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate analysis of the text(s)	Essays at this level: —introduce a topic in a manner that follows generally from the task and purpose —demonstrate a literal comprehension of the text(s)	Essays at this level: —introduce a topic in a manner that does not logically follow from the task and purpose —demonstrate little understanding of the text(s)	Essays at this level: —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	W.9 R.1-9	—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 which is generally invalid or irrelevant	—provide no evidence or provide evidence that is completely irrelevant
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 L.3 L.6	—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
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	—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

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 2.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.



EXPEDITIONARY
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Grade 6: Module 1: Unit 2: Lesson 12

Determining Theme:

Reading Myths in “Expert Groups”



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

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

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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

Supporting Learning Targets

- I can get the gist of my expert group myth.
- I can collect details from my expert group myth to determine a theme.
- I can identify the criteria for strong analytical writing based on Row 1 of the NYS Writing Rubric.

Ongoing Assessment

- Expert group myth annotated for gist



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Connecting Themes in Myths and <i>The Lightning Thief</i>: Introducing End of Unit Assessment Prompt (5 minutes)</p> <p>B. Unpacking Learning Targets (3 minutes)</p> <p>2. Work Time</p> <p>A. Initial Read: Expert Group Myths, Getting the Gist, and Determining Key Vocabulary (15 minutes)</p> <p>B. Carousel: What Are the Themes of the Expert Group Myths? (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Introducing the NYS Writing Rubric and Focusing on Row 1 (12 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 19 of <i>The Lightning Thief</i> and consider this question: “What does the scene in the throne room tell you about each of the three friends: Annabeth, Grover, and Percy?” Record your answer on the Homework: Purpose for Reading sheet and support your answer with evidence from the text.</p>	<ul style="list-style-type: none"> Remember to have students’ mid-unit assessments ready to return to them by Lesson 14. This lesson marks the start of the second half of Unit 2, which focuses more deeply on connecting themes of myths to themes in <i>The Lightning Thief</i>. To help set purpose, students see the end of unit assessment prompt. In the next few lessons students work in ‘expert groups,’ each on a different myth; however you may wish for all students to work on only one of the myths if you are finding that you are running short of time for the unit. In this situation, invite students to work in expert groups working through the same activities outlined in the lessons, but have each group read the same myth instead of groups reading different myths. In Lessons 12 and 13, students continue to work in their triads. However, triads are referred to as “expert groups” because each triad is building expertise around one of three different myths alluded to in <i>The Lightning Thief</i>. Review the “expert group” myths of “The Fates”, “The Story of Medusa and Athena” and “Theseus and the Minotaur” Assign one of these three myths to each existing triad. In their triads, students do a first read of the myth to get the gist, then determine a theme of the myth. This group work serves as a scaffold for the thinking students will need to do for the end of unit assessment (for which all students will write about the “Cronus” myth). In previous lessons, students have worked with the Odell Education resource Reading Closely: Questioning Texts (specifically the Topic, Information and Ideas questions) to help them do an initial read of a myth for the gist. In this lesson, students review this skill and follow the same process to read a new myth in their discussion triad. Beginning in this lesson and over the course of the next several lessons, students continue to build a clear vision of what a strong literary analysis will look like using the NYS Writing Rubric, which helps prepare them to succeed in the end of unit assessment. Although students are not yet writing themselves, this lesson addresses W.6.2 by helping them understand the criteria for their future writing success. Students analyze and annotate the language in Row 1 of the NYS Writing Rubric and discuss the meaning of the academic vocabulary to better understand how to use the rubric as a tool to improve their writing and provide self-assessment. Having students actively work to understand and apply the criteria of the rubric helps them make their literary analysis stronger. In Advance: Review Row 1 of the NYS Writing Rubric, with a focus on the academic vocabulary students need to discuss to be able to use the rubric effectively. Create four charts, one for each of the “Key Elements of Mythology” that lead to a theme (see supporting materials). If possible, ensure that there are a similar number of triads working on each myth. (Time in lessons is allocated for



- | | |
|--|--|
| | <p>students to leave their triad and talk with a new partner from another triad who has read the same myth.)</p> <ul style="list-style-type: none">• Post: learning targets, end of unit assessment prompt, Homework: Purpose for Reading: Chapter 19—Questions. |
|--|--|



Lesson Vocabulary	Materials
<p>allusion, gist, theme; criteria, extent, conveys, logically, insightful</p> <p>“The Fates” -- destinies, wielded, distaff, terminate, moral, inexorable, prophetic</p> <p>“The Story of Medusa and Athena” -- maiden, awed, priestesses wavered, vain</p> <p>“Theseus and the Minotaur” -- ambition, woe, hastening, maidens, habitation, dismal, appalled, yielded, labyrinth, trod, vessel, monarch</p>	<ul style="list-style-type: none">• End of unit 2 assessment prompt (one per student and one to display)• Expert Group myths: “The Fates,” “The Story of Medusa and Athena,” and “Theseus and the Minotaur” (one per student)• <i>The Lightning Thief</i> word catcher (introduced in Unit 2, Lesson1)• Reading Closely: Questioning Texts (from Lesson 8; one for display and students’ own copies)• Key Elements of Mythology (one to display if possible; if not, students’ own copies from Lesson 6)• Key Elements of Mythology charts (For Teacher Reference)• NYS Writing Rubric (one per student and one for display)• NYS Writing Rubric - Row 1 (one per student and one to display)• Sticky notes (four per triad)• Homework: Purpose for Reading—Chapter 19 (one per student)



Opening	Meeting Students’ Needs
<p>A. Connecting Themes in Myths and The Lightning Thief: Introducing End of Unit Assessment Prompt (3 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their work in the mid-unit assessment. Tell them that they will get the assessments back with feedback in a couple of days, once you have looked through all of them and scored them against the NYS Writing Rubric.• Tell them that in this half of the unit, they are going to begin by working in “expert groups.” Each group will be given a myth to read and discuss. Explain that they are going to identify a theme in their expert group myths and consider how that same theme is communicated in <i>The Lightning Thief</i>. Tell them that they also will start thinking about the life lessons we can learn from myths.• Display and distribute the end of unit 2 assessment prompt and explain that over the next lessons until the end of the unit, students will be learning more about how and why author Rick Riordan alluded to various Greek myths in <i>The Lightning Thief</i> and how the themes of the myths are connected to themes in the novel. This will give them a deeper understanding of <i>The Lightning Thief</i>. Read the prompt aloud:<ul style="list-style-type: none">* “What is a theme that connects the myth of Cronus and <i>The Lightning Thief</i>? After reading the myth of Cronus and the novel <i>The Lightning Thief</i>, write a literary analysis in which you do the following:<ul style="list-style-type: none">___ Summarize the myth and present a theme that connects the myth and the novel___ Describe how the theme is communicated in the myth___ Describe how the theme is communicated in <i>The Lightning Thief</i>___ Explain why myths still matter and why the author may have chosen to include this myth in the novel* You will have the opportunity to discuss the reading and your thinking with your partner before writing independently.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What do you notice about this prompt?”* “What do you wonder about this prompt?”	



Opening (continued)	Meeting Students’ Needs
<p>B. Unpack Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Point to the posted learning targets and invite students to read them aloud with you:<ul style="list-style-type: none">* “I can get the gist of my expert group myth.”* “I can collect details from my expert group myth to determine a theme.”* “I can identify the criteria for strong analytical writing based on Row 1 of the NYS Writing Rubric.”• The first target should be very familiar to students. Focus on the second target. Review the key concept of theme. Ask:<ul style="list-style-type: none">* “What are the <i>themes</i> of a myth? How can we work out what the themes are and which one is most significant?”• Listen for: “A theme is an idea that is repeated throughout the text to communicate a message. We can work out what the themes are by reading for details about the elements of mythology and identifying elements that run throughout the myth to communicate a message.” Clarify as needed; remind students of all their hard work analyzing the theme of the myth of Prometheus.• Refer to the third target. Ask:<ul style="list-style-type: none">* “What is a <i>rubric</i>? What do we use rubrics for?”• Listen for: “A rubric is a chart that helps us to see what we need to do to do something well. We can use it to self-assess our work, and teachers can use it to score our assessments.”• Tell students that you are using the rubric that they will be introduced to in this lesson, focusing on the first and second rows, to score their mid-unit assessments. Tell them it is important that they become familiar with the rubric to understand the feedback from their mid-unit assessment and to begin to use it as a general guide to help them improve their writing.	<ul style="list-style-type: none">• 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
<p>A. Initial Read: Expert Group Myths, Getting the Gist, and Determining Key Vocabulary (15 minutes)</p> <ul style="list-style-type: none"> • Explain that in the next couple of lessons, until they receive the feedback for their mid-unit assessment, students are going to spend time really digging in to analyze a new myth and think about how its themes connect to <i>The Lightning Thief</i>. In this lesson, they are going to do the first read of a new myth in their discussion triads. • Ask students to sit in their discussion triads. Tell each triad their assigned “Expert Group” myth: “The Fates,” The Story of Medusa and Athena,” or “Theseus and the Minotaur.” • Tell them that, as before, they will read the text more than once. Today they are just going to get started with the gist. Display Reading Closely: Questioning Texts. Remind students which questions to use when reading for the gist: all of the Topic, Information and Ideas questions <ul style="list-style-type: none"> * What is my very early sense of what this text is mostly about? * What information or ideas does the text present? * What details stand out to me as I read? • Those questions should already be highlighted/check-marked on the display copy and on the student copies. • Invite students to consider the questions highlighted on the Reading Closely: Questioning Texts document as they read their expert group myths. Tell them that when they are done with this initial read, they will be able to discuss the answers to the highlighted/check-marked questions with their triad. Post directions for students to refer to: <ol style="list-style-type: none"> 1. On your own, read the myth. 2. With your triad, discuss the highlighted/check-marked questions: 3. What is this text mainly about? 4. What information or ideas does the text present? 5. What details stand out to me as I read? • Invite students to begin. Once they have finished reading, circulate to prompt triad discussion using the highlighted/check-marked questions on the close reading chart. 	<ul style="list-style-type: none"> • This initial read of the expert group myths is intentionally “low stakes”; encourage struggling readers to just get the close read flow of the text. • Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing the class to grapple with a complex text prior to explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. You 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. • Allowing students to discuss their thinking with their peers before writing helps to scaffold student comprehension as well as assist in language acquisition for ELLs. • Asking students to identify challenging vocabulary helps them to 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. • Some students may need more frequent checks for understanding and guided practice when annotating for gist. Consider pulling these students into a small group, checking in with them periodically, and discussing the gist of a section before they write it. • Some students may find it helpful to determine the gist of smaller chunks of the text at a time. Consider calling this “bite-size” reading: When we are having trouble eating something, we take smaller bites of it before moving on.



Work Time (continued)	Meeting Students’ Needs
<p>B. Carousel: What are the Themes of the Expert Group Myths? (10 minutes)</p> <p><i>Note: This is meant as a brainstorming activity and should be kept brief and quickly paced.</i></p> <ul style="list-style-type: none">• Refocus students whole group. Remind them of the important thinking they did (during Lesson 6) when they determined which elements from “The Key Elements of Mythology” could also lead to themes. Display the article “The Key Elements of Mythology.”• Remind students they decided that the elements of mythology that could also lead to themes are: “Tension between Opposing Forces in the Universe,” “A Struggle for Power,” “Explanation of the Origins of Life and the Natural World,” and “Fate and Prophecy.” Point out to students that these elements, which could lead to themes, are posted on Key Elements of Mythology charts hanging around the room. Give directions:<ol style="list-style-type: none">6. As a triad, travel around to each chart, keeping your expert group myth with you.7. When you get to a chart, ask: “Does this element of mythology help me to think about a theme in my expert group myth?”8. Discuss what events in your expert group myth help you to think about this element as a theme. For example: “This could be a theme of our myth because _____.”9. On a sticky note, write the name of your expert group myth and a possible theme of your myth that connects with that element of mythology.• Give students 2 minutes at each chart. After 2 minutes, invite groups to rotate to the next chart. Students go into a greater level of detail in their thinking during the next part of the lesson.• While students are working at charts, circulate and support them in their thinking. Ask questions to help them connect the element of mythology to a theme of their expert group myth:<ul style="list-style-type: none">* “Are there opposing forces of light and dark? What does the myth tell us about these opposing forces?”* “Does your myth contain a struggle for power? What does the myth teach us about struggles for power?”* “Does your myth explain the natural world in some way? What does it say about it?”* “Does your myth contain a prophecy or a character fighting against fate? What do we learn about fate and prophecy in your myth?”• After students have visited each chart, ask them to collect their sticky notes from each chart and return to their triads.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Introducing the NYS Writing Rubric and Focusing on Row 1 (12 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the full NYS Writing Rubric. Remind students that you are using this rubric, focusing on the first and second rows, to score their mid-unit assessments. It is important that they become familiar with the rubric to understand the feedback from their mid-unit assessment and to use it as a guide to help them improve their writing. • Point to the Criteria column. Give students 2 minutes to look at the rubric. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • Invite students to look at the first column, discuss it in their triads, and then share with the group: <ul style="list-style-type: none"> * “What are <i>criteria</i>?” • Listen for: “Criteria are lists of things that we can use to assess something. They are standards used to judge something.” • Tell students that each row on the rubric is used to assess different criteria. Read through each of the criteria headings (in caps), one by one: “Content and Analysis,” “Command of Evidence,” “Coherence, Organization and Style,” and “Control of Conventions.” • Tell students that at the moment they might not understand what each of these mean, but they will by the end of the unit. Also tell them that in this lesson, they will focus on the first row of the rubric. • Display and distribute NYS Writing Rubric—Row 1 and tell the class that this is only the first row of the rubric, and it focuses on the introductory paragraph of a piece of writing. Read the criteria box aloud as students follow along silently. Ask students to discuss in triads and then share with the group: <ul style="list-style-type: none"> * “Are there any words you don’t recognize that you think you might need to know to figure out what this criteria means?” • Discuss words the students highlight as well as the key academic vocabulary below. Ask students to have a 30-second discussion in their triad and then cold call groups to share their suggestions: <ul style="list-style-type: none"> * “What does <i>extent</i> mean?” * “What does <i>conveys</i> mean? Read the rest of the sentence around the word. Now what do you think it means?” • To keep the lesson moving forward, when students don’t know what a word means, tell them. • Remind students to record new vocabulary on their word catchers • Invite students to discuss in triads and then share with the group: <ul style="list-style-type: none"> * “So now that you know what the key academic vocabulary means, what does the whole thing mean? How would you 	<ul style="list-style-type: none"> • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know. • For students who struggle to read complex texts, consider previewing these vocabulary words from this text: <i>criteria</i>, <i>extent</i>, <i>conveys</i>, <i>logically</i>, <i>insightful</i>. If you select additional words to preview, focus on words whose meaning may difficult to determine using context clues. It is important for students to practice using context clues to determine word meaning so that they become more proficient readers.



paraphrase it?”

- Listen for: “How clear the information is to support the claim.”
- Model paraphrasing the criteria in the margin next to the criteria box. Write: “How clear the information is to support the claim.” Invite the class to do the same on theirs.
- Tell students they read *across* the rubric for different levels of quality within criteria. They read *down* the rubric for different criteria. Write “good” next to 3 and “great” next to 4 to serve as a clear reminder. Invite students to do the same.
- Focus the class on Row 1, Column 3, the “good” column. Ask students to read along silently as you read this column aloud.
- Ask students to discuss in their triads and share:
 - * “Are there any words you don’t recognize that you think you might need to know to figure out what the text means?”
- Discuss words the students highlight as well as the key academic vocabulary below. Ask students to have a 30-second discussion in their triad and then cold call a couple of groups to share their suggestions:
 - * “What is a topic?”
 - * “What does it mean by *that follows from the task and purpose*?”
- Invite students to discuss in their triads and then cold call a couple of groups to share their suggestions:
 - * “So now that you know what the key academic vocabulary means, how would you paraphrase it?”
- Listen for: “The topic is introduced in a way that makes sense using the task and purpose.” Model paraphrasing on the lines under the chart. Invite the class to do the same.
- Instruct students to Think-Pair-Share to compare the “good” and “great” columns:
 - * “What is different about the ‘good’ and ‘great’ columns?”
 - * “What extra do you have to do to get a ‘great’?”
- Listen for: “To be ‘great,’ it needs to be compelling and logical.”
- Invite triads to discuss what the key words are that make the difference between a literary essay being good and being great.
- Listen for: “compelling,” “logically,” and “insightful.” Ask:
 - * “What does logically mean?”
 - * “What does *insightful* mean? What does *sight* mean? So what do you think insightful might mean?”
- Highlight/circle those words on the display copy and invite students to do the same.
- Remind students to add any new vocabulary to their word catcher.
- Distribute Homework: Purpose for Reading—Chapter 19.



Homework	Meeting Students’ Needs
<p>A. Read Chapter 19 of <i>The Lightning Thief</i> and consider this question: “What does the scene in the throne room tell you about each of the three friends: Annabeth, Grover, and Percy?” Record your answer on the homework sheet and support your answer with evidence from the text.</p> <p><i>Note: Be prepared to return students’ mid-unit assessment mini-essays in Lesson 14. In your scoring, focus on Rows 1 and 2 of the NYS Writing Rubric, as those are the most important rows in terms of helping students begin to write effectively with evidence. Students will be familiar with both of those rows by Lesson 14.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 12

Supporting Materials



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What is a theme that connects the myth of Cronus and The Lightning Thief? After reading the myth of Cronus and the novel *The Lightning Thief*, write a literary analysis in which you do the following:

- Summarize the myth and present a theme that connects the myth and the novel
- Describe how the theme is communicated in the myth
- Describe how the theme is communicated in *The Lightning Thief*
- Explain why myths still matter and why the author may have chosen to include this myth in the novel

You will have the opportunity to discuss the reading and your thinking with your partner before writing independently.

The ancients believed that how long people lived and the destinies of mortals were regulated by three sister-goddesses, called Clotho, Lachesis, and Atropos, who were the daughters of Zeus and Themis.

The power that they wielded [held] over the fate of man was symbolized by the thread of life, which they spun out for the life of each human being from his birth to the grave. They divided this job between them. Clotho wound the flax around the distaff [a stick or spindle], ready for her sister Lachesis, who spun out the thread of life, which Atropos, with her scissors, relentlessly snipped asunder [apart], when the life of an individual was about to terminate [end].

The Fates represent the moral force by which the universe is governed. Both mortals and immortals were forced to submit to this force; even Zeus is powerless to prevent the Fates' orders. The Fates, or Moiræ, are the special deities that rule over the life and death of mortals.

Poets describe the Moiræ as stern, inexorable [impossible to stop or prevent] female divinities. They are aged, hideous, and also lame, which is meant to show the slow and halting march of destiny, which they controlled. They were thought of as prophetic divinities.

Adapted from: Berens, E. M. "Moiræ or Fates (Parcæ)". *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894. 139–141.
Web. 7 June 2013. Public domain.

Once upon a time, a long time ago, there lived a beautiful maiden named Medusa. Medusa lived in the city of Athens in a country named Greece—and although there were many pretty girls in the city, Medusa was considered the most lovely.

Unfortunately, Medusa was very proud of her beauty and thought or spoke of little else. Each day she boasted of how pretty she was, and each day her boasts became more outrageous.

On and on Medusa went about her beauty to anyone and everyone who stopped long enough to hear her—until one day when she made her first visit to the Parthenon with her friends. The Parthenon was the largest temple to the goddess Athena in all the land. It was decorated with amazing sculptures and paintings. Everyone who entered was awed by the beauty of the place and couldn't help thinking how grateful they were to Athena, goddess of wisdom, for inspiring them and for watching over their city of Athens. Everyone, that is, except Medusa.

When Medusa saw the sculptures, she whispered that she would have made a much better subject for the sculptor than Athena had. When Medusa saw the artwork, she commented that the artist had done a fine job considering the goddess's thick eyebrows—but imagine how much more wonderful the painting would be if it was of someone as delicate as Medusa.

And when Medusa reached the altar, she sighed happily and said, “My, this is a beautiful temple. It is a shame it was wasted on Athena, for I am so much prettier than she is—perhaps someday people will build an even grander temple to my beauty.”

Medusa's friends grew pale. The priestesses who overheard Medusa gasped. Whispers ran through all the people in the temple, who quickly began to leave—for everyone knew that Athena enjoyed watching over the people of Athens and feared what might happen if the goddess had overheard Medusa's rash remarks.

Before long the temple was empty of everyone except Medusa, who was so busy gazing proudly at her reflection in the large bronze doors that she hadn't noticed the swift departure of everyone else. The image she was gazing at wavered and suddenly, instead of her own features, it was the face of Athena that Medusa saw reflected back at her.

“Vain and foolish girl,” Athena said angrily. “You think you are prettier than I am! I doubt it to be true, but even if it were—there is more to life than beauty alone. While others work and play and learn, you do little but boast and admire yourself.”

Medusa tried to point out that her beauty was an inspiration to those around her and that she made their lives better by simply looking so lovely, but Athena silenced her with a frustrated wave.

“Nonsense,” Athena retorted. “Beauty fades swiftly in all mortals. It does not comfort the sick, teach the unskilled, or feed the hungry. And by my powers, your loveliness shall be stripped away completely. Your fate shall serve as a reminder to others to control their pride.”

And with those words, Medusa’s face changed to that of a hideous monster. Her hair twisted and thickened into horrible snakes that hissed and fought one another atop her head. And with that, Athena sent Medusa with her hair of snakes to live with the blind monsters—the gorgon sisters—at the ends of the earth, so that no innocents would be accidentally turned to stone at the sight of her.

Adapted from: Berens, E. M. “Moiræ or Fates (Parcæ)”. *Myths and Legends of Ancient Greece and Rome*. New York: Maynard, Merrill and Co., 1894. 139–141. Web. 7 June 2013. Public domain.

Prince Theseus was greatly loved by his father, King Egeus. Theseus, however, was much too brave and active a young man to spend all his time talking about the past with his father. His ambition was to perform other, more heroic deeds.

One morning, Prince Theseus awoke to sobs and screams of woe—from the king’s palace, from the streets, and from the temples. He put on his clothes as quickly as he could and, hastening to the king, inquired what it all meant.

“Alas!” quoth King Egeus. “This is the saddest anniversary of the year. It is the day when we draw lots to see which of the youths and maidens of Athens shall go to be devoured by the horrible Minotaur!”

“The Minotaur!” exclaimed Prince Theseus; and, like a brave young prince as he was, he put his hand to the hilt of his sword. “What kind of a monster may that be? Is it not possible to slay him?”

But King Egeus shook his head and explained. In the island of Crete there lived a dreadful monster, called a Minotaur, shaped partly like a man and partly like a bull. But King Minos of Crete built a habitation for the Minotaur and took care of his health and comfort. A few years before, there had been a war between the city of Athens and the island of Crete, in which the Athenians were beaten. They could only beg for peace if they agreed to seven young men and seven maidens, every year, to be devoured by the pet monster of the cruel King Minos.

When Theseus heard the story, he said, “Let the people of Athens this year draw lots for only six young men, instead of seven. I will myself be the seventh; and let the Minotaur devour me if he can!”

As Prince Theseus was going on board, his father said, “My beloved son, observe that the sails of this vessel are black, since it goes upon a voyage of sorrow and despair. I do not know whether I can survive till the vessel returns. But as long as I do live, I shall creep daily to the top of yonder cliff, to watch if there be a sail upon the sea. And if by some happy chance you should escape the jaws of the Minotaur, then tear down those dismal sails, and hoist others that shall be bright as the sunshine. When I see the white sails, I and all the people will know that you are coming back victorious.”

Theseus promised that he would do so. Then he set sail, and eventually arrived at King Minos’ kingdom. The guards of King Minos came down to the waterside and took charge of the 14 young men and damsels. Theseus and his companions were led to the king’s palace.

When King Minos saw Theseus, the king looked at him more attentively, because his face was calm and grave. “Young man,” asked he, with his stern voice, “are you not appalled at the certainty of being devoured by this terrible Minotaur?”

“I have offered my life in a good cause,” answered Theseus, “and therefore I give it freely and gladly. But thou, King Minos, aren’t you appalled to do this dreadful wrong? Thou art a more hideous monster than the Minotaur himself!”

“Aha! do you think me so?” cried the king, laughing in his cruel way. “Tomorrow you shall have an opportunity of judging which is the greater monster, the Minotaur or the king!”

Near the king’s throne stood his daughter Ariadne. She was a beautiful maiden who looked at these poor doomed captives with very different feelings from those of the iron-breasted King Minos. She begged her father to set them free.

“Peace, foolish girl!” answered King Minos. He would not hear another word in their favor. The prisoners were led away to a dungeon. The seven maidens and six young men soon sobbed themselves to slumber. But Theseus was not like them. He felt that he had the responsibility of all their lives upon him, and must consider whether there was a way to save them.

Just before midnight, the gentle Ariadne showed herself. “Are you awake, Prince Theseus?” she whispered. She invited him to follow her. Ariadne led him from the prison into the pleasant moonlight.

She told him he could sail away to Athens. “No,” answered the young man; “I will never leave Crete unless I can slay the Minotaur and save my poor companions.”

“I knew you would say that,” said Ariadne. “Come with me. Here is your own sword. You will need it.”

She led Theseus to a dark grove. Ariadne pressed her finger against a block of marble in a wall that yielded to her touch, disclosing an entrance just wide enough to admit them. She said, “In the center of this labyrinth is the Minotaur, and, Theseus, you must go thither to seek him.”

They heard a roar that resembled the lowing of a fierce bull, yet had a sort of human voice. “That is the Minotaur’s noise,” whispered Ariadne. “Follow that sound through the labyrinth and you will find him. Take the end of this silken string; I will hold the other end; and then, if you win the victory, it will lead you again to this spot.”



So he took the end of the string in his left hand and his gold-hilted sword, ready drawn, in the other, and trod boldly into the labyrinth. Finally, at the center of the labyrinth, he saw the hideous creature. Sure enough, what an ugly monster it was! Only his horned head belonged to a bull; and yet, somehow, he looked like a bull all over. Theseus hated him but also felt pity. The monster let out a roar; Theseus understood that the Minotaur was saying to himself how miserable he was.

Was Theseus afraid? No! It strengthened his heart to feel a twitch at the silken cord, which he was still holding in his left hand. It was as if Ariadne were giving him all her might and courage.

Now the Minotaur caught sight of Theseus and instantly lowered his sharp horns, exactly as a mad bull does when he means to rush against an enemy. They began an awful fight. At last, the Minotaur made a run at Theseus, grazed his left side with his horn, and flung him down; and thinking that he had stabbed him to the heart, he cut a great caper in the air, opened his bull mouth from ear to ear, and prepared to snap his head off. But Theseus had leaped up and caught the monster off guard. He hit him upon the neck and made his bull head skip six yards from his human body, which fell down flat upon the ground.

So now the battle was ended. Theseus, as he leaned on his sword, taking breath, felt another twitch of the silken cord. Eager to let Ariadne know of his success, he followed the guidance of the thread and soon found himself at the entrance of the labyrinth.

“Thou hast slain the monster!” cried Ariadne, clasping her hands.

“Thanks to thee, dear Ariadne,” answered Theseus, “I return victorious.”

“Then,” said Ariadne, “we must quickly summon thy friends, and get them and thyself on board the vessel before dawn. If morning finds thee here, my father will avenge the Minotaur.”

The poor captives were awakened and told of what Theseus had done, and that they must set sail for Athens before daybreak. Prince Theseus lingered, asking Adriane to come with him. But the maiden said no. “My father is old, and has nobody but myself to love him.”

So he said farewell to Ariadne and set sail with the others. On the homeward voyage, the 14 youths and damsels were in excellent spirits. But then happened a sad misfortune.



You will remember that Theseus' father, King Egeus, had said to hoist sunshiny sails, instead of black ones, in case Theseus should overcome the Minotaur and return victorious. In the joy of their success, however, they never thought about whether their sails were black, white, or rainbow-colored. Thus the vessel returned, like a raven, with the same sable wings that had wafted her away.

Poor King Egeus, day after day, infirm as he was, had clambered to the summit of a cliff that overhung the sea, and there sat watching for Prince Theseus, homeward bound; and no sooner did he behold the fatal blackness of the sails than he concluded that his dear son had been eaten by the Minotaur. He could not bear the thought of living any longer; so he stooped forward and fell headlong over the cliff, and was drowned, poor soul, in the waves that foamed at its base.

This was melancholy news for Prince Theseus, who, when he stepped ashore, found himself king of all the country. However, he sent for his dear mother, and, by taking her advice in matters of state, became a very excellent monarch, and was greatly beloved by his people.

Adapted from: Hawthorne, Nathaniel. "Theseus Goes to Slay the Minotaur" and "Theseus and Ariadne." In Storr, Francis, ed. *Half a Hundred Hero Tales of Ulysses and the Men of Old*. New York: Henry Holt, 1911. 138-153. Web. 7 June 2013. Public domain.



Create charts around the room that name the element of mythology and a brief excerpt from that element. Students will then post sticky notes on these charts with their thinking about how that element could apply to their expert group myth to help determine a theme.

Chart 1:

Tension between Opposing Forces in the Universe

Myths are often structured around the tensions between opposing forces in the universe, such as light versus dark and good versus evil.

Chart 2:

A Struggle for Power

This struggle for power may be between two supernatural forces, a supernatural force and a mortal, or two members of a single family.

Chart 3:

Explanation of the Origins of Life and the Natural World

Myths often attempt to answer the fundamental questions: How did the world come to be? Who are we? What is our purpose on earth?

Chart 4:

Fate and Prophecy

The idea of fate, and its overwhelming power, is a central theme in many myths. Neither gods nor man seem able to escape fate, despite many attempts to do so. Making this theme even more prominent, many myths begin with a prophecy.



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	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> clearly introduce a topic in a manner that follows from the task and purpose demonstrate grade-appropriate analysis of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that follows generally from the task and purpose demonstrate a literal comprehension of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that does not logically follow from the task and purpose demonstrate little understanding of the text(s) 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant use relevant evidence inconsistently 	<ul style="list-style-type: none"> demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant 	<ul style="list-style-type: none"> provide no evidence or provide evidence that is completely irrelevant



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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	<ul style="list-style-type: none"> demonstrate grade-appropriate command of conventions, with few errors 	<ul style="list-style-type: none"> demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> demonstrate emerging command of conventions, with some errors that may hinder comprehension 	<ul style="list-style-type: none"> demonstrate a lack of command of conventions, with frequent errors that hinder comprehension 	<ul style="list-style-type: none"> are minimal, making assessment of conventions unreliable



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:
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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



Homework:

Purpose for Reading – Chapter 19

Date:

What does the scene in the throne room tell you about each of the three friends: Annabeth, Grover, and Percy? Support your answer with evidence from the text.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 13

Connecting the Theme of the Expert Group Myth to a Theme in *The Lightning Thief* and to Life Lessons



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

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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

Supporting Learning Targets

- I can choose evidence from *The Lightning Thief* to explain how the theme of the expert group myth is communicated in the novel.
- I can describe a life lesson that can be learned from my expert group myth.
- I can identify the criteria for strong analytical writing based on Row 2 of the NYS Writing Rubric.

Ongoing Assessment

- Exit ticket: How Is Mythology Important Today?



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. <i>The Lightning Thief</i> Routine: Purpose for Reading—Chapter 19 (8 minutes)</p> <p>B. Introduce the Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Reading Row 2 of the NYS Writing Rubric and Applying to the Model Essay (12 minutes)</p> <p>B. Chalk Talk: How Does the Theme of Your Expert Group Myth Connect to <i>The Lightning Thief</i>? (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Expert Group Discussion: What Life Lessons Can You Learn from the Theme of Your Expert Group Myth? (8 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 20 of <i>The Lightning Thief</i> and Answer the Text-Dependent Questions</p>	<ul style="list-style-type: none">• Here in Lesson 13, students remain in their “expert group” triads focused on one of the three “expert group myths”. The triads/expert groups do a Chalk Talk activity to consider how the theme of their expert group myth is communicated in <i>The Lightning Thief</i>. They then discuss the life lessons they can learn from their expert group myth. Again, this group work serves as a scaffold for the thinking students will need to do for the end of unit assessment, in which all students will write about the Cronus myth.• As was the case in Lesson 12, although students are not yet writing themselves, this lesson addresses W.6.2 by helping them understand the criteria of the NYS Writing Rubric for success in their own future writing.• In Advance: Review Row 2 of the NYS Writing Rubric, with a focus on the academic vocabulary students need to discuss to be able to use the rubric effectively.• Post: Purpose for Reading Chapter 19—Question, learning targets.



Lesson Vocabulary	Materials
command of evidence, analysis, reflection, develop the topic, relevant, well-chosen facts, definitions, concrete details, quotations, sustain, relevant evidence	<ul style="list-style-type: none"> • <i>The Lightning Thief</i> (book; one per student) • NYS Writing Rubric—Row 2 (one per student) • <i>The Lightning Thief</i> word catchers (begun in Unit 2, Lesson 1) • Expert Group myths: “The Fates,” “The Story of Medusa and Athena” and “Theseus and the Minotaur” (from Lesson 12; assigned to triads) • Evidence flags • Chart paper with the Chalk Talk question written in the middle: “How does the theme of your expert group myth connect to <i>The Lightning Thief</i>?” (one per triad) • Markers (one per student) • Homework: Purpose for Reading—Chapter 20 (one per student) • Homework: Purpose for Reading—Chapter 20 (for Teacher Reference)

Opening	Meeting Students’ Needs
<p>A. <i>The Lightning Thief</i> Routine: Purpose for Reading—Chapter 19 (8 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts, The Lightning Thief. Ask students to get into discussion triads. Invite them to share their answers to the question: <ul style="list-style-type: none"> * “What does the scene in the throne room tell you about the three friends: Annabeth, Grover, and Percy?” • After some triad discussion time, invite some students to share their answers with the group. Listen for them to explain that Annabeth, Grover, and Percy have become very close friends, and we know this because they offer themselves in place of Percy’s mother. • If students don’t come to this conclusion on their own, probe: <ul style="list-style-type: none"> * “How do Annabeth and Grover respond when they realize that only three of them can leave the underworld?” 	



Opening	Meeting Students' Needs
<ul style="list-style-type: none">* "What does that tell you about the friendship between Percy, Annabeth, and Grover?"* "How has that changed from the beginning of the book?" "When you are writing to communicate your thinking with an audience, what is it important to do?"• Tell students that today's work will be a <i>draft</i>. Review the word <i>draft</i> as "the first try at a piece of writing before revising." Tomorrow they will revise their work.	
<p>B. Introduce the Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Post the learning targets. Invite students to read them aloud with you:<ul style="list-style-type: none">* "I can choose evidence from <i>The Lightning Thief</i> to explain how the theme of the expert group myth is communicated in the novel."* "I can describe a life lesson that can be learned from my expert group myth."* "I can identify the criteria for strong analytical writing based on Row 2 of the NYS Writing Rubric."* Explain that the first two targets are helping them focus on the important concept of theme in literature. Eventually, they will do similar work with the myth of Cronus for their end of unit assessment.	<ul style="list-style-type: none">• 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
<p>A. Reading Row 2 of the NYS Writing Rubric and Applying to the Model Essay (12 minutes)</p> <ul style="list-style-type: none"> Remind students that their mid-unit assessment, which they will receive back tomorrow, will be scored using Rows 1 and 2 of the NYS Writing Rubric. Remind students that they started looking at this rubric in the previous lesson and that using this rubric to guide their writing will help them to be more successful because the rubric describes some key features of good analytical writing. Tell them that today they are going to focus on the next row of the rubric. Display and distribute NYS Writing Rubric—Row 2. Invite students to read the title of the Criteria box with you: “Command of Evidence.” Ask the class to discuss in triads and then share with the group: <ul style="list-style-type: none"> * “So how do you think this row of the rubric will help you to become a better writer?” Listen for students to explain that it will help them to make sure they use evidence in their writing to support their claims. Ask students to discuss in triads: <ul style="list-style-type: none"> “Are there any words you don’t recognize that you think you might need to know to figure out what this criteria means?” Focus students whole group. Tell them you want to focus them on some of the key academic vocabulary below. Ask them to have a 30-second discussion in their triad and then cold call groups to share their suggestions: <ul style="list-style-type: none"> * “What is evidence? So what does command of evidence mean?” * “What does analysis mean? Have you analyzed something before? What did you have to do?” * “What does reflection mean?” Clarify as needed. Remind students to record any new vocabulary on their The Lightning Thief word catchers. Invite students to discuss in triads and then share with the group: <ul style="list-style-type: none"> * “Now that you know what the key academic vocabulary means, how would you paraphrase it?” Listen for: “How much evidence I used to support my ideas.” And “How well I explain the evidence I use.” Remind students that Column 3 is a “good” literary essay and Column 4 is a “great” literary essay. Label the columns with “good” and “great” headings at the top and ask students to label the columns on their own rubric. 	<ul style="list-style-type: none"> ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know. For students who struggle to read complex texts, consider previewing these vocabulary words from this text: criteria, extent, conveys, logically, insightful. If you select additional words to preview, focus on those whose meaning may be difficult to determine using context clues. It is important for students to practice using context clues to determine word meaning so that they become more proficient readers.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Remind students that Column 3 is a “good” literary essay and Column 4 is a “great” literary essay. Label the columns with “good” and “great” headings at the top and ask students to label the columns on their own rubric.• Focus students on Column 3. Ask them to discuss in their triads and share:<ul style="list-style-type: none">* “Are there any words you don’t recognize that you think you might need to know to figure out what this criteria means?”• Discuss words the students highlight as well as the key academic vocabulary below. (Select from the following questions as suits the needs of your class.) Ask students to have a 30-second discussion in their triad and then cold call groups to share their suggestions:<ul style="list-style-type: none">* “What is the <i>topic</i>? So what does <i>develop the topic</i> mean?”* “What are <i>facts</i>? So what are <i>relevant, well-chosen facts</i>? What does <i>relevant</i> mean?”* “What are <i>definitions</i>?”* “What are <i>details</i>? So what are <i>concrete details</i>?”* “What are <i>quotations</i>?”* “What does <i>sustain</i> mean?”* “What is varied, relevant evidence?”• Invite students to paraphrase on the lines under the chart, as they have previously.• Remind students to record new vocabulary on their word catchers.	



Work Time (continued)	Meeting Students' Needs
<p>B. Chalk Talk: How does the Theme of Your Expert Group Myth Connect to <i>The Lightning Thief</i>? (13 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their expert group myths (assigned to triads and distributed in Lesson 12: “The Fates,” “The Story of Medusa and Athena” and “Theseus and the Minotaur.” • Remind students that today they are going to connect the theme of their expert group myth with a theme in <i>The Lightning Thief</i> to better understand why author Rick Riordan alludes to their expert group myth in the novel. Post and read the question: <ul style="list-style-type: none"> * “How does the theme of your expert group myth connect to <i>The Lightning Thief</i>?” • Tell students that they are going to work in triads to answer this question in a Chalk Talk, using evidence from <i>The Lightning Thief</i> to support their ideas. Explain that before they do the Chalk Talk, they are going to have 5 minutes to think and flag evidence independently, so that they have a lot of ideas to share in the Chalk Talk. • Encourage students to focus on particular chapters: <ul style="list-style-type: none"> * Students working with “Theseus and the Minotaur” should focus on Chapter 4. * Students working with “The Story of Medusa and Athena” should focus on Chapter 11. * Students working with “The Fates” should focus on Chapter 2. • Distribute evidence flags and invite the class to spend 5 minutes preparing for the Chalk Talk. • Remind students of the Chalk Talk protocol: It is a silent discussion, so they are not to talk. Instead, they are to write down their ideas and respond to and build on the ideas of others. No one is to sit down until the end of the Chalk Talk. • Distribute markers and chart paper to each triad and begin the Chalk Talk. • At the end of the Chalk Talk, invite triads to discuss the ideas that came up in their group. • Refocus the class and invite each triad to share their thinking on how the theme of their expert group myth connects to <i>The Lightning Thief</i>. Emphasize to the class that hearing this model should help them know what their paragraphs should sound like. • Congratulate students on the difficult work of completing a strong analytical paragraph for their mini-essay. Tell them they now will move on to writing about theme. 	<ul style="list-style-type: none"> • Use of protocols (like Chalk Talk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills. • For students who struggle with following multiple-step directions, consider displaying the directions. Another option is to type up the instructions for students to have in hand.



Closing and Assessment	Meeting Students' Needs
<p>A. Expert Group Discussion: What Life Lessons Can You Learn from the Theme of Your Expert Group Myth? (8 minutes)</p> <ul style="list-style-type: none">• Post and invite students to read the question with you:<ul style="list-style-type: none">* “What life lessons can you learn from the theme of your expert group myth?”• Invite triads to take 3 to 4 minutes to discuss the answer to the question about the specific myth they have been focusing on.• Refocus the group. Invite students to get into new triads; there should be one student from each expert group myth in the new triad.• Invite students to share the life lessons they think they can learn from their expert group myth with their new triad.• Invite volunteers from each expert group myth to share their ideas with the whole group. Students might suggest these life lessons from their myths:<ul style="list-style-type: none">* Sometimes we have to struggle against more powerful people to fight for what is right.* Life isn’t always in our control.* Do not be vain—be modest.* Something that is beautiful is not always as valuable as something that is useful.• Distribute Homework: Purpose for Reading—Chapter 20.	<ul style="list-style-type: none">• Many students will benefit from having the time available for this activity displayed via a timer or stopwatch.
Homework	Meeting Students' Needs
<p>A. Read Chapter 20 of <i>The Lightning Thief</i> and answer the text-dependent questions.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 13

Supporting Materials



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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:
Command of Evidence: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	<ul style="list-style-type: none">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	<ul style="list-style-type: none">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	<ul style="list-style-type: none">partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevantuse relevant evidence inconsistently	<ul style="list-style-type: none">demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant	<ul style="list-style-type: none">provide no evidence or provide evidence that is completely irrelevant



.....
Name:

.....
Date:

1. How does Percy feel about seeing his mother?

.....
.....

2. Why does Percy suspect that Ares wasn't acting alone—that he was taking orders from someone?

.....
.....

3. What does Ares mean when he says Percy “doesn’t have what it takes”? Is this a fair criticism? Why or why not?

.....
.....

4. What deal does Percy make with Ares?

.....

5. What strategy does Percy use to beat Ares?

.....

6. Describe what happens after Percy wounds Areas

.....

7. Why is important that the Furies witness Percy’s battle?

.....



Name: _____

Date: _____

1. How does Percy feel about seeing his mother?
His heart is heavy. He doesn't want to think or talk about it, because he feels like he "would start crying like a little kid."
2. Why does Percy suspect that Ares wasn't acting alone – that he was taking orders from someone?
Because he seemed to go into a trance, as though he were listening to a voice inside him. Also, as Percy begins questioning him, Ares says, "I don't have dreams!" Percy didn't say anything about dreams, so knows this must connect with his dreams in some way.
3. Which failures does Ares point to when he says Percy "doesn't have what it takes"? Is this a fair criticism? Why or why not?
He describes how Percy ran from the Chimera and from the Underworld. This isn't a fair criticism because Percy has shown so much bravery throughout the rest of the story, for example fighting the Minotaur and Medusa.
4. What deal does Percy make with Ares?
If Percy wins, he will get to keep the lightning bolt and the helm. If Ares wins, he gets to turn Percy into whatever he wants.
5. What strategy does Percy use to beat Ares?
He uses his power to control the water to make a big wave, disorienting Ares.
6. Describe what happens after Percy wounds Ares:
Everything went dark – sound and color drained away.
7. Why is important that the Furies witness Percy's battle?
So that they could tell Hades that Percy had not stolen the helm from him.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 14

Building Writing Skills: Receiving Feedback and Varying Sentence Structures



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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 a variety of sentence structures to make my writing and speaking more interesting. (L.6.3)

Supporting Learning Targets

- I can use feedback from my mid-unit assessment and the NYS Writing Rubric to set goals for myself as a writer.
- I can create sentences of varied length and structure in order to keep a reader engaged in my writing.

Ongoing Assessment

- Mid-unit assessment
- Strengths and Goals index card
- Sentence Variety: Keeping Readers Engaged recording form



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: <i>The Lightning Thief</i>—Discussing Homework Questions from Chapter 20 (8 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Processing Feedback from Mid-Unit 2 Assessment (10 minutes)</p> <p>B. Writing Mini Lesson: Sentence Variety (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Applying Writing Skill: Revising One Paragraph of Mid-Unit 2 Assessment Mini-Essay for Sentence Variety (5 minutes)</p> <p>B. Sharing: How Did Adding Sentence Variety Improve Your Writing? (5 minutes)</p> <p>4. Homework</p> <p>A. Make a prediction about Zeus and Percy’s interaction when Percy returns the lightning bolt.</p> <p>B. Read Chapter 21. Check whether your prediction was right.</p>	<ul style="list-style-type: none"> • In this lesson, students use teacher feedback from their mid-unit assessment, as well as the NYS rubric, to identify their individual writing strengths and set goals for their own analytical writing. • Be sure to have students’ mid-unit assessments ready to return (as noted in Lessons 12 and 13), with specific feedback based on Rows 1 and 2 of the NYS Writing Rubric. Feedback is most helpful in the form of a completed rubric in addition to a couple of specific written comments for each student. • This focus on Rows 1 and 2 is meant to emphasize students’ work with ideas and evidence in their writing, as opposed to just correcting spelling, grammar, and punctuation. • Be sure to provide students with both positive feedback and steps for growth. Receiving positive feedback makes the process of working with negative feedback and setting goals easier. Consider using the language of “stars” for strengths and “steps” for goals. • Part A of Work Time gives students to think about their writing at the level of “ideas” and “command of evidence.” • Then in Part 2, the class transitions to focusing on more sentence-level aspects of writing. They examine two model paragraphs (a paragraph and a revised version of the same paragraph) to build understanding of the role of sentence structure in maintaining a reader’s engagement. • The goal is for students to understand, in a broader way, that using a variety of sentences structures and lengths is important for reader engagement. The mini-lesson does introduce students to the term <i>conjunctions</i>. But it is not meant to be a formal introduction to sentence structures (i.e. compound and complex sentences). Students simply begin to think about and try to create sentence variety by combining or breaking up sentences. • Throughout the lesson, help students distinguish between the writing skills of working with ideas and evidence (as reflected in Rows 1 and 2 of the NYS rubric) and more sentence-level issues. Both matter, but students often get confused and think that writing strong sentences is all that goes into being a strong writer. Help them understand that when writing from sources, strong writers first and foremost must know a lot about their topic and cite relevant and sufficient evidence. For more on this distinction, see <i>Writing for Understanding</i> by Eloise Ginty, Joey Hawkins, Karen Kurzman, Diana Leddy, and Jane Miller. • In Advance: Review the NYS Writing Rubric, particularly Rows 1–3.



Lesson Vocabulary	Materials
feedback, strengths, goals, rubric, variety, structure, compound, complex	<ul style="list-style-type: none">• <i>The Lightning Thief</i> (book; one per student)• NYS Writing Rubric—Rows 1 and 2 (used in Lessons 12 and 13; fresh copies for this lesson; one per student)• Index cards (one per student)• Sentence Complexity and Variety: Keeping Readers Engaged recording form (one per student)• Equity sticks• Commonly Used Conjunctions (one for display and one per student)• Homework: Purpose for Reading—Chapter 21—Prediction (one per student)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: <i>The Lightning Thief</i>—Discussing Homework Questions from Chapter 20 (8 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, The Lightning Thief. Invite students to pair up to share their answers to homework questions. Focus on questions 2, 3, and 4 in turn. For each of these three questions, read out the question, have pairs discuss their answers, and then cold call a couple of students to share their answers before moving on to the next question.<ol style="list-style-type: none">1. Why does Percy suspect that Ares wasn't acting alone—that he was taking orders from someone?2. What does Ares mean when he says Percy "doesn't have what it takes"? Is this a fair criticism? Why or why not?3. What deal does Percy make with Ares?• Where students have answered a question differently, invite them to revisit the text to determine whether there are multiple answers to the question or one of them has misread or misunderstood.	



Opening	Meeting Students' Needs
<p>B. Unpack Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets aloud with you:<ul style="list-style-type: none">* “I can use feedback from my mid-unit assessment and the NYS Writing Rubric to set goals for myself as a writer.”* “I can create sentences of varied length and structure in order to keep a reader engaged in my writing.”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “So now that you have seen the learning targets for this lesson, what do you think you will be doing today? Why?”• Listen for: “Looking at comments on our writing and trying to figure out how to be a better writer” and “Trying to make our sentences more interesting.”	



Work Time	Meeting Students' Needs
<p>A. Reading Row 2 of the NYS Writing Rubric and Applying to the Model Essay (10 minutes)</p> <ul style="list-style-type: none">• Congratulate students on a job well done on their mid-unit assessments. Tell them that across the class, you saw some really great reading, thinking, and writing skills. Tell students that when a writing piece is done and feedback is given, the next step for all writers, writers in every kind of job, is to look back at their writing, asking themselves two questions: What did I do well? What can I do to be a better writer?• Return students' mid-unit assessments with your feedback, along with a blank index card for each student. Give students 2 to 3 minutes to read over your feedback.• Refocus students whole group. Tell them that the index card you distributed is going to serve as a place to write down their <i>strengths</i> and <i>goals</i> as a writer. You will hang on to these cards for them and give them back the next time they write.• Focus students first on the concept of writing strengths. Tell them it is always important to notice what we do well, so we can build on it. Ask:<ul style="list-style-type: none">* "What is an example of strength? What is an example of a writing strength?"• Invite a few whole-class shares so that students understand the type of strengths they should be thinking about. Listen for examples like: "A writing strength is using really precise words" and "A writing strength is using strong examples or evidence."• Ask students to look back at their mid-unit assessment and your feedback and take 2 to 3 minutes to write one strength of their writing on their index card. Remind them that being a great writer is not just about their spelling, grammar, and punctuation. As they think about their strengths as a writer, they should think about all the aspects of being a "writer": reading to collect ideas and evidence, learning and knowing a lot about a topic, and clearly explaining one's thinking and ideas to an audience.• As students work, circulate and support them in naming a specific strength. Continue to emphasize that writing is hard, and that people get better at it their whole lives. It is important to notice what one does well as a writer so you can do it even more intentionally next time. Students who do not think they have strengths in their writing may need extra support. Help them find concrete aspects of their writing to reinforce. This could be about great word choice, use of great examples, or clear organization. Or this could be writing mechanics: capitalization, punctuation, etc.• Refocus students whole group. Tell them that now they will think about a goal. Ask:<ul style="list-style-type: none">* "What is an example of a goal? What might a writing goal be?"	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners, but research shows it helps struggling learners most.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Distribute the NYS Writing Rubric—Rows 1 and 2. Remind students that these are the rows you focused on when you gave them feedback on their mid-unit assessment. Tell them that the rubric is there to help them process the feedback they are receiving and to make goals for their next writing experience. • Point out the questions on the top of the NYS Writing Rubric—Rows 1 and 2. Students can ask themselves these questions to set a specific writing goal: <ul style="list-style-type: none"> * “Where are you now?” * “What is a goal you can set that will help you move your writing up to the next column on the rubric?” • Point out that the rubric gives specific criteria, which makes it easier to set a concrete goal. For example, in Row 2, if you use “some textual evidence, some of which may be irrelevant” in your writing, then you would be trying to move from a score of 2 to a score of 3. So your goal would be: “I want to ‘use facts, definitions, details, quotations, or other information and examples from the text.’” Using the rubric also helps you to avoid goals like “Work harder” or “Write more” or “Write neater.” These types of goals do not guide students on <i>how</i> to write a better piece next time. • Invite the class to write one specific, feedback-based goal on the index card. Give students a few minutes to do this. Circulate and support them by assisting in the word choice and phrasing of their goals. • Collect students’ index cards and save them. Students will use these again in Lesson 18. 	
<p>B. Writing Mini-Lesson: Sentence Variety (15 minutes)</p> <ul style="list-style-type: none"> • Refocus students whole group. Congratulate them on the important and honest work of self-reflection they just completed. Tell students they will revisit their individual goals before they begin their next writing piece. • Tell the class: “Now that you have had time to look at your writing and think about your individual writing strengths and goals, we are going to work as a class toward a common, shared writing goal. I’m going to tell you about a pattern of writing I saw across the whole class while I was reading your mid-unit assessments, and we are going to learn a strategy to grow as writers.” • Explain that this shared goal is more about the “nuts and bolts” of writing at the sentence level. Say that one way to keep a reader engaged in a piece of writing is through sentence <i>variety</i>. Ask: <ul style="list-style-type: none"> * “What does <i>variety</i> mean?” • If students do not know, give them the definition of <i>variety</i> as “a collection of things that are different from one another; an assortment.” Relate this to the words <i>various</i> or <i>varied</i>. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask:<ul style="list-style-type: none">* “How could we add variety to our sentences?” Listen for answers like: “You could use different kinds of words,” “You could make them different lengths,” or “You could mix in different types of sentences, like statements mixed with questions.”• Tell the class that if all sentences in a piece of writing start the same, sound the same, or are the same length, the reader will begin to get bored. Therefore, a good writing technique is to try to give your sentences variety. This means using a pattern of both <i>simple</i> and <i>complex</i> sentences in your writing. Tell students you will revisit the word <i>complex</i> later in the lesson.• Distribute the Sentence Complexity and Variety: Keeping Readers Engaged recording form to each student. Invite students to read over the first paragraph with a partner and fill in the box below “What do you notice about this paragraph?” Give the class about 2 to 3 minutes to read and make notices. Circulate and support students as they work. Ask guiding questions like: “How do the sentences begin?” or “How long are the sentences?”• Refocus students whole group. Ask:<ul style="list-style-type: none">* “What do you notice about this paragraph?”* “What can you say about the sentences in the first paragraph?”• Listen for responses like: “The sentences are short,” “It feels kind of boring,” or “The sentences start the same way.” If students do not notice this, point out to them that 9 out of 12 sentences begin with either the word “Percy” or “he.”• Focus students’ attention on the revised paragraph. Give directions:<ol style="list-style-type: none">1. Read the revised paragraph with a partner.2. Underline changes the author made.3. Circle new words the author used.4. Answer the question: “How did the writer revise the paragraph to make it more interesting?”• Circulate and support students’ conversations and annotating of the text. Help students to recognize words such as <i>while</i> and <i>with</i> as helpers to combine sentences.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• After 3 to 4 minutes, refocus students whole group. Using equity sticks, call on two or three students to answer the question: “How did the writer revise the paragraph to make it more interesting?”• Confirm or correct students’ thinking by telling them that one way to make writing more varied is to combine small sentences into longer ones, or break up long sentences into shorter ones. Having a variety of long and short sentences keeps readers engaged.• Ask:<ul style="list-style-type: none">* “What is an example of two sentences that were combined in the revised paragraph?”* “How did the author of the paragraph combine them?”* “What words or punctuation were necessary to combine sentences?”• Tell the class that there are a lot of helpful words and phrases for combining sentences. These words and phrases are called <i>conjunctions</i>. Define <i>conjunction</i> as “the act of joining two things.” Distribute and display Commonly Used Conjunctions. Tell students to review them now, but that they will have the chance to use them when they look back at their mid-unit assessment.• Explain that sometimes they may want to break up a really long sentence if it feels too long or if it feels like important information is getting lost in there.• Ask:<ul style="list-style-type: none">* “What is an example of a longer sentence being broken up in the revised paragraph?”“Why do you think the author did this? What information are we more likely to notice now that it is two separate sentences?”	



Closing and Assessment	Meeting Students' Needs
<p>A. Applying Writing Skill: Revising One Paragraph of Mid-Unit 2 Assessment Mini-Essay for Sentence Variety (5 minutes)</p> <ul style="list-style-type: none">Tell students that they will now have a bit of time to look back on some of their own sentence structure and to think about adding sentence variety to maintain reader engagement. Give directions:<ol style="list-style-type: none">Read back over your mid-unit assessment.Focus on one paragraph.For that paragraph, underline sentences that you could combine using conjunctions.Using your Commonly Used Conjunctions, write the new, combined sentences at the bottom of your page.Circulate and support students as they work. Be sure their revised sentences are grammatically correct and make sense (often, students will use resources like the Commonly Used Conjunctions as a way to just plug in words, ending up with sentences that do not make sense). Encourage students to give their new sentences an “oral rehearsal” before writing them down, asking:<ul style="list-style-type: none">* “Does this make sense?”	<ul style="list-style-type: none">Consider allowing select students to work in partnerships as they revise their paragraph. Being able to talk about writing before actually writing is an important scaffold for many students.



Closing and Assessment	Meeting Students' Needs
<p>B. Sharing: How Did Adding Sentence Variety Improve Your Writing? (5 minutes)</p> <ul style="list-style-type: none">• As time permits, move students into triads. Invite them to share the work they just did to add sentence variety to one paragraph of their mid-unit assessment mini-essay.• Give directions:<ol style="list-style-type: none">1. Read your original paragraph.2. Read the revised version of your writing so your peers can make comparisons.• Collect students' revisions as early formative assessment data on how well they are doing with this new skill of creating sentence variety.	
Homework	Meeting Students' Needs
<p>A. Before reading Chapter 21, answer this question on your Homework: Purpose for Reading—Chapter 21—Prediction sheet: “What do you think will happen when Percy brings the lightning bolt to Zeus? Why?”</p> <p>B. Read Chapter 21. Once you have read the chapter, check the appropriate box of your sheet to mark whether you were right or wrong. If you were wrong, describe in no more than three sentences what did actually happen.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 14

Supporting Materials



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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 or texts	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> clearly introduce a topic in a manner that follows from the task and purpose demonstrate grade-appropriate analysis of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that follows generally from the task and purpose demonstrate a literal comprehension of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that does not logically follow from the task and purpose demonstrate little understanding of the text(s) 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant use relevant evidence inconsistently 	<ul style="list-style-type: none"> demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant 	<ul style="list-style-type: none"> provide no evidence or provide evidence that is completely irrelevant



Name:

Date:

Original:

The Lightning Thief is a book. It is a book about a hero. His name is Percy Jackson. His father is Poseidon, god of the sea. Percy goes on a quest with his friends Annabeth and Grover. Percy is trying to find Zeus's bolt. Percy faces many challenges, as part of the road of trials portion of his hero's journey, during his quest. He meets Medusa. He battles the chimera. He escapes the Lotus Hotel and Casino. Percy overcomes these challenges. He does this with the help of his friends. He also receives help from his father Poseidon, god of the sea.

What do you notice about this paragraph?



Revised:

The Lightning Thief is a book about a hero named Percy Jackson. With his friends Annabeth and Grover, Percy goes on a quest to find Zeus's bolt. While on the quest, Percy faces many challenges such as meeting Medusa, battling the Chimera, and escaping the Lotus Hotel and Casino. These challenges are part of being a hero. They are the road of trials. Percy, with the help of his friends and his father Poseidon, god of the sea, overcomes these challenges.

What do you notice about this paragraph?



.....
Name:

.....
Date:

after
although
and
as
as if
as long as
as though
because
before
but
even if
even though
for
however

if
if only
in order to
not
now that
once
or
rather than
since
so
so that
than
that

though
till
unless
until
when
whenever
where
whereas
wherever
while
with
yet



.....
Name:

.....
Date:

What do you think will happen when Percy brings the lightning bolt to Zeus? Why?

.....

.....

.....

.....

Prediction Right?	Prediction Wrong?



What did actually happen when Percy took the lightning bolt to Zeus? (No more than three sentences.)



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 15

Planning for Writing:

Revisiting “Key Elements of Mythology” and
Determining a Theme in the Myth of Cronus



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme based on details in a literary text. (RL.6.2) I can cite text-based evidence to support an analysis of informational text. (RI.6.1) 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
<ul style="list-style-type: none">• I can explain how various elements of mythology connect to the myth of Cronus.• I can use details from the text to determine a theme of the myth of Cronus.	<ul style="list-style-type: none">• Theme graphic organizer: The Myth of Cronus



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: <i>The Lightning Thief</i>—Chapter 21 Prediction (10 minutes)</p> <p>B. Unpacking Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Reread Cronus (5 minutes)</p> <p>B. Carousel: Key Elements of Myth in Cronus (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Determining a Theme of the Myth of Cronus: Beginning the Theme Graphic Organizer (15 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 22 of <i>The Lightning Thief</i>: Why does Percy have such trouble making a decision about his future?</p> <p>B. Complete the Determining Theme graphic organizer for the Cronus myth if you did not do so in class.</p>	<ul style="list-style-type: none"> • This lesson begins a sequence of lessons leading up to students’ end of unit assessment, in which they will write a literary analysis connecting a theme of the Cronus myth to a theme in <i>The Lightning Thief</i>. • In this lesson, students briefly reread the Cronus myth, which they have already read closely in Lessons 2 and 3. (Reread those lessons in advance to refresh your memory). • In those previous lessons, as well as in the model essay of Lesson 7, students focused on the theme of motherhood and a mother’s willingness to go to all lengths for her child. Now in Lesson 15, students consider another theme of this classic myth: the corrupting and consuming nature that can be inherent in a struggle for power. Continue to reinforce with the class that one piece of literature often has multiple themes. • After rereading the myth, students participate in a Carousel activity in which they think and talk specifically about how some of the “Key Elements of Mythology” can help to determine possible themes for the myth. • After the Carousel, guide students to focus on one specific element of mythology, the Struggle for Power, since they will focus on this element for their end of unit literary analysis. • Students use the same Theme graphic organizer for determining theme in this lesson as they did in Lesson 7. This graphic organizer is adapted in collaboration with Odell Education (also see stand-alone document on EngageNY.org and odelleducation.com/resources). • This lesson is primarily a reading lesson. W.6.2 is included since students are using this work to prepare for their literary analysis, which is an explanatory piece of writing. • Post: Learning targets, Key Elements of Mythology charts (used in Lesson 12). • Review the Carousel protocol.



Lesson Vocabulary	Materials
Note: Students have read both the myth of Cronus and the “Elements of Mythology” in Lessons 2–5. Continue to reinforce vocabulary as needed.	<ul style="list-style-type: none"> • <i>The Lightning Thief</i> (book; one per student) • Key Elements of Mythology charts (same as Lesson 12, but now in Lesson 15 used related to the myth of Cronus; see supporting materials) • “Cronus” (from Lesson 2; one per student) • Theme graphic organizer: The Myth of Cronus (one per student) • Sticky notes (four per triad)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: <i>The Lightning Thief</i>—Chapter 21 Prediction (10 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts, The Lightning Thief. • Ask students to take their homework sheets and meet with their triad. • Invite them to share with their triad the prediction they made for homework last night and to explain: <ul style="list-style-type: none"> * “What prediction did you make?” * “What evidence in the text led you to make that prediction?” 	
<p>B. Unpacking Learning Target (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to read the learning targets aloud with you: <ul style="list-style-type: none"> * “I can explain how various elements of mythology connect to the myth of Cronus.” * “I can use details from the text to determine a theme of the myth of Cronus.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So now that you have seen the learning targets for this lesson, what do you think you will be doing today? Why?” • Listen for: “We are going to try to figure out the theme, or message, of Cronus.” 	



Work Time	Meeting Students’ Needs
<p>A. Reread Cronus (5 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their myth “Cronus” (from Lesson 2). Remind them that they have read the myth of Cronus on multiple occasions in previous lessons. Today, you just want them to skim the text quickly to refresh their memories and think about its mythological elements.• Give the class 5 minutes to reread silently.	
<p>B. Carousel: Key Elements of Myth in Cronus (10 minutes)</p> <p><i>Note: This is meant as a brainstorming activity and should be kept brief and quickly paced.</i></p> <ul style="list-style-type: none">• Refocus students whole group. Remind them of the important thinking they did (during Lesson 12) when they used “The Key Elements of Mythology” to help them identify themes of their expert group myths.• Remind students they decided that the elements of mythology that could also lead to themes are: “Tension between Opposing Forces in the Universe,” “A Struggle for Power,” “Explanation of the Origins of Life and the Natural World,” and “Fate and Prophecy.”• Point out that the Key Elements of Mythology charts from Lesson 12, which have elements leading to theme, are posted around the room. Give directions:<ol style="list-style-type: none">1. As a triad, travel around to each chart, keeping the myth of Cronus with you.2. When you get to a chart, read the description of the element of mythology and ask: “Does this element of mythology help me to think about a theme in the Cronus myth?”3. Discuss what events in the Cronus myth help you to think about this element as a theme. For example: “This could be a theme in the myth of Cronus because _____.”4. On a sticky note, write a possible theme of the Cronus myth that relates to that element of mythology and stick it on the chart.• Give students 2 minutes at each chart. After 2 minutes, invite groups to rotate to the next chart. Students go into a greater level of detail in their thinking during the next part of the lesson.	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• While the class works at charts, circulate to listen in and support as needed. Ask probing questions to help students connect the element of mythology to a theme in the Cronus myth.<ul style="list-style-type: none">* “Are there opposing forces of light and dark? What does the myth tell us about these opposing forces?”* “Does the myth contain a struggle for power? What does it teach us about struggles for power?”* “Does the myth of Cronus explain the natural world in some way? What does it say about it?”* “Does the myth contain a prophecy or a character fighting against fate? What do we learn about fate and prophecy?”	

Closing and Assessment	Meeting Students’ Needs
<p>A. Determining a Theme of the Myth of Cronus: Beginning the Theme Graphic Organizer (15 minutes)</p> <ul style="list-style-type: none">• Refocus students whole group. Tell them that, though the story of Cronus has multiple elements of mythology, they will focus their attention on one specific element: the Struggle for Power.• Display the Struggle for Power chart where the whole class can see it. Remind students that a theme is what a story teaches us about a specific topic. On the chart, they were brainstorming the question: “What does the Cronus myth <i>teach</i> us about struggles for power?”• Read aloud several of the students’ sticky notes with their ideas. (Consider identifying the notes you want to share quickly ahead of time, to ensure quality and variety. These will serve as a starting point for students’ thinking.)• Tell students that they are going to work with their triad to determine a theme of the Cronus myth that relates to the element of mythology Struggle for Power.• Distribute the Theme graphic organizer: The Myth of Cronus. Remind students that they used a similar graphic organizer in the first half of this unit, when they were studying Prometheus. Give directions:<ol style="list-style-type: none">1. Discuss a possible theme that relates to Struggle for Power with your triad. Decide a “first draft” theme to work with.2. Find details in the text that support your “first draft” theme. Record these details on your graphic organizer.3. In the row “My Thinking about This Detail ...,” you should explain how the detail connects to the theme.If you were able to support your “first draft” theme idea, then you can make it your claim. If not, revise your theme	



idea to make a claim you can support.

- Give students the next 10 to 12 minutes to work on their graphic organizers.
- Circulate and support students as they work. They may need extra support around Row 3 of the graphic organizer, “My Thinking about This Detail ...” It is important to help students make the connection between detail and theme. Ask questions to push their thinking:
 - * “What does this detail show us about Struggle for Power?”
 - * “What does this detail show us about a character’s struggle for power?”
- Distribute **Homework: Purpose for Reading—Chapter 22**.

Homework

- A. Homework: Purpose for Reading—Chapter 22 of *The Lightning Thief*: Percy’s Decision. Read the final chapter of *The Lightning Thief*, Chapter 22. As you read, consider this question: “Why do you think Percy has so much trouble deciding whether to stay year-round or go to seventh grade?” Use your evidence flags to mark details supporting your answer.
- B. If you did not complete the Theme graphic organizer in class, complete it tonight for homework.

Meeting Students’ Needs



EXPEDITIONARY
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Grade 6: Module 1: Unit 2: Lesson 15

Supporting Materials



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Create charts around the room that name the element of mythology and a brief excerpt from that element. Students will then post sticky notes on these charts with their thinking about how that element could apply to the myth of Cronus to help determine a theme.

<p>Chart 1:</p> <p>Tension between Opposing Forces in the Universe</p> <p>Myths are often structured around the tensions between opposing forces in the universe, such as light versus dark and good versus evil.</p>	<p>Chart 2:</p> <p>A Struggle for Power</p> <p>This struggle for power may be between two supernatural forces, a supernatural force and a mortal, or two members of a single family.</p>
<p>Chart 3:</p> <p>Explanation of the Origins of Life and the Natural World</p> <p>Myths often attempt to answer the fundamental questions: How did the world come to be? Who are we? What is our purpose on earth?</p>	<p>Chart 4:</p> <p>Fate and Prophecy</p> <p>The idea of fate, and its overwhelming power, is a central theme in many myths. Neither gods nor man seem able to escape fate, despite many attempts to do so. Making this theme even more prominent, many myths begin with a prophecy.</p>



THEME GRAPHIC ORGANIZER

Name Date

FOCUSING QUESTION What is your first draft idea for a theme in the myth of Cronus related to "A Struggle for Power"?

DETAIL FROM THE MYTH

DETAIL FROM THE MYTH

DETAIL FROM THE MYTH

MY THINKING ABOUT THIS DETAIL

MY THINKING ABOUT THIS DETAIL

MY THINKING ABOUT THIS DETAIL

**HOW I CONNECT
THESE DETAILS**



CLAIM

What is a theme of the Cronus myth related to "A Struggle for Power"?

Adapted from Odell Education's "Forming EBC Worksheet" and developed in partnership with Expeditionary Learning



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 16

Planning for Writing: Studying Model Writing and
Determining a Theme in *The Lightning Thief*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can identify the argument and specific claims in a text. (RI.6.8) 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
<ul style="list-style-type: none">• I can identify the structure, argument, and specific claims in a model literary analysis essay.• I can use details to determine a theme of <i>The Lightning Thief</i> that connects with the theme I determined in <i>Cronus</i>.	<ul style="list-style-type: none">• Theme graphic organizer: <i>The Lightning Thief</i>



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: <i>The Lightning Thief</i> – Chapter 22 (5 minutes)</p> <p>B. Unpacking Learning Target (2 minutes)</p> <p>2. Work Time</p> <p>A. Studying a Model Essay: “Connecting Theme in Prometheus and <i>The Lightning Thief</i>” and Creating Structure of a Literary Analysis Anchor Chart (18 minutes)</p> <p>B. Determining a Theme in <i>The Lightning Thief</i> (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Inner Circle / Outer Circle: Sharing Themes in <i>The Lightning Thief</i> (5 minutes)</p> <p>4. Homework</p> <p>A. Complete Theme graphic organizer for a theme in <i>The Lightning Thief</i>.</p>	<ul style="list-style-type: none"> • In the first half of this unit, students wrote a mini-essay about the elements of mythology and a theme in the myth of Prometheus. In this lesson, students move into writing their second essay of this unit, which is a longer essay connecting a theme of a myth to a theme communicated in the novel <i>The Lightning Thief</i>. • In this lesson, students analyze a model literary analysis to understand its structure and work together to create a new anchor chart: Structure of a Literary Analysis. This sequence of instruction for writing follows a similar pattern to the first half of the unit: analyzing a model, creating an anchor chart, planning with peers, and using graphic organizers to write independently. • While students’ essays in Lesson 11 focused on only a myth, this essay in the second half of the unit pushes students’ reading, thinking, and writing by asking them to work with theme across both the myth of Cronus and the novel. Additionally, this essay pushes students by asking them to write an extended introduction in which they summarize the myth and present the common theme, and an extended conclusion in which they describe why myths still matter and why the author of <i>The Lightning Thief</i> might have chosen to include the myth of Cronus in his novel. • This lesson is critical to helping students identify a theme in <i>The Lightning Thief</i> that directly relates to the theme they identified in Lesson 15 in the myth of Cronus. To help make this connection, students use their thematic statement from Cronus as their “first draft theme” for the novel. • In advance: Make sure students have their Theme graphic organizer: The Myth of Cronus, from Lesson 15.



Lesson Vocabulary	Materials
structure, argument, claim	<ul style="list-style-type: none"> • <i>The Lightning Thief</i> (book; one per student) • Model Literary Analysis: “Connecting Theme in Prometheus and <i>The Lightning Thief</i>” (one per student) • Modified Model Literary Analysis: “Connecting Theme in Prometheus and <i>The Lightning Thief</i>” (optional; for students needing more support) • Structure of a Literary Analysis anchor chart (new; co-created with students during Work Time B) • Theme graphic organizer: The Myth of Cronus (from Lesson 15; students’ completed copies) • Theme graphic organizer: <i>The Lightning Thief</i> (one per student)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: The Lightning Thief—Chapter 22 (5 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts, The Lightning Thief. • Invite students to pair up with another student to share their responses to the Chapter 22 homework question: <ul style="list-style-type: none"> * “Why do you think Percy has so much trouble deciding whether to stay year round or go to seventh grade?” • “Refocus the group. Invite students to vote with their thumbs: <ul style="list-style-type: none"> * “Would you stay at Camp Half-Blood year round? Show thumbs up.” * “Would you leave Camp Half-Blood to go to seventh grade? Show thumbs down.” • Cold call a few students to invite them to share their reasoning and evidence with the class. 	



Opening	Meeting Students' Needs
<p>B. Unpacking Learning Target (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can identify the structure, argument, and specific claims in a model literary analysis essay.” * “I can use details to determine a theme of <i>The Lightning Thief</i> that connects with the theme I determined in the myth of Cronus.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So now that you have seen the learning targets for this lesson, what do you think you will be doing today? Why?” • Listen for: “We are going to look at how a literary analysis is put together,” “We are going to figure out a theme or message of the book,” and “Doing these things will help us write our own essays.” Emphasize that reading strong models is an excellent way to know what to aim for in one’s own writing. 	
Work Time	Meeting Students' Needs
<p>A. Studying a Model Literary Analysis Essay: “Connecting Theme in Prometheus and The Lightning Thief” and Creating Structure of a Literary Analysis Anchor Chart (18 minutes)</p> <ul style="list-style-type: none"> • Remind students of the end of unit assessment prompt, which they looked at in a previous lesson (Lesson 12). For their next writing task, they will write a literary analysis explaining how a common theme runs through a myth alluded to in <i>The Lightning Thief</i> and <i>The Lightning Thief</i> itself. In this essay they will have an opportunity to show everything they now know about determining theme and about how an allusion to something outside of the novel contributes to meaning and helps the reader to understand the novel better. • Refocus students on the first learning target: <ul style="list-style-type: none"> * “I can identify the structure, argument, and specific claims in a model literary analysis essay.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does the word <i>structure</i> mean in this learning target?” • Listen for: “The way the essay is put together—the order and content of each of the paragraphs and how they link together to give a main idea.” Clarify as needed to be sure all students understand this key term related to their writing task. 	<ul style="list-style-type: none"> • Consider giving select students the Modified Model Literary Analysis Essay: “Connecting Theme in Prometheus and The Lightning Thief” (see supporting materials). This version of the model is pre-annotated to help guide students through the writing process. This resource would not be appropriate for all students, as they should become accustomed to annotating texts (see supporting materials).



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Distribute the Model Literary Analysis: “Connecting Theme in Prometheus and The Lightning Thief” to each student. Tell them that this is an example about the Prometheus myth, which they are familiar with. Emphasize that they will not be writing about Prometheus for their own essays.• Invite students to read in their heads as you read the Model Literary Analysis: “Prometheus” aloud.• Tell students they are now going to spend time analyzing this model literary analysis. Remind them that this should feel familiar, because they went through the same process when preparing for the mid-unit assessment.• After reading, invite students to Think-Pair-Share:<ul style="list-style-type: none">* “What is this model essay mostly about? What is the author’s argument, or central claim? Listen for responses like: “The author has described a theme that is in both Prometheus and <i>The Lightning Thief</i>. Also, the writer shows why myths are important and why Rick Riordan may have chosen to include this myth in his novel.”• Ask students to label the four paragraphs:<ul style="list-style-type: none">* Introduction* Body Paragraph 1* Body Paragraph 2* Conclusion• Be sure that students realize that not all essays have four paragraphs, but through that process, they will learn about writing essays in general.• Focus students on the introduction. Ask them to Think-Pair-Share:<ul style="list-style-type: none">* “What is the writer trying to tell you in this introduction? What is his or her argument, or central claim?”• Listen for students to notice that this first section gives a summary of the myth and tells readers the theme that is common to both the myth and the novel.• Ask students to underline the second sentence, which is the author’s main argument: “In both the myth of Prometheus and the novel <i>The Lightning Thief</i>, a hero ...”• Focus students on Body Paragraph 1. Ask them to notice:<ul style="list-style-type: none">* “What does the first Body Paragraph include? How is it structured?”	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Be sure that students realize that not all essays have four paragraphs, but through that process, they will learn about writing essays in general.• Focus students on the introduction. Ask them to Think-Pair-Share:<ul style="list-style-type: none">* “What is the writer trying to tell you in this introduction? What is his or her <i>argument</i>, or central claim?”• Listen for students to notice that this first section gives a summary of the myth and tells readers the theme that is common to both the myth and the novel.• Ask students to underline the second sentence, which is the author’s main argument: “In both the myth of Prometheus and the novel <i>The Lightning Thief</i>, a hero ...”• Focus students on Body Paragraph 1. Ask them to notice:<ul style="list-style-type: none">* “What does the first Body Paragraph include? How is it structured?”• Ask students to underline the topic sentence of the first body paragraph.• Repeat with the second body paragraph.• Focus students on the conclusion. Ask:<ul style="list-style-type: none">* “What do you notice?”• Ask them to underline the final sentence of the model essay.• Display the new Structure of a Literary Analysis anchor chart. Cold call and use student responses to break down the structure of the model essay. For example:<ul style="list-style-type: none">* Introduction sentence:<ul style="list-style-type: none">— Provides a one- to two-sentence summary of the myth— Presents a common theme between the myth and the novel* Body Paragraph 1:<ul style="list-style-type: none">— Explains a theme of the myth— Describes how that theme is communicated through details in the myth	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* Body Paragraph 2:<ul style="list-style-type: none">— Explains the theme in the novel (same theme from the myth)— Describes how that theme is communicated through details in the novel* Conclusion:<ul style="list-style-type: none">— Explains how mythology is important today, and why the author of the novel may have chosen to include the myth• Remind students that the thinking on this anchor chart will be a helpful guide when writing their own literary analyses. They will reread this model, and think more about the chart, when they begin to write their essays.	



Work Time (continued)	Meeting Students' Needs
<p>B. Determining a Theme in The Lightning Thief graphic organizer (15 minutes) <i>Note: Because the novel is significantly longer than the myth, students are given more time to search for evidence than in Lesson 15.</i></p> <ul style="list-style-type: none"> Tell students that now they will continue to work toward their own writing of a literary analysis by thinking and planning more about theme. Remind students of the work they did in the last lesson when they determined a theme of the Cronus myth. Tell them they will now be applying that same thinking to <i>The Lightning Thief</i>. Explain that writers include allusions to other stories often because those stories share common themes, or messages, that they want to share with the reader. Ask students to take out their Theme graphic organizer: The Myth of Cronus (from Lesson 15). Distribute the Theme graphic organizer: The Lightning Thief. Tell students they will be using the work they did with Cronus as a starting point for today's work. Give directions: <ol style="list-style-type: none"> Use the theme you determined for Cronus as a "first draft theme" for <i>The Lightning Thief</i>. With your triad, search for details in the novel that serve as evidence of that theme. Add your thinking below each piece of evidence. Your thinking should answer the question: "How does this detail relate to the theme?" Using the evidence, make a claim about a theme in <i>The Lightning Thief</i>. Tell students that Chapter 22, pages 361–369, in which we learn about Luke and Cronus's struggle for power, are a good starting place for finding details. As students locate evidence, circulate and support them in their work. This will most likely be helping students to locate the pages of specific events in the novel. 	<ul style="list-style-type: none"> Graphic organizers and recording forms provide the scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning, and engage students more actively. 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. For students needing additional supports, you may want to provide a partially filled-in graphic organizer Consider posting directions for writing from a graphic organizer to support students who have difficulty with multistep directions. Consider pulling small groups of students who need additional support and work with them in a more guided setting. Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target.



Closing and Assessment	Meeting Students' Needs
<p>A. Inner Circle/Outer Circle: Sharing Themes in <i>The Lightning Thief</i> (5 minutes)</p> <ul style="list-style-type: none">• Invite students to bring their graphic organizers with them to a whole group meeting area. Arrange students in an outer circle and an inner circle. <ol style="list-style-type: none">1. Say: "Inner circle, share the final claim you made about a theme in <i>The Lightning Thief</i>."2. Say: "Outer circle, share the final claim you made about a theme in <i>The Lightning Thief</i>."3. Say: "Outer circle, rotate one person to your left."4. Say: "Outer circle, share one detail you used and your thinking about that detail."5. Say: "Inner circle, share one detail you used and your thinking about that detail."6. Say: "Inner circle, rotate two people to the left."7. Say: "Inner circle, share how this relates to your thinking about the myth of Cronus."8. Say: "Outer circle, share how this relates to your thinking about the myth of Cronus."	
Homework	Meeting Students' Needs
<p>A. Complete Theme graphic organizer for a theme in <i>The Lightning Thief</i>.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 16

Supporting Materials



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In the myth of Prometheus, a hero decides to steal from Mount Olympus and bring it to the humans even though he will risk punishment from Zeus. In both the myth of Prometheus and the novel *The Lightning Thief* a hero has to go up against a powerful god in order to fight for what is right. In the myth of Prometheus, the hero is a less powerful god called Prometheus, and in *The Lightning Thief*, the hero is a boy with special powers called Percy Jackson.

In the myth of Prometheus, a hero has to go against a more powerful being and risk punishment in order to fight for what is right. Prometheus is the hero that goes against Zeus in order for mankind to progress. “Surely Zeus, rule of Olympus, would have compassion for Man? But Prometheus looked to Zeus in vain; he did not have compassion for man.” Even though he knew Zeus would punish him, Prometheus knew that the people needed to have fire. After giving people fire, it is clear Prometheus did the right thing. “With fire, Man no longer trembled in the darkness of caves when Zeus hurled his lightning across the sky. He was no longer scared of animals that hunted him and drove him in terror.”

In the same way, in *The Lightning Thief*, Percy is the hero who has to go against powerful beings to do what is right. Percy goes to the Underworld to face the powerful god Hades to take back the lightning bolt to return to Zeus. “Hades wasn’t bulked up like Ares, but he radiated power. He lunged on his throne of fused human bones, looking lithe, graceful, and dangerous as a panther.” Also, several times in the book, he has to stand up to Ares, the god of war, even though Ares is much more powerful than him. “I wanted to punch this guy, but somehow, I knew he was waiting for that. Ares’s power was causing my anger. He’d love it if I attacked. I didn’t want to give him the satisfaction.” As you can see, Percy goes through many trials in order to restore peace between Zeus and Poseidon, because it is the right thing to do.

Myths are important because they teach us lessons. For example, the myth of Prometheus teaches us that sometimes we have to fight for good against more powerful forces that might oppose it. Even though Zeus didn’t want to help mankind, Prometheus struggled against him time and again so that people on earth were able to progress. Rick Riordan included the myth of Perseus to show us that Percy is the modern-day Prometheus fighting for what is right.



In the myth of Prometheus, a hero decides to steal from Mount Olympus and bring it to the humans even though he will risk punishment from Zeus. In both the myth of Prometheus and the novel *The Lightning Thief* a hero has to go up against a powerful god to fight for what is right. In the myth of Prometheus, the hero is a less powerful god called Prometheus, and in *The Lightning Thief*, the hero is a boy with special powers called Percy Jackson.

In the myth of Prometheus, a hero has to go against a more powerful being and risk punishment to fight for what is right. Prometheus is the hero who goes against Zeus in order for mankind to progress. “Surely Zeus, rule of Olympus, would have compassion for Man? But Prometheus looked to Zeus in vain; he did not have compassion for man.” Even though he knew Zeus would punish him, Prometheus knew that the people needed to have fire. After giving people fire, it is clear Prometheus did the right thing. “With fire, Man no longer trembled in the darkness of caves when Zeus hurled his lightning across the sky. He was no longer scared of animals that hunted him and drove him in terror.”

Introduction:

9. Summarize the myth.
10. Introduce the theme that connects both the myth and the novel.
11. Introduce how the theme is communicated in each text.

1st Body Paragraph:

12. Introduce the myth and how the theme is communicated in the myth.
13. Give an example from the myth supporting the theme.
14. Give a quote from the text that shows your example.

Repeat Steps 2 and 3.

15.



In the same way, in *The Lightning Thief*, Percy is the hero who has to go against powerful beings to do what is right. Percy goes to the Underworld to face the powerful god Hades to take back the lightning bolt to return to Zeus. Hades “wasn’t bulked up like Ares, but he radiated power. He lounged on his throne of fused human bones, looking lithe, graceful, and dangerous as a panther.” Also, several times in the book, he has to stand up to Ares, the god of war, even though Ares is much more powerful than him. “I wanted to punch this guy, but somehow, I knew he was waiting for that. Ares’s power was causing my anger. He’d love it if I attacked. I didn’t want to give him the satisfaction.” As you can see, Percy goes through many trials in order to restore peace between Zeus and Poseidon, because it is the right thing to do.

Myths are important because they teach us lessons. For example, the myth of Prometheus teaches us that sometimes we have to fight for good against more powerful forces that might oppose it. Even though Zeus didn’t want to help mankind, Prometheus struggled against him time and again so that people on earth were able to progress. Rick Riordan included the myth of Prometheus to show us that Percy is the modern-day Prometheus fighting for what is right.

2nd Body Paragraph:

16. Introduce the novel and how the theme is communicated in the novel.
17. Give an example from the novel supporting the theme.
18. Give a quote from the novel that shows your example.
19. Repeat Steps 2 and 3.

Conclusion

20. Tell why myths are still important
21. Tell why Rick Riordan may have included the myth in *The Lightning Thief*. Repeat Steps 2 and 3.



THEME GRAPHIC ORGANIZER

Name Date

FOCUSING QUESTION What is your first draft idea for a theme in *The Lightning Thief* related to "A Struggle for Power"?

DETAIL FROM <i>THE LIGHTNING THIEF</i>	DETAIL FROM <i>THE LIGHTNING THIEF</i>	DETAIL FROM <i>THE LIGHTNING THIEF</i>

MY THINKING ABOUT THIS DETAIL	MY THINKING ABOUT THIS DETAIL	MY THINKING ABOUT THIS DETAIL

HOW I CONNECT THESE DETAILS	

➔ CLAIM	What is an important theme in <i>The Lightning Thief</i> related to "A Struggle for Power"?



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 17

Planning for Writing: Introduction and Conclusion of a Literary Analysis



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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

- I can plan the introduction of my literary analysis.
- I can plan the conclusion of my literary analysis.

Ongoing Assessment

- Introduction Paragraph graphic organizer
- Conclusion Paragraph graphic organizer

Agenda

1. Opening

- A. Sharing Theme Graphic Organizers: The Lightning Thief (5 minutes)
- B. Unpacking Learning Targets (2 minutes)

2. Work Time

- A. Planning an Introduction Paragraph (12 minutes)
- B. Planning a Concluding Paragraph (12 minutes)

3. Closing and Assessment

- A. Reading NYS Writing Rubric—Row 3 (14 minutes)

4. Homework

- A. Interpreting the meaning of the Percy's prophecy: Text-Dependent Questions
- B. Complete planning for introduction and conclusion paragraphs

Teaching Notes

- In this lesson, students plan the introductory and concluding paragraphs of their literary analysis essay using graphic organizers. First, they revisit the model and the Structure of a Literary Analysis anchor chart to get a firm grounding in what their introductory paragraph and conclusion should look like.
- Students' understanding about structure is deepened in this lesson when they return to the NYS rubric to read Row 3, which is about structure and organization.



Lesson Vocabulary	Materials
coherence, organization, style, precise, transitions, skillful, varied, unified whole, enhance	<ul style="list-style-type: none">• <i>The Lightning Thief</i> (book; one per student)• Students' completed Theme graphic organizers: <i>The Lightning Thief</i> (from Lesson 16)• Model Literary Analysis: Connecting Theme in Prometheus and <i>The Lightning Thief</i> (from Lesson 16)• Structure of a Literary Analysis anchor chart (from Lesson 16)• Introduction Paragraph graphic organizer (one per student)• Conclusion Paragraph graphic organizer (one per student)• NYS Writing Rubric—Row 3 (one per student)• <i>The Lightning Thief</i> word catcher (begun in Unit 2, Lesson 1)• Homework: Interpreting the Prophecy (one per student)



Opening	Meeting Students' Needs
<p>A. Sharing Theme Graphic Organizers: The Lightning Thief (5 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, The Lightning Thief. Invite students to sit with their triads. Ask them to use the first five minutes of class to take turns sharing their Theme graphic organizers: The Lightning Thief (from Lesson 16).• Encourage students to share, and get feedback, on each part of their organizer including claim, details, and thinking about details.• Consider posting questions that students can use to guide their discussion:<ul style="list-style-type: none">* “How does this detail connect with the theme?”* “How do your details connect with each other?”* “Were there other details from the book that you chose not to use?”	
<p>B. Unpacking Learning Target (5 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can plan the introduction of my literary analysis.”* “I can plan the conclusion of my literary analysis.”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “How are introductions and conclusions similar types of writing?”• Listen for responses, 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 Think-Pair-Share:<ul style="list-style-type: none">* “How are introductions and conclusions different?”• Listen for responses such as: “The introduction should get the reader interested in the topic, while the conclusion should wrap up the essay in some way.”	<ul style="list-style-type: none">• Posting learning targets for students allows them 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
<p>A. Planning an Introduction Paragraph (12 minutes)</p> <ul style="list-style-type: none"> • Display the Model Literary Analysis: “Connecting Theme in Prometheus and <i>The Lightning Thief</i>.” (from Lesson 16) Tell students now that they have determined a theme, they are going to plan an introductory paragraph for a literary analysis about the myth of Cronus. • Invite students to read along silently as you read the introductory paragraph of the Model Literary Analysis. • Display the Structure of a Literary Analysis anchor chart from Lesson 16. Remind students that this is an example of one essay, and that other kinds of essays may have different structures, but this is the kind of essay they will write for the end of unit assessment. • Ask students to zoom in on the structure of the introductory paragraph. Remind them that the introduction paragraph does two things: <ul style="list-style-type: none"> * Provides a one-sentence summary of the myth. * Presents a theme that is in both the myth and <i>The Lightning Thief</i>. • Distribute the Introduction Paragraph graphic organizer. • Invite students to pair up with another student to plan their introductory paragraph on the graphic organizer. Remind students to discuss their ideas before writing and to refer to the Structure of a Literary Analysis anchor chart. • Circulate to assist students in planning their introductory paragraphs. Ask: <ul style="list-style-type: none"> * “How can you begin the paragraph?” * “How did the author begin the model literary analysis? What is it important for the reader to know right at the beginning? Why?” * “What did you determine is the theme of your myth?” * “How does this theme connect with a theme in <i>The Lightning Thief</i>?” • Invite students to get into discussion triads to compare their planning for the introductory paragraph. • Remind them to refer to the Structure of Literary Analysis anchor chart to make sure they have all the information they need to write the same kind of introductory paragraph for their essay. • Ten minutes may be enough time for all students to complete their plans for their introduction. Students should complete planners for homework. 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners but especially supports challenged learners. • Allowing students to discuss their thinking with their peers before writing helps to scaffold student comprehension as well as assist in language acquisition for ELLs. • Consider placing students in homogenous pairs and provide more specific, direct support to students who need it most.



Work Time (continued)	Meeting Students' Needs
<p>B. Planning a Concluding Paragraph (12 minutes)</p> <ul style="list-style-type: none">• Tell students that they are also going to take time today to begin to plan their conclusion for the essay. Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “In this type of an essay, how are introductions and conclusions similar?”• Listen for responses, 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:<ul style="list-style-type: none">* “How are introductions and conclusions different?”• Listen for responses such as: “The introduction should get the reader interested in the topic, while the conclusion should wrap up the essay in some way.”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “So how did what we just did as writers when we planned our introductory paragraphs relate to what we are going to do now in planning our conclusions?”• Listen for students to explain that, as with the introductory paragraph, they will be writing about the essay as a whole, but now they are going to wrap it up.• Display and read aloud the concluding paragraph of the Model Literary Analysis: Themes in Prometheus and <i>The Lightning Thief</i>.• Distribute the Conclusion Paragraph graphic organizer.• Direct the class’s attention back to the Structure of a Literary Analysis anchor chart:<ul style="list-style-type: none">* “Conclusion: Explains how mythology is important today, and why the author of the novel may have chosen to include the myth.”• Invite pairs to discuss:<ul style="list-style-type: none">* “So how is mythology important today? The model has given you one idea, but what other ideas do you have?”• Invite students to record an idea of why mythology is important on their Concluding Paragraph graphic organizer.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite pairs to discuss:<ul style="list-style-type: none">* “What can you learn from your expert group myth?”• Invite students to record their ideas in the next box on their Concluding Paragraph graphic organizer.• Invite pairs to discuss:<ul style="list-style-type: none">* “Why do you think Rick Riordan included your expert group myth in <i>The Lightning Thief</i>?”• Invite students to record their ideas in the next box on their Concluding Paragraph graphic organizer.• Ten minutes may be enough time for all students to complete their plans for their conclusion. Students should complete the planners for homework.	

Closing and Assessment	Meeting Students' Needs
<p>A. Reading NYS Writing Rubric—Row 3 (14 minutes)</p> <ul style="list-style-type: none">• Remind students that when they are writing their end of unit assessment, one of the tools they can use to guide them in making sure they write a “great” essay is the NYS Writing Rubric.• Display and distribute NYS Writing Rubric—Row 3. Read the criteria box aloud as students follow along silently. Ask students to discuss in triads, highlighting/circling unfamiliar words:<ul style="list-style-type: none">* “Are there any words you don’t recognize that you think you might need to know to figure out what this criteria means?”• Discuss words the students highlight as well as the key academic vocabulary below.• Ask students:<ul style="list-style-type: none">* “What does organization mean? There are a couple of meanings of the word organization. An organization might be some kind of company, but we are talking about the organization of writing. The first part of the word is organize—what does that mean? So what do you think organization might mean?”• Cold call students for their responses, and clarify meanings as necessary.• Remind students to add new vocabulary to their <i>The Lightning Thief</i> word catcher (begun in Unit 2, Lesson 1).	<ul style="list-style-type: none">• When reading the row of the rubric, consider using a document camera to visually display the document for students who struggle with auditory processing.• Asking students to identify challenging vocabulary helps them to 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.• To further support ELLs, consider providing definitions of challenging vocabulary in students’ home



- Invite students to discuss in triads, then cold call a couple of triads to share with the whole group:
 - * “So now you know what the key academic vocabulary means, how would you paraphrase this phrase?”
- Listen for, “How the ideas and information in the essay are organized and how precise the language is.”
- Invite students to paraphrase on their sheets.
- Focus students on Column 3, the “good” column, point out that there are three sections. They will work with each part separately to make sure they understand all the parts. Remind students that Column 3 is a good literary essay and Column 4 is a great literary essay. Label the columns with “Good” and “Great” headings at the top. Invite students to do the same.
- Still focusing on Column 3, read the first chunk aloud as students follow along silently. Ask students to discuss in their triads and highlight/circle unfamiliar words:
 - * “Are there any words you don’t recognize that you think you might need to know to figure out what this criteria means?”
- Discuss words the students highlight as well as the key academic vocabulary below. Focus students on one phrase. Ask: “What does *with the skillful use of appropriate and varied transitions* mean?” Remind students of their use of the words *variety*, *various*, and *varied* in Lesson 14.
- Cold call students to share; clarify as needed.
- Remind students to record new vocabulary on their word catchers. Invite students to discuss in their triads and share with the whole group:
 - * “So now that you know what the key academic vocabulary means, how would you paraphrase it?”
- Listen for: “Transitions between ideas and information make it easier to understand.” Invite students to paraphrase on their sheets.
- Focus the class on the second chunk in Column 3. Ask:
 - * “What is domain-specific vocabulary?”
- Cold call students to share; clarify as needed.
- Invite students to discuss in their triads and share with the whole group:
 - * “So now that you know what the key academic vocabulary means, how would you paraphrase it?”
- Listen for: “The style is formal, and there is sophisticated vocabulary specific to the topic.” Invite students to paraphrase on their sheets.
- Focus students on the third and final chunk of Column 3, and ask:
 - * “What is a concluding statement? What is a statement? So what is a concluding statement?”

language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation.

- ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.
- Consider placing students in homogenous pairs and provide more specific, direct support to students who need it most.



- Point out that they just spent some time planning their own concluding statement.
- Remind students to record new vocabulary on their word catchers.
- Invite students to discuss in their triads:
 - * “So now that you know what the key academic vocabulary means, how would you paraphrase it?”
- Listen for: “There is an interesting conclusion.” Invite students to paraphrase on their sheet.
- Remind them that the rubric is complicated: They will keep working to understand it all year as they continue to develop as writers.
- Distribute **Homework: Interpreting the Prophecy**.

Homework

- A. Interpreting the meaning of the Percy’s prophecy: Text-Dependent Questions
- B. Complete planning for introduction and conclusion paragraphs

Meeting Students’ Needs



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 17

Supporting Materials



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.....
Name:

.....
Date:

What important details do you want to include in your summary of the myth of Cronus?

*

*

How can you introduce the theme for both *The Lightning Thief* and the myth of Cronus?



.....
Name:

.....
Date:

How is mythology important today?

What can you learn from the myth of Cronus?

Why do you think Rick Riordan included this myth in *The Lightning Thief*?



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:
<p>Coherence, Organization, and Style:</p> <p>the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language</p>	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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

Notes:



Name:

Date:

Directions: Reread the prophecy from the beginning of *The Lightning Thief*. Answer each questions, **providing a page number as evidence for each of your answers.**

“You shall go west, and face the god who has turned,
You shall find what was stolen, and see it safely returned,
You shall be betrayed by one who calls you friend,
And you shall fail to save what matters most, in the end.”

1. What god did Percy, Annabeth, and Grover meet that turned in some way?

Page:

2. Who has this god turned against?

Page:



3. Did Percy find what was stolen? What?

Page:

4. Was Percy betrayed by someone he called friend? How?

Page:



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 18

Launching the End of Unit Assessment: Drafting Literary Analysis



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

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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

Supporting Learning Targets

- I can use my plans to draft a literary analysis describing how a theme is communicated in the myth and in *The Lightning Thief*, and how mythology is important today.

Ongoing Assessment

- Draft Literary Analysis

Agenda

1. Opening

- Engaging the Reader: *The Lightning Thief*—Interpreting Percy’s Prophecy (5 minutes)
- Unpacking Learning Targets (2 minutes)

2. Work Time

- Preparing to Draft: Review End of Unit Assessment Prompt, Model Essay, and Structure of a Literary Analysis Anchor Chart (10 minutes)
- Drafting Literary Analysis (25 minutes)

3. Closing and Assessment

- Debrief: How Did You Use Your “Stars and Steps” to Improve Your Writing? (3 minutes)

4. Homework

- Reread the model essay and the NYS Writing Rubric. Think about how to improve your own draft essay.

Teaching Notes

- In Lessons 14–17, students have planned their literary analysis for the end of unit assessment. In this lesson, students begin to draft their literary analysis, which is their end of unit assessment. This draft, however, is not formally assessed. The official “assessment” happens in Lesson 20, when students polish and submit their essay. They may use all their resources: their completed graphic organizers (from Lessons 14–17), the model essay, the Structure of a Literary Analysis anchor chart, and the key criteria on the NYS Writing Rubric.
- In the Opening of this lesson, students share their ideas about Percy’s Prophecy in an Inner Circle/Outer Circle. This gives students the opportunity to hear the ideas of other students in order to deepen their understanding of the prophecy. Review Part A of the Opening to envision how this works.
- Review: Concentric Circles protocol (Appendix 1).
- In advance: Post the learning targets and the end of unit assessment prompt.



Lesson Vocabulary	Materials
draft; domain-specific vocabulary	<ul style="list-style-type: none">• End of unit assessment prompt (from Lesson 12)• <i>The Lightning Thief</i> (one per student)• Model Literary Analysis: “Connecting Themes in Prometheus and <i>The Lightning Thief</i>” (from Lesson 16; one per student)• Structure of a Literary Analysis anchor chart (from Lesson 14)• Stars and Steps index cards (completed by students in Lesson 14)• NYS Writing Rubric (from Lesson 12; one per student)• Equity sticks



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: The Lightning Thief—Interpreting Percy’s Prophecy (5 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their texts, The Lightning Thief. • Remind students of the homework: Interpreting Percy’s Prophecy. Tell them that now they are going to do an activity called Inner Circle/Outer Circle: <ol style="list-style-type: none"> 1. Divide the group in half. 2. Invite students to take their homework papers and one half of the group to get into a circle with the other half of the group forming a circle around them. 3. The inner circle students face out, and the inner circle ones face in. 4. Tell students on the inner circle to share their interpretation of Percy’s prophecy now that they have finished the book, with the person facing them in the outer circle. 5. Then the students in the outer circle do the same with the person facing them in the inner circle. 6. Invite the inner circle to move to the left and share their ideas about Percy’s prophecy with the next person. 7. Repeat so that students share their ideas about the prophecy with two people. 	<ul style="list-style-type: none"> • Use of protocols (like Inner Circle/Outer Circle) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills. • Posting learning targets for students allows them 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.
<p>B. Unpacking Learning Target (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can use my plans to draft a literary analysis describing how a theme is communicated in the myth and in <i>The Lightning Thief</i>, and how mythology is important today.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So now that you have seen the learning targets for this lesson, what do you think you will be doing today? Why?” • Listen for: “Writing the draft of our literary essay.” • Ask: <ul style="list-style-type: none"> * “What is a draft?” 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary. • build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Preparing to Draft: Review End of Unit Assessment Prompt, Model Essay, and Structure of a Literary Analysis Anchor Chart (8 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their excellent thinking in determining the theme of the myth of Cronus and connecting it to a theme in <i>The Lightning Thief</i> in order to deepen their understanding of the novel and the choices Rick Riordan made. Tell them that now they are will put those plans into writing as they draft their literary analysis.• Display the end of unit assessment prompt and invite students to read along with you:<ul style="list-style-type: none">* <i>“What is a theme that connects the myth of Cronus and The Lightning Thief? After reading the myth of Cronus and the novel The Lightning Thief, write a literary analysis in which you do the following:</i><ul style="list-style-type: none">• <i>Summarize the myth and present a theme that connects the myth and the novel</i>• <i>Describe how the theme is communicated in the myth</i>• <i>Describe how the theme is communicated in The Lightning Thief</i>• <i>Explain why myths still matter and why the author may have chosen to include this myth in the novel</i>* <i>You will have the opportunity to discuss the reading and your thinking with your partner before writing independently.”</i>• Remind students that in addition to the plans they made in Lessons 14-17, they also have the Model Literary Analysis: “Connecting Themes in Prometheus and The Lightning Thief” (from Lesson 16; one per student) and the Structure of a Literary Analysis anchor chart to refer to as they write their drafts. Invite a student volunteer to read the introductory paragraph of the Model Literary Analysis: Themes in Prometheus and <i>The Lightning Thief</i>. Refer students to the structural analysis of the introductory paragraph on the Structure of a Literary Analysis anchor chart.• Repeat with each paragraph of the model. Remind them to refer to the Structure of Literary Analysis anchor chart to make sure they have all the information they need to write the same kind of introductory paragraph for their essay.• Ten minutes may be enough time for all students to complete their plans for their introduction. Students should complete planners for homework.	<ul style="list-style-type: none">• Providing models of expected work supports all learners but especially supports challenged learners.



Work Time (continued)	Meeting Students' Needs
<p>B. Writing: Drafting Essay (27 minutes)</p> <ul style="list-style-type: none">• Distribute the student Stars and Steps index cards from Lesson 14. Invite students to take a minute to read their goals to remind themselves of what they need to work on when writing their drafts in this lesson.• Remind students that this is their first draft of their end of unit assessment, so they will work independently. (In the next lesson, they will give and receive feedback on their drafts).• Remind them to refer to their resources, all of which will help them to write a successful essay:<ul style="list-style-type: none">* End of unit assessment prompt* the plans they have made on graphic organizers (from Lesson 14 onward)* the Model Literary Analysis: “Connecting Themes in Prometheus and <i>The Lightning Thief</i>”* the Structure of a Literary Analysis anchor chart* their Stars and Steps index cards* the NYS Writing Rubric.• Give students time to write their drafts.• If students finish early, invite them to focus on Rows 1 and 2 of the NYS Writing Rubric to improve their drafts.	



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: How Did You Use Your “Stars and Steps” to Improve Your Writing? (3 minutes)</p> <ul style="list-style-type: none">• Focus students whole group. Remind them that before drafting the literary analysis, they reflected on their “stars and steps” from their mid-unit assessment. Ask:<ul style="list-style-type: none">* “How did you use your ‘stars’ and ‘steps’ to improve your writing?”• Invite students to discuss this briefly with a partner next to them, showing evidence in their drafts. Then, using equity sticks, or another total participation technique, invite several whole class shares.• Collect students’ draft writing to informally assess (see teaching note below).	<ul style="list-style-type: none">• Allowing students time to talk about their writing with a peer promotes language acquisition for ELL students, as well as constructed knowledge for all students.
Homework	Meeting Students' Needs
<p>A. Reread the model essay and the NYS Writing Rubric. Think about how to improve your own draft essay.</p> <p><i>Note: Before Lesson 19, skim students’ drafts to identify any patterns. Focus in particular on identifying students who may have had significant difficult in getting started. During Lesson 19, there is time allocated to provide targeted support to a small group as needed.</i></p> <p><i>Look at the independent reading list and prepare some of the titles for students to look at in Unit 3, Lesson 1.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 19

Peer Critique and Pronoun Mini-Lesson: Revising Draft Literary Analysis



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

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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

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

a. I can use the proper case of pronouns in my writing.

b. I can use intensive pronouns (e.g., *myself*, *ourselves*).

c. I can correct inappropriate shifts in pronoun number and person.

d. I can correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).

e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.

Supporting Learning Targets

- I can use feedback from my mid-unit assessment and the NYS Writing Rubric to set goals for myself as a writer.
- I can create sentences of varied length and structure in order to keep a reader engaged in my writing.

Ongoing Assessment

- Pronoun Sentences
- Draft Literary Analysis (from Lesson 18)



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Continue Drafting Literary Analysis (8 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Peer Critique: Draft Literary Analysis (15 minutes)</p> <p>B. Language Mini-Lesson: Pronouns (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Begin Revising Draft Literary Analysis Based on Stars and Steps (5 minutes)</p> <p>4. Homework</p> <p>A. Based on your “stars” and “steps,” continue revising your literary analysis.</p>	<ul style="list-style-type: none">• The beginning of this lesson gives students time to finish drafting their literary analysis.• Students who completed their drafts will use this time to reread and revise their writing. Based on your review of drafts, consider using this time to pull a small group of students who may need targeted support.• In Lesson 14, students wrote individual Stars and Steps for their writing on index cards based on the feedback from their mid-unit assessment.• In this lesson, students continue to develop and add to these stars and steps by adding stars and steps suggested by a partner after a peer critique (based on two rows of the NYS Writing Rubric).• As a class, students also add a writing “step” about the use of pronouns after a writing mini-lesson on pronouns. Students then use these new steps to further revise their draft literary analyses.• The mini-lesson will require reinforcement throughout the year.• In advance: Prepare a chart with the Peer Critique Guidelines, or a copy of the guidelines for students to keep in their folders; also prepare the Pronouns anchor chart (see supporting materials).• Post: Learning targets, end of unit assessment prompt.



Lesson Vocabulary	Materials
peer critique, pronoun	<ul style="list-style-type: none">• End of unit assessment prompt (from Lesson 12)• Students' draft literary analyses (collected in Lesson 18)• Peer Critique Guidelines (for Teacher Reference; to post)• NYS Writing Rubric (from Lesson 12; one for display and one per student)• Stars and Steps recording form (one per student)• Students' Stars and Steps index cards (from Lesson 14; students' own completed cards)• Pronouns anchor chart (new; teacher-created)• Pronouns anchor chart (example for Teacher Reference)• Pronoun Sentences (one per student)• Sticky notes (four per triad)

Opening	Meeting Students' Needs
<p>A. Continue Drafting Literary Analysis (8 minutes)</p> <ul style="list-style-type: none">• Distribute students' draft literary analyses (from Lesson 18). Briefly review the prompt for the assessment with students in order to reorient them with their writing. Tell students they will have the first several minutes of class to wrap up any writing they did not complete in the previous lesson. Students who completed their drafts should reread it to themselves to make sure it makes sense.• Suggest to students that they read their essay aloud quietly to catch errors in ideas or grammar.• While students work, consider pulling student who had difficulty making progress in their writing during in Lesson 18. This time can be spent addressing individual needs, and allowing students to orally “rehearse” their writing before trying again.	



Opening	Meeting Students' Needs
<p>B. Unpacking Learning Target (5 minutes)</p> <ul style="list-style-type: none">• Refocus students whole group. Invite students to read the learning targets with you:<ul style="list-style-type: none">* "I can use the NYS Writing Rubric to provide kind, specific, and helpful feedback to my peers."* "I can use the proper case of pronouns and improve the use of pronouns in my literary analysis."• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* "What does <i>peer critique</i> mean?"* "Why is peer critiquing useful?"• Listen for: "<i>Peer critique</i> means to look at someone else's work and give them feedback that will help them to improve their writing." Clarify as needed.<ul style="list-style-type: none">* "So now that you have seen the learning targets for this lesson, what do you think you will be doing today? Why?"• Listen for: "Reading other literary analyses and providing feedback and improving the pronouns in our literary analyses."<ul style="list-style-type: none">* "What is a <i>pronoun</i>? Can you give me any examples?"• Listen for: "Pronouns are the words that take the place of nouns in a sentence. Examples include 'my,' 'us,' and 'your.'"• Tell students that later in the lesson, they will work on pronouns more.	<ul style="list-style-type: none">• Posting learning targets for students allows them 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
<p>A. Peer Critique: Draft Literary Analyses (15 minutes)</p> <ul style="list-style-type: none"> Explain that peer critiquing must be done very 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: <ol style="list-style-type: none"> Be Kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm. Be Specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into <i>why</i> it is good or what, specifically, you like about it. 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. Participate: Peer critique is a process to support each other, and your feedback is valued! Display the NYS Writing 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: "Develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s)." Focus students on the third row, Coherence, Organization and Style. In Column 3 highlight/underline this section: "Exhibit clear organization, with the use of appropriate transitions to create a unified whole." Invite students to read each of these sections of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on these two specific elements of the literary analysis. 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 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 did something similar for themselves in Lesson 14. Today, they will give two "stars" (one related to Row 2 of the NYS rubric, one related to Row 3), and two "steps" (one related to Row 2 and one related to Row 3). Briefly model how to give two "kind, specific, helpful" stars. Be sure to connect your comments directly to each row of the rubric. For example: "You have used details from both the myth of Cronus and <i>The Lightning Thief</i> to support your claims, and you used the word 'Finally' to begin your conclusion, which is a good transitional word." * Repeat, briefly modeling how to give two "kind, specific, helpful" steps. For example: "Can you find a detail from Cronus to support that claim? Can you add a transitional word at the beginning of this paragraph to make the paragraphs flow smoothly into each other?" 	<ul style="list-style-type: none"> Set up peer critiquing very carefully to ensure 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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • 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 ...?” “Have you thought about ...?” • Distribute the Stars and Steps recording form. Explain that today, students will record the stars and steps 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 stars and steps 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 recording their feedback. • Ask students to return the essay and Stars and Steps recording form to their partner and to explain the stars and steps they recorded for their partner. Invite students to question their partner where they don’t understand the stars and steps they have been given. • Distribute students’ individual Stars and Steps index cards from Lesson 14. Tell students now that they have new stars and steps from the peer critique, they will use them to add some new stars and steps to their index cards. • Invite students to add the stars and steps suggested by their partner to their index card. 	
<p>B. Language Mini-Lesson: Pronouns (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that from what you have seen of their drafts as you have been circulating while they work, you have noticed that a group step about the use of pronouns would help them to improve their writing because the use of pronouns has made some of their writing unclear. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is a pronoun?” • Listen for: “Pronouns are the words that take the place of nouns in a sentence.” • Post the new Pronouns anchor chart. Explain that there are more kinds of pronouns, but for today they are focusing on the five listed on the anchor chart. Read the description and the example of each of pronoun: 	<ul style="list-style-type: none"> • Anchor charts serve as note-catchers when the class is co-constructing ideas. • Many students will benefit from having the time available for this activity displayed via a visible timer or stopwatch.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> * Personal: Takes the place of a specific or named person or thing. Ex: “<u>He</u> ate the cake.” * Demonstrative: Points out a specific person, place, or thing. Ex: “<u>This</u> is where Jack lives.” * Reflexive: Refers back to the subject of the sentence and always ends in “self” or “selves.” Ex: “I saw <u>myself</u> in the mirror.” * Intensive: Like the reflexive, but adds emphasis to a noun or pronoun. The intensive pronoun can be removed and the sentence will still make sense. Ex: “I did it <u>myself</u>.” * Possessive: Refers to a specific person/people or thing/things belonging to someone/something. Ex: “Jake found <u>his</u>, but Emily could not find <u>hers</u>.” <ul style="list-style-type: none"> • Emphasize the difference between the reflexive and intensive pronouns using the examples. The important thing for them to remember is that with an intensive pronoun, the intensive pronoun can be removed and the sentence will still make sense. • Allocate a category of pronoun to each triad. Distribute Pronoun Sentences and sticky notes to triads. Point out the steps at the beginning of Pronoun Sentences: <ol style="list-style-type: none"> 1. Look at the first sentence. 2. Discuss with your triad which is the pronoun. 3. Underline the pronoun. 4. Repeat with all of the sentences. 5. Determine which of the pronouns are in the category you have been allocated. 6. Write these examples of pronouns in your category on sticky notes. • Invite triads to present their suggestions and to post their sticky notes in the column they have been allocated. • Identify those that haven’t been placed correctly and discuss them to ensure students understand why they are not correct. • Write this sentence on the board: “Tim told his brother he was working too hard.” Invite students to discuss in triads and share with the whole group: <ul style="list-style-type: none"> * “What are the pronouns in this sentence? What kind of pronouns are they?” 	<ul style="list-style-type: none"> • Some triads may benefit from being given a shorter selection of sentences to work through.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Underline “his” and “he.” “His” is a possessive pronoun; “he” is a personal pronoun. Invite students to discuss in triads and share with the whole group:<ul style="list-style-type: none">* “What is confusing about the use of pronouns in this sentence?”• Listen for: “We don’t know whether the pronoun ‘he’ is about Tim or about Tim’s brother.”<ul style="list-style-type: none">* “So the use of the pronoun has made the sentence vague and difficult to understand. Let’s say the ‘he’ is about Tim’s brother. How could we improve the sentence to make it clear?”• Listen for an example such as: “Tim’s brother was working too hard, so Tim told him so.”• Write this sentence on the board: “Take the key out of the lock and fix it.” Invite students to discuss in triads and share with the whole group:<ul style="list-style-type: none">* “What are the pronouns in this sentence? What kinds of pronouns are they?”• Underline “it.” Explain that “it” is a personal pronoun in this sentence. Invite students to discuss in triads and share with the whole group:<ul style="list-style-type: none">* “What is unclear about the use of pronouns in this sentence?”• Listen for: “We don’t know whether it means to fix the key or fix the lock.”<ul style="list-style-type: none">* “So the use of the pronoun has made the sentence vague and difficult to understand. Let’s say the ‘it’ is about the key. How could we improve the sentence to make it clear?”• Listen for: “Take the key out of the lock and fix the lock.”• Post the group “step” you have after looking at some of the draft literary analyses: “Improve the use of pronouns to make the meaning of sentences more precise and clear.”• Invite students to record this step on their Stars and Steps index cards.	



Closing and Assessment	Meeting Students' Needs
<p>A. Begin Revising Draft Literary Analysis Based on Stars and Steps (5 minutes)</p> <ul style="list-style-type: none">• Be sure students have their texts, The Lightning Thief.• Invite students to begin to revise their draft essays based on the new stars and steps recorded on their index cards. Tell them that that they will continue revising for homework.	<ul style="list-style-type: none">• Consider allowing select students to work in partnerships as they revise their paragraph. Being able to talk about writing before actually writing is an important scaffold for many students.
Homework	Meeting Students' Needs
<p>A. Based on your “stars” and “steps,” continue revising your literary analysis.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 19

Supporting Materials



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- 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!



.....
Name:

.....
Date:

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

Star:

.....
.....
.....

Step:

.....
.....
.....



“Exhibit clear organization, with the use of appropriate transitions to create a unified whole.”

Star:

Step:



Name: _____

Date: _____

Personal	Demonstrative	Reflexive	Intensive	Possessive
<p>Takes the place of a specific or named person or thing</p> <p>Ex: “<u>He</u> ate the cake.”</p>	<p>Points out a specific person, place, or thing</p> <p>Ex: “<u>This</u> is where Jack lives.”</p>	<p>Refers back to the subject of the sentence and always ends in “self” or “selves”</p> <p>Ex: “I saw <u>myself</u> in the mirror.”</p>	<p>Like the reflexive, but adds emphasis to a noun or pronoun. The intensive pronoun can be removed and the sentence will still make sense.</p> <p>Ex: “I did it <u>myself</u>.”</p>	<p>Refers to a specific person/people or thing/things belonging to someone/something</p> <p>Ex: “Jake found <u>his</u>, but Emily could not find <u>hers</u>.”</p>



Personal	Demonstrative	Reflexive	Intensive	Possessive
<p>Takes the place of a specific or named person or thing</p> <p>Ex: “<u>He</u> ate the cake.”</p> <p>you, she, he, him, her, yours, his, hers, theirs</p>	<p>Points out a specific person, place, or thing</p> <p>Ex: “<u>This</u> is where Jack lives.”</p> <p>this, that, these, those</p>	<p>Refers back to the subject of the sentence and always ends in “self” or “selves”</p> <p>Ex: “I saw <u>myself</u> in the mirror.”</p> <p>myself, himself, herself, yourself, ourselves, yourselves</p>	<p>Like the reflexive, but adds emphasis to a noun or pronoun. The intensive pronoun can be removed and the sentence will still make sense.</p> <p>Ex: “I did it <u>myself</u>.”</p> <p>myself, yourself, herself, ourselves, themselves</p>	<p>Refers to a specific person/people or thing/things belonging to someone/ something</p> <p>Ex: “Jake found <u>his</u>, but Emily could not find <u>hers</u>.”</p> <p>mine, yours, his, hers, ours, yours, theirs</p>



.....
Name:
.....

Date:
.....

1. Look at the first sentence.
2. Discuss with your triad which is the pronoun.
3. Underline the pronoun.
4. Repeat with all of the sentences.
5. Determine which of the pronouns are in the category you have been allocated.
6. Write these examples of pronouns in your category on sticky notes.

1. She studies every single night and never watches TV or plays video games.

2. I made myself a sandwich.

3. That costs way too much money for something so small.

4. The biggest cup is mine.

5. She made the cake all by herself without any help.

6. Do you think the engineer can repair it or not?

7. I looked at it myself.

8. I suppose I will have to do it myself.



9. Do you need to borrow a pencil?
10. That book is his, not hers.
11. I looked everywhere for your key. I found your mom's, but I couldn't find yours.
12. These look absolutely perfect.
13. They are going to pick it up themselves.
14. Here is your car. Ours is over there where we left it.
15. Did you build that all by yourselves?
16. Have you seen this?
17. Cara found her book, but Russell couldn't find his.
18. They moved all of the heavy boxes all by themselves.
19. She made it herself.
20. Those are not the right ones.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 20

End of Unit Assessment, Part 2:

Final Draft of Literary Analysis



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

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

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

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

Supporting Learning Targets

- I can use my draft to write a final, best version of a literary analysis describing how the theme is communicated in the myth, how the theme is communicated in *The Lightning Thief*, and how the myth contributes to the theme in the novel.
- I can self-assess my end of unit literary analysis against the NYS Writing Rubric.

Ongoing Assessment

- Final literary analysis

Agenda

1. Opening

- A. Unpacking Learning Targets (2 minutes)

2. Work Time

- A. Reading NYS Writing Rubric—Row 4 (10 minutes)
- B. Writing a Final Draft of a Literary Analysis (25 minutes)

3. Closing and Assessment

- A. Self-Assessing against the NYS Writing Rubric (8 minutes)

4. Homework

- A. *The Lightning Thief*: How is Percy a Hero? Answer the question using evidence from the novel to support your ideas.

Teaching Notes

- In previous lessons, students have drafted and revised a literary analysis. In this lesson, students write their final, best version of their draft and self-assess their final version against the NYS Writing Rubric. They conclude this unit by sharing something they are proud of from their work with myths and their practice writing literary analyses.
- If technology is available, students could be given the option to word process their literary analyses.
- Post: Learning targets, end of unit assessment prompt.



Lesson Vocabulary	Materials
self-assessing; control of conventions, demonstrates command, capitalization, punctuation, error, hinder	<ul style="list-style-type: none"> • NYS Writing Rubric—Row 4 (one per student) • <i>The Lightning Thief</i> word catcher (begun in Unit 2, Lesson 1) • End of unit assessment prompt (from Lesson 12) • <i>The Lightning Thief</i> (book; one per student) • Model Literary Analysis: “Connecting Themes in Prometheus and <i>The Lightning Thief</i> (from Lesson 14; one per student) • Structure of a Literary Analysis anchor chart (from Lesson 14) • Stars and Steps recording form (from Lesson 19; students completed this during Peer Critique) • NYS Writing Rubric (Introduced in Lesson 12. One per student - a clean copy for students to use for their self-assessment) • Homework: <i>The Lightning Thief</i>: How Is Percy a Hero? (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Target (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can use my draft to write a final, best version of a literary analysis describing how the theme is communicated in the myth, how the theme is communicated in <i>The Lightning Thief</i>, and how the myth contributes to the theme in the novel.” * “I can self-assess my end of unit literary analysis against the NYS Writing Rubric.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So now that you have seen the learning target for this lesson, what do you think you will be doing today? Why?” • Listen for: “Writing a final, best version of our literary analyses and self-assessing it against the NYS Writing Rubric.” <ul style="list-style-type: none"> * “What does <i>self-assessing</i> mean?” • Listen for: “Determining how well we think we have done using the rubric.” 	



Work Time	Meeting Students' Needs
<p>A. Reading NYS Writing Rubric—Row 4 (10 minutes)</p> <ul style="list-style-type: none"> • Display and distribute NYS Writing Rubric—Row 4. Read the criteria box aloud as students follow along silently. Ask students to discuss in triads and then share with the group: <ul style="list-style-type: none"> “Are there any words you don’t recognize that you think you might need to know to figure out what this criteria means?” • Discuss words the students highlight as well as the key academic vocabulary below. Ask students to have a quick 30-second discussion in their triad, and then cold call groups to share their suggestions: <ul style="list-style-type: none"> * What does <i>control of conventions</i> mean? Well, what are conventions? So what is control of conventions?” * “What does <i>demonstrates command</i> mean? If you can command something, what does that mean?” * “What are <i>the conventions of standard English grammar</i>?” * “What is <i>capitalization</i>?” * “What is <i>punctuation</i>?” • Remind students to record new vocabulary on their The Lightning Thief word catcher. • Invite students to discuss in triads and then share with the group: <ul style="list-style-type: none"> * “So now that you know what the key academic vocabulary means, what does the whole thing mean? How would you paraphrase it?” • Listen for: “How well grammar, spelling, punctuation, and capitalization have been used.” • Invite students to paraphrase this on their own sheet. • Remind students that Column 3 is a good literary essay and Column 4 is a great literary essay, and label the columns with “Good” and “Great” headings at the top. Invite students to do the same. • Read aloud the content of Column 3 as students read along silently. Ask students to discuss in their triads and share: <ul style="list-style-type: none"> * “Are there any words you don’t recognize that you think you might need to know to figure out what this criteria means?” • Discuss words the students highlight as well as the key academic vocabulary below. Ask students to have a quick 30-second discussion in their triad, and then cold call groups to share their suggestions: 	<ul style="list-style-type: none"> • When reading the row of the rubric, consider using a document camera to visually display the document for students who struggle with auditory processing. • Asking students to identify challenging vocabulary helps them to 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. • To further support ELLs, consider providing definitions of challenging vocabulary in students’ home language. Resources such as Google Translate and bilingual translation dictionaries can assist with one-word translation. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “What does appropriate command of conventions mean?”* “What does occasional errors mean?”* “What does not hinder comprehension mean?”• Remind students to record new vocabulary on their word catcher.• Invite students to discuss in their triads and share with the whole group:<ul style="list-style-type: none">* So now that you know what the key academic vocabulary means, what does the whole thing mean? How would you paraphrase it?”• Listen for: “There aren’t many grammar mistakes.”• Invite students to paraphrase this on their sheet.• Invite students to Think-Pair-Share to compare the good and great columns (under numbers 3 and 4):<ul style="list-style-type: none">* “What is different about these columns?”* “What do you have to do to get a ‘great’?”• Listen for: “To get a great, there should be very few grammar, punctuation, or spelling mistakes.”• Invite triads to discuss what the key words are that make the difference between a literary essay being good and great.• Listen for: “Few errors.”• Highlight/circle those words on the display copy and invite students to do the same. Remind students that they have focused specifically on using sentence variety and correct use of pronouns, so they should focus their revisions there.	



Work Time (continued)	Meeting Students' Needs
<p>B. Writing a Final Draft of a Literary Analysis (25 minutes)</p> <ul style="list-style-type: none">• Give students specific positive praise on actions you have seen them taking as they have thought about, planned, drafted, critiqued, and revised. For example: “I have been so pleased to see many of you revising some of your sentences with pronouns to make sure they are clear rather than confusing.” Tell them that they are now at the end of the writing process and are going to write a final, best version of their literary analysis.• Display the end of unit assessment prompt (from Lesson 12):<ul style="list-style-type: none">* “What is a theme that connects the myth of Cronus and <i>The Lightning Thief</i>? After reading the myth of Cronus and the novel <i>The Lightning Thief</i>, write a literary analysis in which you do the following:* Summarize the myth and present a theme that connects the myth and the novel.* Describe how the theme is communicated in the myth.* Describe how the theme is communicated in <i>The Lightning Thief</i>.* Explain why myths still matter and why the author may have chosen to include this myth in the novel.• Remind students that they can use all their resources as they prepare their final draft:<ul style="list-style-type: none">* <i>The Lightning Thief</i>* Model Literary Analysis: Themes in Prometheus and <i>The Lightning Thief</i>* Structure of a Literary Analysis anchor chart* Peer critique stars and steps* NYS Writing Rubric• Remind students that because this is an assessment, they will write their final draft version of their literary analysis independently. Ask them to begin. Circulate to observe.	



Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessing against the NYS Writing Rubric (8 minutes)</p> <ul style="list-style-type: none">• Distribute a new NYS Writing Rubric for students to use for self-assessing their literary analysis. Invite them to “think like the teacher” and to go through each row of the rubric highlighting/underlining where they think their literary analysis fits best and underlining parts of their literary analysis that show evidence of the criteria in the rubric.• Collect students’ literary analyses, self-assessments, drafts, and peer critique forms.• Distribute Homework: The Lightning Thief: How Is Percy a Hero?	
Homework	Meeting Students' Needs
<p>A. <i>The Lightning Thief</i>: How is Percy a Hero? Answer the question using evidence from the novel to support your ideas.</p> <p><i>Note: Be prepared to return students’ mid-unit assessment mini-essays in Lesson 14. In your scoring, focus on Rows 1 and 2 of the NYS Writing Rubric, as those are the most important rows in terms of helping students begin to write effectively with evidence. Students will be familiar with both of those rows by Lesson 14.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 20

Supporting Materials



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What is a theme that connects the myth of Cronus and The Lightning Thief? After reading the myth of Cronus and the novel *The Lightning Thief*, write a literary analysis in which you do the following:

- Summarize the myth and present a theme that connects the myth and the novel
- Describe how the theme is communicated in the myth
- Describe how the theme is communicated in *The Lightning Thief*
- Explain why myths still matter and why the author may have chosen to include this myth in the novel

You will have the opportunity to discuss the reading and your thinking with your partner before writing independently.



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	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> clearly introduce a topic in a manner that follows from the task and purpose demonstrate grade-appropriate analysis of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that follows generally from the task and purpose demonstrate a literal comprehension of the text(s) 	<ul style="list-style-type: none"> introduce a topic in a manner that does not logically follow from the task and purpose demonstrate little understanding of the text(s) 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant use relevant evidence inconsistently 	<ul style="list-style-type: none"> demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant 	<ul style="list-style-type: none"> provide no evidence or provide evidence that is completely irrelevant



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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	<ul style="list-style-type: none"> demonstrate grade-appropriate command of conventions, with few errors 	<ul style="list-style-type: none"> demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> demonstrate emerging command of conventions, with some errors that may hinder comprehension 	<ul style="list-style-type: none"> demonstrate a lack of command of conventions, with frequent errors that hinder comprehension 	<ul style="list-style-type: none"> are minimal, making assessment of conventions unreliable



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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	<ul style="list-style-type: none"> demonstrate grade-appropriate command of conventions, with few errors 	<ul style="list-style-type: none"> demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> demonstrate emerging command of conventions, with some errors that may hinder comprehension 	<ul style="list-style-type: none"> demonstrate a lack of command of conventions, with frequent errors that hinder comprehension 	<ul style="list-style-type: none"> are minimal, making assessment of conventions unreliable



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:
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	<ul style="list-style-type: none">demonstrate grade-appropriate command of conventions, with few errors	<ul style="list-style-type: none">demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	<ul style="list-style-type: none">demonstrate emerging command of conventions, with some errors that may hinder comprehension	<ul style="list-style-type: none">demonstrate a lack of command of conventions, with frequent errors that hinder comprehension	<ul style="list-style-type: none">are minimal, making assessment of conventions unreliable

Notes:



.....
Name:
.....

.....
Date:
.....

Answer the question: How is Percy a Hero? Use evidence from the text to support your ideas.

How is Percy a Hero?	Evidence from <i>The Lightning Thief</i>



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3

Overview



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Unit 3: Elements and Theme of Mythology in The Lightning Thief

This short unit is the culmination of the study of the hero's journey in Unit 1 and the elements and themes of mythology in Unit 2. Students write their own "hero's journey" narrative that follows the stages of the archetypal hero's journey and contains elements and a theme of classic mythology. Students revisit the informational text "The Hero's Journey" from Unit 1 and use this in the planning of

their own narrative. This serves as scaffolding toward the Final Performance Task. For the mid-unit assessment, students write an expository paragraph in which they explain the ways in which their narrative follows the archetype. Students then engage in a series of writer's craft lessons around narrative writing as they draft their narratives. As an end of unit assessment, students write their best independent drafts of their "My Hero's Journey" narrative before they revise and publish it.

Guiding Questions And Big Ideas

- **What makes a myth?**
- **Why do myths matter?**
- *All stories have universal elements and themes.*

Guiding Questions and Big Ideas

- **What is the hero's journey?**
- **What makes a myth?**
- *The hero's journey is an archetypal storyline used over the course of centuries.*
- *Myths contain specific elements and have significant themes that can be used in my own writing.*

Mid-Unit 3 Assessment

Crosswalk between My Hero's Journey and "The Hero's Journey" Informational Text

This assessment centers on NYSP12 ELA CCLS W.6.3, W.6.4, and W.6.11c.. Students will write a paragraph explaining the ways in which their own "My Hero's Journey" narrative follows the archetypal hero's journey. The explanation itself addresses students' ability to write an expository paragraph; students' plan for their narrative addresses their ability to organize a sequence of events for a narrative.

End of Unit 3 Assessment

Final Draft of Hero's Journey Narrative

This assessment centers on NYSP12 ELA CCLS W.6.3, and W.6.4. Students engage in a series of writer's craft lessons for narrative writing: They draft, revise, and submit their best independent draft of their "My Hero's Journey" narrative.



Final Performance Task:

My Hero's Journey Narrative

In this performance task, students will have a chance to apply their knowledge of the elements and purpose of myth as well as their deep understanding of the hero's journey. Through a series of narrative writing lessons, students will create their own hero's journey story that includes key elements of myth. Students will create a hero set in the ordinary world. They will then create a problem and a series of events that align with the stages of the hero's journey. They will use descriptive details, sensory language, and transitional phrases to create an engaging reading experience. They will write a conclusion that naturally unfolds from the series of events. **This performance task centers on NYSP12 ELA Standards RL.6.3, W.6.3, W.6.4, W.6.5, W.6.6, W.6.11c, L.6.2 and L.6.3.**

Content Connections

This module is designed to address English Language Arts standards and to be taught during the literacy block of the school day. However, the module intentionally incorporates Social Studies and Science content that may align to additional teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- 6.6 Classical civilizations developed and grew into large empires characterized by powerful centralized governments, advanced commerce and trade systems, and complex social hierarchies. The scientific and cultural achievements of these civilizations continue to impact the world today.
 - * 6.6.a The classical era was marked by an increase in the number and size of civilizations.
 - * 6.6.b Classical civilizations maintained social order through various political systems that corresponded to the values of their citizens.
 - * 6.6.f Ancient civilizations made scientific, cultural, and political discoveries that have shaped our understanding of the world today.
- 6.7 Major religions and belief systems developed as civilizations grew, which unified societies, but also became a major source of tension and conflict.
 - * 6.7.a Belief systems and religions are sets of mutual values that help to explain the way the world and humanity work.
 - * 6.7.b Over time, civilizations developed belief systems and religions that differed across place but shared similar themes.
 - * 6.7.c Belief systems and religions unify groups of people and are woven into the social organization of societies.

Central Texts

“The Golden Key” Written by Expeditionary Learning for instructional purposes.



This unit is approximately 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 1	“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative	<ul style="list-style-type: none"> I can describe how the plot evolves throughout a literary text. (RL.6.3) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense: <ul style="list-style-type: none"> a. I can establish a context for my narrative. (W.6.3) c. I can organize events in a logical sequence. (W.6.3) I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1) 	<ul style="list-style-type: none"> I can use “The Hero’s Journey” to describe how Percy Jackson’s adventures in <i>The Lightning Thief</i> follow the hero’s journey archetype. I can use the Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative. 	<ul style="list-style-type: none"> Narrative Story Line—Hero’s Journey graphic organizer (completed with Percy Jackson’s hero’s journey) Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for students’ own hero’s journey narrative) 	<ul style="list-style-type: none"> Selecting and Evaluating Books
Lesson 2	“The Hero’s Journey”: Analyzing a Model Narrative and Continuing to Plan a New Hero’s Journey Narrative	<ul style="list-style-type: none"> I can describe how the plot evolves throughout a literary text. (RL.6.3) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1) 	<ul style="list-style-type: none"> I can analyze the story line of the model narrative. I can use “The Hero’s Journey” to describe how the model narrative follows the hero’s journey archetype. I can use the notes on my Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative. 	<ul style="list-style-type: none"> Exit Ticket: Hero’s Profile (from Lesson 1) Narrative Story Line—Hero’s Journey graphic organizer (completed with the model narrative’s hero’s journey) Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for their own hero’s journey narrative) Hero’s Journey Narrative: Plan graphic organizer 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 3	Mid-Unit Assessment and Establishing a Context for My Hero's Journey Narrative	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.9) 	<ul style="list-style-type: none"> I can explain in writing how my plan for a hero's journey narrative aligns with the archetype for "The Hero's Journey." I can establish a context for my hero's journey narrative in a way that engages and orients the reader. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text Hero's Journey Narrative: Plan graphic organizer 	<ul style="list-style-type: none"> Structure of an Explanatory Paragraph
Lesson 4	Writing: Getting Feedback, Setting Goals, and Drafting	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) 	<ul style="list-style-type: none"> I can use feedback from my End of Unit 2 Assessment to set goals for myself as a writer. I can use feedback from my Hero's Journey Narrative: Plan graphic organizer to make revisions to my plan. I can use my plan to draft my hero's journey narrative. 	<ul style="list-style-type: none"> Exit ticket: Narrative Story Line—Checking My Progress 	
Lesson 5	Writing to Show, Not Tell: Dialogue, Sensory Words, and Strong Action Verbs	<ul style="list-style-type: none"> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3) b. Use narrative techniques, such as dialogue, pacing, and descriptions to develop experiences, events, and/or characters. d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. 	<ul style="list-style-type: none"> I can use precise words and phrases and sensory language to convey experiences and events in my hero's journey narrative. 	<ul style="list-style-type: none"> Draft narratives Exit ticket: How Do Writers Make Their Stories Show, Not Tell? 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 6	Writing: Analyzing the Conclusion of “The Golden Key” and Drafting a Compelling Conclusion for the Hero’s Journey Narrative	<ul style="list-style-type: none"> 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 write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can write a conclusion to my narrative that makes sense to a reader. (W.6.3) 	<ul style="list-style-type: none"> I can list the similarities and differences between the conclusion of an analytical piece of writing and the conclusion of a narrative. I can analyze the conclusion of the model narrative, “The Golden Key,” to identify the qualities that make it compelling. I can write a compelling conclusion for my hero’s journey narrative. I can use criteria to provide kind, specific, and helpful feedback to my peers. 	<ul style="list-style-type: none"> Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives Draft hero’s journey narrative conclusion What Makes the Conclusion of “The Golden Key” Compelling? note-catcher Narrative Conclusion: Stars and Steps recording form 	<ul style="list-style-type: none"> Qualities of a Compelling Narrative Conclusion
Lesson 7	End of Unit Assessment—Final Draft of Hero’s Journey Narrative	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) 	<ul style="list-style-type: none"> I can use transitional words and phrases to move my story from one moment to the next. I can use my draft to write a final, best version of my hero’s journey narrative. 	<ul style="list-style-type: none"> End of Unit 3 Assessment: Final Draft of Hero’s Journey Narrative 	



Optional: Experts, Fieldwork, And Service

Experts:

- If possible, invite a local author in to share their experience of writing narratives, and the importance of planning, drafting, revision, and imagination.

Fieldwork:

- Take students to see a narrative on stage. Have students plot this narrative on a narrative arc to connect it to their learning.

Service:

- Have students run a narrative-based book drive in which they collect gently used books to donate to a local charity.

Optional: Extensions

- With an art teacher, coordinate a series of lessons in which students create beautiful illustrations to accompany their hero's journey narrative.
- With a drama teacher, students can plan a scene from their hero's journey narrative which they act out for other students and families.



This unit includes routines that involve stand-alone documents.

1. Binders or Journals

Students will continue to receive model texts and planning tools for this unit. Additionally, students will be drafting their own narratives on lined paper. It is suggested that students have a binder in which to collect these materials and refer back to them. Alternately, teachers who prefer to use journals or writers' notebooks can use the recording forms as a template with which to model for students to create these structures independently.

2. Independent Reading

- Students read *The Lightning Thief* for homework throughout this unit.
- Each night, they read some chapters and reread others.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when.
- See stand-alone document.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 1

“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

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

I can describe how the plot evolves throughout a literary text. (RL.6.3)

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. (W.6.3)

c. I can organize events in a logical sequence. (W.6.3)

I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1)

Supporting Learning Targets

- I can use “The Hero’s Journey” to describe how Percy Jackson’s adventures in *The Lightning Thief* follow the hero’s journey archetype.
- I can use the Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.

Ongoing Assessment

- Narrative Story Line—Hero’s Journey graphic organizer (completed with Percy Jackson’s hero’s journey)
- Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for students’ own hero’s journey narrative)



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Launching Independent Reading (10 minutes)</p> <p>B. Unpacking the Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Revisiting “The Hero’s Journey” from Unit 1 through the Lens of Percy Jackson in <i>The Lightning Thief</i> (20 minutes)</p> <p>B. Brainstorming: “My Hero’s Journey” (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: “Hero Profile” (3 minutes)</p> <p>4. Homework</p> <p>A. Continue working on the Narrative Story Line—Hero’s Journey graphic organizer with ideas for your own hero’s journey narrative.</p> <p>B. Independent reading.</p>	<ul style="list-style-type: none"> For homework in Lesson 20 of Unit 2, students were asked to consider how Percy Jackson is a hero in <i>The Lightning Thief</i>. As a result, they come into this first lesson of Unit 3 thinking about Percy Jackson as a hero. This sets them up to revisit “The Hero’s Journey” informational text from Unit 1 and to deconstruct Percy’s hero’s journey using a graphic organizer. Students are then introduced to writing their own hero’s journey narrative, using the same graphic organizer to help plan it. Although students are not actually writing stories in this lesson, it still addresses W.6.3 because they begin to plan the hero character, context, and events in their narrative. At the beginning of this lesson, independent reading is launched. This is designed to build on and enhance the existing program at your school. The launch of independent reading in Module 1 is intentionally somewhat “soft.” Module 2A includes more explicit instruction related to RL.6.11. In Advance: Set up books to launch independent reading. Post: Learning targets, directions from Opening Part A.

Lesson Vocabulary	Materials
hero’s journey, archetype, narrative	<ul style="list-style-type: none"> Texts for independent reading Selecting and Evaluating Books anchor chart (new; teacher-created) “The Hero’s Journey” text (from Unit 1, Lesson 8; one per student) Narrative Story Line—Hero’s Journey graphic organizer (two per student and one for display) Exit Ticket: Hero’s Profile (one per student) Triad Talk Expectations anchor chart (from Unit 1, Lesson 2)



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Opening	Meeting Students’ Needs
<p>A. Launching Independent Reading (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that now that they have finished <i>The Lightning Thief</i> novel, it is important to continue to read independently every evening because reading makes them smarter. Reading regularly builds vocabulary and makes them a better reader and writer. And it’s fun! • Tell them it is important to choose texts for independent reading carefully. If they make poor choices, reading won’t be as enjoyable as it should be. Tell students that anyone, even really smart people, may struggle to read books that they aren’t interested in. Choosing the right book gives students the best chance of enjoying the reading experience and getting a lot out of the book. • Point out the books that you have set out around the room. Tell the class that some of these books are linked to Greek mythology and the content of <i>The Lightning Thief</i> and will help them build more knowledge about the topic. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So you can see some books around the room. How do you think you might decide which ones you might enjoy reading?” * “How do you think adults decide what to read?” • Record students’ ideas on the new Selecting and Evaluating Books anchor chart. This is a good opportunity to share with the class how you make book choices. Some suggestions: <ul style="list-style-type: none"> * You have read books by the same author and enjoyed them. * You read an interesting review of the book that made you want to read it. * Someone with similar taste in reading recommended the book to you. * You watched the movie and really enjoyed it, so now you want to read the book. * The book’s cover captured your attention. * The book’s title made you want to read it. * You read the blurb and decided to read the book. * The book’s first couple of pages made you want to read more. 	<ul style="list-style-type: none"> • For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up the instructions for students to have in hand.



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Opening	Meeting Students’ Needs
<ul style="list-style-type: none"> Post directions: <ol style="list-style-type: none"> Circulate to look at the books set out. When you have found a book you think is intriguing, pick it up and carry it with you as you look at other books. If you find another book you would prefer, put your original book down and pick the new one up. 	
<p>B. Unpacking the Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> Refer to the posted learning targets. Invite students to read them with you: <ul style="list-style-type: none"> “I can use “The Hero’s Journey” to describe how Percy Jackson’s adventures in <i>The Lightning Thief</i> follow the hero’s journey archetype.” “I can use the Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.” Ask: <ul style="list-style-type: none"> “We discussed this a lot in Units 1 and 2, but remind me, what does <i>archetype</i> mean?” “So, why is the <i>hero’s journey</i> considered an <i>archetype</i>?” “What is a <i>narrative</i>?” “So what do you think you are going to be doing today based on these learning targets?” Call on a few volunteers to share their suggestions. 	<ul style="list-style-type: none"> 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.



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time	Meeting Students’ Needs
<p>A. Revisiting “The Hero’s Journey” from Unit 1 through the Lens of Percy Jackson in <i>The Lightning Thief</i> (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to pair up. Ask them to share the evidence they collected from <i>The Lightning Thief</i> related to the homework question: <ul style="list-style-type: none"> * “How is Percy a hero?” • Select volunteers to share their evidence with the rest of the group. • Ask students to remain in their pairs and to take out “The Hero’s Journey” text from Unit 1. Ask them to silently reread “Act 1: Separation.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is the call to adventure for Percy Jackson?” * “What unknown does Percy enter into?” * “What supernatural gift is Percy given before he begins his adventure?” • Invite the class to silently reread “Act 2: Initiation and Transformation.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “Who are Percy’s helpers?” * “What obstacles does Percy face on his Road of Trials?” * “What is the supreme ordeal that Percy faces?” • Ask students to silently reread “Act 3: The Return.” Remind them that the purpose of this reading is to activate their prior knowledge. They’ve read this article several times, so skimming it this time is all that is necessary. • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “What trials does Percy face on the way home?” * “Who does Percy have to face who has incredible power?” * “How does being a hero change Percy’s life when he returns?” 	<ul style="list-style-type: none"> • Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • For ELLs, consider providing extended time for tasks and answering questions in class discussions. ELLs receive extended time as an accommodation on NY state assessments. <p>Many students will benefit from seeing questions posted on an interactive white board or via a document camera. Reveal questions one at a time to keep students focused on the question at hand.</p>



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Display and distribute the Narrative Story Line—Hero’s Journey graphic organizer. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice?” • What do you wonder?” • Invite students to compare “The Hero’s Journey” to the Narrative Story Line—Hero’s Journey graphic organizer. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What are the similarities and differences between “The Hero’s Journey” and the Narrative Story Line—Hero’s Journey graphic organizer?” • Listen for: “Many of the steps are the same.” • Direct students’ attention to the rising line for the “road of trials.” Ask: <ul style="list-style-type: none"> * “Why do you think the line rises like this?” • Direct their attention to the relative lengths of the “road of trials” and “the return.” Ask: <ul style="list-style-type: none"> * “Why do you think these two parts of the narrative story line are such different lengths?” • In asking these questions, you are trying to help students understand story structure. The “road of trials” rises because this is the “rising action” of the story, where suspense is built. This section of the narrative story line is relatively longer than the “return” because this part of the actual story is longer and comprises the majority of the writing. • Focus on the “Character in an ordinary world” box. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So who is the character in an ordinary world who becomes a hero in The Lightning Thief?” • Listen for: “Percy Jackson.” Record “Percy Jackson” on the displayed Narrative Story Line—Hero’s Journey graphic organizer. Invite students to do the same on their organizers. 	<ul style="list-style-type: none"> • 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. • Providing models of expected work supports all learners, but especially those who are challenged. <p>For students who need additional supports, you may want to provide a partially filled-in graphic organizer.</p>



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What do we know about Percy? How old is he? Which grade of school is he in at the beginning of the story?”• Record notes about Percy on the displayed graphic organizer and invite students to do the same on their graphic organizers.• Tell students that now they have done the first few rows together, they will work with a partner to complete the rest of the graphic organizer. Give them 5 minutes in pairs to discuss and map out the narrative story line of Percy Jackson’s hero’s journey. They are to make notes on the organizer about Percy Jackson’s hero’s journey in the same way you just did whole group with the first step.• Invite students to pair up with someone else to share their notes.	



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time (continued)	Meeting Students’ Needs
<p>B. Brainstorming: “My Hero’s Journey” (10 minutes)</p> <ul style="list-style-type: none">• Tell students: Now that they have read a novel about Percy Jackson’s hero’s journey and have read myths about hero’s journeys, they are going to write their own hero’s journey <i>narrative</i> following the hero’s journey archetype.• Explain that they are going to use the Narrative Story Line—Hero’s Journey graphic organizer, which they just used to map out Percy Jackson’s hero’s journey, to begin mapping out a hero’s journey story of their own. Tell them that they are going to be able to be creative and make up their own hero character and their own story. This is not to be a story that they already know.• Distribute a new Narrative Story Line—Hero’s Journey graphic organizer to each student. Invite them to spend about 7 minutes independently thinking and making notes about ideas for their own hero’s journey story. Be sure students know that they are just brainstorming and planning; they are not to begin actually writing a story yet.• Tell them that at this stage, they don’t need to fill out the Theme box at the bottom of the organizer. They will discuss this further in the next lesson.• Circulate to ask questions to guide students:<ul style="list-style-type: none">* “Who is your character?”* “What is the call to adventure for your hero? How does your hero find out that he or she needs to go on a quest?”* “What is the quest? What has he or she been asked to do?”* “Who does your hero go on the journey with?”* “Where do they go?”* “What obstacles do they encounter?”* “What is the supreme ordeal? What is the big obstacle that your hero has to overcome at the end of the journey?”* “What happens at the end? How is peace restored?”• Refocus students whole group. Invite them to pair up to share their initial ideas for a hero’s journey. Explain again that these are just initial ideas and that students will be building on them for homework and throughout the rest of the unit.	



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: “Hero Profile” (3 minutes)</p> <ul style="list-style-type: none">• Distribute Exit Ticket: Hero Profile. Tell students that this exit ticket will help them think more about who their hero is.• Give students a few minutes to complete their exit ticket. Tell them that it is fine if they don’t finish the exit ticket today; this is just to get their ideas going.• Collect and review the exit tickets to assess where students may need extra support in thinking about their hero.	<ul style="list-style-type: none">• Using exit tickets allows you to quickly check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.
Homework	Meeting Students’ Needs
<p>A. Continue working on the Narrative Story Line—Hero’s Journey graphic organizer with ideas for your own narrative that follows the hero’s journey archetype. Don’t fill out the Theme box at the bottom of the organizer; we will discuss this more in the next lesson.</p> <p>B. Independent reading.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 1

Supporting Materials

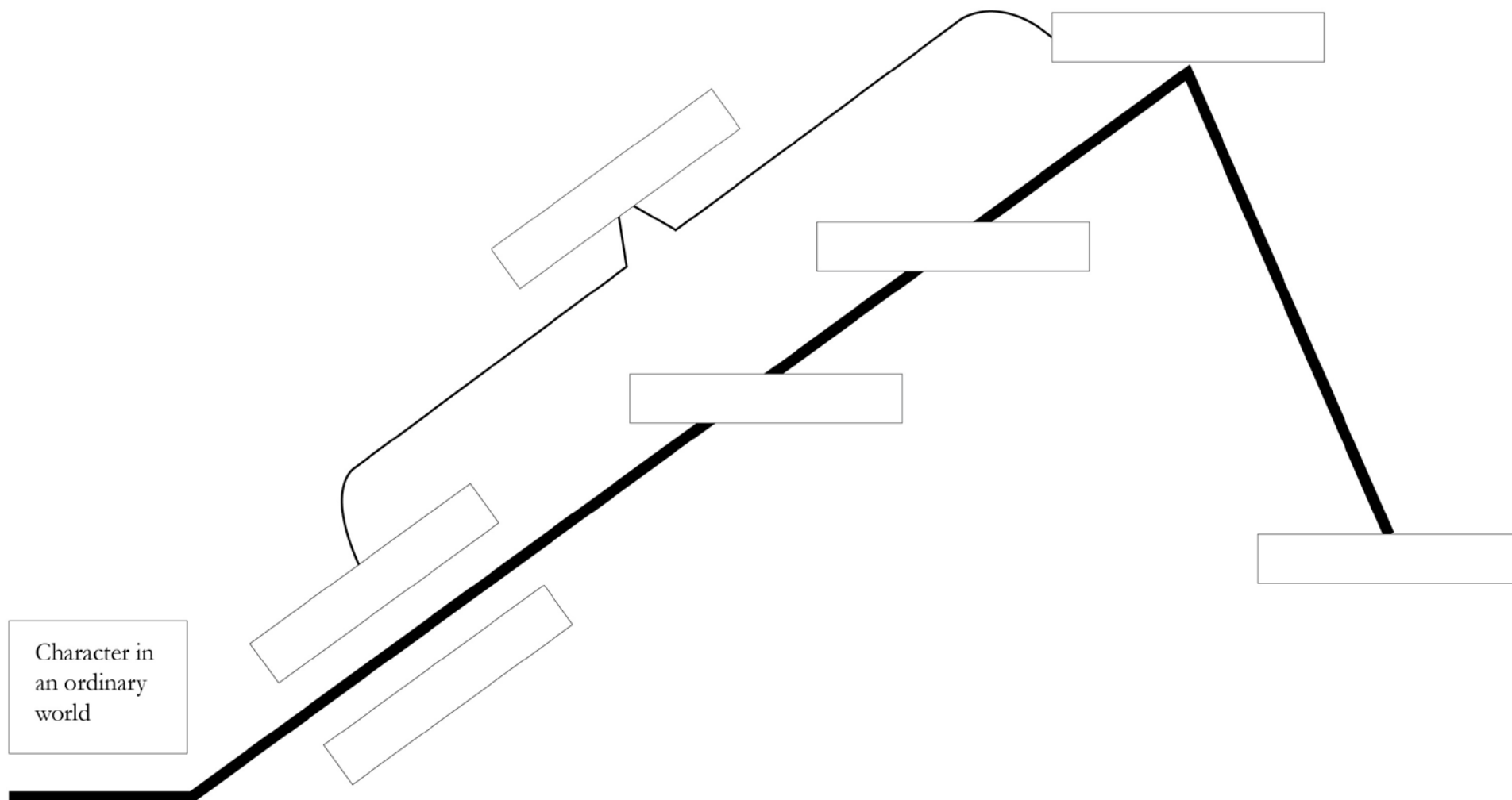


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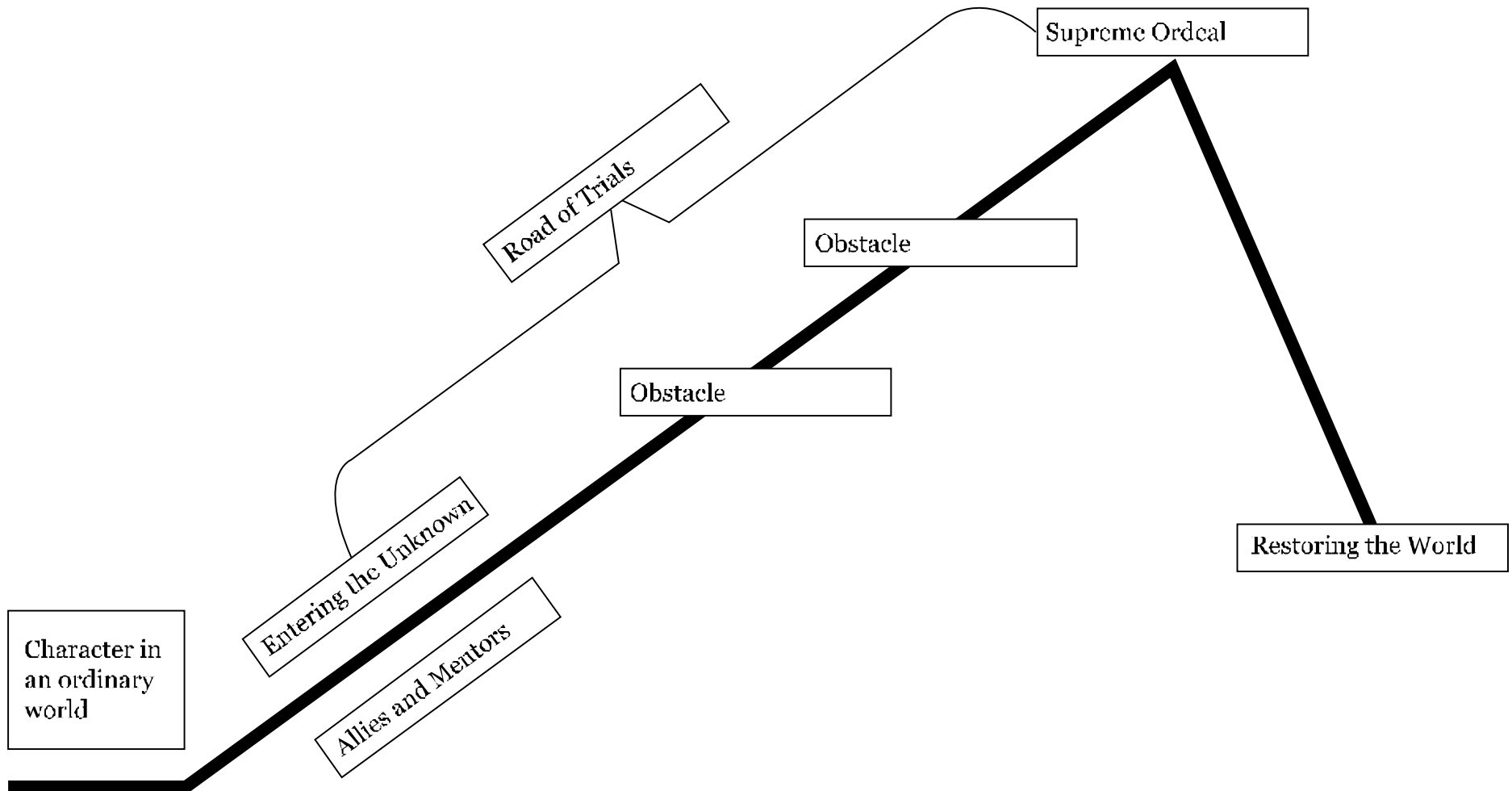
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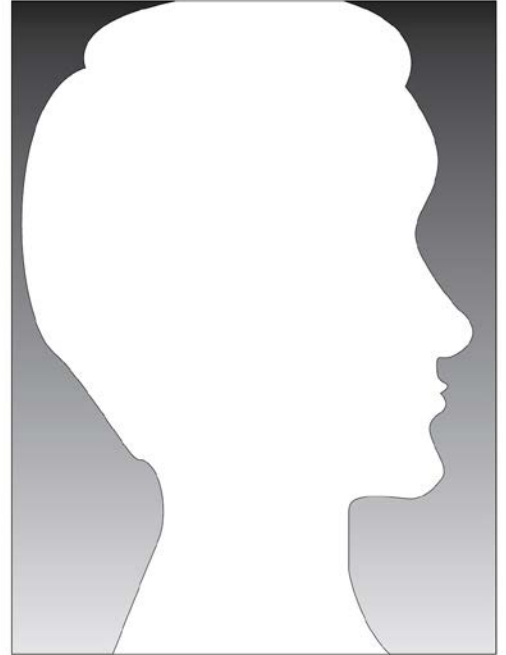
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Character Name:	B
Nick name:	
Age:	
Hair Color and Style:	G



Body Type: (height/weight)		Scars or other distinguishing marks:	
Clothing "Style":		Hopes:	
Race/Ethnicity:		Fears:	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 2

“The Hero’s Journey”:

Analyzing a Model Narrative and Continuing to
Plan a New Hero’s Journey Narrative



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

I can describe how the plot evolves throughout a literary text. (RL.6.3)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3)

I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1)

Supporting Learning Targets

- I can analyze the story line of the model narrative.
- I can use “The Hero’s Journey” to describe how the model narrative follows the hero’s journey archetype.
- I can use the notes on my Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.

Ongoing Assessment

- Exit Ticket: Hero’s Profile (from Lesson 1)
- Narrative Story Line—Hero’s Journey graphic organizer (completed with the model narrative’s hero’s journey)
- Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for their own hero’s journey narrative)
- Hero’s Journey Narrative: Plan graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. : Continuing the Hero’s Profile (5 minutes)</p> <p>B. Unpacking the Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Model Narrative for Content and Structure (20 minutes)</p> <p>B. Continuing to Make Notes on My Hero’s Journey (5 minutes)</p> <p>C. Writing: Formalizing a Plan for My Hero’s Journey Narrative (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Mix and Mingle: My Hero’s Journey (3 minutes)</p> <p>4. Homework</p> <p>A. Complete your Hero’s Journey Narrative: Plan graphic organizer (ignore the question at the very bottom)</p> <p>B. Independent reading</p>	<ul style="list-style-type: none"> • In this lesson, students analyze a model narrative and deconstruct it using the same Narrative Story Line—Hero’s Journey graphic organizer that they used (in Lesson 1) to map out Percy Jackson’s hero’s journey. Students focus on the Theme box at the bottom of the graphic organizer. They use the “Key Elements of Mythology” informational text to determine the elements of mythology and a theme that is present in the model narrative. • Students then apply their learning from the model narrative to update their initial plans for their own hero’s journey narratives. • Students transition from the Narrative Story Line—Hero’s Journey graphic organizer to the more formal Hero’s Journey Narrative: Plan graphic organizer, which will help them begin to organize their initial notes and thinking in preparation to write their narrative. • Students do not actually write their narrative in this lesson, but the lesson addresses W.6.3 because they plan the hero character, context, and events in their hero’s journey story. • Students have spent a lot of time getting to know the NYS Writing Rubric, as this rubric is used throughout the entire year. Due to time constraints, students do not spend time during a lesson studying the rubric for narrative writing. Instead, students get to know the criteria of this project through a close study of the model narrative. A rubric for grading the “My Hero’s Journey Narrative” is part of Unit 3, Lesson 7 supporting materials. • Post: Learning targets.



Lesson Vocabulary	Materials
analyze, archetype	<ul style="list-style-type: none">• Model narrative: “The Golden Key” (one per student and one for display)• “The Hero’s Journey” (from Unit 1)• Narrative Story Line—Hero’s Journey graphic organizer (from Lesson 1; new blank copy for students’ use in this lesson)• “Key Elements of Mythology” (from Unit 2, Lesson 4)• Thinking about Elements of Story and Theme checklist (optional: for students needing more support)• Hero’s Journey Narrative: Plan graphic organizer (one per student)



Opening	Meeting Students’ Needs
<p>A. Continue the Hero Profile (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Hero’s Profile students began in Unit 3, Lesson 1. Tell them they will have the first 5 minutes of class today to work on their Hero’s Profile and complete any components they may not have finished in the previous lesson.• Circulate and support students as they work. One way to help students in creating characters is to encourage them to use individual features from people they know in their real lives. This can help them think of both physical features and character details such as hobbies, likes, and dislikes.	<ul style="list-style-type: none">• 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.
<p>B. Unpacking the Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Refocus students whole class and refer to the posted learning targets. Invite students to read them with you:<ul style="list-style-type: none">* “I can analyze the story line of the model narrative.”* “I can use ‘The Hero’s Journey’ to describe how the model narrative follows the hero’s journey archetype.”* “I can use the notes on my Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.”• Circle the words <i>analyze</i> and <i>narrative</i>. Discuss their meaning. Ask:<ul style="list-style-type: none">* “How do these learning targets link to what you did in the previous lesson?”* “So to achieve these targets, what do you think you are going to be doing today that builds on your learning yesterday?”• Call on a few volunteers to share their ideas. Listen for students to suggest that they are going to analyze a model narrative based on “The Hero’s Journey” informational text to see how it tells the story of a hero’s journey.	



Work Time	Meeting Students’ Needs
<p>A. Analyzing the Model Narrative for Content and Structure (20 minutes)</p> <ul style="list-style-type: none"> Remind students that they have already begun to think about their own hero’s journey narrative. Tell them that today they are going to analyze a model narrative to give them a deeper understanding of how to turn their ideas into a story. Display and distribute Model Narrative: “The Golden Key.” Invite students to read silently in their heads as you read it aloud. Ask students to consider the content. Invite them to Think-Pair-Share each of these questions: <ul style="list-style-type: none"> * “So who was the hero in this story?” * “What did she have to do? Why?” * “What happened at the end?” Ask students to take out the informational text “The Hero’s Journey” (which they used the previous lesson). Direct their attention to “Act 1: Separation.” Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is the call to adventure for this hero?” * “What unknown does the hero enter into?” Ask students to refer to “Act 2: Initiation and Transformation” and Think-Pair-Share: <ul style="list-style-type: none"> * “Who are the hero’s helpers?” * “What is the supreme ordeal that she faces?” Ask students to refer to “Act 3: The Return” and Think-Pair-Share: <ul style="list-style-type: none"> * “How does being a hero change her life when she returns?” Distribute a new fresh copy of the Narrative Story Line—Hero’s Journey graphic organizer. Tell students that they will now refer to the model and make notes on the organizer, just like the author of the model would have done to plan his or her writing. Tell them that the author of the model narrative probably used an organizer much like this one to note initial ideas. (Alternatively, students could annotate the actual model, jotting notes about the hero’s journey in the margins of the narrative.) Give students 5 minutes in pairs to discuss the narrative story line of the model narrative, “The Golden Key,” and make notes on the organizer about how the model follows the hero’s journey archetype. Tell them that at this stage, they don’t need to fill out the Theme box at the bottom of the organizer. <ul style="list-style-type: none"> * Refocus the whole group. Select volunteers to share their ideas with the class. Discuss and record student ideas on the displayed organizer. 	<ul style="list-style-type: none"> Providing models of expected work supports all learners, but especially those who are challenged. It is important to give students time to process the content of the model before they move on to analyzing structure. They need to get to know it as a story before studying it for its craft. Pairing ELLs with other students who speak the same home language allows them to focus on the complex ideas of a text. Consider giving select students partially filled-in Narrative Story Line—Hero’s Journey graphic organizers. This will allow them to focus on the important ideas of the model.



Work Time (continued)	Meeting Students’ Needs
<p>B. Continuing to Make Notes on My Hero’s Journey (8 minutes)</p> <ul style="list-style-type: none"> • Tell students that now that they have analyzed a model narrative, they are going to spend time updating their notes and ideas on their organizer for their hero’s journey stories based on any new thinking and learning. Invite them to focus particularly on the Theme box at the bottom of the organizer. Ask them to take out their “Key Elements of Mythology” informational text (from Unit 2). Remind students that they used this document in Unit 2 to help determine themes of the myths they read. Ask students to use the “Key Elements of Mythology” to determine which elements of myth and which significant theme they are going to communicate in their hero’s journey narratives. • Remind students that this is time for them to continue thinking about ideas and taking notes for their hero’s journey story. They are not to begin writing, and this is not yet a formal plan for their hero’s journey narrative. • Circulate to ask questions to guide students: <ul style="list-style-type: none"> * “Who is your character?” * * “What is the call to adventure for your hero? How does your hero find out that he or she needs to go on a quest?” * * “What is the quest? What has he or she been asked to do?” * * “Who does your hero go on the journey with?” * * “Where do they go?” * * “What obstacles do they encounter?” * * “What is the supreme ordeal? What is the big obstacle that your hero has to overcome at the end of the journey?” * * “What happens at the end? How is peace restored?” * * What are the elements of myth you might include in your story?” * * “What will the theme of your story be?” • As time permits, invite students to pair up to share their revised ideas for a hero’s journey story. • Now share your thinking as you paraphrase the description: “This is saying that before I begin reading, I need to think about why I am reading the text. Am I reading for entertainment? Am I reading to learn something new? Am I reading to gather information on a topic that I am researching?” 	<ul style="list-style-type: none"> • Paraphrasing helps all students understand what they read. It is useful for all learners, but particularly for ELLs or other students who struggle.



Work Time (continued)	Meeting Students’ Needs
<p>C. Writing: Formalizing a Plan for My Hero’s Journey Narrative (10 minutes)</p> <ul style="list-style-type: none"> • Tell students: Now that they have recorded a lot of notes and ideas about their hero’s journey story on their Narrative Story Line—Hero’s Journey graphic organizer, they are going to begin to structure those ideas more formally on an organizer that will help them turn their ideas into writing. Emphasize the difference: The Narrative Story Line—Hero’s Journey organizer was just for initial thinking and ideas. But now they are actually going to be thinking about how those notes and ideas can be used to write a narrative like “The Golden Key.” • Display and distribute the Hero’s Journey Narrative: Plan graphic organizer. Ask: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • If students don’t notice it, point out that each row of the Stage of the Hero’s Journey column connects to “The Hero’s Journey” informational text and the Narrative Story Line—Hero’s Journey graphic organizer. • Invite the class to read each of the column headings with you. Focus on the middle column and ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What information do you think you will need to record in the My Hero’s Journey column?” • Listen for: “We need to answer the guiding questions in the first column by using our notes to organize the events in our stories that apply to each row of the chart.” • Ask students to consider how the author of “The Golden Key” would have filled out the first row of the first column. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “How do we meet the hero in ‘The Golden Key’?” * “Where does the hero’s journey begin?” • Listen to student responses and record on the displayed graphic organizer as a model. For example: “The author describes the farm she lives on.” And: “Her journey begins in the middle of the night when she decides to go get the golden key.” • Focus on the right-hand column. Tell students that <i>writer’s craft</i> is the series of decisions and writing moves authors make to better communicate their ideas with their readers. Writer’s craft includes but is not limited to: word choice, strong leads, meaningful details, figurative language, and endings that provide closure. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what do you think you need to record in this column?” • Listen for: “Ways to make the story grab the reader and be something that the reader doesn’t want to put down.” 	<ul style="list-style-type: none"> • Selected-response questions challenge students to infer in a context where they have to read very carefully and to verify answers with specific text details.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Explain that students are to ignore this column for now, as they will be filling that in after some writing mini lessons later on in the unit.• Invite students to begin organizing their hero’s journey notes from their Narrative Story Line—Hero’s Journey graphic organizer to the My Hero’s Journey column of their new Hero’s Journey Narrative: Plan graphic organizer.• Circulate to ask students the questions in the first column of the graphic organizer:<ul style="list-style-type: none">* ““How do we meet your hero?”* “Where does your hero’s journey begin?”* “What happens to set your hero on his or her journey?”* “What is the new world your hero enters?”* “Who is going to help your hero on the journey?”* “How does your hero meet these helpers?”* “What are some obstacles your hero and allies must overcome?”* “What is the climax/supreme ordeal of your hero’s journey?”* “How does your hero get home?”• “What happens once the hero is home?” If students don’t notice it, point out that each row of the Stage of the Hero’s Journey column connects to “The Hero’s Journey” informational text and the Narrative Story Line—Hero’s Journey graphic organizer.• Invite the class to read each of the column headings with you. Focus on the middle column and ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What information do you think you will need to record in the My Hero’s Journey column?”• Tell students that they will complete the My Hero’s Journey column of their graphic organizer for homework.• Remind them to ignore the final column about writer’s craft and the question at the bottom, as they will come back to this question in the next lesson. she lives on.” And: “Her journey begins in the middle of the night when she decides to go get the golden key.”	



Closing and Assessment	Meeting Students’ Needs
<p>A. Mix and Mingle: My Hero’s Journey (5 minutes)</p> <ul style="list-style-type: none">• Give students 2 minutes to think about how to tell someone the plot of their hero’s journey in no more than three sentences.• Mix and Mingle:<ol style="list-style-type: none">1. Play music and invite students to move around to the music.2. Stop the music after 15 seconds.3. Tell students to stop and tell their hero’s journey story to the person closest to them in no more than three sentences.4. Repeat until students have spoken to three people.	
Homework	Meeting Students’ Needs
<p>A. Complete your Hero’s Journey Narrative: Plan graphic organizer</p> <p>B. Independent reading.</p> <p><i>Note: Be ready to return students’ End of Unit 2 Assessments in Lesson 4. Provide “stars” (positive feedback) and “steps” (specific helpful suggestions).</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 2

Supporting Materials



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A long time ago, there was a hamlet, and in this small village there lived a farm girl named Marney. Marney’s parents died when she was very young. She lived on a farm at the bottom of a large mountain with her loving grandparents. Marney’s grandparents once had a fertile farm filled with an abundance of vegetables and fruits that her grandfather would take to the market to sell. The farm was rich with trees, birds, and animals of every species that made their homes on the farm. There was plenty for all, and all were happy.

But now things were different. Spring never arrived. The soil had become hard, and the seeds could not be planted. Food was scarce, so the animals that had once inhabited the land left to seek more bountiful homes, plentiful with food and shelter. Marney’s grandparents were woeful, worried that they, too, would have to leave their home.

One evening, after a dinner of broth so meager, it ran from the spoon like water, Marney’s grandfather, sat beside her at the fire. “Marney, you are a perceptive and sensitive child. As you know, things are not going well for us on the farm this year. Marney, you are the only person that can save the farm from demise.”

“Tell me more, Grandpa,” Marney said.

“When you were born, Lord Dismalt put an evil spell on our farm. He said that in the year that you turned ten, our beauteous and fertile farm would become barren, the trees would not bear fruit and the land would become so tough that no seeds would be planted. Soon the farm and all of us would perish. He told us that you were the only one who could save us and that you would have to travel up the forbidden mountain and overcome many obstacles in order to reach the golden key that would unlock the curse and redeem our land.”

That night, Marney couldn’t sleep. She put on her clothes and quietly crept out of the kitchen door into the dark night. She was frightened, but she couldn’t let that stop her. She walked faster and faster until she reached the foot of the mountain, which was surrounded by a forest. The trees were so thick that it was impossible to find a path through the forest. Suddenly, a white goat appeared.

“Hello, goat. I am trying to find my way through this murky forest, dark and dense, so that I can save my family’s farm, but I cannot find a path on which to walk. Do you think that you could help me, please?”

“Follow me,” said the white goat.



Marney followed the goat as he munched a path for her through the forest. At the end of the forest, he turned to Marney and said, “I can go no farther. Good luck on your journey, my friend.” With that, the white goat vanished.



Marney began the steep climb up the incline of the dark mountain. Suddenly, it began to rain. The mountainside was slick, and Marney kept slipping and skidding into the mud. She began to weep, “Please, please can someone help me! I must make this trek to the dark castle to save my family’s farm.”

There before her appeared a giant white eagle. The bird spread its colossal wings, swooped down from the sky, picked Marney up, and flew her to the top of the mountain.

“Thank you for your help, eagle. Now I must find the golden key,” Marney said.

“Good luck on your journey,” the eagle replied. “The obstacles that you have faced are nothing like the one that lies ahead of you.” With that, the eagle flew away.

“Clang ... clang ... clang, clang,” something hard fell from the sky. It hit the side of the building and the roof of the entryway before landing at Marney’s feet. “You’re going to need this,” the eagle shouted from the blackened branch of a tree. Marney picked up the sword.

She walked toward the door of the castle and opened it ever so slowly. A cold breeze enveloped her. She walked down a dark hallway to the right, then turned a gloomy corner. There she saw him, the evil Lord Dismalt slobbering over a roasted vulture leg.

“Ho, there!” Marney called.

“What, is someone here?”

“Yes. It is I, Marney. When I was born, you put an evil curse on my family. I have come to get the magic key that will restore my family’s farm to what it once was.”

“I have no key, child.”

“You are a liar. It is there on the chain around your neck!”

“You will have to take this key from me. I will never give it up.”

Marney moved in closer. She pointed her sword at the evil Lord Dismalt. “Give me the key. Give me the key or we will fight to the death.”

At that, Lord Dismalt pulled his sword from its sheath and lunged toward Marney with all of his might. When he stood up, Marney realized that Lord Dismalt was only four feet tall. He had really skinny legs, so Marney decided to strike there first. She gave him one big kick to the shins, and Lord Dismalt fell on his knees crying. She zoomed in and stuck her sword in his face. “Give me the key, Dismalt, or face your death!”

“Oh, all right!” Dismalt yanked the key from around his neck and tossed it over to Marney. As he placed the key in Marney’s hand, he transformed into a radiant white pony.

Marney climbed upon his back and rode him safely back to her grandparents’ farm.

When they saw her, Marney’s grandparents were overjoyed. Marney dismounted and noticed that her grandfather was carrying a box. “What’s that?” Marney asked.



“This is your last challenge, Marney. The key will unlock this box.”

Marney put the key in the box and turned it to the right. The box popped open, and from it flowed the spring.

At that moment, the flowers bloomed. The soil became rich and fertile. Marney could hear the birds in the sky and the animals returning to their homes. Marty had saved spring and restored her family farm! And as for Lord Dismalt ... well, he lives happily in the paddock, munching grass and basking in the light of day!



Name: _____

Date: _____

Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
The Ordinary World <i>How do we meet your hero?</i> <i>Where does your hero's journey begin?</i>		
The Call to Adventure <i>What happens to set your hero on his or her journey?</i>		



Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
Entering the Unknown <i>What is the new world your hero enters?</i>		



Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
<p>Supernatural Aid/Meeting with the Mentor/Allies and Helpers</p> <p><i>Who is going to help your hero on the journey?</i></p> <p><i>How does your hero meet these helpers?</i></p>		
<p>Road of Trials</p> <p><i>What are some obstacles your hero and allies must overcome?</i></p>		
<p>Supreme Ordeal</p> <p><i>What is the climax of your hero's journey?</i></p>		



Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
<p>Magic/Flight Master of Two Worlds/Restoring the World</p> <p><i>How does your hero get home?</i> <i>What happens once the hero is home?</i></p>		



.....
Name:
.....

.....
Date:
.....

I've thought about and planned for:

_____ My hero – Who is your hero? How do readers meet the hero?

_____ The Ordinary World – What is the setting at the beginning?

_____ The Call to Adventure – How is your hero started on his or her journey?

_____ The Supernatural World – What kind of place is the new world going to be?

_____ The Allies – Who will be helping your hero along the way?

_____ The Road of Trials – What obstacles is your hero going to encounter?

_____ The Supreme Ordeal – What is going to be the climax of your story?

_____ The Return – How is your hero going to get home? What happens once he or she is home?

_____ Theme – What is the big idea or lesson of your story? (Remember to look at
“Key Elements of Mythology” to help you remember some of the themes we have
learned about.)



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 3

Mid-Unit Assessment and Establishing a Context for My Hero's Journey Narrative



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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 write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3)
Draw evidence from literary or informational texts to support analysis, reflection, and research. (W.6.9)

Supporting Learning Targets

- I can explain in writing how my plan for a hero's journey narrative aligns with the archetype for "The Hero's Journey."
- I can establish a context for my hero's journey narrative in a way that engages and orients the reader.

Ongoing Assessment

- Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text
- Hero's Journey Narrative: Plan graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Review of Paragraph Writing and Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text (20 minutes)</p> <p>B. Mini Lesson: Establishing a Context for a Narrative (10 minutes)</p> <p>C. Planning and Drafting: Establishing a Context for My Hero's Journey (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief: Where Are You in Drafting the Beginning of Your Story? (3 minutes)</p> <p>4. Homework</p> <p>A. Finish drafting the beginning of your hero's journey narrative</p> <p>B. Independent reading</p>	<ul style="list-style-type: none">• In this lesson, students use the informational text "The Hero's Journey" to justify their plan for their own narrative as fitting the archetypal pattern of a hero's journey.• For the mid-unit assessment, students write an explanatory paragraph in which they provide two examples from their plan that align with the stages of the hero's journey, and then provide corresponding evidence from the informational article.• This graphic organizer serves as a checkpoint on how well students are applying the hero's journey archetype. This graphic organizer should be checked over before they continue drafting their stories in Lesson 4.• The paragraph provides students an opportunity to synthesize their thinking about their plan. It is also an opportunity to gauge their skills with on-demand paragraph writing. This can be graded and returned at your discretion.• At this point in the module, students have written several paragraphs. Therefore, the only scaffolding for this assessment writing is an anchor chart and an oral rehearsal of a similar paragraph about the model text "The Golden Key."• In Advance: For the mid-unit assessment, students will need the Hero's Journey Narrative: Plan graphic organizer (from Lesson 2), as well as their informational text "The Hero's Journey" (from Unit 1).• Post: Learning targets.



Lesson Vocabulary	Materials
align, establish context, engage, orient	<ul style="list-style-type: none">• “The Hero’s Journey” informational text (from Unit 1, Lesson 8; one per student; new, clean copies if needed)• Hero’s Journey Narrative: Plan graphic organizer (from Lesson 2; plus one for display)• Mid-Unit 3 Assessment: Crosswalk between My Hero’s Journey Narrative and “The Hero’s Journey” Informational Text (one per student; one for display)• Document camera• “The Golden Key” model narrative (from Lesson 2; one per student; one for display)• Lined paper (one sheet per student)• Structure of an Explanatory Paragraph anchor chart (new; teacher-created; see Work Time A)



Opening	Meeting Students' Needs
<p>A. Continue the Hero Profile (5 minutes)</p> <ul style="list-style-type: none">• Read aloud as students read the learning targets silently in their heads.<ul style="list-style-type: none">* “I can explain in writing how my plan for a hero’s journey narrative aligns with the archetype for ‘The Hero’s Journey.’”* “I can establish a context for my hero’s journey narrative in a way that engages and orients the reader.”• Ask:<ul style="list-style-type: none">* “Based on the learning targets, what do you think we will be doing today?”• After students have shared their ideas, tell them that the first learning target is their mid-unit assessment, in which they will write a paragraph explaining how their writing plan follows the archetype of a hero’s journey. In the second part of the lesson, they will look at different ways authors start their stories so they can begin drafting their hero’s journeys. Tell students that they will discuss the phrase “establish a context” later in the lesson.	<ul style="list-style-type: none">• 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. <p>Discussing and clarifying the language of learning targets helps build academic vocabulary.</p>



Work Time	Meeting Students' Needs
<p>A. Review of Paragraph Writing and Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text (20 minutes)</p> <p><i>Note: Keep this review short so that students have time to write their paragraphs.</i></p> <ul style="list-style-type: none"> Ask students to take out their informational text "The Hero's Journey" (from Unit 1) or distribute new texts as needed. They also need to take out the Hero's Journey Narrative: Plan graphic organizer that they completed in Lesson 2 or for homework. Remind them that one of their goals for this narrative was to create a story that is aligned with "The Hero's Journey" informational text they studied in Unit 1. Review the word <i>align</i>. This may sound like: "Remember in Unit 1, we discussed the word <i>align</i> as meaning 'to be in line with' or 'line up side by side.'" Distribute the Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text. Tell students that for their mid-unit assessment, they will write an explanatory paragraph outlining two ways in which the plan for their narrative aligns with "The Hero's Journey." Using a document camera, focus students' attention on the mid-unit assessment. Invite them to read along as you read the focus question aloud: <ul style="list-style-type: none"> * "How does your plan for a hero's journey align with the archetype of 'The Hero's Journey?'" Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * "What is the focus question asking you to do?" Listen for answers like: "We have to show how our story is a hero's journey, with the same stages the archetype of a hero's journey has." Remind students that they have written several paragraphs over the last two units. Display the new Structure of an Explanatory Paragraph anchor chart. Tell students that before they write their paragraph today, they will review the anchor chart, which they can then use to help them with their assessment. Ask students to take out the model narrative "The Golden Key." Review the Explanatory Paragraph anchor chart one component at a time, asking how this writing might sound for a paragraph about the "The Golden Key." For example, ask: <ul style="list-style-type: none"> * "How might I write a topic sentence for my paragraph about 'The Golden Key'? Remember, a topic sentence introduces what the paragraph will be about by making a claim." Listen for responses like: "'The Golden Key' is aligned to the hero's journey in multiple ways." Ask: <ul style="list-style-type: none"> "How might I include an example like this from my own narrative?" 	<ul style="list-style-type: none"> Displaying anchor charts, such as the Structure of an Explanatory Paragraph chart, allows students to guide themselves through the writing process and provides a reference point if they get stuck. Consider providing select students with sentence starters (such as "One way that my plan aligns with 'The Hero's Journey' is ..." or "These examples show that ..."). This will help them get started and move on to the "ideas" part of their writing. Consider posting the assessment directions for students who may struggle with multistep directions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for an example like: “The article says, ‘Heroes exist in a world that is considered ordinary or uneventful by those who live there. Marney lives on an ordinary farm in an ordinary family.’”• Tell students that they will then include a second example from their Hero’s Journey Narrative: Plan graphic organizer and support that with evidence from the informational text.• Finally, tell students they should include a conclusion that provides closure for the reader. Remind them what they learned previously about a concluding sentence: It should repeat the topic in some way but then leave the reader with a question or something to think about.• Give directions for the on-demand assessment:<ol style="list-style-type: none">1. Choose <u>two</u> stages of your hero’s journey narrative that you think align well with the archetype in the informational text.2. Find quotes from the informational article that you will use as evidence. Underline these quotes so they are easier for you to find when writing.3. Draft your paragraph, using the Structure of an Explanatory Paragraph anchor chart to guide you.• Give students the next 10 to 12 minutes to draft their paragraphs. Circulate to observe; direct students’ attention to the anchor chart for guidance.• Collect the Mid-Unit Assessment: Explaining My Hero’s Journey Plan.	



Work Time (continued)	Meeting Students' Needs
<p>B. Mini Lesson: Establishing a Context for a Narrative (10 minutes)</p> <ul style="list-style-type: none"> • Refocus students whole group. Tell them they will now begin the drafting of their hero's journey narrative by establishing the context of the story. Define the word <i>establish</i> as "to set up" or "bring into being." This can be connected to the idea of <i>establishing</i> a business, meaning to "start" a business. Discuss the word <i>context</i> as "a situation, or what's around something. In a story/narrative, it might mean what's important for the reader to know—for example the setting and the character." Remind students that they have heard this word in the phrase <i>context clues</i>, which means clues found in the text <i>around</i> a word. Therefore, <i>establishing a context</i> means to set up the situation of their story. • Tell the class that the beginning of a story serves two purposes: to <i>engage</i> the reader and to <i>orient</i> the reader. Ask: <ul style="list-style-type: none"> * "What does it mean to <i>engage</i> a person in something?" • Listen for answers like: "It means to get them interested." In the interest of time, if students are unclear about the meaning, define it for them. • Ask: <ul style="list-style-type: none"> * "What does it mean to <i>orient</i> a person?" • Again, if students are unclear, define this word as "to help someone figure out their physical position or setting." • Ask: <ul style="list-style-type: none"> * "Given these two definitions, what does it mean, in your own words, to engage and orient a reader in a story?" • Listen for answers like: "It means to get readers interested in the story and to help them figure out where they are." • Tell the class that, because the author has to both engage and orient a reader, beginning a story is one of the most important and difficult parts of narrative writing. One good way to start is to study the writing of other authors and see how they engage and orient a reader. Say: "Authors use many different techniques to begin stories, and today we will study one example to identify a strategy for our own writing." • Using a document camera or chart paper, display a copy of "The Golden Key" where all students can see it. Invite them to read silently in their heads as you read aloud. Read from "A long time ago ..." to "Marney's grandparents were very, very sad." • Using the following questions, guide the class toward the idea that this writer took a direct approach in orienting the reader, or telling the reader where the story begins, both in terms of time and place. 	<ul style="list-style-type: none"> • Consider posting the definitions of the words <i>establish</i>, <i>orient</i>, <i>context</i>, and <i>engage</i> for reference. • Giving select students a pre-highlighted version of the model that highlights the ways in which the author orients and engages the reader will allow those students to focus their attention on the most important parts of the text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask:<ul style="list-style-type: none">* “When does this story take place? How do you know?”* “Where does this story take place? How do you know?”• Using another set of questions, guide students toward the idea that this author <i>engages</i> the reader by using descriptive language for the setting and by beginning to reveal the problem of the story.• Ask:<ul style="list-style-type: none">* “How does this writer help you to see the story in the section we just read?”* “How does the author make you want to keep reading?”• Display a copy of the Hero's Journey Narrative: Plan graphic organizer. Direct students to take out their copy of this graphic organizer. Tell them that they will now jot down possible style and craft ideas for the beginning of their stories, based on the model they just read. Orient students to the box under “Writer's Craft Ideas” in the row titled “The Ordinary World.” Ask:<ul style="list-style-type: none">* “What style or craft ideas can we take from this author for beginning a story?”• Listen for, and record on the graphic organizer, responses like:<ul style="list-style-type: none">* Directly tell the reader the setting (time and place).* Use descriptive language to help the reader “see” the story.* Begin to reveal the problem so the reader wants to read on.	



Work Time (continued)	Meeting Students' Needs
<p>C. Planning and Drafting: Establishing a Context for My Hero's Journey (10 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their triads. Distribute lined paper. Post these questions for all to see:<ol style="list-style-type: none">1. How will you orient your reader?2. How will you engage your reader?• Tell students they will now have time to work with their triads to plan ideas and get started on the beginning of their own stories. Give directions:<ol style="list-style-type: none">1. For your own writing, think about both questions. Use your notes on your graphic organizer to help you:<ul style="list-style-type: none">* How will you orient your reader?* How will you engage your reader?2. Orally rehearse how your beginning might sound.3. Ask your triad to give you feedback: a star and a step.4. Move on to the next writer.• Tell students that once all the members of their triad have taken a turn, they should move on to drafting.• Circulate and support students as they work. Listen to triad conversations, helping students give productive feedback to one another.• Collect the Hero's Journey Narrative: Plan graphic organizers from students. You will need these to provide feedback during Lesson 4.	<ul style="list-style-type: none">• When discussing ideas for their stories, consider pairing ELLs who speak the same home language. This allows for more idea-focused and productive conversations.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Where Are You in Drafting the Beginning of Your Story?</p> <ul style="list-style-type: none">• Tell students that a fist means they were not able to get started today, a five means they are finished, and three would be somewhere in the middle. Ask, “Fist to Five, where are you in drafting the beginning of your story?”• Remind students that homework tonight is to finish the beginning of their story. They should not, however, move on to the rest of their story until tomorrow, when you return their Hero's Journey graphic organizers with feedback.	<ul style="list-style-type: none">• Using techniques like Fist to Five serves two purposes: It is a formative assessment for you to see students' progress individually and as a collective, and it gives students an opportunity to self-reflect on their progress and think about what they need to do to close the gap.
Homework	Meeting Students' Needs
<p>A. Finish drafting the beginning of your hero's journey narrative.</p> <p>B. Independent reading.</p> <p><i>Note: In Lesson 4, students will make writing goals. They will need to look at your feedback from both their End of Unit 2 literary analysis and their Hero's Journey Narrative: Plan graphic organizer.</i></p> <p><i>You do not need to give feedback yet on the mid-unit assessment they did in today's lesson.</i></p> <p><i>On students' End of Unit 2 Assessments, provide “stars” (positive feedback) and “steps” (specific helpful suggestions). On their Hero's Journey Narrative: Plan graphic organizers, quickly review students' work to check that they are on track in terms of planning a narrative sequence that unfolds logically. This checkpoint will be important before students begin actually drafting their narrative.</i></p>	



EXPEDITIONARY
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Grade 6: Module 1: Unit 3: Lesson 3

Supporting Materials



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Mid-Unit 3 Assessment: Crosswalk between
My Hero's Journey Narrative and "The Hero's Journey"
Informational Text

Date:

Write a paragraph describing two ways in which your plan for a narrative aligns with the archetype of “The Hero’s Journey.”





- Topic sentence: Introduce the topic of your paragraph.
- Example from “my hero’s journey: Gives an example of what a stage of the hero’s journey looks like in your story.
- Evidence: Gives a quote from “The Hero’s Journey” informational article connected to your example. “In the article, it says ...”
- Second example from my hero’s journey
- Evidence for the second example
- Conclusion: Provides closure for the reader. Leaves the reader with something to think about.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 4

Writing: Getting Feedback, Setting Goals, and Drafting



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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)

Supporting Learning Targets

- I can use feedback from my End of Unit 2 Assessment to set goals for myself as a writer.
- I can use feedback from my Hero's Journey Narrative: Plan graphic organizer to make revisions to my plan.
- I can use my plan to draft my hero's journey narrative.

Ongoing Assessment

- Exit ticket: Narrative Story Line—Checking My Progress



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. : Unpacking Learning Targets (2 minutes)</p> <p>B. Setting Goals Based on Feedback: End of Unit 2 Assessment (10 minutes)</p> <p>2. Work Time</p> <p>A. Reflecting on My Hero’s Journey Narrative Plan (10 minutes)</p> <p>B. Drafting: Applying Feedback and Using Goals (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: Narrative Story Line—Checking My Progress (3 minutes)</p> <p>4. Homework</p> <p>A. Continue drafting</p> <p>B. Continue independent reading</p>	<ul style="list-style-type: none"> • In this lesson, students process feedback from the End of Unit 2 Assessment (literary analysis). Be sure your feedback includes both “stars” and “steps.” Students need to know what they are doing well, both so they will continue doing it and so they are receptive to next steps and what they need to improve. This feedback will help them set skills-based goals that they can use in their writing. Although students use a different mode of writing for this unit (narrative rather than expository), they make goals as writers based on feedback from Unit 2. Help them understand that, in many ways, good writing is good writing regardless of the purpose. Though different modes of writing have unique characteristics and author’s craft, students should be developing habits and skills that they can apply to all their writing. • Students also reflect on their hero’s journey narrative plan (begun in Lesson 2). Feedback on the graphic organizer will help them self-assess the sequencing of their plan and its alignment to the hero’s journey archetype. • After processing feedback, students move into drafting. During this time, they will need to be periodically reminded to look back at their planning materials (narrative story line and graphic organizer). In narrative writing, students can have the tendency to stray from the plan; if this is not caught early, they will need to undo a lot of writing. • Students also will need their completed Narrative Story Line—Hero’s Journey graphic organizer (from Lesson 2). • If computers are available, students could begin to draft the essays in order to make revisions easier in Lessons 5–7. • Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy for you to scan the screens throughout the lesson. • If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time. • Consider logistics for how students will save and submit their drafts at the end of class: printing, saving to a server, emailing, etc. • If using computers is not possible in your classroom, have students draft on lined paper, skipping lines to make room for revisions. Consider giving students more time to handwrite.



Lesson Vocabulary	Materials
expository, informational, narrative, modes (of writing), sequence, structure, strategy	<ul style="list-style-type: none">• Students' End of Unit 2 Assessments (with feedback)• Model Narrative: "The Golden Key" (from Lesson 2)• Index cards (one per student)• Lined paper (multiple sheets per student for drafting)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Refer to the posted learning targets. Invite students to read them with you:<ul style="list-style-type: none">* "I can use feedback from my End of Unit 2 Assessment to set goals for myself as a writer."* "I can use feedback from my Hero's Journey Narrative: Plan graphic organizer to make revisions to my plan."* "I can use my plan to draft my hero's journey narrative."• Ask:<ul style="list-style-type: none">* "What does <i>feedback</i> mean?"* "What does it mean to set <i>goals</i>?"	<ul style="list-style-type: none">• 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.



Opening	Meeting Students' Needs
<p>B. Setting Goals Based on Feedback: End of Unit 2 Assessment (10 minutes)</p> <ul style="list-style-type: none"> Return students' End of Unit 2 Assessments with your feedback. Also give each student a blank index card. Remind them that their End of Unit 2 Assessment writing was an analytical essay. It's different from the type of narrative writing they have been thinking about the past few days. Give the class 5 to 6 minutes to read over your feedback. Circulate to confer with individual students who most need support. Refocus students whole group. Tell them that the index card you distributed is going to serve as a place to write down their <i>strengths</i> and <i>goals</i> as a writer, just like in Unit 2. Focus them first on the concept of writing strengths. Remind them that it is always important to notice what we do well so we can build on it. Ask students to review the writing they just got back, look at your feedback, and then take 2 to 3 minutes to write at least one writing strength on their index card. As students work, circulate and support them in naming a specific strength. Continue to emphasize that writing is hard, and that people get better at it their whole lives. Refocus students whole group. Tell them that now they will think about a goal. Tell them that setting goals may seem harder this time, since the writing they did in Unit 2 was a different <i>mode</i> (or category) than what they are doing in Unit 3. Elaborate: Their analytical essay in Unit 2 was one type or <i>mode</i> of writing (<i>expository</i> writing: writing to teach readers about something while inspiring their curiosity). Their story in Unit 3 is a different type or <i>mode</i> of writing (<i>narrative</i>: writing to entertain readers while inspiring their curiosity). Tell the class that writing, even across <i>modes</i>, has common components. <ul style="list-style-type: none"> * All writing needs to be well organized and <i>sequenced</i> in a way that makes sense to readers. * All writing needs to use clear, concise language and evidence in the form of specific details. * All writing needs to use sentences that are well <i>structured</i>. <p>All writing needs to use punctuation in a way that assists readers' comprehension.</p> <ul style="list-style-type: none"> Remind students of these qualities of writing helps them to set goals as a writer in general, not just for a specific mode. Remind them that they saw much of what makes good writing when they studied the NYS Writing Rubric in Unit 2, so they may set a goal specific to expository writing or a more general goal that would also apply to narrative writing. 	<ul style="list-style-type: none"> Consider providing select students with a task card or checklist that guides them step-by-step through the reflection and goal-setting process. Select students may benefit from an index card with sentence starters ("One thing I did really well was ..." and "Next time, I will try to ...")



Opening	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that with their goals, they also need to identify a specific <i>strategy</i> they will use to achieve that goal. The goal is an endpoint that they want to reach, and a <i>strategy</i> is a specific plan of action that will help them reach it. (For example, if your goal is to be more organized in your writing, your strategy may be to make an organizational plan before beginning to write.)• After students have written their strengths and their goals, collect back their End of Unit 2 Assessments.	
Work Time	Meeting Students' Needs
<p>A. Reflecting on My Hero's Journey Narrative Plan (10 minutes)</p> <ul style="list-style-type: none">• Now return students' Hero's Journey Narrative: Plan graphic organizers (from Lesson 3). Congratulate them on the planning of their hero's journeys so far. Tell them you cannot wait to see these well-made plans turn into beautiful stories. Say that they are going to continue the important practice of self-reflection. In order to turn these thoughtful plans into beautiful narratives, they must first pause, reflect on writing already done, and process the feedback you have given them.• Give students 6 to 7 minutes to look at the feedback you provided them. Encourage them to annotate their plan for any changes they need to make as they move forward.• After this time, invite students to share, first with a partner and then whole class, any revisions they need to make to their plan before they begin drafting. Continue this share as time allows. <p>Ask students to hold on to their Hero's Journey Narrative: Plan graphic organizer and index card so they can refer to these resources while drafting.</p>	<ul style="list-style-type: none">• Some students may have had trouble completing their graphic organizer, either due to difficulties in technical writing or in generating a sequence of events. Others may have completed their organizer but did not follow the sequence of a "hero's journey." Consider pulling a group of students with similar needs to work with you or a cooperating teacher to do a "shared brainstorming" session of possible story ideas.



Work Time (continued)	Meeting Students' Needs
<p>B. Drafting: Applying Feedback and Using Goals (20 minutes)</p> <ul style="list-style-type: none">• Ask students to take out the lined paper on which they worked on the beginning of their narrative for homework. Distribute more lined paper to all students as needed. Tell them they will have the next 20 minutes to work on the draft of their hero's journey.• Remind students that they have three important tools to refer to while drafting:<ul style="list-style-type: none">* their Hero's Journey Narrative: Plan graphic organizer (this will help them stay on track in their sequence of events)* their index cards (this will help them continue to build upon their strengths as writers and try to address their goals as writers)* their model narrative "The Golden Key" (this will help them look for the structure of the narrative and great vocabulary they may want to use)• Circulate and support students as they work.	<ul style="list-style-type: none">• Consider pairing ELLs who speak the same home language to discuss their ideas with one another while drafting.• Giving select students time and space to orally rehearse their stories will help them get their ideas ready for writing.• Posting the list of resources where all students can see them will help to remind them of the tools they should be using while they are drafting their stories.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Narrative Story Line—Checking My Progress (3 minutes)</p> <ul style="list-style-type: none">• Distribute students' Narrative Story Line—Hero's Journey graphic organizers (from Lesson 2). Tell them that this picture representation of a story is a good tool in terms of checking in on progress.• Ask students to go along the narrative story line, checking off each part of their hero's journey that they have completed drafting. They should then write today's date next to the stage they are currently on.• Collect these narrative story lines as a formative assessment to help gauge how much time and support students will need to complete their hero's journey narratives..	<ul style="list-style-type: none">• Having students check their progress against an organizer, such as the Narrative Story Line, is a good form of self-assessment. This allows students to see what progress they are making, and if they need additional support to complete their writing.
Homework	Meeting Students' Needs
<p>A. Continue drafting your hero's journey narrative.</p> <p>B. Continue your independent reading.</p>	

There are no new supporting materials for this lesson.



EXPEDITIONARY
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Grade 6: Module 1: Unit 3: Lesson 5

Writing to Show, Not Tell: Dialogue, Sensory Words, and Strong Action Verbs



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

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3)

- b. Use narrative techniques, such as dialogue, pacing, and descriptions to develop experiences, events, and/or characters.
- d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

Supporting Learning Targets

- I can use precise words and phrases and sensory language to convey experiences and events in my hero's journey narrative.

Ongoing Assessment

- Draft narratives
- Exit ticket: How Do Writers Make Their Stories Show, Not Tell?



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Independent Reading Review (5 minutes)</p> <p>2. Work Time</p> <p>A. Mini Lesson: Analyzing the Use of Dialogue, Sensory Words, and Strong Action Verbs in the Model Narrative: “The Golden Key” (20 minutes)</p> <p>B. Applying the Mini Lesson to Draft Narratives (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: How Do Writers Make Their Stories Show, Not Tell? (5 minutes)</p> <p>4. Homework</p> <p>A. Complete the draft of your hero’s journey story. Remember to use all that you have learned about using dialogue, sensory language, and strong verb choice to create writing that “shows.”</p> <p>B. Continue independent reading.</p>	<ul style="list-style-type: none">• In Lesson 4, students began drafting their hero’s journey narrative. In this lesson, they focus on narrative writing techniques that will help them “show, don’t tell” in their stories. The focus is on using dialogue, sensory language, and strong action verbs.• They first analyze the model narrative, “The Golden Key” and identify how the author used dialogue, sensory words, and strong action verbs to make the narrative more descriptive. They then apply this learning to their own drafts.• As in Lesson 4, consider the setup of the classroom; if possible, students can work on computers.• If students did not use computers to draft their essays in Lesson 4, consider giving them more time to revise the essays.• Post: Learning target, directions for Work Time B.



Lesson Vocabulary	Materials
vividly, dialogue, sensory language, strong action verb	<ul style="list-style-type: none">• “Independent Reading: Review (one per student)• “The Golden Key”: Writing to Show, Not Tell (one per student and one for display)• Model narrative: “The Golden Key” (from Lesson 2)• Highlighters in blue, yellow, and green (one of each color per student)• Using Strong Action Verbs (one per student and one for display)• Equity sticks• Exit ticket: How Do Writers Make Their Stories Show, Not Tell? (one per student)



Opening	Meeting Students' Needs
<p>A. Independent Reading Review (5 minutes)</p> <ul style="list-style-type: none">• Remind students that they should be reading the book they chose in Lesson 1 independently every evening.• Distribute Independent Reading: Review. Ask students to spend a few minutes thinking about the answer to this question:<ul style="list-style-type: none">* “What do you think of this book so far? How would you rate it on a scale from 0 (really dislike it) to 5 (really enjoying it)? Why?”• Invite students to score their opinion of the book so far and to justify why they give it that score.• Collect the independent reviews. Have a discussion with students who scored their books 0–2 to determine whether they have given the book a fair chance. If appropriate, allow them to choose a new book and explain that sometimes books just don’t work for us and we have to move on to different ones.	<ul style="list-style-type: none">• Regular independent reading reviews make students accountable for their reading and give them more purpose for reading independently. Assess student responses to what they are reading and use this as an opportunity to explain that they should persevere with a book for a few chapters until they are sure they really don’t like it, but that they should change the book if they are really not enjoying it.



Work Time	Meeting Students' Needs
<p>A. Mini Lesson: Analyzing the Use of Dialogue, Sensory Words, and Strong Action Verbs in the Model Narrative: “The Golden Key” (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning target with you as you read it aloud: <ul style="list-style-type: none"> * “I can use precise words and phrases and sensory language to vividly describe experiences and events in my hero’s journey narrative.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does vividly mean?” * “Why do you think this is important? How will it help you to improve your hero’s journey narratives?” • Listen for: “It will help the reader understand what is going on, draw them into the story, and make it seem more real to them.” • Tell students that they are going to learn more about how writers use dialogue, sensory words, and strong action verbs to make their stories more descriptive and more real for the reader. Explain that it’s kind of like creating a movie that will play in the reader’s mind while he or she reads. • Display and distribute “The Golden Key”: Writing to Show, Not Tell. Focus on the title. Explain that writers show the reader things through vivid descriptions rather than telling them directly, which is why the handout is called “Writing to Show, Not Tell.” • Tell students that you are going to read two versions of a scene from the model narrative, “The Golden Key.” Invite them to read along silently in their heads as you read both Version 1 and Version 2 aloud. • Ask students to show a thumbs-up if they think Version 1 is best. Cold call students who have their thumbs up to explain their reasoning. • Ask students to show a thumbs-up if they think Version 2 is best. Cold call students who have their thumbs up to explain why. • Listen for responses that sound like: “I thought it was best because I could imagine the characters talking to each other,” or “I thought it was best because it was easier for me to imagine what the forest, the goat, the eagle, and the mountain looked like,” or “I liked this version best because I could feel how afraid Marney was at this moment in the story.” • Affirm comments that indicate Version 2 is much more descriptive. It has <i>dialogue</i>, <i>sensory language</i>, and <i>strong action verbs</i>. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is dialogue? How can you identify dialogue in a text?” • Listen for: “Dialogue is people speaking. You can identify it because dialogue has quotation marks around it.” 	<ul style="list-style-type: none"> • 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. • 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. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for: “Dialogue is people speaking. You can identify it because dialogue has quotation marks around it.” Point out an example, like the opening paragraph of Version 2 on the handout.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “So what is sensory language? What does <i>sensory</i> mean? So what do you think sensory language does for the reader?”* “What are some examples of sensory language in Version 2?”• Listen for: “Sensory language is words that describe how things look, sound, taste, smell, and touch, related to the five senses, to help the reader imagine the scene more vividly. Some examples in Version 2 are <i>dark</i>, <i>munched</i>, and <i>slick</i>.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What are strong action verbs?”• Ensure students understand that all verbs are action words, but only some are “strong” action verbs. Explain that strong verbs are those that express an action in a strong, precise way and add impact—for example, <i>sprinted</i> rather than <i>ran</i>, or <i>gobbled</i> rather than <i>ate</i>.• Pair students up and distribute three highlighters to each student. Ask them to work in pairs to reread Model Narrative: “The Golden Key” (from Lesson 2) and to highlight the narrative as follows:<ul style="list-style-type: none">* Examples of dialogue in yellow* Examples of sensory words in blue* Examples of strong action verbs in green• Model as needed, then invite students to begin.• After five minutes, ask students to pair up with someone else to share the words, phrases, and sentences that they highlighted and to justify why they chose to highlight those words and phrases.• Invite students to annotate their model narrative with additional explanations of how these words and phrases help the reader “see” the story.• Then select a few volunteers to come and highlight on the model narrative. Begin with dialogue. As students highlight dialogue examples on the displayed model, point out and discuss how punctuation is used. Point out the rules and record them on the board or chart paper for students to refer to in the next part of the lesson:<ul style="list-style-type: none">* Quotation marks are placed at the beginning and end of what characters say.	<ul style="list-style-type: none">• Providing models of expected work supports all learners, especially those who are challenged.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* Dialogue begins with a capital letter and is punctuated with an appropriate end mark.* The punctuation mark is always placed inside the closing quotation mark.* A new line of dialogue is started with each new speaker in the conversation.• Repeat with sensory language and strong action verbs. Name strong action words as verbs and explain that interesting and vivid verb choices help the reader envision the action of the scene.• Distribute Using Strong Action Verbs to each student. Explain that the chart contains examples of strong verbs that work to make writing vivid and action-packed.• Ask students to get into their triads.• Tell them that you would like them to work in their triads to use three of these verbs to replace verbs in their model narrative, “The Golden Key.” Explain that their goal is to make the action in the story even more vivid.• Use equity sticks to call on students to share their substitutions. Require them to explain how their substitution worked to make the action more vivid to the reader.	



Work Time (continued)	Meeting Students' Needs
<p>B. Applying the Mini Lesson to Draft Narratives (15 minutes)</p> <ul style="list-style-type: none">• Invite students to work independently to apply their learning from the mini lesson to their draft narrative. Post these directions for students to follow:<ol style="list-style-type: none">1. Look for opportunities to put dialogue in your narrative. Don't force it in; add it where it fits to make the story more descriptive. Try to have dialogue in at least one part of your narrative.2. Check the punctuation you have used around dialogue.3. Look for places to put more sensory words in your narrative.4. Look for at least three verbs that could be changed out for some of the strong action verbs on your handout.• Circulate to assist students in revising their draft narratives. Ask probing questions, such as:<ul style="list-style-type: none">* "Look at the parts of your narrative where one character encounters another. Imagine those two characters talking to each other. What would they say at this point in the story that would give the reader more vivid details about their encounter?"* "Have you used quotation marks at the beginning and end of the character's speech?"* "Have you started speech by another character on a new line?"* "Have you used punctuation inside the quotation marks?"* "Where could you add sensory language? What sights, sounds, smells, tastes, or descriptions of the way things feel could you add here to make it more vivid for the reader?"* "Which verbs could be stronger to be more precise and have more impact on the reader?"	<ul style="list-style-type: none">• For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up the instructions for students to have in hand.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Do Writers Make Their Stories Show, Not Tell? (5 minutes)</p> <ul style="list-style-type: none">• Give students a minute to think about two possible answers to this question:<ul style="list-style-type: none">* “How do writers make their stories “show, not tell”?”• Distribute Exit Ticket: How Do Writers Make Their Stories Show, Not Tell? Invite students to record two suggestions to answer this question.	<ul style="list-style-type: none">• Using exit tickets allows you to quickly check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.
Homework	Meeting Students' Needs
<p>A. Complete the draft of your hero’s journey story. Remember to use all that you have learned about using dialogue, sensory language, and strong verb choice to create writing that “shows.”</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 5

Supporting Materials



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.....
Name:
.....

.....
Date:
.....

What do you think of your independent reading book so far? How would you rate it on a scale from 0 (really disliking it) to 5 (really enjoying it)? (Circle your response.)

0

1

2

3

4

5

Why?

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Version 1

On her way to the mountain, Marney ran into a white goat. The goat ate away a path for Marney to follow through the forest. Then, the goat said good-bye and left Marney on the mountainside. Marney cried. Then an eagle flew down and carried Marney to the top of the mountain.

Version 2

“Hello, goat. I am trying to find my way through this murky forest, dark and dense, so that I can save my family’s farm, but I cannot find a path on which to walk. Do you think that you could help me, please?”

“Follow me,” said the white goat.

Marney followed the goat as he munched a path for her to follow through the forest. At the end of the forest he turned to Marney and said, “I can go no further. Good luck on your journey, my friend.” With that, the white goat vanished.

Marney began the steep climb up the incline of the dark mountain. Suddenly, it began to rain. The mountainside was slick, and Marney kept slipping and skidding into the mud. She began to weep, “Please, please can someone help me! I must make this trek to the dark castle to save my family’s farm.”

There, before her, appeared a giant white eagle. The bird spread its colossal wings, swooped down from the sky, picked Marney up, and flew her to the top of the mountain.

“Thank you for your help, eagle. Now I must find the golden key,” Marney said.

“Good luck on your journey,” the eagle replied. “The obstacles that you have faced are nothing like the one that lies ahead of you.” With that, the eagle flew away.



As writers, we often get stuck in particular patterns of writing, and one of these patterns is using the same verbs over and over again. One way to solve this problem is by replacing your general verbs with **strong action verbs**.

This table reveals several examples of general verbs and the vivid verbs that you can use to replace them. Keep in mind that each vivid verb has its own distinct meaning.

General Verb	Strong Action Verb
dislike	abhor, abominate, avoid, condemn, deplore, despise, detest, disapprove, hate, loathe, resent, scorn, shun
eat	consume, devour, dine, feast upon, gobble, ingest
like/love	admire, adore, appreciate, cherish, be fond of, worship
run	dart, dash, jog, lope, scamper, scurry, sprint
say/said	address, critique, define, establish, evaluate, examine, formulate, identify, propose, recommend, report, suggest, urge
walk	amble, hike, march, plod, saunter, stroll, stride, trek, trudge
work	employ, labor, toil, slave



.....
Name:
.....

Date:
.....

1.

2.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 6: Lesson 6

Writing: Analyzing the Conclusion of “The Golden Key” and Drafting a Compelling Conclusion for the Hero’s Journey Narrative



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

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 write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.
e. I can write a conclusion to my narrative that makes sense to a reader. (W.6.3)

Supporting Learning Targets

- I can list the similarities and differences between the conclusion of an analytical piece of writing and the conclusion of a narrative.
- I can analyze the conclusion of the model narrative, “The Golden Key,” to identify the qualities that make it compelling.
- I can write a compelling conclusion for my hero’s journey narrative.
- I can use criteria to provide kind, specific, and helpful feedback to my peers.

Ongoing Assessment

- Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives
- Draft hero’s journey narrative conclusion
- What Makes the Conclusion of “The Golden Key” Compelling? note-catcher
- Narrative Conclusion: Stars and Steps recording form



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking the Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Similarities and Differences between a Conclusion in Analytical Writing and Narrative Writing (10 minutes)</p> <p>B. Analyzing the Compelling Qualities of the Conclusion of the Model Narrative, “The Golden Key” (10 minutes)</p> <p>C. Drafting a Compelling Conclusion (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Peer Critique of Conclusion (10 minutes)</p> <p>4. Homework</p> <p>A. Use the steps from your peer critique to make revisions to your draft.</p> <p>B. Continue independent reading.</p>	<ul style="list-style-type: none">• In this lesson, students determine the differences between the conclusion of a piece of analytical writing and the conclusion of a narrative in order to recognize that conclusions differ in their contents according to their writing modes. Help students see that there isn’t a magic formula for a universal conclusion for all modes of writing.• Students provide feedback to peers on the conclusions they have written. They follow the same guidelines used when doing peer critique in Unit 2, Lesson 19. Help students become familiar with the format for peer critique, which is a routine they will use throughout the year as writers.• As in Lessons 4 and 5, consider the setup of the classroom; if possible, students can work on computers.• In Advance: Review Unit 2, Lesson 19 to refamiliarize yourself with peer critique. Post a chart with the Peer Critique Guidelines (listed in the Closing and Assessment), and/or prepare a copy of the guidelines for students to keep in their folders.• Post: Learning targets.



Lesson Vocabulary	Materials
conclusion, compelling	<ul style="list-style-type: none"> • Model Literary Analysis: Connecting Theme in Prometheus and <i>The Lightning Thief</i> (from Unit 2, Lesson 16) • Model Narrative: “The Golden Key” (from Lesson 2) • Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives (one per student and one for display) • What Makes the Conclusion of “The Golden Key” Compelling? note-catcher (one per student and one for display) • Qualities of a Compelling Narrative Conclusion anchor chart (new; teacher-created) • Peer Critique Guidelines (from Unit 2, Lesson 19; to post) • Narrative Conclusion: Stars and Steps recording form (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking the Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the posted learning targets with you: <ul style="list-style-type: none"> * “I can list the similarities and differences between the conclusion of an analytical piece of writing and the conclusion of a narrative.” * “I can analyze the conclusion of the model narrative, ‘The Golden Key,’ to identify the qualities that make it compelling.” * “I can write a compelling conclusion for my hero’s journey narrative.” * “I can use criteria to provide kind, specific, and helpful feedback to my peers.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is a conclusion?” * “What does compelling mean?” * “What do you think you might be doing in this lesson based on these learning targets?”* You have read books by the same author and enjoyed them. 	<ul style="list-style-type: none"> • 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.



Work Time	Meeting Students’ Needs
<p>A. Analyzing the Similarities and Differences between a Conclusion in Analytical Writing and Narrative Writing (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that in order to write a compelling conclusion for their hero’s journey, in this lesson they are going to: • Think about how a conclusion in a narrative differs from a conclusion in a piece of analytical writing • Look at the qualities that make a conclusion in a narrative <i>compelling</i> • Tell students that the informational conclusion they are going to refer to is the Model Literary Analysis: Connecting Theme in Prometheus and The Lightning Thief (from Unit 2, Lesson 16), and the narrative conclusion they are going to compare it to is the Model Narrative: “The Golden Key” (from Lesson 2 of this unit). • Display and distribute Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives. • Remind students that in a Venn diagram, the things that are similar between the two go in the middle where the circles overlap, and the things that are unique to each one go on either side, in the appropriate circle. Point this out on the displayed Venn diagram. • Explain that the conclusion of the informational text is the final paragraph, and the conclusion of the narrative begins with “At that, Lord Dismalt ...” and finishes at the end of the story. • Give the class 2 minutes to read both of the conclusions silently. • Invite students to get into triads to discuss the similarities and differences between the informational text conclusion and the narrative conclusion and to record their ideas on the Venn diagram. • Refocus the group. Call on volunteers to share their thinking about the similarities and differences between the two types of conclusions. Record ideas on the displayed Venn diagram and guide students toward these ideas if they aren’t suggested: • Similarities: <ul style="list-style-type: none"> * Both bring the piece of writing to a satisfying end. * Both follow logically from the content of the rest of the text. • Informational texts: <ul style="list-style-type: none"> * Follow from the author’s point of view and purpose. Ex.: “Starting off small in the area of recycling has great advantages to the issues we face together.” * Include a call to action. Ex.: “Let’s clean up the Earth and make change happen for the betterment and quality of life.” 	<ul style="list-style-type: none"> • 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. • 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. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">* Have conclusions with a formal, objective tone and style* * Are written in complete sentences* * Use clear and direct language• Narrative texts:<ul style="list-style-type: none">* * Use transitions and transitional phrases to show shifts in time* * Use descriptive details to show, not tell. These include dialogue, sensory language, and strong verbs.* * Conclude with a scene from the narrative that follows logically from the scene that came before it* * Conclude with something that leaves the reader thinking but does not call the reader to action• Emphasize that although both genres of writing (informational text and narrative) have what we would describe as a conclusion, the word <i>conclusion</i> can mean different things depending on the mode of the writing. It is important to conclude pieces of writing appropriately according to their mode. There isn’t a magic formula for a conclusion that works across all kinds of text.	.



Work Time (continued)	Meeting Students’ Needs
<p>B. Analyzing the Compelling Qualities of the Conclusion of the Model Narrative, “The Golden Key” (10 minutes)</p> <ul style="list-style-type: none"> Now explain that students will analyze the conclusion of the model narrative, “The Golden Key,” looking for qualities that make it compelling in order to build a list of criteria to help them when writing their own narrative conclusions. Remind the class what the word <i>compelling</i> means. Display and distribute the What Makes the Conclusion of “The Golden Key” Compelling? note-catcher. Point out the Qualities column and explain that students will list the qualities that make it a compelling conclusion. In the Evidence column, they will record evidence of that quality. Give the class a minute to reread the conclusion, beginning at: “At that, Lord Dismalt ...” and finishing at the end of the story. Ask: <ul style="list-style-type: none"> * “Is there one quality you notice immediately?” Select a volunteer to share his or her answer with the whole group. Record the idea in the Quality column on the displayed note-catcher as a model. Ask: <ul style="list-style-type: none"> * “So what evidence can you find of that quality?” Again select a volunteer to share evidence of that quality with the whole group and record his or her idea in the Evidence column on the displayed note-catcher as a model. Invite triads to follow the model to discuss and then record qualities and evidence on their note-catchers. Circulate to assist triads by asking probing questions: <ul style="list-style-type: none"> * “What makes this a compelling conclusion to the narrative?” * “What evidence do you have from the text of that quality?” Refocus the group. Invite each triad to share a quality they have recorded, along with the evidence they have of that quality, until all of the qualities that triads have identified have been discussed. Record all of the qualities triads suggest on the new Qualities of a Compelling Narrative Conclusion anchor chart. 	<ul style="list-style-type: none"> 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. 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. Modeling provides a clear vision of the expectation for students.



Work Time (continued)	Meeting Students’ Needs
<p>B. Analyzing the Compelling Qualities of the Conclusion of the Model Narrative, “The Golden Key” (10 minutes)</p> <ul style="list-style-type: none"> Now explain that students will analyze the conclusion of the model narrative, “The Golden Key,” looking for qualities that make it compelling in order to build a list of criteria to help them when writing their own narrative conclusions. Remind the class what the word <i>compelling</i> means. Display and distribute the What Makes the Conclusion of “The Golden Key” Compelling? note-catcher. Point out the Qualities column and explain that students will list the qualities that make it a compelling conclusion. In the Evidence column, they will record evidence of that quality. Give the class a minute to reread the conclusion, beginning at: “At that, Lord Dismalt ...” and finishing at the end of the story. Ask: <ul style="list-style-type: none"> * “Is there one quality you notice immediately?” Select a volunteer to share his or her answer with the whole group. Record the idea in the Quality column on the displayed note-catcher as a model. Ask: <ul style="list-style-type: none"> * “So what evidence can you find of that quality?” Again select a volunteer to share evidence of that quality with the whole group and record his or her idea in the Evidence column on the displayed note-catcher as a model. Invite triads to follow the model to discuss and then record qualities and evidence on their note-catchers. Circulate to assist triads by asking probing questions: <ul style="list-style-type: none"> * “What makes this a compelling conclusion to the narrative?” * “What evidence do you have from the text of that quality?” Refocus the group. Invite each triad to share a quality they have recorded, along with the evidence they have of that quality, until all of the qualities that triads have identified have been discussed. Record all of the qualities triads suggest on the new Qualities of a Compelling Narrative Conclusion anchor chart. 	<ul style="list-style-type: none"> 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. 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. Modeling provides a clear vision of the expectation for students.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• The qualities should include the following:<ul style="list-style-type: none">* Makes sense and follows on from the previous scenes* Brings everything that has happened to a close* Goes straight to the point without wandering* Vanquishes or transforms the evil character into a better person* Ends with success and survival for the hero* Gives the hero a warm welcome and recognition upon his or her return home	
<p>C. Drafting a Compelling Conclusion (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have identified the criteria of a compelling narrative conclusion, they are going to use these criteria to draft their own narrative conclusion for their hero’s journey.• Ask them to reread what they have written and then take 10 minutes to independently draft the conclusion.• Circulate to help students who may need additional support and do an observational assessment on student progress.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Peer Critique of Conclusion (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that now they will have an opportunity to receive peer feedback on the draft conclusion of their hero’s journey stories. Tell them that the true test of the writing is whether a reader can understand what they have written. They will be readers for each other and will help by giving and receiving feedback on the conclusions so that everyone can revise to improve their narrative. • Remind students that they did a peer critique to provide stars and steps for their peers’ literary analyses in Unit 2, so they should be familiar with how it works. Remind them that peer critiquing needs to 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 and briefly review the Peer Critique Guidelines. Tell students that they are going to be using the criteria on the Qualities of a Compelling Narrative Conclusion anchor chart to critique someone else’s work. • Emphasize that their job is to make sure their peer has followed this criteria in his or her hero’s journey narrative conclusion. Distinguish peer critique from proofreading. It is fine if they catch errors in each others’ 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 did something similar for themselves in Unit 2. Today, they will give two “stars” and one “step.” • Briefly model how to give two “kind, specific, helpful” stars. Be sure to connect your comments directly to the criteria on the anchor chart. For example: “Your conclusion has a satisfying ending and shows that the hero completes his/her journey.” • Repeat, briefly modeling how to give a “kind, specific, helpful” step. For example, “Can you tell the reader what happens to the bad character?” Emphasize that it is especially important to be kind when giving steps. Often, asking a question of the writer is a good way to do this. “I wonder if ...?” or “Have you thought about ...?” • Distribute the Narrative Conclusion: Stars and Steps recording form. Explain that today students will record the stars and steps 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. • Invite students to mark on their drafts where their conclusion begins. • Pair up students. Invite pairs to swap narratives and to spend 2 minutes reading the conclusions in silence. If they think it necessary, they may like to read the whole narrative or a few paragraphs before the conclusion, just to get an idea of what happens in the story. 	<ul style="list-style-type: none"> • Peer critiquing needs to be set up carefully to ensure that students feel safe both giving and receiving feedback. Students need to be given a set of clear guidelines for behavior, and they also 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.



Closing and Assessment (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Ask students to record two stars and one step for their partner on the recording form. Circulate to assist students who may struggle with recording their feedback.• Ask students to return the narrative and recording form to their partner and to explain the stars and step they recorded. Invite students to question their partner if they don’t understand the feedback they have been given.	

Homework	Meeting Students’ Needs
<ul style="list-style-type: none">A. Use the step from your peer critique to make revisions to your draft.A. Continue independent reading.	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 6

Supporting Materials



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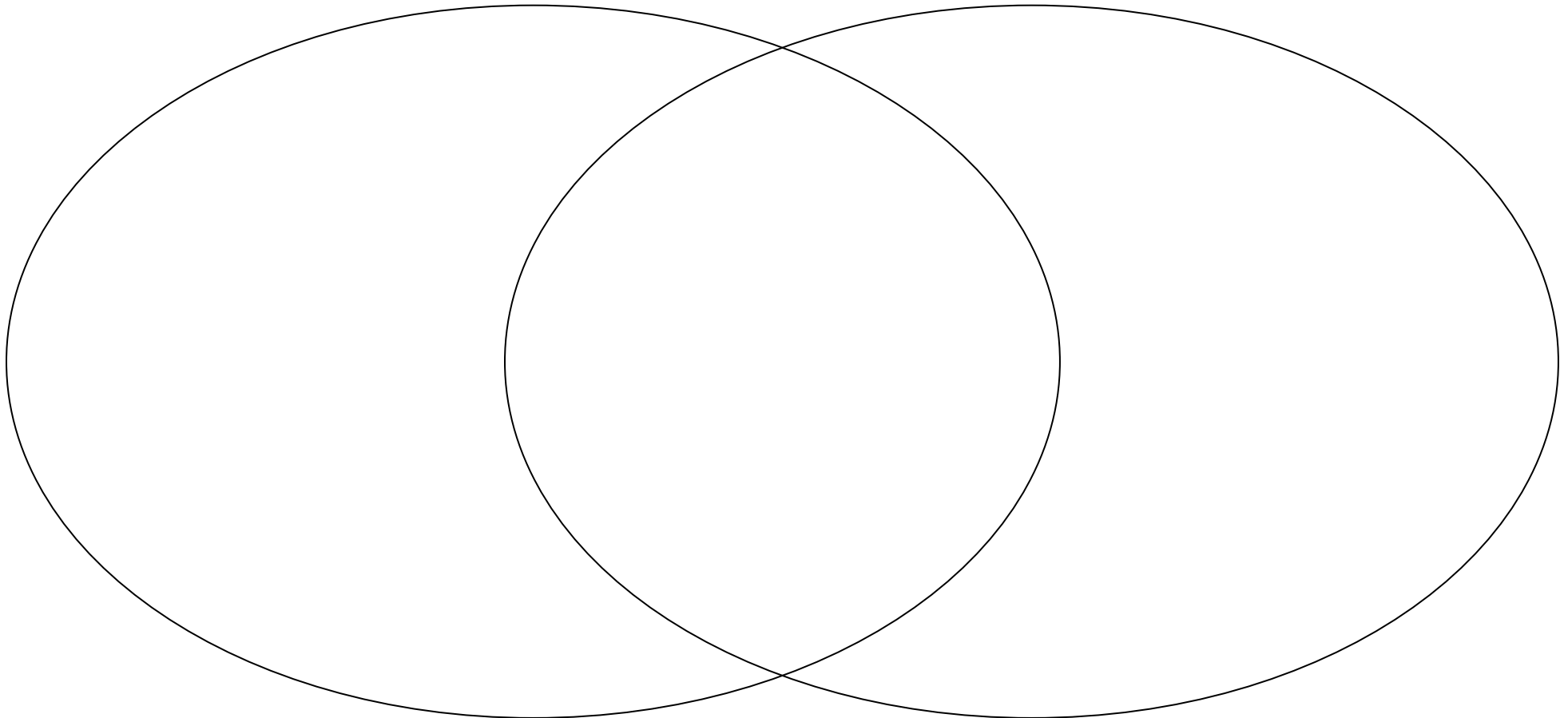


Name:

Date:

Conclusions in Analytical Writing

Conclusions in Narrative





GRADE 6: MODULE 1: UNIT 3: LESSON 6
What Makes the Conclusion of “The Golden Key”
Compelling? Note-Catcher

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Name:
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Date:
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Text	Qualities	Evidence
Conclusion 1 Narrative Text		



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Name:
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Date:
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Star:
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Star:
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Step:
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EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 7

End of Unit Assessment:

Final Draft of Hero's Journey Narrative



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

Supporting Learning Targets

- I can use transitional words and phrases to move my story from one moment to the next.
- I can use my draft to write a final, best version of my hero's journey narrative.

Ongoing Assessment

- End of Unit 3 Assessment: Final Draft of Hero's Journey Narrative

Agenda

1. Opening

- A. Unpacking the Learning Targets (2 minutes)

2. Work Time

- A. Mini Lesson: Using Transitions to Show Shifts in Time and Place (10 minutes)
- B. Revising Hero's Journey Narrative for Strong Transitions (5 minutes)
- C. Final Draft of Hero's Journey (25 minutes)

3. Closing and Assessment

- A. Fist to Five: How Well Does Your Hero's Journey Narrative Follow the Hero's Journey Archetype? (3 minutes)

4. Homework

- A. Finish up the final draft of your hero's journey story.
- B. Independent reading.

Teaching Notes

- In this lesson, students analyze the model narrative, "The Golden Key," for use of transitional words and phrases against a list of transitional words and phrases on the Transitions to Show Time and Place handout. They synthesize this learning by considering how the use of transitional words and phrases improves the reader's understanding of the narrative.
- Students then apply this learning to their draft before writing up a final, best draft of their hero's journey narrative.
- As in Lessons 4–6, consider the setup of the classroom; if possible, students can work on computers.
- If students did not use computers to draft their essays in Lesson 4, consider giving them more time to revise and rewrite their essays.
- Have independent activities ready for students who finish their revisions early.
- Not all students will finish their revisions during this class. Have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.
- Use the My Hero's Journey Narrative Writing Rubric to assess student work.
- Post: Learning targets.



Lesson Vocabulary	Materials
transitional words and phrases	<ul style="list-style-type: none">• Transitions to Show Time and Place (one per student; one for display)• Model narrative: “The Golden Key” (from Lesson 2; one per student)• Highlighters (one per student)• End of Unit 3 Assessment: Final Draft of Hero’s Journey Narrative (one per student)• Lined paper (two per student)• My Hero’s Journey Narrative Writing Rubric (For Teacher Reference; use this to score students’ assessments)

Opening	Meeting Students’ Needs
<p>A. Independent Reading Review (5 minutes)</p> <ul style="list-style-type: none">• Invite the class to read the learning targets with you:<ul style="list-style-type: none">* “I can use transitional words and phrases to move my story from one moment to the next.”* “I can use my draft to write a final, best version of my hero’s journey narrative.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What are transitional words and phrases?”• Listen for: “Words that move one sentence or paragraph smoothly into the next sentence or paragraph.”	<ul style="list-style-type: none">• 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.• 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
<p>A. Mini Lesson: Using Transitions to Show Shifts in Time and Place (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that you have been reading their draft narratives as they have been writing in lessons and you have noticed that they need some practice using transitions to show shifts in time and place. • Display and distribute Transitions to Show Time and Place. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • Invite students to read the definition of <i>transitions</i> at the top of the handout with you. Remind them that transitional words and phrases guide the reader through the changes of time and place in stories. • Invite students to read the headings of the two columns with you and ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “What are the differences between the two columns?” • Listen for: “The column on the left is about time, and the column on the right is about space.” • Give the class a couple of minutes to silently read through the words on the handout. Tell students that there are more transitional words and phrases than listed on this handout, but these are most commonly used. • Tell students that they are going to work in triads to analyze the use of transitional words and phrases in the model narrative, “The Golden Key.” • Invite them to Think-Pair-Share: <ul style="list-style-type: none"> * “Where do you think you will find most of the transitional words and phrases in “The Golden Key”? Why?” • Listen for: “At the end and beginning of paragraphs and at the end and beginning of sentences, because transitions often signify moving from one sentence to another or from one paragraph to another as the narrative moves forward in time or to a different place.” • Distribute a highlighter to each student. Tell triads to use their Transitions to Show Time and Place handout to discuss and highlight the transitional words and phrases in “The Golden Key.” Remind students that some of the transitional words and phrases in “The Golden Key” may not be on their handout, but they should be able to recognize them by considering whether the words or phrases between sentences and paragraphs show movement forward in time or movement to a different place. • Refocus the group. Display “The Golden Key” and tell students that you are going to read through the narrative aloud. They are to interrupt you when they think there is a transitional word or phrase. Highlight the transitional words and phrases students suggest. 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners, especially those who are challenged.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask them to Think-Pair-Share:• “How do transitional words and phrases help the reader understand the narrative better?”<ul style="list-style-type: none">* Listen for: “They make it flow smoothly and signal to readers where they are in time and space.”	
<p>B. Revising Hero's Journey Narrative for Strong Transitions (5 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have seen how transitional words and phrases can be used to make a narrative flow smoothly across time and space and to signal to readers where they are in time and space, they are going to apply this to their draft hero's journey narratives.• Give students 5 minutes to do this and remind them to refer to their Transitions to Show Time and Place handout when choosing transitional words and phrases for their narrative.	
<p>C. Final Draft of Hero's Journey (25 minutes)</p> <ul style="list-style-type: none">• Congratulate the students on completing the draft of their hero's journey narrative. Tell students that they now have 25 minutes to write up the final draft of their narratives. Remind students that a final draft is the final, best version that you will be assessing.• Display and distribute the End of Unit 3 Assessment: Final Draft of Hero's Journey Narrative.• If not using computers, distribute lined paper. Remind students that because this is an assessment, they are to work independently. As students work, circulate to observe or provide feedback as needed.• Collect students' final drafts. If they need more time, invite them to finish at home for homework.	



Closing and Assessment	Meeting Students' Needs
<p>A. Fist to Five: How Well Does Your Hero's Journey Narrative Follow the Hero's Journey Archetype? (3 minutes)</p> <ul style="list-style-type: none">• Give students a minute to consider this question:<ul style="list-style-type: none">* "How well does your hero's journey narrative follow the hero's journey archetype?"• Ask them to show a fist for "not at all" and five for "it follows the archetype perfectly." Summarize for the students what you see. For example: "I am so pleased to see that most of you think that your hero's journey stories follow the archetype closely. Great job, everyone!"• Make a mental note of those students who have raised two or fewer fingers and take the time to look over their stories with them to identify any issues or areas of misunderstanding.	<ul style="list-style-type: none">• Use of protocols (like Fist to Five) allows for total participation of students.• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish up the final draft of your hero's journey story.• Independent reading. <p><i>Note: At the beginning of the next lesson, collect the final drafts that students take home to finish. If some students are finished collect their narratives now in order to begin grading. Use the rubric in the supporting materials of this lesson to help guide you.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 7

Supporting Materials



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Name: _____

Date: _____

Transitions are words or phrases that show relationships between ideas. Transitions give the reader a clue about what comes next in a passage. Using transitions in your own writing will make your ideas flow from one to another.

Transition to Show Time	Transitions to Show Space
after	at the left, at the right
afterward	in the center
before	on the side
then	along the edge
once	on top
next	below
last	beneath
at last	under
at length	around
first	above
second	straight ahead
at first	surrounding
formally	opposite
rarely	at the rear
usually	at the front
another	in front of



Transition to Show Time	Transitions to Show Space
finally	beside
soon	behind
meanwhile	next to
at the same time	nearby
for a minute, hour, day, week, month, etc.	in the distance
during the morning, day, week, month, etc.	beyond
most important	in the forefront
later	in the foreground
to begin with	within sight
afterward	out of sight
generally	across
previously	under
in the meantime	nearer
eventually	adjacent
	in the background



Write your best independent draft of your hero's journey narrative that follows the hero's journey archetype.

Be sure your narrative shows your best work with the writing skills we have been working on in class:

- engage and orient the reader
- follow the sequence of the hero's journey archetype
- use transitions to show time and place
- show don't tell (use dialogue, sensory details, and strong action verbs)
- include a compelling conclusion
- use correct capitalization and spelling



My Hero's Journey Narrative Writing Rubric (For Teacher Reference)

(Based on the New York State Expository Writing Rubric)

CRITERIA	Score				
	4	3	2	1	0
CONTENT AND ANALYSIS	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose.	— clearly introduce a topic in a manner that follows from the task and purpose.	—introduce a topic in a manner that follows generally from the task and purpose.	—introduce a topic in a manner that does not logically follow from the task and purpose.	—demonstrate a lack of comprehension of the text(s) or task.
COHESION, ORGANIZATION, AND STYLE	—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning.	—exhibit clear organization, with the use of appropriate transitions to create a unified whole.	—exhibit some attempt at organization, with inconsistent use of transitions.	—exhibit little attempt at organization, or attempts to organize are irrelevant to the task.	—exhibit no evidence of organization.
	—establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice.	—establish and maintain a formal style using precise language and domain-specific vocabulary.	—establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary.	—lack a formal style, using language that is imprecise or inappropriate for the text(s) and task.	—use language that is predominantly incoherent or copied directly from the text(s).
	—provide a concluding statement or section that is compelling and follows clearly from the topic and information presented.	—provide a concluding statement or section that follows from the topic and information presented.	—provide a concluding statement or section that follows generally from the topic and information presented.	—provide a concluding statement or section that is illogical or unrelated to the topic and information presented.	—do not provide a concluding statement or section.
CONTROL OF CONVENTIONS	—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.