Grade 6: Module 1: Unit 2
Overview

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"	• 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 make inferences about Percy based on details from the text. • I can use text details to determine the main ideas in "Myths and Legends."	• Using Text Details to Determine the Main Idea recording form • Exit Ticket	
Lesson 2	Building Background Knowledge: The Myth of Cronus	• 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)	• 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.	• Predictions • Selected-response • Understanding a Key Allusion to Cronus in Chapter 10 of *The Lightning Thief*	
Lesson 3	Using Details to Determine Theme: The Myth of Cronus	• 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)	• 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.*	• Understanding the Allusion in Chapter 10 (from homework) • Chalk Talk charts	• Things Close Readers Do • Things I Notice/Things I Wonder about • Chalk Talk protocol

EXPEDITIONARY
LEARNING

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"	• 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)	• 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.	• Understanding the Allusion in Chapter 10 • Chalk Talk charts • QuickWrite: The Most Important Thing	• Carousel protocol
Lesson 5	Building Vocabulary: Working with Words about the Key Elements of Mythology	• 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)	• 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.	• Word models • Student responses • Observations of student thinking about vocabulary	
Lesson 6	Using Details to Determine Theme: The Myth of Cronus	• 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)	• 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*.	• Understanding the Allusion in Chapter 10 (from homework) • Chalk Talk charts	• 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"	• 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)	• 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.	• Elements of Myth graphic organizer (for the model mini-essay) • Theme graphic organizer (for the model mini-essay)	• Structure of Model Analytical Mini-Essay about Myth
Lesson 8	Exploring Allusions to Myths in *The Lightning Thief:* Close Reading Part 1 of "Prometheus"	• 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)	• I can explore how the allusion to the myth of Prometheus improves my understanding of *The Lightning Thief.* • I can explain how key vocabulary adds to meaning in an excerpt of *The Lightning Thief.* • I can get the gist of the myth of Prometheus.	• 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	• 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 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.	• Elements of Myth graphic organizer • Theme graphic organizer	
Lesson 10	Drafting an Analytical Mini-Essay: Using Partner Talk and Graphic Organizers to Guide Thinking	• 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)	• 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.	• 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	• 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)	• 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.	• 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"	• 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)	• 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.	• 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 *The Lightning Thief* and to Life Lessons	• 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 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.	• Exit ticket: How Is Mythology Important Today?	• Chalk Talk protocol
Lesson 14	Building Writing Skills: Receiving Feedback and Varying Sentence Structures	• 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)	• 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.	• 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	• 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)	• 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.	• Theme graphic organizer: The Myth of Cronus	• 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 *The Lightning Thief*	• 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)	• I can identify the structure, argument, and specific claims in a model literary analysis essay. • I can use details to determine a theme of *The Lightning Thief* that connects with the theme I determined in "Cronus."	• Theme graphic organizer: *The Lightning Thief*	• Structure of a Literary Analysis
Lesson 17	Planning for Writing: Introduction and Conclusion of a Literary Analysis	• 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 plan the introduction of my literary analysis. • I can plan the conclusion of my literary analysis. •		• Structure of a Literary Analysis
Lesson 18	Launching the End of Unit Assessment: Drafting Literary Analysis	• 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 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.	• Draft Literary Analysis	• 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	• 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).	• 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. •	• Pronoun Sentences • Draft Literary Analysis (from Lesson 18)	• Pronouns
Lesson 20	End of Unit Assessment, Part 2: Final Draft of Literary Analysis	• 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)	• 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.	• Final literary analysis	• 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

<u>Binders or Journals</u>: 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 a 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)

Grade 6: Module 1: Unit 2: Lesson 1
Reading Closely to Build Background Knowledge: "Myths and Legends"

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	Ongoing Assessment
• 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."	• Using Text Details to Determine the Main Idea recording form • Exit Ticket

Agenda	Teaching Notes

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.
	• 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	• *The Lightning Thief* (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) • *The Lightning Thief* 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
A. *The Lightning Thief*: Making Inferences in Chapter 9 (10 minutes)	

A. *The Lightning Thief*: Making Inferences in Chapter 9 (10 minutes)

- 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 *The Lightning Thief*. 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 *The Lightning Thief*. 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:

  * "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 *inference*s 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

B. Unpacking Learning Targets (2 minutes)
• Place the learning targets for the lesson on a document camera.
    * "I can make *inferences* about Percy based on details from the text."
    * "I can use the details in the text to determine the *main ideas* 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 *infer.*
	• 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
A. Read Aloud: "Myths and Legends" (8 minutes) • 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 *The Lightning Thief.* • Display the word *allusion* 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 *allude*, which means to "play beside." Explain that Rick Riordan made many allusions to Greek myths in *The Lightning Thief* 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 = inference or *A= *allusion*. 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 *The Lightning Thief.* 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.	• The word-catcher provides a home for the new words that students will encounter in their reading of *The Lightning Thief* in this unit.
B. Clarifying Vocabulary, Rereading, and Annotating the Text (10 minutes) • Focus students on the words in bold in the text: *deceit, immortal, divinities, solemnity*. • 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

C. Triad Discussion: Synthesizing Details to Infer the Main Idea of "Myths and Legends" (10 minutes)
 	
• 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:
 	
  * 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
A. Exit Ticket: How Are Gods Like Humans? How Are They Different From Humans? (5 minutes) • 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: * "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.	• 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
• Read Chapter 10 of *The Lightning Thief*. 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. *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.* *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.*	

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

Text Detail	I think that this shows that Percy...
"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." *The Lightning Thief*, page 145	

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.			

EXPEDITIONARY
LEARNING

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

EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 2: Lesson 2
Building Background Knowledge:
The Myth of Cronus

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

Agenda	Teaching Notes

1. **Opening**
 	
   A. *The Lightning Thief*: Routine: Sharing Evidence Flags (8 minutes)
 	
   B. Unpacking the Learning Targets (2 minutes)
 	
2. **Work Time**
 	
   A. Image Analysis: Making Predictions (10 minutes)
 	
   B. An Introduction to the Odell Education Resource "Reading Closely: Guiding Questions" handout (10 minutes)
 	
3. **Closing and Assessment**
 	
   A. Reading for Gist and Selected-Response Questions: The Myth of Cronus (15 minutes)
 	
4. **Homework**
 	
   A. Read Chapter 11. Use your evidence flags to mark any allusions to classic myths.
 	
   B. Complete the homework assignment: *The Lightning Thief*: Understanding the Allusion to Cronus in Chapter 10.
	• In this lesson, students demonstrate accountability for reading Chapter 10 of *The Lightning Thief* 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	• *The Lightning Thief* (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: *The Lightning Thief*: Understanding the Allusion to Cronus in Chapter 10

Opening	Meeting Students' Needs
A. *The Lightning Thief*: Routine: Sharing Evidence Flags (8 minutes) • 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.	

B. Unpacking the Learning Targets (2 minutes)
• Focus students on the learning targets for this lesson:
  * "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 *gist*—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

A. Image Analysis: Making Predictions (10 minutes)
• 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:
 	
  * "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 *prediction* 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 *inference*. 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:
 	
  * "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:
 	
  * "What specific details in the illustrations led you to make your prediction?"	

Work Time (continued)	Meeting Students' Needs

B. An Introduction to the Odell Education Resource "Reading Closely: Guiding Questions" handout (10 minutes)
 	
• 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:
 	
    ∗ "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:
 	
    ∗ "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 *paraphrasing*:
 	
• 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?"
	• 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
• Ask the students to write their own paraphrase of the description in the box Approaching the Text. * "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

A. Reading for Gist and Selected-Response Questions: The Myth of Cronus (15 minutes)
 	
• 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:
 	
  * "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:
 	
  * "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
	• 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
A. Read *The Lightning Thief*, Chapter 11. Use your evidence flags to mark any allusions to classic myths you think you see. B. Complete the homework assignment: *The Lightning Thief*: Understanding the Allusion to Cronus in Chapter 10, pages 155–156.	

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

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

Reading closely begins by considering my specific purposes for reading and important information about a text.

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?

QUESTIONING TEXTS

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

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?

ANALYZING DETAILS

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.

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?

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?

....

....

....

....

Adapted from Odell Education's "Reading Closely for Details: Guiding Questions" handout and developed in partnership with Expeditionary Learning

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.

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?

_____

_____

_____

_____

_____

Grade 6: Module 1: Unit 2: Lesson 3
Using Details to Determine Theme:
The Myth of Cronus

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	Ongoing Assessment
• 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.*	• Understanding the Allusion in Chapter 10 (from homework) • Chalk Talk charts

Agenda	Teaching Notes
1. Opening A. *The Lightning Thief*: Routine (7 minutes) B. Unpacking the Learning Targets (3 minutes) **2. Work Time** A. Engaging the Reader: Text-Dependent Questions (5 minutes) B. Mini-Lesson: What Is a Theme? (15 minutes) C. Chalk Talk: A Theme in the Cronus Myth Related to Parent-Child Relationships (10 minutes) **3. Closing and Assessment** A. Exit Ticket: Connecting Themes in the Myth of Cronus to *The Lightning Thief*, Chapter 12 (5 minutes) **4. Homework** A. Read Chapter 12 of *The Lightning Thief*: What do you think are the three most important moments in the chapter? Why?	• 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	• *The Lightning Thief* (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) • *The Lightning Thief* 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 *The Lightning Thief* (one per student) • Differentiated Exit Ticket: Themes of Parent-Child Relationships in *The Lightning Thief* (optional; for students needing more support) • Homework: Purpose for Reading—Chapter 12 (one per student)

Opening	Meeting Students' Needs
A. *The Lightning Thief*: Routine (7 minutes) • 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 *The Lightning Thief*, 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.	• Consider giving select students a question from the basket at the beginning of this activity, allowing them time to locate evidence for their answer.

B. Unpacking the Learning Targets (3 minutes)
• Direct students' attention to the learning targets for the day's lesson.
  * 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.*
• 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 *theme*. Invite students to record the word on their **The Lightning Thief word-catcher**. Ask for a quick thumbs-up:
  * "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

A. Engaging the Reader: Text-Dependent Questions (5 minutes)
• 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:
   * "It says: '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.' What does the word *prophecy* 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 *deception*.' What does the word *deception* mean in this context?"
   * "It says: '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.' What does inevitable mean in this context? What does *dethroned* 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.
	• 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?"

B. Mini-Lesson: What Is a Theme? (15 minutes) • 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. • *A theme is a significant idea or lesson conveyed in a text. It is a message the author conveys through important details or events.* • 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.	• 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

• 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 *topic*. The second is an example of a *thematic statement.*
 	
 • 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 *convey* 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:
 	
    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

C. Chalk Talk: A Theme in the Cronus Myth Related to Parent-Child Relationships (10 minutes)
 	
• 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:
 	
  * "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.
 	
  * 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

A. Exit Ticket: Connecting Themes in the Myth of Cronus to The Lightning Thief (5 minutes)
• Invite students to return to their seats. Refocus them on the last learning target:
     * I can explain how a theme in Cronus is connected to a theme in *The Lightning Thief*.
• Remind them that one of the reasons they are reading myths is to help them deepen their understanding of the novel *The Lightning Thief*. 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.
     * "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.
	• 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
A. Read Chapter 12 of *The Lightning Thief*. 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.	

EXPEDITIONARY LEARNING

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

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

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.

EXPEDITIONARY
LEARNING

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?

EXPEDITIONARY
LEARNING

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_____

_____

Name:

Date:

While reading Chapter 12, 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.

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"

GRADE 6: MODULE 1: UNIT 2: LESSON 4
What Makes a Myth a Myth?
Comparing "Cronus" and "Shrouded in Myth"

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	Ongoing Assessment
• 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.	• Chalk Talk charts • Exit Ticket: The Most Important Thing

GRADE 6: MODULE 1: UNIT 2: LESSON 4
What Makes a Myth a Myth?
Comparing "Cronus" and "Shrouded in Myth"

EXPEDITIONARY
LEARNING

Agenda	Teaching Notes

1. **Opening**
 	
  A. *The Lightning Thief*: Routine (10 minutes)
 	
2. **Work Time**
 	
  A. Comparing "Cronus" and "Shrouded in Myth": A Carousel of Quotes and Venn Diagram (15 minutes)
 	
  B. Close Reading, Part 1: Getting the Gist of "The Key Elements of Mythology" (15 minutes)
 	
3. **Closing and Assessment**
 	
  A. Exit Ticket: The Most Important Thing (5 minutes)
 	
4. **Homework**
 	
  A. Read Chapter 13 of *The Lightning Thief*. While reading, record at least five questions that you have about the chapter.
	• 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 *The Lightning Thief* 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 *Lightning Thief* 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.

GRADE 6: MODULE 1: UNIT 2: LESSON 4
What Makes a Myth a Myth?
Comparing "Cronus" and "Shrouded in Myth"

Lesson Vocabulary	Materials
pivotal moment, compare, comparison, contrast (v); elements, theme	• *The Lightning Thief* (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)

GRADE 6: MODULE 1: UNIT 2: LESSON 4
What Makes a Myth a Myth?
Comparing "Cronus" and "Shrouded in Myth"

Opening	Meeting Students' Needs

A. *The Lightning Thief*: Routine (10 minutes)
• Be sure students have their texts, **The Lightning Thief**.
• Invite students to sit in triads. Write this instruction on the board:
  * "Write down a *pivotal moment* in Chapter 12 of *The Lightning Thief*
• Distribute **strip of paper**.
• Before students write, briefly define the word *pivotal.* 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:
  * "How was that moment a turning point in the story?"
  * "What changed?"
	• Post the definition of *pivotal* 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.

GRADE 6: MODULE 1: UNIT 2: LESSON 4
What Makes a Myth a Myth?
Comparing "Cronus" and "Shrouded in Myth"

Work Time	Meeting Students' Needs

A. Comparing and Contrasting "Cronus" and "Shrouded in Myth": A Carousel of Quotes and Venn Diagram (15 minutes)
 • Invite students to read the first learning target aloud with you:
   * "I can make comparisons between ideas in "Cronus" and 'Shrouded in Myth.'"
 • Ask students to think and then discuss as triads:
   * "What does the word *compare* mean?"
 • Invite a few students to share out. Be sure to clarify that *compare* means to notice how two or more things are similar. Then explain that *contrast* 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:
 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.	

GRADE 6: MODULE 1: UNIT 2: LESSON 4
What Makes a Myth a Myth?
Comparing "Cronus" and "Shrouded in Myth"

Work Time (continued)	Meeting Students' Needs
• 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 *compare* (are alike) and *contrast* (are different); things that are the same go in the middle space, and things that are different go on one side or the other. 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.	

B. Close Reading, Part 1: Getting the Gist of "The Key Elements of Mythology" (15 minutes)
• Invite students to read the next couple of learning targets aloud with you:
 	
  * "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 *elements* 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."	

GRADE 6: MODULE 1: UNIT 2: LESSON 4
What Makes a Myth a Myth?
Comparing "Cronus" and "Shrouded in Myth"

Work Time (continued)	Meeting Students' Needs
• Prompt triads to spend a couple of minutes discussing: * "What does *theme* 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
A. Exit Ticket: The Most Important Thing (5 minutes) • 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
A. Read Chapter 13 of The Lightning Thief. While reading, record at least five questions that you have about the chapter.	

EXPEDITIONARY LEARNING

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

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")
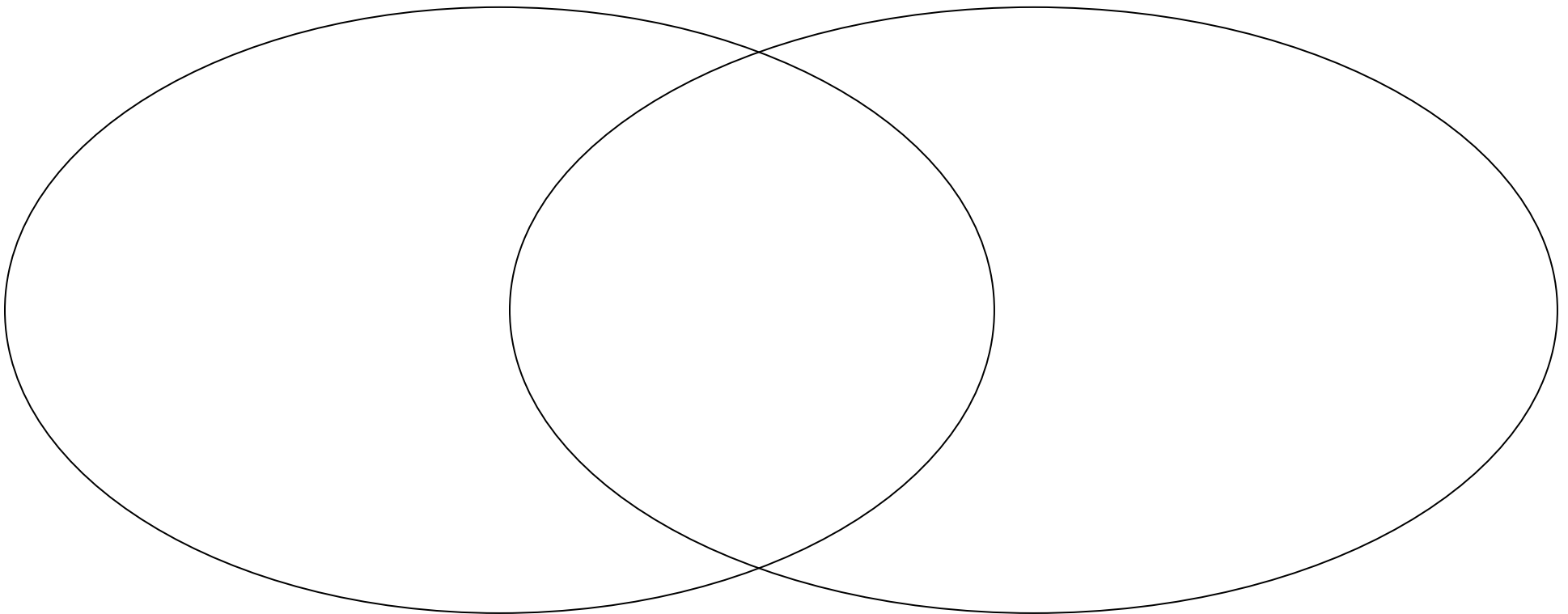
EXPEDITIONARY
LEARNING

Name:

Date:

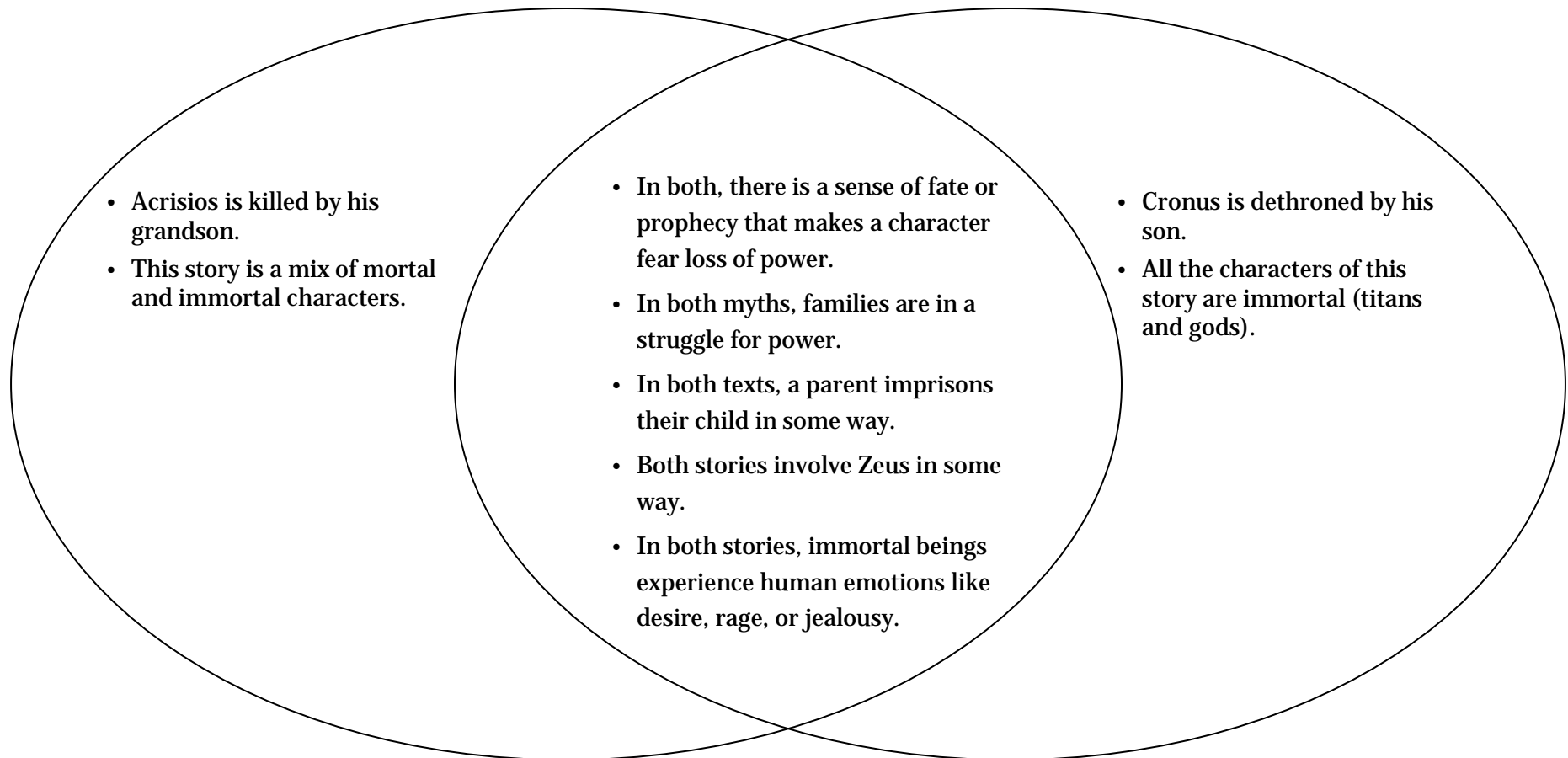**"Shrouded in Myth"**   **"Cronus"**

"Shrouded in Myth"   **"Cronus"**

- Acrisios is killed by his grandson.
- This story is a mix of mortal and immortal characters.

- In both, there is a sense of fate or prophecy that makes a character fear loss of power.
- In both myths, families are in a struggle for power.
- In both texts, a parent imprisons their child in some way.
- Both stories involve Zeus in some way.
- In both stories, immortal beings experience human emotions like desire, rage, or jealousy.

- Cronus is dethroned by his son.
- All the characters of this story are immortal (titans and gods).

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 _____

_____ .

Grade 6: Module 1: Unit 2: Lesson 5

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

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	**Ongoing Assessment**
• 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.	• Word models • Observations of student thinking about vocabulary

Agenda	Teaching Notes

1. **Opening**
 	
  A. *The Lightning Thief*: Routine (8 minutes)
 	
  B. Unpacking Learning Targets (2 minutes)
 	
2. **Work Time**
 	
  A. Close Reading, Part 2: Vocabulary: Making Word Models of Key Terms of Mythology (20 minutes)
 	
  B. Gallery Walk of Word Models (10 minutes)
 	
3. **Closing and Assessment**
 	
  A. Debrief: How Vocabulary Helps Us Understand Key Elements of Mythology (5 minutes)
 	
4. **Homework**
 	
  A. Read Chapter 14 of *The Lightning Thief*. Purpose: What is the role of the supernatural in Chapter 14?
	• 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 *clarifying* questions and *probing* 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	• *The Lightning Thief* (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

A. *The Lightning Thief*: Routine (8 minutes)
• Be sure students have their texts, ***The Lightning Thief***.
• 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:
   * *Clarifying* questions: questions they aren't sure of, and want a simple answer to
   * *Probing* 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.
	• 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.

B. Unpacking Learning Targets (2 minutes)
• Focus students' attention on the posted 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.
• 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

A. Close Reading, Part 2: Vocabulary: Making Word Models of Key Terms of Mythology (20 minutes)
• 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:
 	
    ∗ "What is a *glossary*?"
 	
• If a student knows, invite him or her to explain to the class. If not, define the term for students: A *glossary* 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 (*archetype, supernatural, origins, separation, duality, fate, prophecy, struggle for power*). Give directions:
 	
1. Reread the text, using context clues to determine the meaning of your words in the context of the whole text.
 	
2. Using the markers, design a word model on chart paper. The model presents the following:
 	
    ∗ the word/concept
 	
    ∗ a *synonym* (what it is)
 	
    ∗ an *antonym* (what it is not)
 	
    ∗ a *symbol* (nonlinguistic representation)
 	
    ∗ a sentence containing the word/concept
 	
3. On the back of your paper, write the *definition* (meaning) of the word.
 	
• Model briefly with the word *glossary* (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

• 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:
 	
  * 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.	

B. Gallery Walk of Word Models (10 minutes) • Ask each triad to choose one person to be the *docent* 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

A. Exit Ticket: The Most Important Thing (5 minutes)
• 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:
  * "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:
  * "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
A. Read Chapter 14 of *The Lightning Thief*. Purpose: What is the role of the supernatural in Chapter 14? *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.*	

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

archetype

supernatural

origins

separation

duality

fate

prophecy

power

Front Side:

Synonym: model, pattern	Antonym: unique, atypical
Symbol: 	Sentence: The wicked stepmother is an archetype in fairy tale movies.
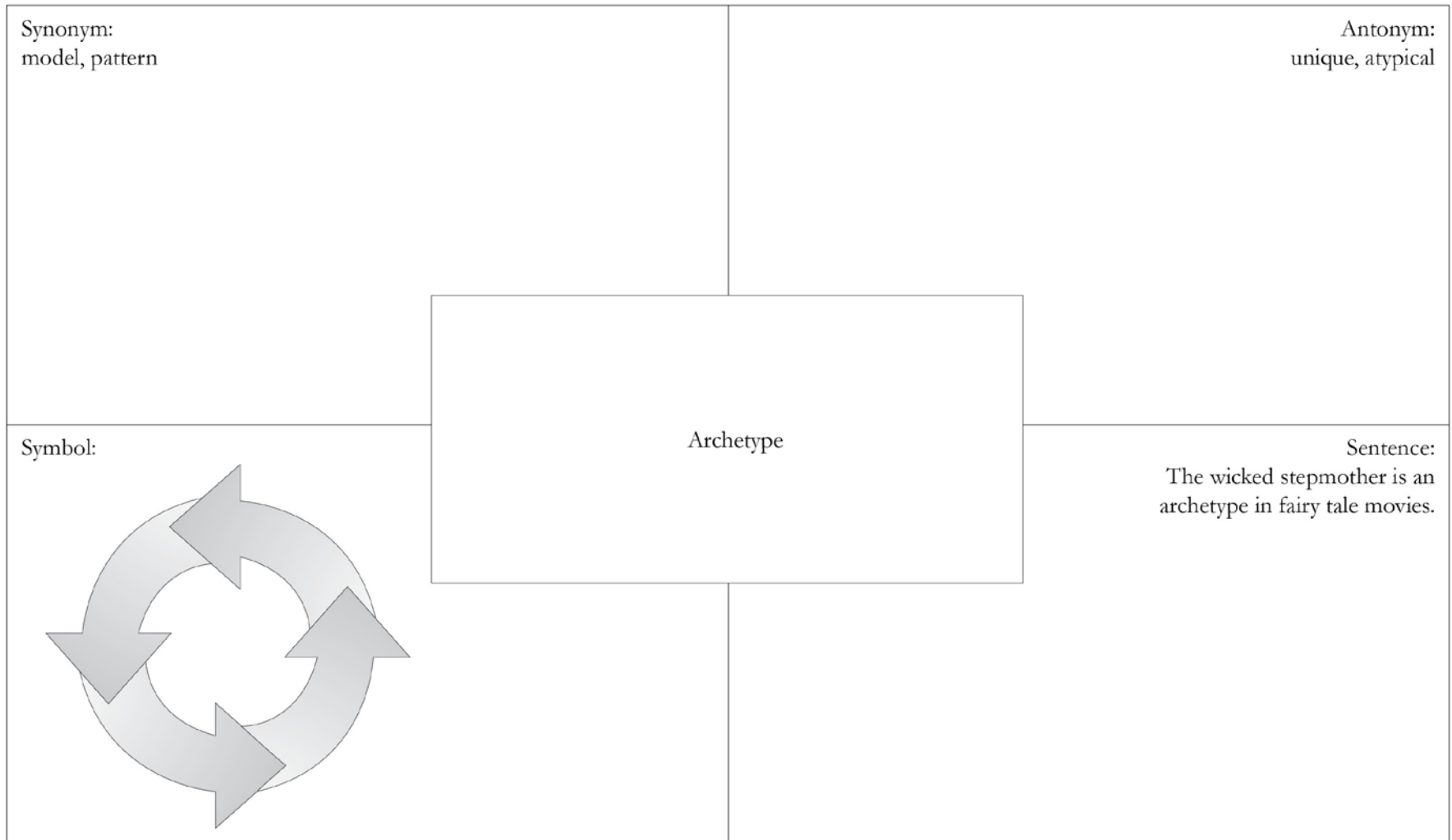
Archetype

Back Side:

Archetype: (n.) an original pattern or model

Grade 6: Module 1: Unit 2: Lesson 6
Connecting Literary and Informational Texts:
Cronus and "The Key Elements of Mythology"

EXPEDITIONARY LEARNING

GRADE 6: MODULE 1: UNIT 2: LESSON 6
Connecting Literary and Informational Texts:
Cronus and "The Myth of Mythology"

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	Ongoing Assessment
• 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.	• Carousel of Quotes charts • Notes: Connecting Elements of Mythology and Theme graphic organizer

Agenda	Teaching Notes

1. **Opening**
 	
   A. Unpacking Learning Targets and Triad Discussions (10 minutes)
 	
2. **Work Time**
 	
   A. Making Connections between Informational and Literary Texts: A Carousel of Quotes (15 minutes)
 	
   B. Thinking and Taking Notes about Theme: How Do the Elements of Mythology Help Us Understand Theme? (15 minutes)
 	
3. **Closing and Assessment**
 	
   A. Reflecting on Learning Targets (5 minutes)
 	
4. **Homework**
 	
   A. Read Chapter 15 of *The Lightning Thief.* Use evidence flags to mark any allusions to Greek myths you find.
	• 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	• Question baskets • Questions from *The Lightning Thief*, Chapter 14 (one set per triad; cut up and placed in question baskets) • *The Lightning Thief* (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

A. Unpacking Learning Targets and Triad Discussions (10 minutes)
• 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 *evidence-based* discussion questions. Ask:
 	
   * "What is the difference between a discussion and an *evidence-based* 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:
 	
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 *revelation, mortality,* and *quenched.* Clear up any misconceptions or confusion:
 	
   * Define revelation for students as "the sudden realization of something previously unknown."
	• 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.

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Opening (continued)	Meeting Students' Needs
* 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 *quenched* in this scenario means "to put out." This is a slightly different meaning from a *quenched* thirst, which means "to satisfy." However, students may see that in both circumstances to *quench* brings some sort of relief. • Invite students to record those words on their word-catchers.	

Work Time	Meeting Students' Needs
A. Making Connections between Informational and Literary Texts: A Carousel of Quotes (15 minutes) • Review the second and third learning targets: * "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: * "What does it mean to *make connections* 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 *The Lightning Thief* 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:	• Consider posting directions where all students can see them to support students who have difficulty tracking multistep directions.

Work Time (continued)	Meeting Students' Needs
* "What types of connections might we be looking for between an informational text and a literary text?" • 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: * "What patterns do you see in the connections people made?"	
B. Thinking and Taking Notes about Theme: How Do the Elements of Mythology Help Us Understand Theme? (15 minutes) • 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.	• 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
- 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: * "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: - 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. - 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? - 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.	- 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

A. Reflecting on Learning Targets (5 minutes)
• 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:
   * "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:
   * "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
A. Read Chapter 15 in *The Lightning Thief*. 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? *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.*	

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

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."

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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

Adapted from Odell Education resource: "Forming Evidence-based Claims"

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"

Grade 6: Module 1: Unit 2: Lesson 7
Analyzing the Model Analytical Mini-Essay:
"Elements of Mythology and Theme of Cronus"

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	Ongoing Assessment
• 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.	• Elements of Myth graphic organizer (for the model mini-essay) • Theme graphic organizer (for the model mini-essay)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Text-Dependent Vocabulary Questions from Chapter 15 of *The Lightning Thief* (5 minutes) **2. Work Time** A. Analyzing a Model Mini-Essay (15 minutes) B. Partner Work: How This Author Might Have Planned the Analytical Mini-Essay (20 minutes) **3. Closing and Assessment** A. Feedback: Comparing Our Graphic Organizers to the Author's (5 minutes) **4. Homework** A. Read Chapter 16 of *The Lightning Thief.* 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.	• 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	• *The Lightning Thief* (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

A. *The Lightning Thief* Routine: Sharing Evidence Flags (3 minutes)
• 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:
  * "On page 222, Percy describes how 'the music's volume *decreased* drastically.' What does *decreased* mean? How has it been used in this context?"
  * "On page 224, Percy described how the waitress 'raised her eyebrow *skeptically*.' What does *skeptically* mean? How do you raise an eyebrow skeptically?"
  * "At the top of page 227, Ares has a *proposition* for Percy. What is a *proposition*?"
	• 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
* "On page 230, Ares' girlfriend is described as 'very *temperamental.'* If someone is *temperamental*, what is he or she like? What does *temperamental* mean?" * "On page 233, the boat is described as '*Marooned* at the bottom of the pool.' What does *marooned* 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

A. Analyzing a Model Mini-Essay (15 minutes)
• Direct students' attention to the learning targets for today's lesson. Read aloud as students read along:
 	
   * "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:
 	
   * "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:
 	
   * "In the context of these learning targets, what does the word *claim* 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.
	• 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

• 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:
 	
    * "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:
 	
    * "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:
 	
    * 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:
 	
    * "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:
 	
    * 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
* 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: * "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: * 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): * "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?"	
B. Partner Work: How This Author Might Have Planned the Analytical Mini-Essay (20 minutes) • 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: * "What do you think the completed model graphic organizer looked like <u>before</u> the author wrote the first body paragraph?"	• Paraphrasing helps all students understand what they read. It is useful for all learners, but particularly for ELLs or other students who struggle.

* "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:	

Work Time (continued)	**Meeting Students' Needs**

* 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:
 	
   * "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

• 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:
 	
1. Look across details in a text.
 	
2. Notice how the details connect.
 	
3. 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:
 	
  * "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

A. Feedback: Comparing Our Graphic Organizers to the Author's (5 minutes)
• 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:
  * "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:
  * "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):
  * "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
A. Read Chapter 16 of *The Lightning Thief*. 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.	

EXPEDITIONARY LEARNING

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

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 <u>first draft</u> idea for a theme in the myth of Cronus? I think the theme is about motherhood.

DETAIL FROM THE CRONUS MYTH	DETAIL FROM THE CRONUS MYTH	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."	"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."	

MY THINKING ABOUT THIS DETAIL	MY THINKING ABOUT THIS DETAIL	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.	It is surprising how a mother has to send her own	

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).

Grade 6: Module 1: Unit 2: Lesson 8
Exploring Allusions to Myths in *The Lightning Thief*: Close Reading Part 1 of "Prometheus"

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**
• I can explore how the allusion to the myth of Prometheus improves my understanding of *The Lightning Thief.* • I can explain how key vocabulary adds to meaning in an excerpt of *The Lightning Thief.* • I can get the gist of the myth of Prometheus.	• Myth of Prometheus annotated for the gist

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Sharing Unfamiliar Vocabulary from Chapter 16 of _The Lightning Thief_ (10 minutes)
 	
2. Work Time
 	
   A. Engaging the Reader: Pages 155–156 of _The Lightning Thief_ (5 minutes)
 	
   B. Looking Closely at Vocabulary in the Prometheus Allusion in _The Lightning Thief_ (10 minutes)
 	
   C. Close Read, Part 1 of the Myth of Prometheus: Getting the Gist (15 minutes)
 	
3. Closing and Assessment
 	
   A. Self Assessing Achievement of Learning Targets (5 minutes)
 	
4. Homework
 	
   A. Read Chapter 17: How does Percy show he is a hero in this chapter?
	• 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 _The Lightning Thief_ 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 _The Lightning Thief_. 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 _The Lightning Thief_.
	
	• 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 _The Lightning Thief_, 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	• *The Lightning Thief* (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

A. Engaging the Reader: Sharing Unfamiliar Vocabulary from Chapter 16 of The Lightning Thief (10 minutes)
• 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 *The Lightning Thief.* 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 *The Lightning Thief.* Model using the following strategies to help students understand what the word means:
 	
  * 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:
 	
  * "How might this strategy help me as a reader?"
	• 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

A. Engaging the Reader: Pages 155–156 of The Lightning Thief (5 minutes)
• Students remain in their discussion triads. Post the first learning target for students and invite them to follow along silently as you read aloud:
   * "I can explore how the allusion to the myth of Prometheus improves my understanding of *The Lightning Thief*."
• Ask students to Think-Pair-Share:
   * "What is an *allusion*?"
• 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 *The Lightning Thief*. Invite them to follow along in their *The Lightning Thief* 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:
   * "Which characters from Greek mythology are discussed in this excerpt?"
   * "What do you find out about Prometheus in this excerpt?"
	• 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.
	
	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 (continued)	Meeting Students' Needs

B. Looking Closely at Vocabulary in the Prometheus Allusion in The Lightning Thief (10 minutes)
• Post the second learning target for students and invite them to follow along in their heads silently as you read aloud:
    * "I can explain how key vocabulary adds to meaning in an excerpt of *The Lightning Thief.*"
• 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:
    * "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 *innocent* mean in this context?"
    * "Are there any other meanings of *innocent*?"
    * "The text says, 'Prometheus was *branded* a radical thinker.' What does *branded* mean in this context?" (Clarify that the word *branded* 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 *born*'?"
    * "How is the author using the word *born* here?"
    * "How did Prometheus help a civilization be *born*?"
	• 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

C. Close Read, Part 1 of the Myth of Prometheus: Getting the Gist (15 minutes)
 	
 • Reconvene class. Explain that now that the students have been introduced to the myth of Prometheus in the allusion in *The Lightning Thief,* 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 *gist* and ask students to Think-Pair-Share:
 	
     ∗ "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:
 	
     ∗ "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:
 	
     ∗ "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.
	• 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

• 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:
 	
  * "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:
 	
  * "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:
 	
  – 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: *in vain, defied, wrath, downfall.*
 	
• 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.
	• 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.

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Closing and Assessment	Meeting Students' Needs

A. Self-Assess Achievement of Learning Targets (5 minutes)
• Focus students on the first learning target again:
   * "I can explain how the allusion to the myth of Prometheus improves my understanding of *The Lightning Thief.*"
• Ask students to Think-Pair-Share:
   * "What is an allusion?"
   * "How did the allusion to Prometheus, and reading the myth of Prometheus, improve your understanding of *The Lightning Thief*?"
• 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.
	• 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
A. Read Chapter 17 of *The Lightning Thief.* Consider the following question as you read, and use evidence flags as you find evidence to answer the question: * How does Percy show that he is a hero in Chapter 17 of *The Lightning Thief*?	• 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 *D'Aulaires' Book of Greek Myths* and compare the two versions. Which do they think is most effective? Why?

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EXPEDITIONARY
LEARNING

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

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 Epimethus 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 Epimethus. 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.

Grade 6: Module 1: Unit 2: Lesson 9
Analyzing Details in "Prometheus" for Elements of Mythology and Theme

EXPEDITIONARY LEARNING

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	Ongoing Assessment
• 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.	• Elements of Myth graphic organizer • Theme graphic organizer

GRADE 6: MODULE 1: UNIT 2: LESSON 9
Analyzing Details in "Prometheus" for
Elements of Mythology and Theme

Agenda	Teaching Notes

1. **Opening**
 	
    A. *The Lightning Thief* Routine: Purpose for Reading Chapter 17 (5 minutes)
 	
2. **Work Time**
 	
    A. Close Reading, Part 2: Identifying Details of Elements of Myth and Theme in Prometheus (15 minutes)
 	
    B. Partner Writing: Planning Mini-Essays Using Graphic Organizers (20 minutes)
 	
3. **Closing and Assessment**
 	
    A. Debrief: How Did the Graphic Organizers Help You Understand the Elements of Mythology and Theme of Prometheus? (5 minutes)
 	
4. **Homework**
 	
    A. Complete graphic organizers. Read Chapter 18 of *The Lightning Thief*. Use evidence flags to mark key elements of mythology you notice.
	• 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 *The Lightning Thief* 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.

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| | • 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	• Homework question for Chapter 17 (from Lesson 8; one to display) • *The Lightning Thief* (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
A. *The Lightning Thief* Routine: Sharing Evidence Flags (3 minutes) • Post the **homework question for Chapter 17** of **The Lightning Thief:** 　* "How does Percy show that he is a hero in Chapter 17 of *The Lightning Thief*?" • 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.	• 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
A. Close Reading, Part 2: Identifying Details of Elements of Myth and Theme in Prometheus (15 minutes)	• Discussing and clarifying the language of learning targets helps build academic vocabulary.
• 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."	• 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.
• Post the learning targets for students and invite them to follow along silently as you read aloud:	• Adding visuals or graphics to learning targets can help students remember or understand key ideas. For example, a mirror for *reflect.*
* "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:	
* "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."	
* "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:	

EXPEDITIONARY LEARNING

GRADE 6: MODULE 1: UNIT 2: LESSON 9
Analyzing Details in "Prometheus" for
Elements of Mythology and Theme

Work Time (continued)	Meeting Students' Needs
* "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?"	

B. Partner Writing: Planning Mini-Essays Using Graphic Organizers (20 minutes)
• 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:
   * "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:
   What kind of information do you think should go in each box?"
• 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.
	• 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.

GRADE 6: MODULE 1: UNIT 2: LESSON 9
Analyzing Details in "Prometheus" for
Elements of Mythology and Theme

Work Time (continued)	Meeting Students' Needs
• 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: 　* "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.	• 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.

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Analyzing Details in "Prometheus" for
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Work Time (continued)	Meeting Students' Needs

• 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:
 	
  * "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.	

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GRADE 6: MODULE 1: UNIT 2: LESSON 9
Analyzing Details in "Prometheus" for
Elements of Mythology and Theme

Closing and Assessment	Meeting Students' Needs

A. Debrief: How Did the Graphic Organizers Help You Understand the Elements of Mythology and Theme of Prometheus? (5 minutes)
• Ask students to Think-Pair-Share:
   * "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.
	• 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
A. Complete the graphic organizers. Read Chapter 18 of *The Lightning Thief.* Look for details that suggest key elements of mythology, and place evidence flags where you find these elements.	

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

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

Grade 6: Module 1: Unit 2: Lesson 10
Drafting an Analytical Mini-Essay: Using Partner Talk and Graphic Organizers to Guide Thinking

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	Ongoing Assessment
• 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.	• Partner Writing: Analytical Mini-Essay recording form (two body paragraphs)

Agenda	Teaching Notes

1. **Opening**
   A. Unpacking Learning Targets (3 minutes)
2. **Work Time**
   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)
   B. Guided Writing: Using the Elements of Mythology Graphic Organizer to Draft a First Body Paragraph (15 minutes)
   C. Writing: Using the Theme Graphic Organizer to Draft a Second Paragraph (20 minutes)
3. **Closing and Assessment**
   A. Reflecting on the Learning Targets (2 minutes)
4. **Homework**
   A. Catch up on your reading from *The Lightning Thief*, or re-read your favorite excerpts.
	• 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 then 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	• 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
A. Unpacking Learning Targets (3 minutes) • Read aloud the learning targets as students read along: * "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: * "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 *draft*. Review the word *draft* as "the first try at a piece of writing before revising." Tomorrow they will revise their work.	

Work Time	Meeting Students' Needs
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) • 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: * "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.	• Consider posting directions where all students can see them to support students who have difficulty tracking multistep directions.
B. Guided Writing: Using the Elements of Mythology Graphic Organizer to Draft a First Body Paragraph (15 minutes) • 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).	• 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
• 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: 1. Look at the Structure of Model Analytical Mini-Essay about Myth anchor chart. 2. Determine the purpose of the sentence or section you are about to write. 3. Locate the information that you will need on your graphic organizer. 4. Practice saying the sentence or sentences aloud with your partner. 5. 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.	• 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

C. Writing: Using the Theme Graphic Organizer to Draft a Second Paragraph (20 minutes)
 	
• Tell students they will now be working with the second body paragraph, about theme. Repeat the learning target:
 	
   * "I can identify and write clearly about a theme in the myth of Prometheus."
 	
• Ask:
 	
   * "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:
 	
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
A. Reflecting on Learning Targets (2 minutes)	.
• 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:	
* "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:	
* "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 *The Lightning Thief*, or re-read your favorite excerpts.	

EXPEDITIONARY LEARNING

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

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

EXPEDITIONARY
LEARNING

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	Ongoing Assessment
• 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.	• 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)
 	
 3. **Closing and Assessment**
 	
    A. Stars and Steps (3 minutes)
 	
 4. **Homework**
 	
    A. Catch up on reading in The Lightning Thief, or reread favorite sections. Come ready to share a key element of mythology or theme that you noticed.
	• 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.
	
	 • 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	• 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

A. Unpacking Learning Targets (2 minutes)
• Invite a series of student volunteers to read aloud each target, one at a time, as the other students read along. Ask:
 	
  * "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

A. Partner Writing: Crafting an Introduction and Conclusion (10 minutes)
• 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:
  * 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:
  * "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.)
	• 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.).

B. Peer Critique of Analytical Mini-Essays (10 minutes)
• Be sure students have their materials from Lessons 8-10:
  * "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

• Tell students that they have the very important task of providing *feedback* to their peers. Remind them that they have done this before, when they wrote about *The Lightning Thief* and "The Hero's Journey." Tell them that it is very important that they check for all of the *criteria* 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 *criteria* and *critique* 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 *critical*) 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:
 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:
    * "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.	

C. Mid-Unit Assessment: Using Feedback to Revise and Write a Polished Version of an Analytical Mini-Essay (20 minutes) • 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: 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	

EXPEDITIONARY LEARNING

GRADE 6: MODULE 1: UNIT 2: LESSON 11
Mid-Unit 2 Assessment: Writing an Analytical
Mini-Essay about Mythological Elements and Theme

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

Closing and Assessment	Meeting Students' Needs

A. Stars and Steps (3 minutes)
• Invite students to meet with their regular triads. Ask them to take 30 seconds to think, and then share with their triad:
  * "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
A. Catch up on reading in *The Lightning Thief* 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.	

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

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:

GRADE 6: MODULE 1: UNIT 2: LESSON 11

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 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	W.2 R.1–9	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose —demonstrate insightful analysis of the text(s)	—clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate analysis of the text(s)	—introduce a topic in a manner that follows generally from the task and purpose —demonstrate a literal comprehension of the text(s)	—introduce a topic in a manner that does not logically follow from the task and purpose —demonstrate little understanding of the text(s)	—demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	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.

Grade 7 Common Core English Language Arts Test Guide

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Grade 6: Module 1: Unit 2: Lesson 12
Determining Theme:
Reading Myths in "Expert Groups"

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	Ongoing Assessment
• 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.	• Expert group myth annotated for gist

Agenda	Teaching Notes
1. Opening A. Connecting Themes in Myths and *The Lightning Thief*: Introducing End of Unit Assessment Prompt (5 minutes) B. Unpacking Learning Targets (3 minutes) **2. Work Time** A. Initial Read: Expert Group Myths, Getting the Gist, and Determining Key Vocabulary (15 minutes) B. Carousel: What Are the Themes of the Expert Group Myths? (10 minutes) **3. Closing and Assessment** A. Introducing the NYS Writing Rubric and Focusing on Row 1 (12 minutes) **4. Homework** A. Read Chapter 19 of *The Lightning Thief* 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.	• 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 *The Lightning Thief*. 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 *The Lightning Thief*. • 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

| | students to leave their triad and talk with a new partner from another triad who has read the same myth.) |
| | • Post: learning targets, end of unit assessment prompt, Homework: Purpose for Reading: Chapter 19—Questions. |

Lesson Vocabulary	Materials
allusion, gist, theme; criteria, extent, conveys, logically, insightful "The Fates" -- destinies, wielded, distaff, terminate, moral, inexorable, prophetic "The Story of Medusa and Athena" -- maiden, awed, priestesses wavered, vain "Theseus and the Minotaur" -- ambition, woe, hastening, maidens, habitation, dismal, appalled, yielded, labyrinth, trod, vessel, monarch	• 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) • *The Lightning Thief* 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
A. Connecting Themes in Myths and The Lightning Thief: Introducing End of Unit Assessment Prompt (3 minutes)	
• 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 *The Lightning Thief.* 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 *The Lightning Thief* and how the themes of the myths are connected to themes in the novel. This will give them a deeper understanding of *The Lightning Thief.* Read the prompt aloud:	
* "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."	
• Ask students to Think-Pair-Share:	
* "What do you notice about this prompt?"	
* "What do you wonder about this prompt?"	

Opening (continued)	Meeting Students' Needs

B. Unpack Learning Targets (2 minutes)
• Point to the posted learning targets and invite students to read them aloud with you:
 	
   * "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:
 	
   * "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." Clarify as needed; remind students of all their hard work analyzing the theme of the myth of Prometheus.
 	
• Refer to the third target. Ask:
 	
   * "What is a *rubric*? 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.
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
	
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Initial Read: Expert Group Myths, Getting the Gist, and Determining Key Vocabulary (15 minutes)
 	
• 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 *The Lightning Thief.* 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
 	
  * 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:
 	
  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.
	• 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
B. Carousel: What are the Themes of the Expert Group Myths? (10 minutes) *Note: This is meant as a brainstorming activity and should be kept brief and quickly paced.* • 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: 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: ∗ "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
A. Introducing the NYS Writing Rubric and Focusing on Row 1 (12 minutes)	• 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.
• 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:	
* "What do you notice?"	• 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 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.
* "What do you wonder?"	
• Invite students to look at the first column, discuss it in their triads, and then share with the group:	
* "What are *criteria*?"	
• 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:	
* "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:	
* "What does extent mean?"	
* "What does *conveys* 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:	
* "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 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
A. Read Chapter 19 of *The Lightning Thief* 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. *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.*	

EXPEDITIONARY LEARNING

Grade 6: Module 1: Unit 2: Lesson 12
Supporting Materials

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.

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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.

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	• clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose • demonstrate insightful analysis of the text(s)	• clearly introduce a topic in a manner that follows from the task and purpose • demonstrate grade-appropriate analysis of the text(s)	• introduce a topic in a manner that follows generally from the task and purpose • demonstrate a literal comprehension of the text(s)	• introduce a topic in a manner that does not logically follow from the task and purpose • demonstrate little understanding of the text(s)	• demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	• develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) • sustain the use of varied, relevant evidence	• develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) • sustain the use of relevant evidence, with some lack of variety	• partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant • use relevant evidence inconsistently	• demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant	• 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	• 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	• 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

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	• 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

Name:

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.

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

GRADE 6: MODULE 1: UNIT 2: LESSON 13
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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	Ongoing Assessment
• 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.	• Exit ticket: How Is Mythology Important Today?

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

Agenda	Teaching Notes
1. **Opening** A. *The Lightning Thief* Routine: Purpose for Reading—Chapter 19 (8 minutes) B. Introduce the Learning Targets (2 minutes) 2. **Work Time** A. Reading Row 2 of the NYS Writing Rubric and Applying to the Model Essay (12 minutes) B. Chalk Talk: How Does the Theme of Your Expert Group Myth Connect to *The Lightning Thief?* (15 minutes) 3. **Closing and Assessment** A. Expert Group Discussion: What Life Lessons Can You Learn from the Theme of Your Expert Group Myth? (8 minutes) 4. **Homework** A. Read Chapter 20 of *The Lightning Thief* and Answer the Text-Dependent Questions	• 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 *The Lightning Thief.* 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.

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

Lesson Vocabulary	Materials
command of evidence, analysis, reflection, develop the topic, relevant, well-chosen facts, definitions, concrete details, quotations, sustain, relevant evidence	• *The Lightning Thief* (book; one per student) • NYS Writing Rubric—Row 2 (one per student) • *The Lightning Thief* 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 *The Lightning Thief*?" (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

A. *The Lightning Thief* Routine: Purpose for Reading—Chapter 19 (8 minutes)
• 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:
   * "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:
   * "How do Annabeth and Grover respond when they realize that only three of them can leave the underworld?"	

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Connecting the Theme of the Expert Group Myth to a Theme
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Opening	Meeting Students' Needs
* "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 *draft*. Review the word *draft* as "the first try at a piece of writing before revising." Tomorrow they will revise their work.	
B. Introduce the Learning Targets (2 minutes) • Post the learning targets. Invite students to read them aloud with you: * "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." * 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.	• 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.

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

Work Time	Meeting Students' Needs

A. Reading Row 2 of the NYS Writing Rubric and Applying to the Model Essay (12 minutes)
• 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:
  * "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:
  "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:
  * "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:
  * "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.
	• 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.

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

Work Time	Meeting Students' Needs

• 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:
 	
   * "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:
 	
   * "What is the *topic*? So what does *develop the topic* mean?"
 	
   * "What are *facts*? So what are *relevant, well-chosen facts*? What does *relevant* mean?"
 	
   * "What are *definitions*?"
 	
   * "What are *details*? So what are *concrete details*?"
 	
   * "What are *quotations*?"
 	
   * "What does *sustain* 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.	

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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

Work Time (continued)	Meeting Students' Needs
B. Chalk Talk: How does the Theme of Your Expert Group Myth Connect to *The Lightning Thief?* (13 minutes) • 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 *The Lightning Thief* to better understand why author Rick Riordan alludes to their expert group myth in the novel. Post and read the question: 　* "How does the theme of your expert group myth connect to The Lightning Thief?" • Tell students that they are going to work in triads to answer this question in a Chalk Talk, using evidence from *The Lightning Thief* 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: 　* 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 *The Lightning Thief.*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.	• 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.

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

Closing and Assessment	Meeting Students' Needs

A. Expert Group Discussion: What Life Lessons Can You Learn from the Theme of Your Expert Group Myth? (8 minutes)
• Post and invite students to read the question with you:
  * "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:
  * 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.**
	• Many students will benefit from having the time available for this activity displayed via a timer or stopwatch.

Homework	Meeting Students' Needs
A. Read Chapter 20 of *The Lightning Thief* and answer the text-dependent questions.	

EXPEDITIONARY
LEARNING

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

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	• 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 •

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?

EXPEDITIONARY
LEARNING

Name:

Date:

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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.

Grade 6: Module 1: Unit 2: Lesson 14

Building Writing Skills: Receiving Feedback and Varying Sentence Structures

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	Ongoing Assessment
• 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.	• Mid-unit assessment • Strengths and Goals index card • Sentence Variety: Keeping Readers Engaged recording form

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: *The Lightning Thief—* Discussing Homework Questions from Chapter 20 (8 minutes) B. Unpacking Learning Targets (2 minutes) **2. Work Time** A. Processing Feedback from Mid-Unit 2 Assessment (10 minutes) B. Writing Mini Lesson: Sentence Variety (15 minutes) **3. Closing and Assessment** A. Applying Writing Skill: Revising One Paragraph of Mid-Unit 2 Assessment Mini-Essay for Sentence Variety (5 minutes) B. Sharing: How Did Adding Sentence Variety Improve Your Writing? (5 minutes) **4. Homework** A. Make a prediction about Zeus and Percy's interaction when Percy returns the lightning bolt. B. Read Chapter 21. Check whether your prediction was right.	• 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 *conjunctions*. 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 *Writing for Understanding* 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	• *The Lightning Thief* (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

A. Engaging the Reader: *The Lightning Thief*—Discussing Homework Questions from Chapter 20 (8 minutes)
• 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.
 	
  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.	

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Opening	Meeting Students' Needs

B. Unpack Learning Targets (2 minutes)
• Invite students to read the learning targets aloud with you:
   * "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:
   * "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

A. Reading Row 2 of the NYS Writing Rubric and Applying to the Model Essay (10 minutes)
• 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 *strengths* and *goals* 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:
 	
  * "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:
 	
  * "What is an example of a goal? What might a writing goal be?"
	• Developing self-assessment and reflection supports all learners, but research shows it helps struggling learners most.

Work Time (continued)	Meeting Students' Needs

• **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:
 	
  * "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 *how* 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.	

B. Writing Mini-Lesson: Sentence Variety (15 minutes) • 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 *variety*. Ask: * "What does *variety* mean?" • If students do not know, give them the definition of *variety* as "a collection of things that are different from one another; an assortment." Relate this to the words *various* or *varied*.	

Work Time (continued)	Meeting Students' Needs

• Ask:
 	
   * "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 *simple* and *complex* sentences in your writing. Tell students you will revisit the word *complex* 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:
 	
   * "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:
 	
   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 *while* and *with* as helpers to combine sentences.	

Work Time (continued)	Meeting Students' Needs

• 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:
 	
    * "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 *conjunctions*. Define *conjunction* 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:
 	
    * "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

A. Applying Writing Skill: Revising One Paragraph of Mid-Unit 2 Assessment Mini-Essay for Sentence Variety (5 minutes)
• 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:
 	
  1. Read back over your mid-unit assessment.
 	
  2. Focus on one paragraph.
 	
  3. For that paragraph, underline sentences that you could combine using conjunctions.
 	
  4. 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:
 	
  * "Does this make sense?"
	• 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

B. Sharing: How Did Adding Sentence Variety Improve Your Writing? (5 minutes)
• 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:
  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
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?" 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.	

Grade 6: Module 1: Unit 2: Lesson 14
Supporting Materials

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	• clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose • demonstrate insightful analysis of the text(s)	• clearly introduce a topic in a manner that follows from the task and purpose • demonstrate grade-appropriate analysis of the text(s)	• introduce a topic in a manner that follows generally from the task and purpose • demonstrate a literal comprehension of the text(s)	• introduce a topic in a manner that does not logically follow from the task and purpose • demonstrate little understanding of the text(s)	• demonstrate a lack of comprehension of the text(s) or task
Command of Evidence: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	• develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) • sustain the use of varied, relevant evidence	• develop the topic with relevant facts, definitions, details, • quotations, or other information and examples from the text(s) • sustain the use of relevant evidence, with some lack of variety	• partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant • use relevant evidence inconsistently	• demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant •	• provide no evidence or provide evidence that is completely irrelevant •

EXPEDITIONARY
LEARNING

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	if	though
although	if only	till
and	in order to	unless
as	not	until
as if	now that	when
as long as	once	whenever
as though	or	where
because	rather than	whereas
before	since	wherever
but	so	while
even if	so that	with
even though	than	yet
for	that	
however		

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.)

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

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

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
• 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.	• Theme graphic organizer: The Myth of Cronus

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

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: *The Lightning Thief*—Chapter 21 Prediction (10 minutes) B. Unpacking Learning Targets (5 minutes) **2. Work Time** A. Reread Cronus (5 minutes) B. Carousel: Key Elements of Myth in Cronus (10 minutes) **3. Closing and Assessment** A. Determining a Theme of the Myth of Cronus: Beginning the Theme Graphic Organizer (15 minutes) **4. Homework** A. Read Chapter 22 of *The Lightning Thief*: Why does Percy have such trouble making a decision about his future? B. Complete the Determining Theme graphic organizer for the Cronus myth if you did not do so in class.	• 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 *The Lightning Thief*. • 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.	• *The Lightning Thief* (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

A. Engaging the Reader: *The Lightning Thief*—Chapter 21 Prediction (10 minutes)
• 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:
   * "What prediction did you make?"
   * "What evidence in the text led you to make that prediction?"	

B. Unpacking Learning Target (5 minutes)
• Ask students to read the learning targets aloud with you:
   * "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:
   * "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
A. Reread Cronus (5 minutes) • 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.	
B. Carousel: Key Elements of Myth in Cronus (10 minutes) *Note: This is meant as a brainstorming activity and should be kept brief and quickly paced.* • 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: 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.	

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

Work Time (continued)	Meeting Students' Needs

• 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.
 	
  * "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
A. Determining a Theme of the Myth of Cronus: Beginning the Theme Graphic Organizer (15 minutes) • 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 *teach* 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: 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	

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

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	Meeting Students' Needs
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.	

Grade 6: Module 1: Unit 2: Lesson 15
Supporting Materials

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.

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.

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

Grade 6: Module 1: Unit 2: Lesson 16

Planning for Writing: Studying Model Writing and Determining a Theme in *The Lightning Thief*

GRADE 6: MODULE 1: UNIT 2: LESSON 16
Planning for Writing: Revisiting Studying Model Writing and
Determining a Theme in *The Lightning Thief*

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
• I can identify the structure, argument, and specific claims in a model literary analysis essay. • I can use details to determine a theme of *The Lightning Thief* that connects with the theme I determined in Cronus.	• Theme graphic organizer: *The Lightning Thief*

Agenda	Teaching Notes

1. **Opening**
 	
  A. Engaging the Reader: *The Lightning Thief* – Chapter 22 (5 minutes)
 	
  B. Unpacking Learning Target (2 minutes)
 	
2. **Work Time**
 	
  A. Studying a Model Essay: "Connecting Theme in Prometheus and *The Lightning Thief* "and Creating Structure of a Literary Analysis Anchor Chart (18 minutes)
 	
  B. Determining a Theme in *The Lightning Thief* (15 minutes)
 	
3. **Closing and Assessment**
 	
  A. Inner Circle / Outer Circle: Sharing Themes in *The Lightning Thief* (5 minutes)
 	
4. **Homework**
 	
  A. Complete Theme graphic organizer for a theme in *The Lightning Thief.*
	• 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 *The Lightning Thief.*
	
	• 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 *The Lightning Thief* might have chosen to include the myth of Cronus in his novel.
	
	• This lesson is critical to helping students identify a theme in *The Lightning Thief* 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	• *The Lightning Thief* (book; one per student) • Model Literary Analysis: "Connecting Theme in Prometheus and *The Lightning Thief*" (one per student) • Modified Model Literary Analysis: "Connecting Theme in Prometheus and *The Lightning Thief*" (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: *The Lightning Thief* (one per student)

Opening	Meeting Students' Needs

A. Engaging the Reader: The Lightning Thief—Chapter 22 (5 minutes)
• 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:
 	
   * "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:
 	
   * "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.	

GRADE 6: MODULE 1: UNIT 2: LESSON 16
Planning for Writing: Revisiting Studying Model Writing and
Determining a Theme in *The Lightning Thief*

Opening	Meeting Students' Needs

B. Unpacking Learning Target (5 minutes)
• Invite students to read the learning targets with you:
   * "I can identify the structure, argument, and specific claims in a model literary analysis essay."
 	
   * "I can use details to determine a theme of *The Lightning Thief* that connects with the theme I determined in the myth of Cronus."
 	
• Invite students to Think-Pair-Share:
   * "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

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)
• 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 *The Lightning Thief* and *The Lightning Thief* 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:
   * "I can identify the structure, argument, and specific claims in a model literary analysis essay."
 	
• Ask students to Think-Pair-Share:
   * "What does the word *structure* 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.
	• 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
• 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:	
* "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 *The Lightning Thief*. 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:	
* 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:	
* "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 *The Lightning Thief*, a hero …"	
• Focus students on Body Paragraph 1. Ask them to notice:	
* "What does the first Body Paragraph include? How is it structured?"	

Work Time (continued)	Meeting Students' Needs

• 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:
 	
    * "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 *The Lightning Thief*, a hero ..."
 	
 • Focus students on Body Paragraph 1. Ask them to notice:
 	
    * "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:
 	
    * "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:
 	
    * Introduction sentence:
 	
    — Provides a one- to two-sentence summary of the myth
 	
    — Presents a common theme between the myth and the novel
 	
    * Body Paragraph 1:
 	
    — Explains a theme of the myth
 	
    — Describes how that theme is communicated through details in the myth	

Work Time (continued)	Meeting Students' Needs
* Body Paragraph 2: — Explains the theme in the novel (same theme from the myth) — Describes how that theme is communicated through details in the novel * Conclusion: — 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
B. Determining a Theme in The Lightning Thief graphic organizer (15 minutes) *Note: Because the novel is significantly longer than the myth, students are given more time to search for evidence than in Lesson 15.* • 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 *The Lightning Thief*. 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: 1. Use the theme you determined for Cronus as a "first draft theme" for *The Lightning Thief.* 2. With your triad, search for details in the novel that serve as evidence of that theme. 3. Add your thinking below each piece of evidence. Your thinking should answer the question: "How does this detail relate to the theme?" 4. Using the evidence, make a claim about a theme in *The Lightning Thief.* • 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.	• 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.

GRADE 6: MODULE 1: UNIT 2: LESSON 16
Planning for Writing: Revisiting Studying Model Writing and
Determining a Theme in *The Lightning Thief*

Closing and Assessment	Meeting Students' Needs
A. Inner Circle/Outer Circle: Sharing Themes in *The Lightning Thief* (5 minutes) • 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. 1. Say: "Inner circle, share the final claim you made about a theme in *The Lightning Thief.*" 2. Say: "Outer circle, share the final claim you made about a theme in *The Lightning Thief.*" 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
A. Complete Theme graphic organizer for a theme in *The Lightning Thief.*	

Grade 6: Module 1: Unit 2: Lesson 16
Supporting Materials

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.

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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 *THE LIGHTNING THIEF*	DETAIL FROM *THE LIGHTNING THIEF*	DETAIL FROM *THE LIGHTNING THIEF*

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 *The Lightning Thief* related to "A Struggle for Power"?

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

Grade 6: Module 1: Unit 2: Lesson 17

Planning for Writing: Introduction and Conclusion of a Literary Analysis

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

Supporting Learning Targets	Ongoing Assessment
• I can plan the introduction of my literary analysis. • I can plan the conclusion of my literary analysis.	• Introduction Paragraph graphic organizer • Conclusion Paragraph graphic organizer

Agenda	Teaching Notes

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
	• 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	• *The Lightning Thief* (book; one per student) • Students' completed Theme graphic organizers: *The Lightning Thief* (from Lesson 16) • Model Literary Analysis: Connecting Theme in Prometheus and *The Lightning Thief* (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) • *The Lightning Thief* word catcher (begun in Unit 2, Lesson 1) • Homework: Interpreting the Prophecy (one per student)

Opening	Meeting Students' Needs

A. Sharing Theme Graphic Organizers: The Lightning Thief (5 minutes)
• 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:
  * "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?"	

B. Unpacking Learning Target (5 minutes)
• Invite students to read the learning targets with you:
  * "I can plan the introduction of my literary analysis."
  * "I can plan the conclusion of my literary analysis."
• Invite students to Think-Pair-Share:
  * "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:
  * "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."
	• 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

A. Planning an Introduction Paragraph (12 minutes)
• Display the **Model Literary Analysis: "Connecting Theme in Prometheus and *The Lightning Thief*. (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:
   * Provides a one-sentence summary of the myth.
   * Presents a theme that is in both the myth and The Lightning Thief.
• 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:
   * "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 The Lightning Thief?"
• 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.
	• 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

B. Planning a Concluding Paragraph (12 minutes)
 	
• 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:
 	
  * "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:
 	
  * "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:
 	
  * "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 *The Lightning Thief*.
 	
• Distribute the **Conclusion Paragraph graphic organizer.**
 	
• Direct the class's attention back to the Structure of a Literary Analysis anchor chart:
 	
  * "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:
 	
  * "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

• Invite pairs to discuss:
    * "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:
    * "Why do you think Rick Riordan included your expert group myth in *The Lightning Thief*?"
• 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

A. Reading NYS Writing Rubric—Row 3 (14 minutes)
• 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:
    * "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:
    * "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 ***The Lightning Thief* word catcher** (begun in Unit 2, Lesson 1).
	• 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	Meeting Students' Needs
A. Interpreting the meaning of the Percy's prophecy: Text-Dependent Questions B. Complete planning for introduction and conclusion paragraphs	

EXPEDITIONARY LEARNING

Grade 6: Module 1: Unit 2: Lesson 17
Supporting Materials

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

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:

Grade 6: Module 1: Unit 2: Lesson 18
Launching the End of Unit Assessment:
Drafting Literary Analysis

EXPEDITIONARY LEARNING

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	Ongoing Assessment
• 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.	• Draft Literary Analysis

Agenda	Teaching Notes

1. **Opening**
   A. Engaging the Reader: *The Lightning Thief*—Interpreting Percy's Prophecy (5 minutes)
   B. Unpacking Learning Targets (2 minutes)
2. **Work Time**
   A. Preparing to Draft: Review End of Unit Assessment Prompt, Model Essay, and Structure of a Literary Analysis Anchor Chart (10 minutes)
   B. Drafting Literary Analysis (25 minutes)
3. **Closing and Assessment**
   A. Debrief: How Did You Use Your "Stars and Steps" to Improve Your Writing? (3 minutes)
4. **Homework**
   A. Reread the model essay and the NYS Writing Rubric. Think about how to improve your own draft essay.
	• 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	• End of unit assessment prompt (from Lesson 12) • *The Lightning Thief* (one per student) • Model Literary Analysis: "Connecting Themes in Prometheus and *The Lightning Thief*" (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
A. Engaging the Reader: The Lightning Thief—Interpreting Percy's Prophecy (5 minutes) • 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: 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.	• 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.

B. Unpacking Learning Target (5 minutes)
• Invite students to read the learning targets with you:
  * "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."
• Invite students to Think-Pair-Share:
  * "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:
  * "What is a draft?"
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.
	
	• build academic vocabulary.

Work Time	Meeting Students' Needs

A. Preparing to Draft: Review End of Unit Assessment Prompt, Model Essay, and Structure of a Literary Analysis Anchor Chart (8 minutes)
• Congratulate students on their excellent thinking in determining the theme of the myth of Cronus and connecting it to a theme in *The Lightning Thief* 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:
 	
  * "*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.*"
 	
• 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 *The Lightning Thief*. 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.
	• Providing models of expected work supports all learners but especially supports challenged learners.

Work Time (continued)	Meeting Students' Needs

B. Writing: Drafting Essay (27 minutes)
• 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:
   * 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 *The Lightning Thief*"
   * 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
A. Debrief: How Did You Use Your "Stars and Steps" to Improve Your Writing? (3 minutes) • 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: ∗ "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).	• 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
A. Reread the model essay and the NYS Writing Rubric. Think about how to improve your own draft essay. *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.* *Look at the independent reading list and prepare some of the titles for students to look at in Unit 3, Lesson 1.*	

Grade 6: Module 1: Unit 2: Lesson 19
Peer Critique and Pronoun Mini-Lesson:
Revising Draft Literary Analysis

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	Ongoing Assessment
• 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.	• Pronoun Sentences • Draft Literary Analysis (from Lesson 18)

Agenda	Teaching Notes

1. **Opening**
 	
   A. Continue Drafting Literary Analysis (8 minutes)
 	
   B. Unpacking Learning Targets (2 minutes)
 	
2. **Work Time**
 	
   A. Peer Critique: Draft Literary Analysis (15 minutes)
 	
   B. Language Mini-Lesson: Pronouns (15 minutes)
 	
3. **Closing and Assessment**
 	
   A. Begin Revising Draft Literary Analysis Based on Stars and Steps (5 minutes)
 	
4. **Homework**
 	
   A. Based on your "stars" and "steps," continue revising your literary analysis.
	• 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.

EL
EXPEDITIONARY LEARNING

GRADE 6: MODULE 1: UNIT 2: LESSON 19
Peer Critique and Pronoun Mini-Lesson:
Receiving Feedback and Varying Sentence Structures

Lesson Vocabulary	Materials
peer critique, pronoun	• 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
A. Continue Drafting Literary Analysis (8 minutes) • 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.	

EXPEDITIONARY LEARNING

GRADE 6: MODULE 1: UNIT 2: LESSON 19
Peer Critique and Pronoun Mini-Lesson:
Receiving Feedback and Varying Sentence Structures

Opening	Meeting Students' Needs

B. Unpacking Learning Target (5 minutes)
• Refocus students whole group. Invite students to read the learning targets with you:
  * "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:
  * "What does *peer critique* mean?"
  * "Why is peer critiquing useful?"
• Listen for: "*Peer critique* means to look at someone else's work and give them feedback that will help them to improve their writing." Clarify as needed.
  * "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."
  * "What is a *pronoun*? 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.
	• 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

A. Peer Critique: Draft Literary Analyses (15 minutes)
• 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:**
 	
  1. <u>Be Kind</u>: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
 	
  2. <u>Be Specific</u>: 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. <u>Be Helpful</u>: 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. <u>Participate</u>: 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 *The Lightning Thief* 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?"
	• 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
• 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.	
B. Language Mini-Lesson: Pronouns (15 minutes) • 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: 　* "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:	• 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
* 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>." - 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: - Look at the first sentence. - Discuss with your triad which is the pronoun. - Underline the pronoun. - Repeat with all of the sentences. - Determine which of the pronouns are in the category you have been allocated. - 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: * "What are the pronouns in this sentence? What kind of pronouns are they?"	• Some triads may benefit from being given a shorter selection of sentences to work through.

Work Time (continued)	Meeting Students' Needs

• 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:
 	
  * "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."
 	
  * "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:
 	
  * "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:
 	
  * "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."
 	
  * "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
A. Begin Revising Draft Literary Analysis Based on Stars and Steps (5 minutes) • 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.	• 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
A. Based on your "stars" and "steps," continue revising your literary analysis.	

EXPEDITIONARY LEARNING

Grade 6: Module 1: Unit 2: Lesson 19
Supporting Materials

1. Be Kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.

2. Be Specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it.

3. Be Helpful: The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.

4. Participate: Peer critique is a process to support each other, and your feedback is valued!

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
Takes the place of a specific or named person or thing Ex: "<u>He</u> ate the cake."	Points out a specific person, place, or thing Ex: "<u>This</u> is where Jack lives."	Refers back to the subject of the sentence and always ends in "self" or "selves" Ex: "I saw <u>myself</u> in the mirror."	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>."	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>."

Personal	Demonstrative	Reflexive	Intensive	Possessive
Takes the place of a specific or named person or thing Ex: "<u>He</u> ate the cake." **you, she, he, him, her, yours, his, hers, theirs**	Points out a specific person, place, or thing Ex: "<u>This</u> is where Jack lives." **this, that, these, those**	Refers back to the subject of the sentence and always ends in "self" or "selves" Ex: "I saw <u>myself</u> in the mirror." **myself, himself, herself, yourself ourselves, yourselves**	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>." **myself, yourself, herself, ourselves, themselves**	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>." **mine, yours, his, hers, ours, yours, theirs**

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.

Grade 6: Module 1: Unit 2: Lesson 20
End of Unit Assessment, Part 2:
Final Draft of Literary Analysis

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	Ongoing Assessment
• 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.	• Final literary analysis

Agenda	Teaching Notes

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.
	• 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	• NYS Writing Rubric—Row 4 (one per student) • *The Lightning Thief* word catcher (begun in Unit 2, Lesson 1) • End of unit assessment prompt (from Lesson 12) • *The Lightning Thief* (book; one per student) • Model Literary Analysis: "Connecting Themes in Prometheus and *The Lightning Thief* (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: *The Lightning Thief*: How Is Percy a Hero? (one per student)

Opening	Meeting Students' Needs

A. Unpacking Learning Target (5 minutes)
• Invite students to read the learning targets with you:
     * "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."
• Invite students to Think-Pair-Share:
     * "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."
     * "What does *self-assessing* mean?"
• Listen for: "Determining how well we think we have done using the rubric."	

Work Time	Meeting Students' Needs

A. Reading NYS Writing Rubric—Row 4 (10 minutes)
• 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:
"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:
   * What does *control of conventions* mean? Well, what are conventions? So what is control of conventions?"
   * "What does *demonstrates command* mean? If you can command something, what does that mean?"
   * "What are *the conventions of standard English grammar*?"
   * "What is *capitalization*?"
   * "What is *punctuation*?"
• 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:
   * "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:
   * "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:
	• 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
* "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: * 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): * "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

B. Writing a Final Draft of a Literary Analysis (25 minutes)
 	
• 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):
 	
   * "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.
 	
• Remind students that they can use all their resources as they prepare their final draft:
 	
   * ***The Lightning Thief***
 	
   * **Model Literary Analysis: Themes in Prometheus and *The Lightning Thief***
 	
   * **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
A. Self-Assessing against the NYS Writing Rubric (8 minutes) • 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
A. *The Lightning Thief*: How is Percy a Hero? Answer the question using evidence from the novel to support your ideas. *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.*	

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EXPEDITIONARY LEARNING

Grade 6: Module 1: Unit 2: Lesson 20
Supporting Materials

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	• clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose • demonstrate insightful analysis of the text(s)	• clearly introduce a topic in a manner that follows from the task and purpose • demonstrate grade-appropriate analysis of the text(s)	• introduce a topic in a manner that follows generally from the task and purpose • demonstrate a literal comprehension of the text(s)	• introduce a topic in a manner that does not logically follow from the task and purpose • demonstrate little understanding of the text(s)	• demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	• develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) • sustain the use of varied, relevant evidence	• develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) • sustain the use of relevant evidence, with some lack of variety	• partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant • use relevant evidence inconsistently	• demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant	• 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	• 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	• 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

CRITERIA	4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	• exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning • establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice • provide a concluding statement or section that is compelling and follows clearly from the topic and information presented	• exhibit clear organization, with the use of appropriate transitions to create a unified whole • establish and maintain a formal style using precise language and domain-specific vocabulary • provide a concluding statement or section that follows from the topic and information presented	• exhibit some attempt at organization, with inconsistent use of transitions • establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary • provide a concluding statement or section that follows generally from the topic and information presented	• exhibit little attempt at organization, or attempts to organize are irrelevant to the task • lack a formal style, using language that is imprecise or inappropriate for the text(s) and task • provide a concluding statement or section that is illogical or unrelated to the topic and information presented	• exhibit no evidence of organization • use language that is predominantly incoherent or copied directly from the text(s) • do not provide a concluding statement or section
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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:
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	• demonstrate grade-appropriate command of conventions, with few errors	• demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	• demonstrate emerging command of conventions, with some errors that may hinder comprehension	• demonstrate a lack of command of conventions, with frequent errors that hinder comprehension	• are minimal, making assessment of conventions unreliable

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 *The Lightning Thief*