

Unit 4

The Iliad, the Odyssey, and Other Greek Stories

Teacher Guide



GRADE 6 Core Knowledge Language Arts®

Core Knowledge®



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Teacher Guide

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Alignment to the Common Core State Standards

The following chart indicates which lessons in *The Iliad, the Odyssey, and Other Greek Stories* address content from the Common Core State Standards (CCSS).

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
Reading Standards for Literature														
Key Ideas and Details														
STD RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.			✓	✓	✓				✓		✓	✓	✓
STD RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	✓	✓	✓		✓	✓	✓	✓		✓		✓	
STD RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	
STD RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.		✓			✓		✓	✓			✓	✓	✓
STD RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.													
STD RL.6.8	(Not applicable to literature)													
STD RL.6.9	Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.											✓		✓
Reading Standards for Informational Text														
STD RI.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.													
STD RI.6.2	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.													

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
STD RI.6.3	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).													
STD RI.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.													
STD RI.6.5	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.													
STD RI.6.6	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.													
STD RI.6.7	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.													
STD RI.6.8	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.													
STD RI.6.9	Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).													
STD RI.6.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.													
Writing Standards														
Text Types and Purposes: Argument														
STD W.6.1	Write arguments to support claims with clear reasons and relevant evidence.													
STD W.6.1.a	Introduce claim(s) and organize the reasons and evidence clearly.													
STD W.6.1.b	Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.													
STD W.6.1.c	Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.													
STD W.6.1.d	Establish and maintain a formal style.													
STD W.6.1.e	Provide a concluding statement or section related to the opinion presented.													
Text Types and Purposes: Informative/Explanatory														
STD W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.													

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
STD W.6.2.a	Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.													
STD W.6.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.													
STD W.6.2.c	Use appropriate transitions to clarify the relationships among ideas and concepts.													
STD W.6.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.													
STD W.6.2.e	Establish and maintain a formal style.													
STD W.6.2.f	Provide a concluding statement or section that follows from the information or explanation presented.													
Text Types and Purposes: Narrative														
STD W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.													
STD W.6.3.a	Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.		✓	✓		✓								
STD W.6.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.		✓					✓						
STD W.6.3.c	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.								✓					
STD W.6.3.d	Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.				✓			✓						
STD W.6.3.e	Provide a conclusion that follows from the narrated experiences or events.		✓								✓			
Production and Distribution of Writing														
STD W.6.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)										✓	✓		✓
STD W.6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 53.)										✓	✓		

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
STD W.6.6	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.													✓
Research to Build and Present Knowledge														
STD W.6.7	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.													
STD W.6.8	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.													
STD W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.													
STD W.6.9.a	Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).													
STD W.6.9.b	Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).													
Speaking and Listening Standards														
Comprehension and Collaboration														
STD SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.1.a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.													
STD SL.6.1.b	Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.1.c	Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.													
STD SL.6.1.d	Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.													

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
STD SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.3	Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.													
Presentation of Knowledge and Ideas														
STD SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.													
STD SL.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.													
STD SL.6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 53 for specific expectations.)				✓									✓
Language Standards														
Conventions of Standard English														
STD L.6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.											✓	✓	
STD L.6.1.a	Ensure that pronouns are in the proper case (subjective, objective, possessive).		✓		✓									
STD L.6.1.b	Use intensive pronouns (e.g., myself, ourselves).													
STD L.6.1.c	Recognize and correct inappropriate shifts in pronoun number and person.*													
STD L.6.1.d	Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*													
STD L.6.1.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.*													
STD L.6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.											✓	✓	
STD L.6.2.a	Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*													
STD L.6.2.b	Spell correctly.								✓	✓	✓			
Knowledge of Language														
STD L.6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.											✓		
STD L.6.3.a	Vary sentence patterns for meaning, reader/listener interest, and style.*							✓		✓				
STD L.6.3.b	Maintain consistency in style and tone.*													

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
Vocabulary Acquisition and Use														
STD L.6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 6 reading and content</i> , choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.6.4.a	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.6.4.b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>audience, auditory, audible</i>).			✓		✓				✓				
STD L.6.4.c	Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.6.4.d	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).													
STD L.6.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.													
STD L.6.5.a	Interpret figures of speech (e.g., personification) in context.													
STD L.6.5.b	Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.													
STD L.6.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>stingy, scrimping, economical, unwasteful, thrifty</i>).													
STD L.6.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.													
Reading Standards for Literacy in History/Social Studies														
Key Ideas and Details														
STD RH.6-8.1	Cite specific textual evidence to support analysis of primary and secondary sources.													
STD RH.6-8.2	Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.													
STD RH.6-8.3	Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).													

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
Craft and Structure														
STD RH.6-8.4	Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.													
STD RH.6-8.5	Describe how a text presents information (e.g., sequentially, comparatively, causally).													
STD RH.6-8.6	Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).													
STD RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.													
STD RH.6-8.8	Distinguish among fact, opinion, and reasoned judgment in a text.													
STD RH.6-8.9	Analyze the relationship between a primary and secondary source on the same topic.													
Reading Standards for Literacy in Science and Technical Subjects														
STD RST.6-8.1	Cite specific textual evidence to support analysis of science and technical texts.													
STD RST.6-8.2	Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.													
STD RST.6-8.3	Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.													
STD RST.6-8.4	Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to <i>grades 6–8 texts and topics</i> .													
STD RST.6-8.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.													
STD RST.6-8.6	Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.													
Integration of Knowledge and Ideas														
STD RST.6-8.7	Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).													
STD RST.6-8.8	Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.													

Unit 4: The Iliad, the Odyssey, and Other Greek Stories		Lessons												
		1	2	3	4	5	6	7	8	9	10	11	12	13
STD RST.6-8.9	Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.													
STD RST.6-8.10	By the end of grade 8, read and comprehend science/technical texts in the grades 6–8 text complexity band independently and proficiently.													
Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects														
STD WHST.6-8.1	Write arguments focused on discipline-specific content.													
STD WHST.6-8.1.a	Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.													
STD WHST.6-8.1.b	Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.													
STD WHST.6-8.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.													
STD WHST.6-8.1.d	Establish and maintain a formal style.													
STD WHST.6-8.1.e	Provide a concluding statement or section that follows from and supports the argument presented.													
STD WHST.6-8.2	Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.													
STD WHST.6-8.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.													
STD WHST.6-8.2.b	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.													
STD WHST.6-8.2.c	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.													
STD WHST.6-8.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.													
STD WHST.6-8.2.e	Establish and maintain a formal style and objective tone.													

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		1	2	3	4	5	6	7	8	9	10	11	12	13
STD WHST.6-8.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.													
STD WHST.6-8.3	<p>(See note; not applicable as a separate requirement)</p> <p>Note: Students' narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.</p>													
Production and Distribution of Writing														
STD WHST.6-8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.													
STD WHST.6-8.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.													
STD WHST.6-8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.													
Research to Build and Present Knowledge														
STD WHST.6-8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.													
STD WHST.6-8.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.													
STD WHST.6-8.9	Draw evidence from informational texts to support analysis reflection, and research.													

Unit Introduction

Unit 4: The Iliad, the Odyssey, and Other Greek Stories

Welcome

This introduction includes the necessary background information to teach the *The Iliad, the Odyssey, and Other Greek Stories* unit in the Core Knowledge Language Arts® (CKLA) program. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, fluency, differentiation of instruction, and resources available in Grade 6 CKLA, see the Introduction to CKLA on pages 10–23 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. Lesson 14 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 4 contains 14 daily lessons, each of which will require a total of 90 minutes, i.e., in schools in which 45 minutes daily is allocated for English instruction, teachers will typically need to allocate 2 instructional days for each lesson.**

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on pages 13–14. We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 5 (PP.1), and an optional End-of-Unit Comprehension Check (PP.2), which could be included at the end of the unit as part of the Pausing Point Activities. These assessments allow you to assess students’ general comprehension of the reading and help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional 45 minutes for each of these assessments. Following the completion of the *The Iliad, the Odyssey, and Other Greek Stories* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than 29 instructional days total on this unit. Please refer to the Pacing Guide on pages 13–14 for guidance.

Why *The Iliad, the Odyssey, and Other Greek Stories* Unit Is Important

This unit examines ancient Greece through epic stories and myths about heroes facing enormous and frightening challenges and meeting those challenges with bravery, skill, and ingenuity. Students will focus on the literary skills of character perspective and motivations, sequences of events including nonlinear sequencing, and how myths are shaped by and communicate the values of a particular culture at a specific point in time.

Students will read selections from *The Iliad and the Odyssey*, as well as from another Core Knowledge publication, *Realms of Gold*.

These epics and myths were produced over 2,500 years ago in the culture we call ancient Greece. The *Iliad*, *Odyssey*, and the other myths demonstrate how the Greeks saw themselves and their place in the world. *The Iliad and the Odyssey* is set before the flourishing of Greek art and democracy. These epic tales deal with the triumphs, frustrations, conflicts, and hatreds of violent, warlike heroes and their tortured relationships with the gods and destiny itself. These stories provide vital grounding for understanding the later development of dramatic and character archetypes in Western fiction: archetypes such as the antihero Achilles, tortured by the consequences of his own wrathful pride, or clever Odysseus, cursed to be cast into a land of gods and monsters with only his own wits to guide him.

To audiences of the day, these myths and epics were exciting and culturally relevant entertainment. To today's students, the works present an opportunity to engage with a culture and society whose values are not their own and that may prove strange and uncomfortable. The rage of Achilles is at once familiar and mystifying. By seeing what the ancient Greeks valued in their society and what they thought about their world, students will be prompted to reflect upon their own values and standards of behavior.

The culture of ancient Greece, including its epics and myths, was enormously influential on the subsequent development of European society, culture, and politics. Students will focus more deeply on the wider significance of ancient Greece and Rome in Unit 5.

Advance Preparation for Unit 4

Before teaching this unit, it is recommended that teachers read the preface of the Core Classic *The Iliad and the Odyssey* and pages 1–37. These sections provide important background information on the composition of the epics, an introduction to the Greek religion and its rituals, and an explanation of how the Trojan War came to be fought. Although the *Iliad* and the *Odyssey* both deal with the mythical Trojan War, the events of the *Iliad* take place over a few weeks in that conflict, and the *Odyssey* is set afterward. It is important to know the wider context for the conflict in order to explain to students why certain events happen the way they do.

Another section of the introduction touches on the fact that the stories students will encounter focus on heroic men. The stories were produced by a very male-dominated culture. In ancient Greece, women had few rights and were not considered to be fully independent. In *The Iliad and the Odyssey* and the myths about love, it is accepted that a woman could be pursued romantically, and even given away as a prize, without consideration for what she wanted. Even the great goddesses, including wise and warlike Athena, are treated as if they were less

sensible and less rational than their male equivalents. It is important to develop strategies for identifying these instances of sexist treatment of female characters and discuss them with the class. Encountering the prejudiced attitudes of the past provides an opportunity for reflecting on how we act today and improving our own actions in the present.

A major theme of *The Iliad and the Odyssey* is heroic violence and death. These stories are set during a war, and the main characters are all warriors. They kill and maim one another with ease and little compunction. When encountering incidents of violence in the story, be ready to provide necessary context for the actions, but do not explain them away. A chief example students will encounter in the story is in the character of Achilles. Achilles is a peerless warrior who kills hundreds of nameless Trojans and eventually triumphs over the great Trojan hero Hector. Point out that Achilles is not depicted as a wholly noble character, nor one without flaws. Achilles's violent life causes him many hardships and struggles. His best friend, Patroclus, is killed. He himself is fated to meet his own death at Troy. Explain that the society that enjoyed these stories saw themselves reflected in the violent acts depicted—in both good and bad ways. The stories include violence because this was accepted as a fact of life at that time. Call on students to reflect on how violence plays a role in our own lives. Explore ways that our society channels competitiveness and violence into more profitable and less deadly avenues, like professional sports.

Before beginning the unit, preview “A Guide to Major Characters” on pages 9–14 of *The Iliad and the Odyssey*. The stories in the unit feature a large number of characters, many of whom (especially the gods) recur in other stories. It is important to be familiar with the names and attributes of these key figures.

Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades

Students who have participated in Grade 6 Core Knowledge Language Arts Unit 3 should already have considerable background knowledge for this unit,

- Locate ancient Greece and Rome on a map.
- Describe what a Greek polis is.
- Differentiate between different types of rule in ancient Greece.
- Explain Spartan culture and Sparta's role in ancient Greece.
- Understand Athenian democracy, including the Assembly and suffrage.
- Explain what the “Golden Age” of Athens was.
- Articulate how the modern American government has its basis in Athenian democracy.
- Describe early Greek philosophy and how Socrates differed from these earlier philosophers.
- Explain who “Alexander the Great” was and his role in classical history.
- Describe how the spread of Hellenistic culture occurred.
- Describe the beginnings of the Roman Republic and how it built upon Greek and classical ideals.
- Understand Roman class and status: patricians and plebeians, slaves.
- Understand the makeup of the Roman government: consuls, tribunes, and senators.

- Explain who Julius Caesar was and articulate his role in the rise and fall of the Roman Empire.
- Determine the causes of the fall of the Roman Empire.
- Describe the classical influence of ancient Greece and Rome on modern society.

Pacing Guide

The following is an overview and pacing guide to teaching the fourteen lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
Core Connections 45 min Ancient Greek History	Reading 45 min Read-Aloud: "Before the <i>Iliad</i> " Word Work: <i>Vulnerable</i>	Reading 45 min Whole Group: The <i>Iliad</i> : "The Wrath of Achilles" Word Work: <i>Appease</i>	Grammar 15 min Introduce Proper Pronoun Case Writing 30 min Write a Myth: Plan	Reading 45 min Close Reading: The <i>Iliad</i> : "The Battle on the Plain" and "The Wounding of Hector and the Battle at the Ships" Word Work: <i>Meddle</i>

Lesson 3	Lesson 4		Lesson 5	
Day 6	Day 7	Day 8	Day 9	Day 10
Morphology 15 min Introduce Greek and Latin Roots <i>magnus</i> , <i>phileo</i> , <i>poly</i> , <i>psyche</i>	Reading 45 min Partners: The <i>Iliad</i> : "How Patroclus Went into Battle" and "The Rousing of Achilles" Word Work: <i>Denied</i>	Grammar 15 min Practice Proper Pronoun Case Writing 30 min Write a Myth: Plan	Reading 45 min Small Groups: The <i>Iliad</i> : "How Achilles Avenged the Death of Patroclus" and "Priam's Appeal to Achilles" Word Work: <i>Dreadful</i>	Morphology 15 min Practice Greek and Latin Roots <i>magnus</i> , <i>phileo</i> , <i>poly</i> , <i>psyche</i> Writing 30 min Write a Myth: Draft Optional Mid-Unit Comprehension Check

Lesson 6		Lesson 7		Lesson 8
Day 11	Day 12	Day 13	Day 14	Day 15
Reading 45 min Whole Group: The <i>Odyssey</i> : "A Visit from the Goddess" and "Telemachus Addresses the Suitors" Word Work: <i>Mischief</i>	Reading 15 min (Continue from Day 11) Grammar 15 min Introduce Sentence Types: Statement, Command, Question, Exclamation Morphology 15 min Introduce Prefixes <i>pre-</i> , <i>fore-</i> , <i>post-</i> ; Suffix <i>-ic</i>	Reading 45 min Partners: The <i>Odyssey</i> : "Odysseus and Calypso" Word Work: <i>Cast</i>	Grammar 15 min Practice Sentence Types: Statement, Command, Question, Exclamation Writing 45 min Write a Myth: Draft	Reading 45 min Close Reading: The <i>Odyssey</i> : "Odysseus Begins His Story: The Cyclops" Word Work: <i>Cunning</i>

Lesson 8		Lesson 9		Lesson 10	
Day 16		Day 17	Day 18	Day 19	Day 20
Spelling 15 min Introduce Spelling Words		Reading 45 min Independent: The <i>Odyssey</i> : “Odysseus Continues His Story: Circe the Enchantress” and “Of the Sirens and Other Wonders” Word Work: <i>Bewitch</i>	Reading 15 min (Continue from Day 17)	Reading 45 min Read-Aloud: The <i>Odyssey</i> : “Odysseus Returns to Ithaca” and “Odysseus and Telemachus” Word Work: <i>Bewilderment</i>	Spelling 15 min Spelling Assessment
Writing 30 min Write a Myth: Draft			Spelling 15 min Practice Spelling Words		
			Morphology 15 min Practice Prefixes <i>pre-</i> , <i>fore-</i> , <i>post-</i> ; Suffix <i>-ic</i>		

Lesson 11		Lesson 12		Lesson 13
Day 21	Day 22	Day 23	Day 24	Day 25
Reading 45 min Small Group: The <i>Odyssey</i> : “The Trial of the Bow and the Revenge of Odysseus” Word Work: <i>Triumph</i>	Grammar 15 min Introduce Frequently Confused Words: <i>who/whom; there/their/they’re</i> Writing 30 min Write a Myth: Revise	Reading 45 min Partners: Greek Myths: “Apollo and Daphne” and “Echo and Narcissus” Word Work: <i>Elated</i>	Grammar 15 min Practice Frequently Confused Words: <i>who/whom; there/their/they’re</i> Writing 30 min Write a Myth: Edit	Reading 45 min Whole Group: Greek Myths: “Orpheus and Eurydice” and “Pygmalion and Galatea” Word Work: <i>Counterfeit</i>

Lesson 13		Lesson 14	
Day 26		Day 27	
Writing 45 min Write a Myth: Publish		Unit Assessment 35 min	
		Unit Feedback Survey 10 min	

Pausing Points			
Day 1		Day 2	
Culminating Activity 45 min		Culminating Activity 45 min	

Core Connections

The Core Connections segment in Lesson 1 provides a broad overview of relevant background knowledge for *The Iliad, the Odyssey, and Other Greek Stories*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades have had exposure to this relevant background knowledge (see section titled Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades). For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 4, students will study a map of ancient Greece and its neighbors to develop familiarity with the region in which the stories they are reading took place. They will also encounter a brief historical sketch describing the society that produced these stories and the mythic past that Greek composers were invoking.

Reading

The Iliad and the Odyssey and Realms of Gold

Unit 4 reading lessons include comprehensive instruction in reading comprehension, vocabulary, and word work. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 15–19 of the Unit 1 Teacher Guide.

This unit is one of eight CKLA Grade 6 units. It includes complex text and prepares students in Grade 6 for the increased vocabulary and syntax demands presented by texts in later grades.

The CKLA Grade 6 materials are designed to address all CCSS ELA standards at this grade level. To achieve this goal, this Teacher Guide calls for students to read only designated selections from the two Student Readers, *The Iliad and the Odyssey* and *Realms of Gold*, during their ninety-minute language arts instruction. If your schedule during other parts of the school day permits, we encourage you to guide your students in choosing additional selections from the books to read, as they will gain an even deeper understanding of the content and issues addressed.

While the selections that students will read are each relatively short, they include complex ideas and text that prepare students for the increased demands and vocabulary of later Grade 6 units and beyond. If you find that your students complete a particular day's reading activities in less than the allotted time, consider having your students practice rereading the selections aloud, read additional selections not included in this unit, and/or use the remaining time to devote to the writing lessons, as needed.

Writing

In this unit, students write and publish an original myth.

For detailed information about the CKLA approach to Writing and the writing process, see pages 19–20 of the Introduction to CKLA in the Unit 1 Teacher Guide.

Grammar

In this unit, students will learn about pronoun cases (subjective, objective, and possessive) and their proper use. Students will also encounter the four main sentence types (statement, command, question, and exclamation) and practice identifying them.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 6.

Morphology

Throughout Grade 6, students will study word parts, such as prefixes, suffixes, and root words. In this unit, students will learn about roots derived from Greek and Latin, such as *magnus*, *phileo*, *poly*, and *psyche*; the prefixes *pre-*, *fore-*, and *post-*; and the suffix *-ic*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 6.

Spelling

During this unit's spelling lessons, students will practice spelling words related to the content of *The Iliad and Odyssey* and *Realms of Gold* as well as words related to the morphology features addressed in the unit and commonly misspelled words as identified in the Core Knowledge Sequence. Each set of spelling words in Grade 6 will consist of between 12 and 15 words. Although the words may not follow specific spelling patterns, you may detect certain gaps or misunderstandings in students' knowledge of the English code through careful analysis of their spelling errors. If lack of code knowledge appears more pervasive and affects a student's reading and spelling, it may be necessary to provide additional remedial instruction outside of the 90-minute ELA instruction.

Lesson 8 introduces spelling words and provides definitions for context. Students will not be responsible for identifying the meaning of each word on the spelling assessment. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 8, students will take home an Activity Page listing the spelling words. The Activity Page includes an optional activity to practice writing the spelling words and learn their meanings. In Lesson 9, students will practice spelling the words by completing sentences that use the words.

In Lesson 10, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a dictated sentence related to one or more of the words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

Students are expected to apply these spelling skills to oral activities, the unit writing project, and other writing throughout Grade 6.

Speaking and Listening

This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small-group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see pages 20–21 of the Introduction to CKLA in the Unit 1 Teacher Guide.**

Fluency

While many students will have achieved adequate fluency by Grade 6, CKLA continues to provide resources to help students improve automaticity and fluency for better reading comprehension.

CKLA provides three opportunities for teachers to assess fluency during the year to determine which students can benefit from additional fluency support—in the Beginning-of-Year Assessment at the end of Unit 1, in the Unit Assessment at the end of Unit 3, and in the Unit Assessment at the end of Unit 8.

For students requiring additional fluency support, the optional Fluency Supplement, consisting of a variety of reading selections, is provided online at <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/>. You may choose and use the selections at your discretion in any order or frequency.

For additional information about fluency resources in Grade 6 CKLA, see page 21 of the Introduction to CKLA in the Unit 1 Teacher Guide.

Assessment

This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills. **For an overview of assessment in CKLA, see pages 21–22 of the Introduction to CKLA in the Unit 1 Teacher Guide.**

Activity Book

The Unit 4 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some Activity Pages in class as part of lessons and other Activity Pages for homework.

The Activity Book also includes Student Resources, with a glossary of words in the Unit 4 reading selections, the Individual Code Chart, and resources for the unit writing project, including the writing process diagram and editing symbols.

For detailed information about resources in the Activity Book, see pages 12–13 of the Introduction to CKLA in the Unit 1 Teacher Guide.

Teacher Resources

At the back of this Teacher Guide, you will find a section titled “Teacher Resources.” In this section, the following information is included:

- Glossary for *The Iliad, the Odyssey, and Other Greek Stories*
- Individual Code Chart
 - Encourage students who have decoding and/or spelling difficulties to use the Individual Code Chart whenever they are reading and/or writing throughout the day, not just during the language arts block. This reinforces the notion that the skills they are learning during language arts are meant to be applied whenever they are reading and writing.
- Anecdotal Reading Records
 - This chart can be used for recording anecdotal notes about students’ reading abilities. You can record things such as persistent difficulty with specific sound-spelling correspondences, difficulty with certain digraphs/letter teams, difficulty segmenting isolated words, and progress with specific skills.
- Tens Recording Chart and Tens Conversion Chart
 - These charts were created for use with assessments that have a defined number of items (such as written assessments, end-of-unit assessments, and Activity Pages. However, you may use the Tens system to record informal observations, such as an end-of-lesson check-in, as well.
- Using Chunking to Decode Multisyllable Words
- Map of Ancient Greece
- The Writing Process
- Myth Rubric
- Myth Peer Review Checklist
- Myth Editing Checklist
- Proofreading Symbols
- Optional Fluency Assessment Guide
- Fluency Assessment Scoring Sheet
- Activity Book Answer Key

Digital Components

Various resources that appear in this unit are also provided as digital components. These include various posters, charts, graphic organizers, and images referenced in the Advance Preparation section of each lesson. All digital components can be found at https://www.coreknowledge.org/wp-content/uploads/2025/07/CKLA_G6_DigitalComponents.pdf.

Recommended Resources

You should consider various times throughout the day when you might infuse the curriculum with other authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list.

You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families. An expanded Recommended Resources list, including online resources, can be found in the Digital Components for the unit.

- *Greek Myths: Meet the Heroes, Gods, and Monsters of Ancient Greece* by DK and Jean Menzies. (DK, 2020) ISBN: 9781465491534
- *Percy Jackson and the Lightning Thief* by Rick Riordan. (Disney Press, 2006) ISBN: 9780786838653
- *Percy Jackson and the Sea of Monsters* by Rick Riordan. (Disney Press, 2007) ISBN: 9781423103349
- *Percy Jackson and the Titan's Curse* by Rick Riordan. (Hyperion, 2008) ISBN: 9781423101482
- *Percy Jackson: The Battle of the Labyrinth* by Rick Riordan. (Disney Press, 2009) ISBN: 9781423101499
- *Percy Jackson: The Last Olympian* by Rick Riordan. (Disney Press, 2011) ISBN: 9781423101505
- *Treasury of Greek Mythology: Classic Stories of Gods, Goddesses, Heroes & Monsters*, by Donna Jo Napoli. (National Geographic, 2011) ISBN: 9781426308444
- *Wings of Olympus* by Kallie George. (HarperCollins, 2020) ISBN: 9780062741516
- *Wings of Olympus: The Colt of the Clouds* by Kallie George. (HarperCollins, 2020) ISBN 9780062741547

While the *Iliad* and the *Odyssey* are stories centered on the deeds of male characters, produced by a male-dominated society, there are many interesting and inspiring female characters in Greek mythology and mythology from other cultures. For students who would like to know more about mythological women, consider the following options.

- *Girls, Goddesses and Giants: Tales of Heroines from around the World* by Lari Don. (Bloomsbury Publishing, 2013) ISBN 9781408188217
- *Goddess Power: A Kids' Book of Greek and Roman Mythology: 10 Empowering Tales of Legendary Women* by Yung In Chae. (Callisto Media, 2020) ISBN 9781646112937
- *Legendary Ladies: 50 Goddesses to Empower and Inspire You* by Ann Shen. (Chronicle Books, 2018) ISBN 9781452163413

More books featuring strong, inspiring, and interesting women from history and mythology can be found at www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/.

Lesson 1

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Core Connections	45 min	Review Prior Knowledge	Map of Ancient Greece Activity Page 1.2
DAY 2: Reading	40 min	Read-Aloud: "Before the <i>Iliad</i> "	Reader: <i>The Iliad and the Odyssey</i> Characters and Events Anchor Chart Activity Page 1.3
	5 min	Word Work: <i>Vulnerable</i>	
Take-Home Material	*	Reading	Activity Pages 1.1, 1.4, SR.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Core Connections

Explain the context behind Greek myths and epics: where the events of the *Iliad* and *Odyssey* might have taken place, when myths and epics were written, and some of the history of ancient Greece.

Reading

Describe the characters' actions and events that lead up to the beginning of the *Iliad*. (RL.6.1, RL.6.3, RL.6.4, RL.6.5)

Language

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, Activity Pages, and discussion questions, among other places.

The first occurrence of an academic vocabulary word in the unit is underlined. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English. Additionally, English speaking students may gain insight to the similarities between Spanish and English by examining root words, prefixes, and suffixes.

1. **audience**, *n.* the reader(s) of a text
2. **character**, *n.* a person in a story
3. **epic**, *n.* a long poem that tells the stories of gods, heroes, and great battles and adventures in the past.
4. **myth**, *n.* a traditional story that communicates a culture's values and history
5. **narrative**, *n.* a story that is written or told
6. **narrator**, *n.* a person who tells a story
7. **perspective**, *n.* how a character or narrator views characters and events in a story
8. **point of view**, *n.* the perspective from which a story is narrated
8. **prefix**, *n.* word or part of a word placed at the start of another word or root that changes its meaning
9. **suffix**, *n.* word or part of a word placed at the end of another word or root that changes its meaning
10. **symbol**, *n.* something that represents or stands for something else
11. **theme**, *n.* the main subject or idea of a text

Spanish Cognates for Academic Vocabulary in *The Iliad, the Odyssey, and Other Greek Stories*

audiencia

carácter

mito

perspectiva

tema

ADVANCE PREPARATION

Core Connections

- Display a Map of Ancient Greece and its surroundings, which appears in the Unit 4 Teacher Resources section and on Activity Page 1.2.

Reading

- Make and display the Characters and Events from the *Iliad* Anchor Chart. This chart will be filled in to track important characters and events across students' reading of the *Iliad* in this unit.

Greeks	Trojans
Events	

- Refer to the pronunciation guide for Main Characters in the *Iliad* and *Odyssey* (pages 9–14 of the student book) to practice pronouncing some of the names and to familiarize yourself with the characters and their main characteristics as necessary.
- Write the purpose for reading on the board/chart paper: *Describe the characters' actions and the events that lead up to the beginning of the Iliad.*

Alternatively, you may access a digital version in the digital components for this unit.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

Review Prior Knowledge

5 minutes

- Tell students that in this unit they will be reading myths and epics from ancient Greece. Tell students that before they begin reading, you are going to review some background knowledge that will help them understand what they will read about in this unit. Tell students that although they will be reading the myths and epics, these stories were originally communicated orally, by poets and storytellers who spoke aloud to an audience. They were written down by people who heard the original performances and were copied by later generations. Encourage students to imagine what it might have been like to hear the stories they are reading.
- **Note to Teacher:** Students who participated in Core Knowledge Language Arts in Grade 2 listened to Read-Alouds that introduced students to Greek myths. Point out that many of the things they learned then will be relevant as they encounter the myths presented in this unit.
- Tell students that the first two stories they will be reading in this unit, the *Iliad* and the *Odyssey*, are epics. Explain that an epic is a long poem that tells the stories of gods, heroes, and great battles and adventures in the past. Many epics were composed by poets who recited them from memory in front of an audience.
- Tell students that the *Iliad* and the *Odyssey* are thought to be the work of one poet, called Homer. Point out that we don't know much about Homer, except that he probably lived in what is now western Turkey over two and a half thousand years ago. Mention that some traditions claim that Homer was blind.
- Ask students to tell you what they might already know about heroes in epics and/or myths, such as that they possess great strength or bravery or that they complete almost impossible tasks. You may wish to prompt students to provide you with examples of heroes or heroism from contemporary culture. If you do so, point out that the ancient Greeks thought of the gods and heroes in many of the same ways we do today. Tell students that, as they read, they can imagine the audience cheering for the triumphs of the heroes and experiencing sadness and grief at their losses and failures.

Introduce Greek Myths and Stories

15 minutes

- Tell students that in order to understand the epics and myths they will read, it is useful to understand a bit more about ancient Greece and its history.
- Display Activity Page 1.3, the map of ancient Greece. Point out that the nations we might know in the modern world did not exist at the time of the Greek myths and epics. For instance, modern western Turkey was at the time part of a Greek-speaking culture. Point out Ionia on the map, and note that this is where Homer is thought to have been from. Point out other important sites on the map like the site of Troy (Ilium), which is where most of the events of the *Iliad* take place, and the island of Ithaca, home of Odysseus.
- Point out to students that they can refer to the map while they read the stories if they wish.
- Read aloud to the class pages 1–8 in the *The Iliad and the Odyssey*, “Introduction to Greek Mythology.”

- After you have finished reading aloud, explain that in addition to the two epics in this unit, students will also be reading four myths. The myths in this unit are shorter stories that concentrate not on war and struggle but on love and tragedy.
- Have students turn to the Character Guide on pages 9–14 of the Reader. Explain that because the *Iliad* and the *Odyssey* have many characters, it will be useful to students to refer to the Character Guide as they read.
- Tell students to read through the Character Guide with a partner. With their partners, students should identify and discuss any characters they already know.

Think-Pair-Share Have partners write down the names of characters they have heard of and a sentence describing what they know about them. Have students share their lists and descriptions with a partner. Then, have students pick one character from their list and share with the class what role they think that character will play in the stories they will read.

- Answers may include references to Zeus being the chief god and deciding the outcome of the war, Odysseus coming up with a clever plan to end the war, Achilles being a ferocious fighter, and so on.

History in the Time of Ancient Greece

20 minutes

- Tell students that when we talk about ancient Greece, we mean a period between about the eighth century BCE to the late fourth century BCE.

Note to Teacher: This section will refer to dates “before the common era” (BCE). This dating system assigns year 1 of the Common Era (CE) as the date generally accepted as the birth of Jesus Christ. In older texts, these eras were referred to as BC (“before Christ”) and AD (“Anno Domini,” Latin for “in the year of our lord”). Explain to students that one of the quirks of dates before the common era is that lower numbers are closer in time to present day than larger numbers, in a reverse of the usual way of treating dates. Events in the 750s BCE happened before events in the 400s BCE.

- Tell students that we consider “ancient Greece” to begin in the eighth century BCE because that is when the first major pieces of writing from the Greek civilization were written. The authors of these first works are the poets Hesiod and Homer. Hesiod composed poems about the Greek gods. The *Iliad* and the *Odyssey*, composed by Homer, are considered some of the earliest and greatest stories in Western literature. Homer’s poems collected and refined stories about events that were, even then, considered to have happened in the distant past.
- Tell students that the stories in the *Iliad* concern what we call the Mycenaean civilization, which lasted from roughly 1900 to 1100 BCE. The Mycenaeans mostly lived in southwest Greece. They had a similar religious system and building style to the ancient Greeks. Their civilization ended suddenly in around 1100 BCE, and we don’t know exactly why.
- Referring again to the map, point out that between 1100 and 800 BCE, Greeks began to sail the seas and settle the islands and other land masses around Greece. This is why Ionia, in what is now western Turkey, was a Greek-speaking region at the time Homer lived there. Point out that the *Iliad* and the *Odyssey* both strongly feature the idea that Greeks traveled from Greece to make war or adventure in their neighboring islands and other places.

- Point out that the Trojans are the enemies of the Greeks in the *Iliad*. Their city, Ilium or Troy, was considered one of the greatest cities in the world before the Greeks destroyed it. Mention that although the Trojans in the *Iliad* worship the same gods as the Greeks and can speak to Greeks in their own language, the Greeks considered them foreigners.
- Pointing to the places as you mention them, mention that the Greeks of the *Iliad* journeyed from places like Mycenae, Sparta, and Ithaca to Troy. They got there by rowing and sailing in mighty ships.
- Then, point out that the *Odyssey* concerns Odysseus's journey home from Troy. Mention that to get back home, he had to journey to the west coast of Greece.

SUPPORT: Mention that a theme of the *Odyssey* is that Odysseus gets lost in the western oceans, which at the time of the epic were less familiar to the Greeks than the eastern islands and places like Ionia and Troy.

- Tell students that they may be more familiar with the period of history that came after epics like the *Iliad* and the *Odyssey* were written and long after the events they describe are supposed to have taken place.
- Ancient Greece after Homer was not a unified nation but a region that shared a culture, language, and religion. Greek politics was dominated by city-states, small nations centered on a particular city and a countryside that supported it. The great city-states included Athens, Sparta, Corinth, and many others.

CHALLENGE: Prompt students to mention what they might already know about Greek city-states. Students are likely to know something about the rivalry between Athens and Sparta and especially the distinction between Spartan militarism and Athenian democracy.

- Tell students that while the Trojan War is mostly legendary, the Greeks fought several famous wars in reality. Some of the most famous are the Persian Wars of the fifth century, in which a coalition led by Athens defeated the mighty Persian Empire and created their own empire, and the Peloponnesian War, which saw Sparta destroy the Athenian empire almost a century later.
- Tell students that the ancient Greek period was ended by a man who famously admired Homer and his heroes like Achilles so much that he slept with a copy of the *Iliad* under his pillow: Alexander the Great. Alexander, who was from the kingdom of Macedon to the north of the Greek mainland, led his armies to conquer Greece, then Persia to the east, and continued until he reached the borders of India before he died in 323 BCE. Alexander ended the period in which the Greeks themselves were an independent military and economic force, but he also helped spread Greek ideas and culture in the wake of his armies.

Wrap up the lesson with the following questions.

- **Inferential** Why do you think the epics written by Homer are about travelling by sea and adventuring in foreign lands?
 - o These were important ideas to the society for which they were written. Greece is a peninsula and a series of islands; the Greek culture spread to places where the Greeks travelled, settled, traded, or made war.
- **Inferential** What characteristics do you think the Greek epics might emphasize about their heroes?
 - o Answers will vary but may include heroism, bravery, skill in war, a sense of adventure, and skill at sailing or navigating.

DAY 2

READING

45 minutes

Read-Aloud: “Before the *Iliad*” [pages 15–24, 28–30, 32–33]

Introduce the Reader and Chapter

5 minutes

- Ensure each student has a copy of the Reader, *The Iliad and the Odyssey*.
- Read the title with students, and explain that this Reader contains epics about heroic and mythical events in ancient Greece.
- Have students turn to the table of contents. Either read several chapter titles aloud, or have students read them. Ask students to describe whether they think that the epic is going to be a story full of great deeds and triumphs or a tragic story about failures and loss.
- Give students a few moments to flip through the Reader and comment on the images they see.
- Ask students to share any other thoughts they have about the Reader.

Note to Teacher: *The Iliad* and the *Odyssey* involve many characters whose names are often difficult to pronounce. This may impede students when reading aloud. Remind students who may have trouble to refer to the Character Guide (pages 9–13), which includes pronunciation guides, whenever necessary.

- Tell students you will read aloud the chapter. They should follow along in their book as you read.
- Have students turn to page 15.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *prophecy*.
- Have them find the word on page 15 of the Reader.

Note to Teacher: In this Student Reader, specific vocabulary is presented in bold print, and a definition is provided on the same page on which that word is first used.

- Explain that the glossary also contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
 - Have students reference Activity Page 1.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapter.
1. **prophecy, *n.*** a prediction (**15**)
 2. **proclaim, *v.*** to announce officially or publicly (**proclaimed**) (**16**)
 3. **plump, *adj.*** having a rounded, full shape (**17**)
 4. **siege, *n.*** surrounding a city to try to force the inhabitants to surrender (**33**)

Vocabulary Chart for “Before the *Iliad*”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	prophecy siege	plump proclaim
Spanish Cognates for Core Vocabulary		proclamado
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Describe the characters’ actions and the events that lead up to the beginning of the *Iliad*.

Read “Before the *Iliad*”

30 minutes

Read the selection aloud as students follow along in their Readers. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either SUPPORT or CHALLENGE. These questions and activities are not intended to be used in all situations. The items labeled SUPPORT provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled CHALLENGE should be used with classes that would benefit from additional enrichment opportunities.

Read “How the Trojan War Began: The Apple of Discord”

[pages 15–16]

Literal What does it mean that “the city enjoyed peace and prosperity”?

- o It means that the city was peaceful and the people living in the city grew rich.

Literal What does Cassandra’s power of prophecy mean she could do?

- o She could predict the future.

SUPPORT: Point out that the gifts of the gods, like Cassandra’s gift of prophecy, are often a double-edged blessing in Greek epics and myths.

Evaluative Do you think that Cassandra’s gift of prophecy is a good gift or a curse?

- o Answers might include: she would know the future but be powerless to stop it; she might give people warnings that they ignore; she might be cursed to make things happen rather than simply predict them.

Inferential Why don’t the Trojans believe Cassandra?

- o Apollo declares that nobody should believe Cassandra’s prophecies.

Inferential Why is Troy’s fate tragic? How could things have been different?

- o When Cassandra angers Apollo, he declares that nobody should believe the things that Cassandra predicts. Troy’s fate is tragic because if they had believed her, Troy might have been saved.

SUPPORT: Point out that “the evils that were to come upon Troy” refers to the events of the story students are going to read in this unit.

Literal What does it mean that Hector is the “noblest” of the Trojan heroes?

- o It means he is the bravest, the most moral, the most exemplary.

Read “The Queen’s Dream”

[pages 16–18]

SUPPORT: A soothsayer is a type of religious figure who could understand the messages of the gods.

Literal What is the meaning of the soothsayer’s prophecy? How will the child be like a torch?

- o The prophecy says that the child will act like a torch by making Troy’s walls and towers catch fire and burn into “heaps of ashes.”

Inferential What is the remedy the soothsayer offers to this prophecy?

- o Paris must be killed.

Evaluative The story of the shepherd and the baby Paris could be summarized as: “an act of kindness leads to tragedy.” Do you think this is an accurate summary? Support your answer.

- o Yes. The act of kindness is that the spirits refused to let Paris die. Instead, they shelter and protect the child. But according to the soothsayer, if Paris lives it will lead to a great catastrophe. This is the tragedy.

Inferential Why are the child's hands described as "plump"?

- o *Plump* means rounded, soft, and fat. It means the baby, Paris, appears both cute and healthy.

SUPPORT: The nymphs are nature spirits who appear to humans as beautiful women.

Literal Who is Oenone, and what is her relationship to Paris?

- o Oenone is a river nymph who marries Paris.

Literal What causes sorrow to come to Oenone and Paris?

- o There is a quarrel among the three goddesses Hera, Aphrodite, and Athena.

Literal What is the argument between the goddesses about?

- o We don't know yet.

Evaluative Do you think that Paris is a good person? Support your answer.

- o Accept reasonable answers.
Yes. Paris is tall and brave. He helps the shepherds and watches his sheep.
No. If he were a good person, he wouldn't bring ruin to Troy.

Read "The Quarrel of the Goddess"

[pages 18–19]

Literal Thetis is immortal. Humans are mortal. This means that they will die. What does it mean that Thetis is immortal?

- o Thetis cannot die. She is not human.

Literal What do you think the prefix *im-* means at the beginning of the word *immortal*?

- o The prefix means "not."

Literal/Inferential Why might it be a bad idea not to invite Eris to the wedding? Why is it understandable that Thetis does not invite Eris to the wedding?

- o Eris is a goddess of disagreement and conflict, so it might be a bad idea to make her angry by not inviting her to the wedding. However, it might be understandable that Eris is not invited because such a goddess might have caused trouble anyway.

SUPPORT: The gods, goddesses, nymphs, and other magical creatures are often personifications of things and ideas. Eris is the goddess of discord, argument, and bickering. The nymphs are often spirits that personify particular rivers, forests, and other features. The ancient Greeks filled their world with lively personalities to explain why things were the way they were.

SUPPORT: The word *fair* has more than one meaning. *Fair* can mean that the rules are followed or that someone has blonde hair. It can also mean that someone is beautiful. In the phrase "for the fairest," *fairest* means the most beautiful.

Inferential What about the apple causes Hera, Aphrodite, and Athena to fight? What does this say about the goddesses that they will fight over the apple?

- o It has the words “for the fairest” written on it, so they all claim it refers to them. They are competitive and vain.

Note to Teacher: You may wish to point out that the story was written a long time ago, by a society whose values modern people do not always agree with. One such example is the story’s insistence that the goddesses were all obsessed with their own beauty to the point of argument and warfare about it. Make it clear that students are welcome to raise and discuss issues of this nature.

Evaluative Do you think it is smart that Zeus does not want to pick the fairest goddess?

- o Accept reasonable answers.

Read “The Judgment of Paris”

[pages 20–22]

Inferential How do the goddesses try to win the competition?

- o They try to bribe Paris by making him tempting offers.

Evaluative What does it say about Paris’s motivations and values that he chooses Aphrodite and her offer? What might it have said about him if he had chosen Hera or Athena instead?

- o It says that he values beauty and beautiful women more than anything else. Students might suggest that this means he is foolish, lovestruck, vain, and so on. Students should recognize that taking Hera’s offer would indicate he cares most of all for power and money, while taking Athena’s offer would indicate that he wants wisdom and fame.

SUPPORT: The gods and goddesses in the story all have their own favorite mortals. These favorites are partially chosen based on the qualities they have, which are usually the qualities the god or goddess values most. So characters like Achilles and Odysseus are favored by Athena, because she is fond of brave and clever warriors who desire everlasting fame.

Inferential How could Paris’s choice bring about tragedy?

- o By choosing Aphrodite, he makes the other goddesses angry at him.

SUPPORT: Explain that a symbol is something that represents or stands for something else. For instance, a dove is a symbol of peace; the American flag is a symbol of the United States. To symbolize means to represent something using a symbol.

Inferential What does the dark cloud symbolize?

- o The dark clouds symbolize the anger of Hera and Athena at Paris and the bad things that are going to happen to Paris.

Inferential Why does King Priam ask Paris to stand next to Hector? What conclusion does King Priam make?

- o King Priam wants to compare the appearance of Paris and Hector. King Priam suspects that they are brothers because they look alike, even though Paris is supposed to be dead.

SUPPORT: Remember that Cassandra is cursed in such a way that nobody will ever listen to her warnings.

Evaluative Paris abandons his wife Oenone. How does this affect your ideas about his character?

- o Answers will vary but may include that Paris is a cruel and unthinking person, that Paris is selfish, that Paris is forgetful, or that Paris isn't a very nice or admirable character.

Read "Helen of Troy"

[pages 22–24]

Inferential Why would Paris's love for Helen lead to trouble between the Trojans and Greeks?

- o Helen is already married to another man, King Menelaus. He is likely to be upset.

Inferential Why is Helen persuaded by Paris?

- o Helen believes Paris when he says that a goddess is protecting him and will protect her.

SUPPORT: Crete is the largest island near Greece. It was important to the early Greeks, partly because it was where the powerful Minoan civilization arose, long before the *Iliad* was composed.

Literal What is Priam and Hecuba's reaction to seeing Paris and Helen married? What word tells you?

- o Priam and Hecuba are very happy because they meet Paris and Helen with "rejoicing."

Inferential Why is Hector angry at Paris? What does this say about his motivations?

- o Hector is angry because Paris takes Helen from Menelaus. He believes this will cause problems for all of Troy. He is angry because Paris has acted thoughtlessly and foolishly. It suggests that Hector is motivated by care for the safety of his people and his family.

Read "The Hero Achilles"

[pages 28–31]

Inferential What word suggests that Achilles does not really want to fight in Troy?

- o The word "tricked" suggests Achilles does not want to fight.

Literal What event connects Achilles to Troy's destiny?

- o The wedding of his parents, Thetis and Peleus, was where Eris caused the argument among the goddesses.

Literal What does it mean that Achilles's heel was "vulnerable"? How was it different from the rest of him?

- o It means that his heel could be wounded. The rest of him could not.

SUPPORT: The story of Achilles’s vulnerable heel is the origin of the phrase “Achilles’s heel,” to refer to a particular weakness or vulnerability.

Inferential Why doesn’t Thetis want Achilles to go to Troy? What is her motivation?

- o Zeus tells her that Achilles will die if he goes to Troy. Her motivation is that she loves her son and wants to protect him.

SUPPORT: Odysseus is famous among the Greeks for his cleverness. This character trait will feature heavily both in the *Iliad* and in his story, the *Odyssey*.

Literal What is Odysseus’s inquiry?

- o He is trying to find out where Achilles is; he is seeking information on Achilles.

Literal Why is Achilles difficult to find?

- o He’s disguised as a woman; Odysseus has never met him before.

Inferential What does it say about Achilles’s motivations that he shows no interest in the jewels but takes the sword from Odysseus?

- o It shows us that he is not motivated by wealth or money but instead prizes his abilities as a warrior.

Read “The Trojan War Begins”

[pages 32–33]

SUPPORT: The text says that the Greeks would beat the Trojans if the Trojans tried to fight them on an open plain, or a flat stretch of land. This is because the Greeks are better fighters than the Trojans. The Trojans choose to make use of their greatest advantage: the walls of Troy, which have always protected the city from their enemies.

Literal What is the “siege” of Troy?

- o The siege of Troy refers to when the Greeks surrounded the city of Troy and tried to force the Trojans to surrender. The siege lasted ten years.

Inferential Why did the siege last so long?

- o Neither side could beat the other: the Greeks could not capture Troy, but the Trojans could not beat the Greeks on the plain either. Neither side wants to back down or negotiate.

Stop and Jot Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about the years-long siege of Troy and what it must have been like for the Trojans. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

Discuss Selection and Wrap Up the Lesson

5 minutes

- o Display the Characters and Events from the *Iliad* Anchor Chart. Prompt students to help you fill in the characters and events leading up to the Trojan War. Tell students that you will be adding to this chart at the end of each lesson in which they read text from the *Iliad*.

Characters on the Greek Side	Characters on the Trojan Side
Hera Aphrodite Athena Eris Menelaus Odysseus Agamemnon Achilles Thetis Patroclus	King Priam Queen Hecuba Cassandra Apollo Hector Paris Helen
Events	
<ul style="list-style-type: none"> Paris, prince of Troy, is born and sent away because of a prophecy that he will ruin Troy. Paris returns to Troy and chooses Aphrodite as the most beautiful goddess; to reward him, Aphrodite tells him to abduct Helen, wife of Menelaus. Menelaus swears revenge and organizes the Greeks to invade Troy. 	

Note to Teacher: The *Iliad* has lots of characters and events that can be difficult for students to keep track of. Keep the anchor chart displayed in the classroom throughout the unit, and tell students they can refer to it if they need a reminder of the characters and events.

- Use the following questions to discuss the chapter.
- Literal** Where do the events of the *Iliad* take place?
 - The events take place outside the city of Troy.
 - Literal** Which of the human characters played the greatest role in causing the Greeks and Trojans to fight? How?
 - Prince Paris because he took Helen away from the Spartan king Menelaus.
 - Evaluative** What is Achilles's motivation for fighting in Troy? What is it about his motivation that is heroic or noble?
 - Achilles wants to be considered a great or famous warrior. It is heroic or noble because he knows that he is fated to die if he goes to Troy.
 - Inferential** What is meant by a character's motivations? Why do they matter for understanding the story?
 - Motivations are the reasons why a character acts in the manner they do. A character's motivations help us understand why they take some actions and not others.

5. **Literal** Look back at today's purpose for reading. Describe the characters' actions and the events that lead up to the beginning of the *Iliad*.
- o Students may refer back to the Characters and Events from the *Iliad* Anchor Chart to answer the question. Remind students that they will be adding to the anchor chart as they read each chapter of the *Iliad*. Keep the chart displayed throughout the unit, and let students know they may refer to it if they need help recalling characters or events.

Note to Teacher: The section "How They Fought" on pages 33–36 of *The Iliad and the Odyssey* provides interesting background on how ancient Greek soldiers actually fought and waged battles. You may consider assigning this section for homework along with Activity Page 1.4.

Word Work: *Vulnerable*

5 minutes

1. In the selection, you read, "in this one vulnerable spot on his body, Achilles would receive the wound from which he died."
2. Say the word *vulnerable* with me.
3. Vulnerable means capable of being harmed or wounded.
4. The lack of walls around the castle meant it was vulnerable to attack.
5. What are some other examples of something capable of being hurt or wounded? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "The team lost because they were _____ to goals scored from their left flank."]
6. What part of speech is the word *vulnerable*?
 - o adjective

Because, But, So

[Use a *Because, But, So* activity for follow-up. Display the following sentence frames.]

The warriors were vulnerable because _____.

The warriors were vulnerable, but _____.

The warriors were vulnerable, so _____.

Turn to your partner, and take turns completing the sentences. Make sure your sentences demonstrate the meaning of the word *vulnerable*. [Invite students to share their answers.]

- Answers will vary but may include:

The warriors were vulnerable because they had lost their armor.

The warriors were vulnerable, but they prepared to fight anyway.

The warriors were vulnerable, so they were extra cautious going into battle.

Take-Home Material

Reading

- Distribute copies of Letter to Family on Activity Page 1.1 for students to share with their families.
- Have students take home the glossary on Activity Page SR.1 for use as a reference during this unit. You may wish to make a copy of SR.1 so that students have one copy of the glossary at school and one at home.
- Optional: Have students read “How They Fought” on pages 33–35 of the Reader and answer the questions on Activity Page 1.4.

Fluency (optional)

- For students who need extra fluency support, have them take home a copy of the optional online fluency selection.

Lesson 2

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: <i>The Iliad</i> : “The Wrath of Achilles” Word Work: <i>Appease</i>	<i>The Iliad and the Odyssey</i> Characters and Events from the Iliad Anchor Chart Activity Page 2.1
DAY 2: Grammar	15 min	Introduce Proper Pronoun Case: Subjective, Objective, Possessive	Pronoun Cases Chart Activity Page 2.2
Writing	30 min	Write a Myth: Plan	Activity Page 2.3
Take-Home Material	*	Grammar	<i>The Iliad and the Odyssey</i> Activity Page 2.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Explain how characters’ actions impact events in the *Iliad*. (RL.6.1, RL.6.3, RL.6.4, RL.6.5, RL.6.6)

Writing

Begin to design an original myth. (W.6.3a, W.6.3e)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Ensure that pronouns are in the proper case (subjective, objective, possessive). (L.6.1.a)

Spell correctly. (L.6.2b)

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Explain how the characters' actions impact events in the Iliad.*
- Display the Characters and Events from the *Iliad* Anchor Chart, which appears on page 47 of this Teacher Guide. Keep the chart displayed throughout the reading of the *Iliad*. You will guide the class in adding characters and events to the chart after each reading lesson.

Reading

- Display the Pronoun Cases Chart on page 34 of this Teacher Guide.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute, and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Whole Group: The *Iliad*: “The Wrath of Achilles” [pages 39–47]

Review

5 minutes

- Display the Characters and Events from the *Iliad* Anchor Chart. Remind students that they will be adding information to the chart as they read together.
- Review the characters in the *Iliad* already listed on the anchor chart. Draw particular attention to Achilles and Agamemnon.
- If desired, review student answers to the previous lesson’s take-home activity, “How They Fought.”

Introduce the Chapter

5 minutes

- Tell students they will read the first chapter from the *Iliad*, “The Wrath of Achilles.”
- Have students turn to page 39 in their Readers.
- Draw students’ attention to the section in italics before the heading, “The Wrath of Achilles.” This is the invocation of the muse. Remind students that Homer was a poet and that the *Iliad* was originally recited in front of an audience. Poets like Homer asked goddesses called muses to lend them divine assistance to recall their story and tell it well. In the *Iliad*, the invocation of the muse also acts to set the scene before the action begins. Read out the invocation of the muse.

- Tell the students that the invocation of the muse tells us that the wrath, or furious anger, of Achilles caused him and Agamemnon to argue with each other. Point out that this is a good example of how characters' actions and emotions drive the story.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the chapter is *valiant*.
 - Have them find the word on page 39 of the Reader.
 - Explain that the glossary contains definitions of all the vocabulary words in this reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have them find the word and ask a student to read its definition.
 - Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
 - Have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapter.
1. **valiant, *adj.*** courageous (**39**)
 2. **woe, *n.*** a heavy trouble or great sadness (**woes**) (**39**)
 3. **plague, *n.*** a disease that spreads quickly and often kills those who catch it (**40**)

Vocabulary Chart for “The Wrath of Achilles”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	woe	plague valiant
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Explain how the characters’ actions impact events in the *Iliad*.

Read “The Wrath of Achilles”

25 minutes

Have individual students take turns reading the chapter aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

[page 39]

Inferential The invocation of the muse makes several references to death. How you think Homer and his audience felt about death? State evidence in the text.

- The references all make it sound bad, e.g., being “hurled down to Hades” and bodies being eaten by animals.

Literal According to the invocation of the muse, who is going to drive the action of the *Iliad*? What text evidence tells you this?

- Achilles will drive the action of the *Iliad*. The invocation begins with “Sing, O goddess, of the wrath of Achilles” and ends by mentioning a quarrel between Achilles and Agamemnon.

Inferential How might the nine years of war affect the mood of the Greeks?

- They are likely to be unhappy; angry; bored; tired; scared.

SUPPORT: The text mentions “two maidens taken captive” by the Greeks. Explain that the society the *Iliad* depicts was dominated by men, especially warlike men. Taking prisoners as slaves was both common and accepted at the time.

[page 40]

SUPPORT: Point out that the names of Chryseis and her father, Chryses, are spelled very similarly. Point out the different pronunciations (cry-SEE-iss versus CRY-seez). Ensure students read the names carefully to avoid confusion.

Inferential Why does Chryses bring gold and gifts to Agamemnon?

- o He wants to pay for his daughter's release; he thinks that lavish gifts will convince Agamemnon to show mercy to his daughter.

Inferential What does the reaction of the other chiefs tell you about how the Greeks view their prisoners?

- o It suggests that most of the Greeks are willing to exchange prisoners for a lavish payment. It also shows that they can empathize with a father's sorrow more than they are willing to empathize with a woman's predicament.

Evaluative How does Agamemnon drive the action in this section?

- o Agamemnon refuses to accept Chryses's offer of ransom, and he pledges to keep Chryseis for himself. The fact that the other chiefs wanted to accept Chryses's offer shows that it is Agamemnon who is making his own decision.

SUPPORT: Students may be familiar with the idea that Apollo was the god of the sun. But the Greeks also believed that Apollo had control over disease. This is why Apollo is able to punish the Greeks by sending a plague.

[page 41]

Literal What are the arrows of death?

- o They are Apollo's arrows that carry a deadly plague, a disease.

Inferential Why does Achilles suggest that the Greeks consult soothsayers?

- o Achilles does this because ordinary people cannot talk to the gods directly. Only priests like Chryses and other specialists like soothsayers can interpret the messages of the gods and ask for blessings.

Inferential What does Achilles's pledge of protection for Calchas tell you about Achilles's opinions about himself and Agamemnon?

- o It shows that Achilles is not afraid of Agamemnon and believes that Agamemnon would be unable to harm him or anyone under his protection. He is very confident in his skills as a warrior.

Inferential Calchas tells the Greeks how to appease Apollo. What does his recommendation suggest to you about how the Greeks viewed their gods?

- o Answers may vary but may include that it suggests that the gods have a sense of honor. The Greeks must right their wrongs by handing Chryseis back to her father. It also suggests that the gods are to be feared because the Greeks must offer gifts to Apollo himself in order to soothe his anger. It suggests that the gods have emotions and tempers like humans but on a far grander scale.

[page 42]

Literal What is Agamemnon's response to the soothsayer's advice?

- o He gets angry and starts abusing him.

Evaluative How do Achilles's words to Agamemnon affect your ideas about him as a character?

- o Answers may vary but may include that Achilles is shown to be unafraid of Agamemnon, but he is also trying to be diplomatic and reasonable. Achilles seems more reasonable than Agamemnon.

Literal What does it mean when Achilles complains that Agamemnon takes "the lion's share" of the prizes?

- o It means that Agamemnon takes most of the spoils for himself, rather than handing them out based on merit or on a principle of equality.

SUPPORT: Achilles refers to Agamemnon's brother. This is Menelaus, the king of Sparta and husband of Helen. The abduction of the Helen by the Trojan prince Paris was the cause of the Trojan War. Achilles is pointing out that he is fighting for the honor of other men, but he is not getting what he is owed for that service.

Evaluative Do you think that Achilles is justified in his anger here?

- o Answers may vary but may include that it is because he was reasonable and Agamemnon was not. Agamemnon only relents by threatening to punish Achilles and the other Greeks by taking their prizes away from them. Achilles feels like he is not being treated as his honor demands, when all he was trying to do was appease an angry god and save the Greeks from plague.

[page 43]

Inferential What does this paragraph show about Agamemnon's perspective?

- o Agamemnon is arrogant and believes he can do whatever he likes because he is the king. He does not care if he offends Greek heroes like Achilles because he has a big army to do his bidding.

Inferential What would have happened if Athena had not appeared?

- o Achilles would have killed Agamemnon.

SUPPORT: The parenthetical section in paragraph three is a reference to another myth. It provides essential background on why some of the gods, in this case Hera and Athena, are supporting the Greeks. Paris, the prince of Troy, had decided that Aphrodite, goddess of love and beauty, was "the fairest," or most beautiful, which annoyed Hera and Athena. Much of the action in the *Iliad* occurs because of the rivalries, jealousies, and squabbles between the gods and goddesses.

Literal Why do Hera and Athena want to help the Greeks avoid strife?

- o Hera and Athena worry that if the Greeks argue among themselves, they will not defeat Troy.

Inferential How are the characters Agamemnon, Achilles, and Athena each in control of the events of the story at this point?

- o Agamemnon, because he could relent and act properly; Achilles, because he could kill Agamemnon if he tried; Athena, because she stops Achilles from killing Agamemnon

[page 44]

Literal In the illustration on page 44, which of the characters is Agamemnon, which is Achilles, and which is Athena?

- o Agamemnon is on the left, pointing; Achilles is drawing his sword angrily; and Athena is the woman emerging from the sky to grab Achilles's arm.

Evaluative What does this illustration add to your understanding of the story?

- o Answers may vary but may include that it brings the action to life and shows an important scene in which the goddess Athena changes the course of the action.

Inferential Why do you think Athena tells Achilles to speak his mind but not to take violent action?

- o Answers may vary but may include that she knows Achilles's anger is justified, but violence is not. She also knows it is the most effective way to calm Achilles.

[page 45]

Inferential What do Achilles's actions and words tell you about his feelings?

- o Answers may vary but may include that he is angry but not so angry that he will act rashly by killing Agamemnon. He has a strong sense of his own talents and his importance to the Greeks and their war.

Literal What is Nestor asking Agamemnon and Achilles to do?

- o He is asking them to compromise and treat each other honorably.

CHALLENGE: By this point in the story, honor has emerged as a central theme that drives the characters to act in the way they do. Many of the characters are angry because they have not been treated with the respect they feel they deserve. Ask students to offer examples of characters in the *Iliad* that have been treated dishonorably, and ask what they think this shows about the culture of honor and respect in the *Iliad's* society. For example, they may argue that Achilles has been treated dishonorably because his efforts are not being rewarded. Point out that in all the *Iliad's* discussions of honor so far, the people least thought of as deserving of rights and respect are the two women, Chryseis and Briseis.

Inferential Why do you think Agamemnon insists he's a better warrior than Achilles?

- He is deliberately trying to anger Achilles, knowing that he cannot or will not act openly against him. It is a sort of public mockery designed to belittle the thing Achilles most values about himself.

[page 46]

Literal What does it mean that Agamemnon and Achilles are “at odds”?

- o It means they’re still in disagreement.

Inferential Why do you think Agamemnon insists on carrying through his threat to take Briseis away from Achilles?

- o Answers may vary but may include that he is obsessed with demonstrating his own power, that Achilles challenged him publicly and he wants to put him in his place, or that Agamemnon is blinded by his own arrogance.

Inferential Why do the officers go to Achilles’s tent “much against their will”?

- o Answers may vary but may include that they know it’s a bad idea to anger Achilles, but they cannot disobey Agamemnon; they are probably afraid of Achilles’s temper.

Evaluative Do you think Achilles’s words to the officers show him to be an honorable person?

- Accept reasonable answers. Yes, because he refuses to get angry at the men who are acting on Agamemnon’s command because he knows they have no choice. He reserves his anger for the person who issued the orders, not for those who carry them out.

[page 47]

Inferential Why does Briseis look back at Achilles?

- It might be that she likes him or that he treated her fairly. She is afraid of Agamemnon and is waiting for Achilles to change his mind.

SUPPORT: The Myrmidons were Achilles’s army of followers. Each of the Greek chiefs brought his own army from his homeland and added it to the great coalition besieging Troy. Agamemnon was the overall leader of the coalition, but the individual chiefs could fight or not as they pleased.

Evaluative At the end, do you think Achilles or Agamemnon is playing a greater role in driving the action that follows?

- o Achilles plays a greater role in driving the action because it is his withdrawal from the fighting that causes the troubles that ensue.

Discuss Chapter and Wrap Up the Lesson

5 minutes

Call students back together and direct them to the enlarged version of the Characters and Events from the Iliad Anchor Chart. Have students identify information from these chapters that can be added.

Characters on the Greek Side	Characters on the Trojan Side
Zeus Calchas	Chryseis Briseis Chryses Apollo
Events	
<ul style="list-style-type: none"> • A priest of Apollo, Chryses, asks for his daughter Chryseis back from Agamemnon, who refuses. • Apollo feels insulted and sends a plague against the Greeks to punish them. • Achilles convinces Agamemnon to send Chryseis back; Agamemnon agrees but takes Briseis from him, and Achilles refuses to fight anymore. 	

Turn and Talk: Reflect back to today’s purpose for reading. Look at the chart, and tell your partner one way a character affected the events in the *Iliad*.

- When students are finished, invite them to share their answers with the class.

Note to Teacher: Suggest students read “The Combat Between Menelaus and Paris” (pp. 47–53) and “How Hector Bade Farewell to Andromache” (pp. 54–58) for homework. This will prepare them for the in-class reading in Lesson 3.

Word Work: *Appease*

5 minutes

1. In the chapter you read, “there is only one way to appease the angry god.”
2. Say the word *appease* with me.
3. *Appease* means to calm someone down or make them less angry.
4. My cousins were angry after the incident at dinner, so I brought them dessert to appease them.
5. What are some other examples of a situation in which you need to appease someone?
[Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I had to appease my friend after _____.”]
6. What part of speech is the word *appease*?
 - o verb

Because, But, So

[Use a *Because, But, So* activity for follow-up. Display the following sentence frames.]

I wanted to appease my parents because _____.

I wanted to appease my parents, but _____.

I wanted to appease my parents, so _____.

Turn to your partner, and take turns completing the sentences. Make sure your sentences demonstrate the meaning of the word *appease*. [Invite students to share their answers.]

- Answers will vary but may include the following:

I wanted to appease my parents because I had made them upset.

I wanted to appease my parents, but I wasn't sure what to do at first.

I wanted to appease my parents, so I came back home before midnight.

DAY 2

GRAMMAR

15 minutes

Proper Pronoun Case

Introduce Subjective, Objective, and Possessive Pronouns

15 minutes

- Tell students that pronouns come in three types, or cases: subjective, objective, and possessive. The cases help show what the pronoun is doing in a sentence.
- Display the Pronoun Cases chart.

Subjective	Objective	Possessive
I	me	my/mine
you	you	your/yours
he; she; it	him; her; it	his; her/hers; its
we	us	our/ours
they	them	their/theirs
who	whom	whose

- Read through the first two columns. Explain that when referring to the subject in a sentence, which is usually the person or thing that is acting, the subjective pronoun is used. When referring to the person or thing being acted upon, the objective pronoun is used.

- Then, read through the third column, showing examples of possessive pronouns. Remind students that the possessive is used only to show when someone or something owns something. Remind them to think about what it means to possess or have something when looking for examples of the possessive.
- Tell students that the possessive column includes options (like *my/mine*). This is because there are two forms of the possessive. The second examples like *mine*, *yours*, *ours*, and *theirs* are called independent possessive pronouns. They can be used independently, as in “that’s mine,” rather than “that’s my ball,” or “this is yours,” rather than “this is your pie.”
- Write the following sentence.

They visited us and our family.

- Underline *They*, and write an S above it for “subjective.”
 - o Tell students that the subject of a sentence is whom or what the sentence is about. The subject does the action in a sentence. In this sentence, the pronoun *they* (subject) *visited* (action).
 - o The subject of a sentence uses a subjective pronoun.
- Underline *us*, and write an O above it for “objective.”
 - o Explain that the object of a sentence is the person or thing that an action is being done to.
 - o In the sentence, the pronoun *us* (object) is who was *visited* (action) by the subject (they).
 - o The object of a sentence uses an objective pronoun.
- Underline *our*, and write an P above it for “possessive.”
 - o Explain that the possessive shows that someone or something owns, or possesses, a thing.
 - o In the sentence, the pronoun *our* (possessive) shows to whom “family” belongs to.
 - o When you need to show to whom or what something belongs to, use a possessive pronoun.
- Write additional sentences, and prompt students to identify objective, subjective, and possessive pronouns.

Turn and Talk: Ask partners to take turns formulating sentences using examples of pronouns taken from the chart. Have the listening partner identify the pronoun case that was used.

- Have students turn to Take-Home Activity Page 2.2: Subjective, Objective, and Possessive Pronouns. Briefly review together the directions. Tell students to complete the first item on the page and write a sample sentence. Circulate around the room to be certain that students understand the directions. Suggest students to complete the remainder of the Activity Page for homework.

Write a Myth: Plan

Introduce

5 minutes

- Tell students to recall that a myth is a traditional story reflecting the beliefs and values of a people. Myths are sometimes about historical events. Sometimes they are also about moral and ethical values. They can also be about the origins of places and customs or the deeds of gods and heroes. Tell students that myths are also used to explain phenomena in nature and in society that people understood as the result of supernatural forces. In the modern world, we can explain why volcanoes erupt or why lightning strikes, by describing the natural processes that produce those outcomes. In different times and places around the world, myths offered those explanations instead. Prompt students to provide examples of such explanatory myths they may be familiar with from their own reading or earlier studies, like the myths of Prometheus, Pandora's box, Theseus and the Minotaur from ancient Greece, stories from Norse mythology, or African tales like the stories of Anansi.

Note to Teacher: If students have used Core Knowledge Language Arts in earlier grades, remind them that they may have encountered these stories at specific points:

Grade 1: "How Anansi Got Stories from the Sky God," "Why the Owl Has Big Eyes"

Grade 2: "Prometheus," "Pandora's Box," "Oedipus & the Sphinx," "Theseus and the Minotaur," "Daedalus and Icarus"

Grade 3: Norse mythology, "Jason and the Golden Fleece," "Cupid and Psyche," "Hercules," "Sword of Damocles," "Androcles and the Lion"

Grade 4: Legends of King Arthur

Grade 5: Native American Trickster stories

Note to Teacher: *The Iliad and the Odyssey*, which students read in the first half of this unit, retells stories that are considered epics rather than myths. If students are not familiar with Greek myths, you may wish to have students read one or more of the Greek myths in *Realms of Gold*, which will be encountered later in the unit. In Lesson 12, students will read "Apollo and Daphne" and "Echo and Narcissus," and in Lesson 13, students will read "Orpheus and Eurydice" and "Pygmalion and Galatea." Any one of these myths might be suitable for students to use as inspiration or to familiarize themselves with the structure and themes of a myth.

- Tell students that they will be writing their own myths, inspired by characters, events, and themes they will encounter when reading the stories in this unit.
- Tell students that before writing their myths, they are going to generate the main ideas, themes, characters, and other elements using the Myth Generator activity on Activity Page 2.3.

Myth Generator

10 minutes

- Tell students to find a partner, or assign partners as preferred.
- Have students work with their partners to complete the first three items of the Myth Generator on Activity Page 2.3.

SUPPORT: To model this process for students, fill in one item in the Myth Generator yourself. As you do so, narrate the choices you are making, and explain why you are making them.

- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

Gather Information

10 minutes

When students have completed the first three items of the Myth Generator, encourage them to use resources such as the *Iliad*, the *Odyssey*, *Realms of Gold*, and the Internet to gather information regarding their chosen cultural settings. Students may circle back and make changes to any item as they work.

Wrap Up

5 minutes

Have student volunteers share their Myth Generators and, if time allows, discuss the choices they have made.

Take-Home Material

Grammar

- Have students take home Grammar Activity Page 2.2 and complete it for homework.

Fluency (optional)

- Have students take home a text chapter from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 3

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Close Reading: The <i>Iliad</i> : “The Battle on the Plain” and “The Wounding of Hector and the Battle at the Ships”	<i>The Iliad and the Odyssey</i> Characters and Events from the Iliad Anchor Chart Activity Page 3.1
	5 min	Word Work: <i>Meddle</i>	
DAY 2: Morphology Writing	15 min	Introduce Greek and Latin Roots	Roots Chart Activity Page 3.2
	30 min	Write a Myth: Plan	Activity Pages 2.3, 3.3
Take-Home Material	*	Morphology	Activity Page 3.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify the themes of fate and the will of the gods in the *Iliad*. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5)

Writing

Develop characters for a myth. (W.6.3a)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4.a–d)

ADVANCE PREPARATION

Reading

- Read the chapters students read for homework, “The Combat Between Menelaus and Paris” (pp. 47–53) and “How Hector Bade Farewell to Andromache” (pp. 54–58), and be prepared to summarize them with the class.

- Write the purpose for reading on the board/chart paper: *Identify the themes of fate and the will of the gods in the Iliad.*
- Make sure to display the Characters and Events anchor chart you started in Lesson 1. You will be adding additional characters and events from the reading in this lesson.

Morphology

- Display the Roots Chart shown on page 60.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Close Reading: The *Iliad*: “The Battle on the Plain” and “The Wounding of Hector and the Battle at the Ships” [pages 59–62, 68–74]

Review

5 minutes

- Direct students to the Characters and Events from the Iliad Anchor Chart. Remind students that they will be adding information to the chart as they read together.
- Review the characters in the *Iliad* already listed on the anchor chart. Draw particular attention to gods like Zeus, Hera, and Athena.
- Remind students that they will not be reading all the sections of the *Iliad*. The reading they will be doing today skips ahead from “The Wrath of Achilles.”
- Before reading today’s selections, prompt students to summarize the following events from the chapters if they read them for homework:
 - o In “The Combat Between Menelaus and Paris,” Paris of Troy offers to fight Menelaus to decide the war with no further bloodshed. Menelaus almost kills Paris, whom Athena rescues.
 - o In “How Hector Bade Farewell to Andromache,” Hector tells his wife, Andromache, that he had to fight the Greeks to protect his country. Andromache realizes as he left for the fighting that she will never see him alive again.
- Tell students that if they like, they may read on their own time the chapters from the stories that you skip in class.

Introduce the Chapter

5 minutes

- Tell students they will read “The Battle on the Plain” and “The Wounding of Hector and the Battle at the Ships” from the *Iliad*.
- Explain that a theme is a broad idea expressed throughout a text. The *Iliad* contains themes of “fate” and “the will of the gods.” As students read, they will look for how these themes show up in the text.

- Tell students that the Greeks believed that the length and events of a person's life were controlled by fate. A person was destined to die at a certain time and place, and there was nothing they could do to change it. The Greeks often personified fate in the form of three goddesses, called the *moirai*. Homer viewed fate as a singular, impersonal force.
- Explain that a person's fate was often thought to be in the hands of the gods. The gods had their own plans, desires, and emotions. They fought among one another and against humans sometimes, too. The will of the gods was manifested through both subtle means, like whispering rumors, and big displays of power, like sending a plague to kill the Greek soldiers.
- Have students turn to page 59 in their Readers.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the chapter is *barrier*.
 - Have them find the word on page 59 of the reader.
 - Explain that the glossary contains definitions of all the vocabulary words in this reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have them find the word, and ask a student to read its definition.
 - Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
 - Have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.
1. **barrier, *n.*** a wall or obstacle **(59)**
 2. **chariot, *n.*** a two-wheeled vehicle, drawn by a horse, used in battles and races in ancient times **(59)**
 3. **rebellious, *adj.*** refusing to obey **(71)**

Vocabulary Chart for “The Battle on the Plain” and “The Wounding of Hector and the Battle at the Ships”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	chariot	barrier rebellious
Spanish Cognates for Core Vocabulary		barrera
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Identify the themes of fate and the will of the gods in the <i>Iliad</i> .
--

Close Reading

The practice of close reading involves directing students’ attention to specific aspects of a text. The guided reading supports in this close reading of “The Battle on the Plain” and “The Wounding of Hector and the Battle at the Ships” are intended to provide this focus and are labeled as follows:

- VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- COMP** indicates questions or comments that focus on students’ understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce specific effects, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students’ responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.

- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 3, refer them to Activity Page 3.1 or the glossary on Activity Page SR.1.

Note to Teacher: In the interest of time, students can read one or more of the sections independently and then come together as a class or in small groups to discuss the close reading questions. If your class does not get to all the chapters, you can assign the remaining reading as homework and finish the discussion at the start of the next reading lesson.

Read “The Battle on the Plain” and “The Wounding of Hector and the Battle at the Ships”

25 minutes

Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text.

Read “The Battle on the Plain”

[Have students read all of page 59 silently. Then ask a student to read all of the first paragraph on page 59 aloud.]

VOC/Literal What does it mean that the armies clashed on the open plain?

- The armies fought each other on a flat piece of ground.

CHALLENGE: Homer describes Zeus doing something that acts as a metaphor for action in this paragraph. Read the metaphor, and explain what it means.

- Zeus’s golden scales are a metaphor for the fortunes, or fate, of each side in battle. The scales, laden with “weights of death” are a metaphor for the casualties on each side. It means that the fortunes of the two sides are balanced against each other and that the Greeks’ losses are “heavier.”

SUPPORT: Explain that a metaphor is figurative language in which two unlike things are compared. Then point out the metaphor described in the Challenge prompt above.

[Ask a student to read the second paragraph on page 59 aloud.]

LIT/Inferential What simile is used to describe a character’s action in this paragraph, and what does it mean?

- The simile is “as a dog follows a wild beast and catches him by the thigh as he flies.” It means that Hector acts like a determined hunter, catching the terrified Greeks as they run away.

SUPPORT: Remind students that a simile is figurative language in which two unlike things are compared using *like* or *as*.

[Have students read all of page 60 and to the end of the first paragraph on page 61 silently.]

VOC/Inferential The text says that Hera and Athena descended to Troy. What does *descend* mean? What clues in the text help give the meaning?

- *Descend* means “to go downward.” To get to Troy, they have to go down from the home of the gods at the top of Mt. Olympus.

COMP/Inferential In this section, Hera, Athena, and Zeus come into conflict. How does the description of this argument show how the gods relate to each other? What does it show about how the gods enact their will?

- It shows that gods sometimes make alliances with one another but that none dares to challenge Zeus unless it is important. Zeus is shown to be more powerful than Hera and Athena combined, and he claims to be stronger than all of the gods together, as he “shall prevail over them” if they were to challenge him. They are not willing to challenge Zeus’s authority just to help out the Greeks.
- The gods are shown wishing to help out their favorites. Their will is not always united, and they have their own schemes. But Zeus is the ultimate decider, as the most powerful. It potentially shows that the will of the gods is really the will of Zeus, who has the final say. But it might also show that other gods just have to work more subtly to avoid Zeus ruining their plans.

[Have a student read the second paragraph on page 61 aloud.]

VOC/Literal What does Hera mean when she says she “cannot help but pity the Greeks”?

- She feels sorry for them because they cannot stand up to the Trojan attack.

VOC/Inferential How does Hera’s pity reflect her attitude toward fate and the suffering of humans?

- It suggests that she does not want the Greeks to suffer too much. She has an emotional connection to them and their plight. But she is only able to take pity because she is prevented by Zeus from taking action. She wishes she could do more but cannot, which is her own fate.

[Have a student read the third paragraph on page 61 aloud.]

COMP/Inferential Why does Zeus say that “there is worse to come” for the Greeks?

- He says this because he knows the Greeks’ fate and is, in fact, in control of it. Zeus is not making predictions or issuing commands; he knows what is going to happen next in the story.

[Have students read to the end of the chapter on page 62 silently.]

COMP/Literal What metaphor helps to describe the coming night?

- “The sun sank into the sea.”

SUPPORT: Explain that poets such as Homer recited their stories from memory and used repeated phrases and sounds to help them recall the stories and add interest for their audience. Point out that “the sun sank into the sea” uses alliteration—the repetition of initial consonant sounds. These alliterative s-sounds help the poet’s memory and also suggest the softness and calm of nightfall replacing the din of battle.

VOC/Literal Why is Hector concerned that the Greeks might try to flee?

- Hector wants to defeat them, not let them run away.

SYN/Literal/Inferential What are the watch-fires of the Trojans compared to? What does this explain about the watch-fires and the Trojans.

- They are compared to the stars in the sky. The comparison demonstrates the number and brightness of the many watch-fires. It suggests that the Trojan army is large and ready to fight.

Read “The Wounding of Hector and the Battle at the Ships”

Students will skip reading the chapter “The Ambassadors to Achilles.” Summarize the events in the chapter before students begin to read the next selection: The Greek chiefs send ambassadors (representatives) to bring gifts from Agamemnon to Achilles and to beg Achilles to make peace and come to the aid of the Greeks. Achilles refuses, stating that he will only help the Greeks fight the Trojans if Hector tries to set fire to his ships.

[Have students turn to “The Wounding of Hector and the Battle at the Ships” on page 68. Have students read to the end of the third paragraph on page 69 in silence.]

COMP/Literal How does Zeus interfere in the fate of Hector and the Trojans?

- Zeus interferes directly in Hector’s plans by telling him not to fight while Agamemnon is in the front line. Zeus tells Hector what is going to happen, and as long as he follows Zeus’ instructions, he will get the victory he wants.

COMP/Inferential How does Zeus’s treatment of Hector contrast with how he deals with Agamemnon and the two Trojan warriors?

- Agamemnon and the two Trojans are not Zeus’s favorites, so they receive no assistance from him. The will of the gods thus depends on who their favorites are, who has offended them, and what internal divine squabbles they want to win.

COMP/Evaluative How does Zeus’s interference in the fight affect your understanding of how fate and the will of the gods impact the events of the story?

- The passage shows how fate and the will of Zeus are linked. Zeus knows what is going to happen, but by telling Hector how to win, he also makes it happen.

LIT/Inferential What does the author want to show by saying that Hector’s “eyes flashed with fire”? How does this symbolism deepen our understanding of what Hector wants to do?

- This phrase shows how determined Hector is. It also connects him symbolically to the fire he wants to use to burn the Greek ships.

SUPPORT: Remind students that symbolism is using one thing to stand for another thing or idea.

SUPPORT: Point out that “flashed with fire” is an example of alliteration, a technique the storyteller uses throughout to aid in the recall of the story and add excitement to the descriptions.

[Have students read to the end of the second paragraph on page. 71 in silence.]

COMP/Inferential Why is Poseidon more successful at helping the Greeks than Athena and Hera had been?

- Zeus wasn’t paying close attention, as he “had his eyes turned from the battle.” Also, Poseidon disguises himself, while Hera and Athena had tried to act directly.

LIT/Literal What kind of figurative language is “as an oak falls when the lightning has struck it”? What does it describe?

- It is a simile used to describe how shocking, sudden, and violent Hector’s fall is.

[Have students read to the end of page 71 in silence, and then read the final paragraph on page 71 aloud.]

VOC/Literal What does Zeus mean when he tells Poseidon not to meddle with affairs on earth? Why?

- He is telling Poseidon not to interfere with what’s happening on the land, because he’s the god of the sea.

[Have students read page 72 in silence.]

COMP/Evaluative What might the audience find funny about Hector’s speech to Apollo in paragraph three? Why?

- He asks if a god is speaking to him, as if he cannot believe such a thing is possible, but he also asks Apollo whether or not he saw what just happened to him. His indignant response is not usually the way we think that people should talk to gods. It is also amusing to think of him flat on his back while a god asks why he isn’t fighting anymore.

SUPPORT: Remind students that although he sent plagues against the Greeks earlier, Apollo is also a god of healing. This is why he is able to help Hector here.

SYN/Literal/Inferential What is Hector compared to? Why is this comparison made?

- Hector is compared to a lion. The comparison is made because the Greeks thought that Hector would be easy prey like a stag or a goat, but instead he is dangerous and strong, like a lion.

[Have a student read the first paragraph of page 73 aloud.]

COMP/Literal What is the cloud of fire around Apollo’s shoulders meant to symbolize, and why?

- It symbolizes the sun, because Apollo is the god associated with the sun.

[Have a student read the second paragraph of page 73 aloud.]

COMP/Inferential In his speech, Hector tells his men that “Zeus is with us.” What does he mean?

- It means that victory is sure to be theirs because the will of the god Zeus is on their side.

[Have a student read the final paragraph on page 73 aloud, continuing to page 74.]

COMP/Inferential Ajax tells the Greeks that there is “no one to save you if you will not save yourselves.” What does this say about how fate and the will of the gods affect the Greeks as compared to the Trojans?

- The Trojans have fate and the will of Zeus on their side, while the Greeks do not.

SUPPORT: Explain that this comparison suggests that, even though the Trojans know fate is with them and the Greeks can only rely on themselves, the Greeks do not give up. They feel they have to be courageous and honorable even if their fate is to lose the war.

Add to the Characters and Events from the Iliad Anchor Chart.

Characters on the Greek Side	Characters on the Trojan Side
Poseidon Ajax Telamon	Hector
Events	
<ul style="list-style-type: none">Athena and Hera try to aid the Greeks but are stopped by Zeus.Agamemnon fights bravely but is forced to retreat.Hector drives the Greek armies all the way back to their ships.	

Reflect on today’s purpose for reading: *Identify the themes of fate and will of the gods in the Iliad.*

Display the following wrap-up question: *Can fate be changed in the Iliad?*

Then have students answer using the following sentence starters.

Although fate cannot be changed in the *Iliad*, _____.

If a god helps a human, _____.

Gods and humans are both subject to fate, unless _____.

Allow students 2–3 minutes to complete the sentence frames in writing. Then invite students to share and discuss their answers. Possible answers may include:

Although fate cannot be changed in the *Iliad*, the humans still struggle against it.

If a god helps a human, that god may be able to help change the human’s fate.

Gods and humans are both subject to fate, unless another god intervenes.

Ask students how they think the will of the gods affects fate in the *Iliad*.

- Answers will vary but may state that the will of the gods is what determines fate.

1. In the chapter, you read, “Go back to the sea and do not meddle with these affairs on earth!”
2. Say the word *meddle* with me.
3. *Meddle* means to interfere.
4. I am going to meddle with the villain’s plans.
5. What are some other examples of how you might meddle with something? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I am going to be on time if Sanjay does not _____ with my plans.”]
6. What part of speech is the word *meddle*?
 - o verb

Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read is about interfering, say “meddle.” If the sentence I read is not about interfering, say “not meddle.”

1. My sister tattled and told my mother about my plans to stay up late after everyone else went to bed.
 - o meddle
2. I was walking along the road when a helpful stranger handed me a note.
 - o not meddle
3. It’s very hard for me to finish my work when mice keep chewing up all my paper!
 - o meddle
4. Everything is going well now that nobody is distracting me.
 - o not meddle

MORPHOLOGY

15 minutes

Introduce Greek and Latin Roots

Greek and Latin Roots *magnus, phileo, poly, psyche*

15 minutes

- Tell students that today they will be learning about words that have roots in Greek and Latin.
- Tell students that English has integrated words and roots from many other languages over the centuries. Because Greek and Latin were the languages in which important literary, legal, and religious texts were written in, a lot of English words have roots in those languages.
- The root is the main part of a word that conveys its meaning.
- Display the Roots chart. Read the roots and meanings. Then discuss the examples.

Root	Meaning	Example
magnus	large	I used a magnifying glass to make small things appear larger.
phileo	love	He showed how much he cared for the poor through his philanthropy.
poly	many	A polygon is a shape with three or more sides.
psyche	soul or mind	She studies psychology because she is fascinated by how people think.

- Write the word *magnus* on the board. Tell students that *magnus* is a word taken from Latin. It means “large.”
- Tell students that *magnus* is the root of words such as *magnify* and *magnificent*. Briefly discuss how the root *magnus* is used in words that deal with largeness or increasing size. It can also mean better or wonderful. Use these words in a sentence.
 - o I used a magnifying glass to make small things appear larger.
 - o Each day is more magnificent than the last.
- Write the word *phileo* on the board, and demonstrate how it is pronounced. Tell students that *phileo* is a word taken from Greek. It means “to love.”
- Tell students that *phileo* is the root of words like *philosophy* (the study of knowledge) and *philanthropy* (the love of humanity expressed through charity). Note that when the root *phileo* appears, it usually refers to a love for or a devotion to something, whether it’s a person, a cause, or a job. Use these words in a sentence.
 - o We use philosophy to work out how to live good lives.
 - o He showed how much he cared for the poor through his philanthropy.

- Write the word *poly* on the board. Tell students that *poly* is a word taken from Greek. It means “many.”
- Tell students that *poly* is the root of words like *polygon* and *polyhedron*. These are shapes with at least three, but often more, sides or planes. Inform students that whenever the root *poly* appears, it means there’s a lot of something. A polyglot knows lots of languages. Use example words in a sentence.
 - A polygon is a shape with three or more sides.
- Point out that there is a character in the *Odyssey* named Polyphemus. Polyphemus is a terrible giant with one eye who eats people, but his name means “many songs.”
- Write the word *psyche* on the board. Tell students that *psyche* is a word taken from Greek. It means “soul” or “mind.”
- Tell students that *psyche* is the root of words like *psychology* and *psychiatry*. These are studies that deal with how the mind works and how to help people with mental illnesses. Note that whenever the root *psyche* or *psych-* appears, it means something to do with the mind or the soul. Use example words in a sentence.
 - She studies psychology because she is fascinated by how people think.
- Tell students that Psyche is also a character from Greek mythology. She was the goddess of the soul. The Greeks and Romans often personified concepts like the mind and soul as gods and goddesses. Point out that the story “Cupid and Psyche” appears in *Realms of Gold*, which students will be reading later in this unit.
- Have students turn to Activity Page 3.2. Briefly review the directions, and do the first exercise together. Tell students to complete the Activity Page for homework.

WRITING

30 minutes

Write a Myth: Plan

Review Myth Generators

5 minutes

- Tell students that today they will begin developing some characters in their myths.
- Tell students that myths feature human characters, such as Achilles and Agamemnon, and their interactions with the gods, such as Zeus and Athena. Whether the character is a human or a god, they have distinct characteristics that define them.
- Tell students to review the Myth Generators on Activity Page 2.3 that they began to fill out in the previous lesson. They will be using this work to help them flesh out characters, including humans and gods, for their myth.

Develop Characters

20 minutes

- Tell students to use the Mythological Biographies worksheet on Activity Page 3.3 to determine the main god and the main human character that their myth will be about.

SUPPORT: Model this process for students. You can describe Athena and Achilles from the *Iliad*. Athena is a goddess. She is a Greek god who deals with wisdom and war. She likes clever and courageous heroes. Achilles is a human who is most famous for his great strength and his sense of his own honor. He knows he is fated to die, but if he does, he will win an everlasting glory.

If you chose to read one of the myths from *Realms of Gold*, such as “Apollo and Daphne,” use those examples instead. For instance, tell students that Apollo is a god. He is a Greek god who oversees music, poetry, disease, healing, and the sun. Daphne is a river nymph, a mythical creature. Daphne likes hunting and has sworn never to marry.

- After students have generated their characters, tell them to turn to the Mythological Biographies on Activity Page 3.3. Tell students to use the Activity Page’s prompts to set out more details for their mythological characters. Encourage students to think about what qualities would make for an interesting myth.

SUPPORT: Allow students who may have difficulty coming up with or expressing ideas to work in tandem with a partner to generate their characters.

- As students write, circulate throughout the room, monitoring students’ progress and providing guidance and support by asking students to describe their characters and asking questions about biographical details they are choosing, as needed.

Wrap Up

5 minutes

Have several students share some of the characters they have developed using the Mythological Biographies Activity Page.

Take-Home Material

Morphology

- Suggest students take home Morphology Activity Page 3.2 and complete it for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 4

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Partners: The <i>Iliad</i> : “How Patroclus Went into Battle” and “The Rousing of Achilles”	<i>The Iliad and the Odyssey</i> Characters and Events from the <i>Iliad</i> Anchor Chart Activity Pages 4.1
	5 min	Word Work: <i>Denied</i>	
DAY 2: Grammar Writing	15 min	Practice Proper Pronoun Case: Subjective, Objective, Possessive	Pronoun Cases Chart Activity Page 4.3
	30 min	Write a Myth: Plan	Activity Pages 2.3, 3.3, 4.4
Take-Home Material	*	Reading, Grammar	<i>The Iliad and the Odyssey</i> Activity Pages 4.2, 4.3

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Explain the central idea and summarize plot events in the *Iliad*. (RL.6.1, RL.6.2, RL.6.3, RL.6.5)

Writing

Use a plot diagram to plan the plot of an original myth. (W.6.3.d)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Paraphrase narrative text during discussions. (SL.6.1, SL.6.2, SL.6.6)

Language

Use proper pronoun case: subjective, objective, possessive. (L.6.1.a)

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Explain the central idea and summarize plot events in the Iliad.*
- Display the Characters and Events from the Iliad Anchor Chart.

Grammar

- Prepare and display the Pronoun Cases Chart on page 69 and the Pronoun Cases Practice Chart on page 70.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Partners: The *Iliad*: “How Patroclus Went into Battle” and “The Rousing of Achilles”
[pages 74–82]

Introduce the Chapters

5 minutes

- Tell students they will read two additional chapters from the *Iliad*, “How Patroclus Went into Battle” and “The Rousing of Achilles.” Explain that students will be reading with partners today. Either ask students to find a partner, or select partners in advance.
- Remind students that they can refer to the anchor chart, the glossary, and the Guide to Major Characters to help them as they read.
- Have students turn to page 74 in their Readers.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the chapter is *folly*.

- Have them find the word on page 74 of the Reader.
- Have them read the word and the definition in the box.
- Tell students that as they read they can refer to the vocabulary words in the boxes and in the glossary in the Reader. There is no additional Core Vocabulary in the Activity Book for this lesson.
- Read the purpose for reading from the board/chart paper:

Explain the central idea and summarize plot events in the <i>Iliad</i> .
--

- Explain that as partners read, they will complete Activity Page 4.1 with their partner to help them identify the central idea of each chapter and then summarize each chapter. Remind students of the following:
 - o A summary is a retelling of the text in their own words that includes the major characters and main events told in sequence. Students should not include minor events or their personal opinion.
 - o The central idea is the main idea that is supported by events and details in the text.

Read the *Iliad*: “How Patroclus Went into Battle” and “The Rousing of Achilles”

30 minutes

Pair students to read the chapters together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students’ focus and progress.

Explain to students that they will be reading the chapters together in pairs. Tell students that each partner should read one chapter aloud (that is, one should read “How Patroclus Went into Battle,” and the other should read “The Rousing of Achilles”). Tell students that after they have finished reading each chapter, they should pause and complete Activity Page 4.2 together.

Note to Teacher: During partner reading, you may wish to work with individuals or small groups who could benefit from extra help. Use Activity Page 4.2 to work with them. In addition, the Support and Challenge prompts below can help to guide these students and others as you circulate and observe partners.

Note to Teacher: In the interest of time, you may have students read portions of the chapter silently and then discuss the questions.

Read “How Patroclus Went into Battle”

[Pages 74–75]

SUPPORT: In the battles in the *Iliad*, the two sides do not wear uniforms. Most soldiers would not have had much armor at all. Only the famous heroes and generals would have had special protective gear that could identify them on the battlefield. A major part of this armor was a helmet that concealed most of the face. Patroclus’s plan to disguise himself as Achilles is likely to work.

SUPPORT: Achilles says that he knows that the gods are on the Trojans' side. Achilles knows this because the gods have been acting directly against the Greeks. He fears Apollo's arrows because of the plague the god had unleashed previously. Achilles has sensed that the Greeks' struggles are because the gods want to punish them, and he warns Patroclus not to invite their wrath by trying to defeat the Trojans.

[Page 75-76]

SUPPORT: Achilles's fifty ships, each with fifty men, means he has an army of two thousand, five hundred soldiers at his command. That might not seem like many today, but it is a huge number of warriors for the era in which the *Iliad* takes place. The Myrmidons of the *Iliad* also have a reputation as some of the best fighters in the world.

SUPPORT: The Myrmidons fight "helmet to helmet and shield to shield" in a formation called a phalanx or a shield wall. It makes them very hard to defeat and shows how well trained they are.

CHALLENGE: Zeus granting one part of Achilles's prayer and denying the other is a foreshadowing of Patroclus's fate. Ask students at this point which part of Achilles's prayer they think is granted, and which is denied. What do they think this says about the risks of asking the gods for aid?

[Page 77]

SUPPORT: Hector is not fooled by Patroclus's disguise because he is a mighty hero himself. Only Achilles among the Greeks is his equal.

SUPPORT: The "horsehair plume" is a big colorful plume of horsehair that sticks out of the top of the helmet. It makes the warrior wearing the helmet easier to recognize in the chaos of battle.

SUPPORT: Apollo is shown to be the real victor over Patroclus, rather than Hector. This is exactly what Achilles had warned him about, but he didn't listen. While Patroclus dies, the effect of his fight with Hector is to make Hector overconfident. In the *Iliad*, many problems are caused when people's honor is not respected enough or when they overestimate their own abilities.

Read "The Rousing of Achilles"

[Page 78-79]

SUPPORT: Achilles's armor is both valuable and recognizable, so Hector takes it for himself. He is not wearing it for the same reason Patroclus did, to disguise himself. It is a way to insult the Greeks for Hector to take, and wear, the armor of their most famous warrior.

SUPPORT: The sadness of Achilles's horses shows how deeply Patroclus was loved and respected. It even moves Zeus to feel pity, which is rare. Notice that the cause of Zeus's pity is the nature of mortality itself, rather than the death of Patroclus in particular.

SUPPORT: Achilles received many gifts from the gods, which is one of the reasons he is such a mighty hero. These immortal horses were a gift to him from Zeus. He will shortly receive new armor and weapons from the god Hephaestus. Achilles received the very gift of life from the gods: his own mother is goddess of the sea, Thetis.

[Page 80]

SUPPORT: Achilles's scattering dust on his own head and tearing his hair shows the depth of his sorrow and rage. They are part of his ritual mourning for his closest companion. Achilles is a character who makes his emotions very plainly known.

SUPPORT: Thetis's pledge to "furnish" Achilles with new armor means she will supply new armaments.

[Page 81]

SUPPORT: It is now Achilles's turn to have the favor of the gods. Athena, who has always been on Achilles's side, is now able to act openly to support him because Zeus has allowed it. This shows again how fickle the gods can be.

[Page 82]

SUPPORT: Achilles intends to kill Hector and bring his armor and head to Patroclus to present them as a sort of sacrifice to his memory. This is a ritual intended to demonstrate to the dead Patroclus that he has been avenged and can pass into death with his honor intact.

Discuss Chapters and Wrap Up the Lesson

10 minutes

Remind students of this lesson's purpose for reading: Explain the central idea and summarize plot events in the *Iliad*.

Have partners share their answers to Activity Page 4.1. As a class, fill in the Characters and Events from the *Iliad* Anchor Chart with new story events. Note that some of these events will be the same as on the students' Activity Pages. Then have students share their summaries. Ask students how they decided which events to include in their summaries. If necessary, remind students that a good summary includes all important events but excludes minor details and personal opinions.

Characters on the Greek Side	Characters on the Trojan Side
Thetis	Helen
Events	
<ul style="list-style-type: none">Patroclus borrows Achilles's armor and helps the Greeks fight the Trojans back to their walls.Hector realizes it is someone else wearing Achilles's armor and kills Patroclus.Achilles learns of Patroclus's death and decides to fight again, for revenge against Hector.	

Remind students that a central idea is a big idea, not stated directly in the text, that a lot of the events in the text relate to. Then ask and discuss the following wrap-up question:

Evaluative What central ideas do you notice in these chapters? What plot events relate to these ideas?

- Answers may vary but may include:
 - o The will of the gods affects the fate of humans: Apollo makes Hector kill Patroclus, and Athena protects Achilles from the Trojans.
 - o Honor and vengeance: When Patroclus is killed by Hector, Achilles vows to honor him by killing Hector and retrieving his armor.

You may want to suggest for homework that, students read the next chapter in the reader, “The Making of the Arms” (pp. 82–87), and fill in the guided summary on Activity Page 4.2.

Word Work: *Denied*

5 minutes

1. In the chapters, you read, “Zeus heard his prayer, and part of it Zeus granted, but part of it he *denied*.”
2. Say the word *denied* with me.
3. *Denied* means “refused” or “turned down.”
4. Joseph’s mother denied his request for cake.
5. What are some other examples of how a request or plea could be denied? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “Since my cousin is a terrible cook, I _____ his offer to make me lunch.”]
6. What part of speech is the word *denied*?
 - o verb

Synonyms and Antonyms

[Use a *Synonyms and Antonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *denied*? [Prompt students to provide words like *refused*, *rejected*, and *declined*.] What are some antonyms, or words and phrases that have the opposite meaning, of *denied*? [Prompt students to provide words like *allowed*, *granted*, and *confirmed*. As students discuss synonyms and antonyms, guide them to use the target word in a complete sentence such as: “A synonym of *denied* is *declined*.”]

Proper Pronoun Case**Practice Subjective, Objective, Possessive Pronouns****15 minutes**

- Remind students they learned about the three pronoun cases: subjective, objective, and possessive. These cases help show what the pronoun is doing in a sentence. Subjective pronouns refer to the person or thing the sentence is about. Objective pronouns refer to the object or thing an action is being done to. Possessive pronouns are used when someone possesses, or owns, a thing.
- Tell students to review the Pronoun Cases Chart from the previous Grammar lesson. Remind students that the possessive column includes options because there are two forms of the possessive: dependent and independent. The independent pronouns can be used alone, as in “that’s mine.”

Subjective	Objective	Possessive
I	me	my/mine
you	you	your/yours
he; she; it	him; her; it	his; her/hers; its
we	us	our/ours
they	them	their/theirs
who	whom	whose

- Direct students’ attention to the Pronoun Practice Chart shown on page 70.
- Tell students that you will read a sentence aloud that has a missing word. Students will then have to choose which word from the three options could fill in the blank. Students should then identify which of the three pronoun cases this word is an example of.
- Practice with the first sentence.
- Ask students which word should fill in the blank. Then ask students to identify if it is a subjective, objective, or possessive pronoun.
- Continue in this manner with the remaining sentences as time permits.

Pronoun Choices	Sentence	Case
me, mine, he	Victor asked ____ to dance with him.	objective
your, you, ours	Do ____ want to go to the movies?	subjective
who, whose, whom	To ____ should I address this letter?	objective
her, she, them	Why should I use ____ pen?	possessive
They, Them, Their	____ dare to mock me, Agamemnon!	subjective
my, theirs, they	Whose goat is this, yours or ____?	possessive

- Have students turn to Activity Page 4.3. Briefly review the directions, and have students complete the first sentence as a group. Have students complete the rest of the Activity Page independently.

WRITING

30 minutes

Write a Myth: Plan

Review the Elements of Plot

5 minutes

- Tell students that their myths will have a plot. Remind students that a plot is the related sequence of events that proceeds from beginning to middle to end. A satisfying myth must have a plot that follows this structure. Review the elements of a plot by telling students to turn to the plot diagram on Activity Page 4.4.

SUPPORT: Remind students of the major elements of a plot, including exposition, rising action, climax, falling action, and resolution. If necessary, define and describe these terms.

Develop Plot

20 minutes

- Tell students to consult the Myth Generator (AP 2.3) and Mythological Biographies (AP 3.3) Activity Pages they have completed in earlier lessons. Inform students that they will be using these tools to plan their plots.
- Tell students to use the Plot Diagram on Activity Page 4.4 to fill in the elements of their plot.

SUPPORT: Work with individual students to make sure they understand how to structure the plot of their myths. Point out how the beginning leads to the middle, and then to the end, through rising and falling action. Prompt students to come up with imaginative ideas for their plot.

- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

Have several students share their completed plot diagrams on Activity Page 4.4 with the class.

Take-Home Material

Reading

- For homework, students can read “The Making of the Arms” on pages 82–87 and take home Activity Page 4.2 to complete.

Grammar

- Have students take home Activity Page 4.3 and complete it for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 5

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Small Groups: The <i>Iliad</i> : “How Achilles Avenged the Death of Patroclus” and “Priam’s Appeal to Achilles”	<i>The Iliad and the Odyssey</i> Characters and Events from the <i>Iliad</i> Anchor Chart Activity Pages 5.1
	5 min	Word Work: <i>Dreadful</i>	
DAY 2: Morphology	15 min	Practice Greek and Latin Roots <i>magnus</i> , <i>phileo</i> , <i>poly</i> , <i>psyche</i>	Greek and Latin Roots Practice Chart Activity Page 5.2
Writing	30 min	Write a Myth: Draft	Activity Page 2.3, 3.3, 4.4, 5.3
Take-Home Material	*	Morphology	Activity Page 5.2
Optional	*	Mid-Unit Comprehension Check	Activity Page PP.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify characters’ viewpoint and how it changes in the *Iliad*. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6)

Writing

Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. (W.6.3.a)

Speaking and Listening

Engage effectively in a range of collaborative discussions building on others’ ideas and expressing their own clearly. (SL.6.1)

Follow rules of classroom discussion. (SL.6.1.b)

Language

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4.a–d)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Identify characters' viewpoint and how it changes in the Iliad.*
- Display the Characters and Events from the Iliad Anchor Chart.

Morphology

- Prepare and display the Greek and Latin Roots Practice Chart on Morphology lesson on page 84.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Small Groups: The *Iliad*, “How Achilles Avenged the Death of Patroclus” and “Priam’s Appeal to Achilles”

Introduce the Chapters

5 minutes

- Tell students they will read two chapters from the *Iliad*, “How Achilles Avenged the Death of Patroclus” and “Priam’s Appeal to Achilles.”
- Tell students that they are near the end of their reading of the *Iliad*. By this point in the story, every character has dealt with struggle, pain, and hardship. Some characters have even died. In today’s reading, students will focus on understanding the viewpoints of the different characters who are still alive and how those viewpoints have changed. Achilles, for example, began the story by pridefully refusing to fight for Agamemnon, who he felt had insulted him. At the point we rejoin the action today, he has just lost his dearest friend, Patroclus, as a result of that decision. We will see how his viewpoint changes.
- Have students turn to page 87 in their Readers.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the chapter is *fury*.
- Have them find the word on page 89 of the Reader. Have them read the word and the definition in the box.
- Tell students that as they read they can refer to the vocabulary words in the boxes and in the glossary in the Reader. There is no additional Core Vocabulary in the Activity Book for this lesson.
- Read the purpose for reading from the board/chart paper:

Identify characters' viewpoints and how they change in the *Iliad*.

Read “How Achilles Avenged the Death of Patroclus” and “Priam’s Appeal to Achilles”

30 minutes

Establish Small Groups

Before reading the chapters, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 5.1 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 5.1. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 5.1 correctly. You may choose to do one of the following to address this:
 - o Collect the pages, and correct them individually.
 - o Provide an answer key for students to check their own or a partner’s work after they have completed the Activity Page.
 - o Confer with students individually or as a group at a later time.

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

[Page 87]

SUPPORT: To avoid confusion, point out that the “youngest brother” of Hector that Achilles kills is not Paris but a different brother. His name is not considered important because his only role in this story is to be killed by Achilles.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about Apollo’s warning to Hector and Hector’s reaction to Achilles killing his youngest brother. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

[Page 88]

Inferential Why does Hector tell Achilles that it will be Zeus who decides the winner in their fight? Is there a second meaning to what he’s saying?

- o One meaning is that the fate of warriors is in the hands of Zeus because the gods decide who lives and dies. A second meaning is that he is telling Achilles not to be too confident in his own strength because human strength is not mightier than the will of Zeus. He thinks Zeus will favor him.

Literal What does it mean that Apollo “snatched [Hector] away”?

- o Apollo grabbed and removed Hector out of the way of Achilles’s blows.

[Page 89]

Inferential What does Apollo mean when he says that Achilles’s “fury is in vain”?

- o It means that his anger is not helping him, or that he is spending his anger on a lost cause.

Inferential Why does Apollo reveal that he is a god after he has drawn Achilles away from the city?

- o He is taunting Achilles. He wants to show that Achilles’s mortal fury is useless because Apollo is a god and can do whatever he likes.

Evaluative Do you think Apollo’s words to Achilles are a good idea? What might be a likely outcome of them?

- o Answers will vary but may include: No, because it’s only going to make Achilles more angry and the Trojans will suffer for it. Yes, because Achilles acts rashly when he is angriest and he might make a mistake.

[Page 90]

Literal What does Hector mean when he dismisses the appeals of his mother as “idle talk”?

- o He means that there’s no point even talking about it, that it’s a pointless idea.

Literal What are the main reasons Hector gives for choosing to fight Achilles?

- o Achilles isn’t going to accept a peace offering; the Greeks will not be satisfied with a peace offering, either; he thinks that he might win through the will of Zeus.

Inferential What does Hector’s speech reveal about his viewpoint on the conflict between the Greeks and Trojans?

- o He sees that it has gone past the point of a peaceful outcome. He seems to think that it is tragic, but it is useless to complain about it or wish it were any other way. He thinks that both sides have hurt each other so much that the only outcome is for them to keep fighting until one side or the other is totally defeated.

Evaluative Do you think that Hector’s viewpoint is an admirable one? Why?

- o Answers may vary but may include: Yes, because he is willing to fight in what he thinks is probably a lost cause because it is the right thing to do; no, because his pride prevents him from even considering peace; no, because his killing of Patroclus is the reason Achilles is so furious; yes, because he is realistic about the situation and chooses to fight for his country even though very little of the conflict is his fault.

[Page 91]

Literal What does Zeus mean when he calls Achilles’s pursuit of Hector “piteous”?

- o He means that it’s sad or pitiful; he’s sad that Hector is likely to die.

Inferential Why does Athena point out that it’s Hector’s fate to die?

- o Zeus prevented other gods, including Athena, from interfering before. She knows that Zeus feels like he has a duty to do what fate has decided.

[Page 92]

SUPPORT: Troy was supposed to be one of the greatest cities in the world at that time, so Achilles chasing Hector three times around the walls is an epic feat of endurance for both of them.

Literal Why does Zeus hold out his golden scales of fate?

- o Zeus wants to see who fate has decreed will win the fight between Achilles and Hector and he wants to demonstrate this to other gods like Apollo.

Inferential Why is Athena allowed to help Achilles now?

- o Since Achilles is destined to win the fight, Athena’s aid is only helping fate

Evaluative How are Hector and Achilles similar? How are they different?

- o They’re similar in that they are heroic warriors who both believe that they can achieve a sort of immortality through doing deeds that will always be remembered. They’re similar in that they are fighting for people they love rather than for the justice of their cause. The main difference between them is that they are on opposite sides of a conflict.

[Page 93]

Inferential How does Achilles know about the armor’s weak spot?

- o It’s his own armor, taken from him first by Patroclus, then by Hector.

Inferential Why does Achilles tie Hector’s body to his chariot? What does this say about his attitude toward Hector?

- o Accept reasonable answers. He isn’t satisfied with killing Hector and wants to humiliate him by dishonoring his body. He is so angry that revenge cannot even calm him down. He does not respect Hector. He might want the Trojans to see his disrespect of Hector’s body.

SUPPORT: Achilles’s great anger, as much as his might, is his most famous attribute. Earlier in the story, he showed his anger by refusing to fight for Agamemnon. In his treatment of Hector, he shows his anger with almost the opposite: refusing to take Hector’s death as a reason to stop hurting him and his people.

Literal Why do the Trojans find the sight of Hector’s body being dragged away “dreadful”?

- o The sight of their champion being dragged away in the dust causes them both grief at their loss and fear of how the Greeks will treat them.

[Page 94]

SUPPORT: Recall that Andromache was away from the fighting, safe in Troy’s walls. The last time she saw her husband was when he said his farewells to her in an earlier chapter.

Literal Who are Andromache’s handmaidens? Why does she have them?

- o They are her female servants. She is a wealthy and famous lady, the wife of a prince of Troy.

[Page 95]

Inferential Why does Andromache faint?

- o Andromache faints because of the death of her husband, and the gruesome sight of how his body is being treated.

SUPPORT: The funeral of Patroclus is unusually lavish. It is the funeral that would be given to a great hero. Patroclus was only Achilles’s subordinate and not the equal of a hero like him, Odysseus, or Ajax Telamon. The great funeral shows how deeply Achilles cared for his friend.

SUPPORT: Mount Ida is in the northwest of modern-day Turkey, about 20 miles away from the site of Troy.

Inferential Why do the Greek leaders leave locks of their own hair on Patroclus’s pyre?

- o Accept reasonable answers. They show Patroclus respect by sacrificing something from their own body.

Evaluative Achilles is shown to be in charge of the funeral for Patroclus. The other Greeks follow his lead. How do you think they feel about this?

- o Answers will vary but may include: They are wary of or afraid of how Achilles will react if they do not honor Patroclus in the way he wants; they genuinely want to show respect to the fallen hero who fought when Achilles would not.

[Page 96]

SUPPORT: The funeral games were similar to the Olympic games. Athletic and sporting competitions were held to honor the gods and pay tribute to a fallen hero, in this case Patroclus. Because the Greeks and Trojans have a culture that values warriors and warlike exploits, athletic feats brought honor to the gods and the memory of the dead. Participating in these games also provided a way for them to unwind after heavy fighting.

Evaluative Is Achilles's treatment of Hector's body justified? What does it say about his character?

- o Answers will vary but may include: No, it's excessive, and it shows just how terrible and dangerous Achilles is; it's not justified, but it shows how deeply Achilles cared for his friend Patroclus.

Literal What is the ransom to be offered to Achilles for Hector's body?

- o The ransom is money or other wealth to be paid for the return of the body.

[Page 97]

Inferential Why is Achilles weeping when Thetis enters his tent? What does his behavior show about his feelings?

- o Accept reasonable answers. Achilles is weeping for Patroclus. It shows that he is acting out of grief and guilt at Patroclus's death. He cannot come to terms with it.

Inferential Why does Priam say he does not care if Achilles kills him?

- o Priam is also overcome with grief for his dead son, Hector. He only wants to hold Hector in his arms again.

[Page 98]

SUPPORT: Although Zeus uses other messengers, such as Iris, to talk to humans, Hermes is the god of messengers and travelers. Hermes appears to escort Priam, instead of a more minor messenger, to show how seriously Zeus is taking the business of Hector's return.

Inferential Why is it significant that Priam kneels before Achilles?

- o Priam is a mighty king, but he is showing humility and weakness before Achilles.

Evaluative How does Priam's perspective on the war compare to that of Achilles?

- o Priam has not been fighting. His sons have been fighting instead, and now most of them are dead, including his favorite, Hector. Priam has experienced the war only as loss and grief. This contrasts with Achilles, who has been active in the fighting and, while he has experienced the loss of his companion Patroclus, who has also been responsible for much grief among the Trojans. Priam appears before Achilles as an old man who is seeing everything he loved destroyed, rather than as a mighty warrior.

Inferential Why does Achilles ask Priam how he dared come to his tent? What does it show about his perspective on Priam?

- o Achilles knows his own reputation as a great warrior means that Priam is very courageous to come to his tent alone. Achilles is impressed.

[Page 99]

SUPPORT: To anoint Hector's body means to clean it and wash it of all the dust and blood that accumulated in the fighting and the days of being dragged around behind Achilles's chariot.

Evaluative How has the meeting with Priam caused Achilles to act differently?

- o Answers will vary but may include: Achilles is finally able to see that others grieve for Hector as he grieved for Patroclus; he is able to see something of his own father in Priam's age and grief; he respects Priam's bravery and humility, which contrasts with Agamemnon's arrogance.

Inferential Why does Achilles carry Hector's body to Priam's wagon himself? What change in Achilles's attitude does this show?

- o It is an act of respect for Priam and for Hector. It shows that Achilles's anger at Hector has finally ended.

SUPPORT: A truce is a temporary halt to the fighting.

[Page 100]

Inferential Why does Cassandra tell the people to go out and greet Hector like they once greeted him in triumph?

- o Cassandra wants the people to honor him in death in the same way they rejoiced in his victories in life

[Page 101]

Literal What does *shun* mean?

- o Shun means to avoid.

Inferential Why does Helen think everyone hates and shuns her?

- o Helen believes that they blame her for the war between the Greeks and Trojans, especially now because it has led to the death of the Trojans' beloved hero, Hector.

Evaluative How does the funeral for Hector compare to the funeral for Patroclus? What does this say about the two sides fighting the war?

- o Accept reasonable answers. Responses should indicate the similarities between the two sides, who both hold lavish funerals for their fallen heroes.

Note to Teacher: In the interest of time, you may have students read portions of the chapter silently and then discuss the questions.

Discuss Chapters and Wrap Up the Lesson

5 minutes

At the end of the lesson, reflect back to today's purpose for reading. Ask the groups to consider the following question:

Evaluative How and why did Priam and Achilles change during the chapters you read?

- o Answers will vary but may include: Achilles started off blinded by his anger at Hector but was persuaded by Priam's humility and grief to see more clearly; Priam started as a mighty king but decided to humble himself before Achilles because he cared for his son more than his own life or position; Achilles thought only of his own grief but was able to empathize with Priam; Priam's grief caused him to show extreme bravery through confronting Achilles personally.

Then, call the groups back together to share the outcome of their discussions with the class. Finally, fill in the last events and character details for the Characters and Events from the Iliad Anchor Chart.

Characters on the Greek Side	Characters on the Trojan Side
	Helen
Events	
<ul style="list-style-type: none"> Achilles, with the aid of Athena, kills Hector. Achilles abuses Hector's body by dragging it around behind his chariot. King Priam begs Achilles for Hector's body; Achilles agrees to release it, and Hector's funeral takes place. 	

Word Work: *Dreadful*

5 minutes

- In the chapters, you read, "the Trojans, beholding this dreadful sight from the walls of the city, broke out into loud cries of grief."
- Say the word *dreadful* with me.
- Dreadful* means "causing great suffering, fear, or sadness."
- The horror movie gave me a dreadful shock.
- What are some other examples of something that's dreadful? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I was sad because I'd received _____ news in the morning."]
- What part of speech is the word *dreadful*?
 - o adjective

Because, But, So

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read is about something that causes great suffering, fear, or unhappiness, say "dreadful." If the sentence I read is not about something that causes great fear or sadness, say "not dreadful".

- The forest fire caused much loss of plant and animal life.
 - o dreadful
- I'm excited about Mom's surprise party on Saturday.
 - o not dreadful

3. It's raining now, but the weather should clear up later.
 - o not dreadful
4. Did you hear about the car accident on Main Street?
 - o dreadful

DAY 2

MORPHOLOGY

15 minutes

Practice Greek and Latin Roots

Greek and Latin Roots *magnus, phileo, poly, psyche*

15 minutes

- Remind students that some words have roots in Greek and Latin. Remind students about the examples they learned before: *magnus* (large), *phileo* (to love), *poly* (many), and *psyche* (soul, mind). Explain that learning the meaning of these root words and recognizing them provides a clue to understanding new or unusual words.
- Direct students' attention to the Greek and Latin Roots Practice Chart. Display only the words in the first column.
- Read the first word aloud. Have students identify its root and write it in the second column. Then have students try to come up with the definition of the word on their own based on the root. If students are not sure, use this opportunity to practice dictionary skills by having them look up the word.
- Continue in this manner with the remaining words as time permits.

Word	Root Word	Definition
magnanimous	magnus	showing great generosity
psychosomatic	psyche	an illness caused by a condition of the mind
polychromatic	poly	having many colors
philanthropy	phileo	the love of helping others through giving money

- Have students turn to Activity Page 5.2. Briefly review the directions, and complete the first sentence together. Tell students to complete the Activity Page for homework.

Write a Myth: Draft

Review Writing a Draft

5 minutes

- Tell students that today they will begin drafting their myths.
- Tell students that the purpose of a draft is to build on the planning work they've done in previous lessons and begin to flesh out the details. During drafting, students' planning will begin to turn into the shape of their finished myth.
- Tell students to turn to the Drafting Planner on Activity Page 5.2 and look at the prompts to see how they will begin the drafting process.
- Explain that students will be able to continue to draft their myths in the next writing lesson, so they do not need to complete the entire story today.

Select an Opening

10 minutes

- Tell students to read the Drafting Planner. The planner tells students how to pick the opening for their myth.
- Tell students to review the planning they have previously completed on their Myth Generator (AP 2.3), Mythological Biography (AP 3.3), and Plot Diagram (AP 4.4) to help them with the choices they will make when they begin drafting.
- Tell students to follow the prompts on the page and select the opening to their myths.

SUPPORT: Remind students that the purpose of a draft is not to produce a finished product but rather to begin setting out the ideas that will be the basis of their finished myth. Tell students that if they decide they like another idea later in the drafting process, they can change it.

Begin Drafting

10 minutes

- Have students work independently to begin drafting their myths.
- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: Work with individual students to check progress and provide assistance as needed. Encourage students who are having trouble drafting to refer back to the planning work they have done or to the prompts on the planner for assistance. Encourage students to view drafting as a creative process in which they can decide what ideas they like and what they don't because drafting is an experimental process.

Wrap Up

5 minutes

Have several students share openings for their myths from the Drafting Planner on Activity Page 5.3 with the class.

Take-Home Material

Morphology

- Have students take home Morphology Activity Page 5.2 and complete it for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Mid-Unit Assessment

- You may wish to pause one day before proceeding to Lesson 6 so you can assess students' reading comprehension in the first half of this unit.
- During your next ELA period, administer the Mid-Unit Comprehension Check on Activity Page PP.1. This assessment will take approximately 30–45 minutes for students to complete.
- You may choose to collect the assessments so a grade can be assigned, and/or you may review the answers with students after they complete the assessment. This is a good opportunity to use the Tens scoring system to gather formative assessment data. Information about the Tens scoring system appears in the Teacher Resources section of this Teacher Guide.
- You may use the remainder of the period for remediation and/or enrichment, including having students reread reading passages or making use of the Pausing Point activities on pages 177–180 of this Teacher Guide.

Lesson 6

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	55 min	Whole Group: The <i>Odyssey</i> : “A Visit from the Goddess” and “Telemachus Addresses the Suitors”	<i>The Iliad and the Odyssey</i> Characters and Events from the <i>Iliad</i> Anchor Chart Events in the <i>Odyssey</i> Anchor Chart
	5 min	Word Work: <i>Mischief</i>	Activity Pages 6.1
DAY 2: Grammar	15 min	Introduce Sentence Types: Statement, Command, Question, Exclamation	Sentence Type Chart Sentence Examples Chart Activity Page 6.2
Morphology	15 min	Introduce Prefixes <i>pre-</i> ; <i>fore-</i> ; <i>post-</i> ; Suffix <i>-ic</i>	Prefixes <i>fore-</i> , <i>post-</i> and Suffix <i>-ic</i> Poster Activity Page 6.3
Take-Home Material	*	Reading Grammar, Morphology	<i>The Iliad and the Odyssey</i> Activity Pages 6.2, 6.3

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify the sequence of events in the *Odyssey*. (RL.6.1, RL.6.3, RL.6.4, RL.6.5)

Speaking and Listening

Engage effectively in a range of collaborative discussions and interpret information presented in diverse media. (SL.6.1, SL.6.2)

Follow rules of classroom discussion. (SL.6.1.b)

Language

Vary sentence patterns for meaning, reader/listener interest, and style. L.6.3.a

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Identify the sequence of events in the Odyssey.*
- Make and display the Events in the *Odyssey* Anchor Chart on page 92 of this Teacher Guide and on Activity Page 6.1. Keep this chart displayed throughout the unit. Students will add to this chart during each lesson as they read the *Odyssey*.

Grammar

- Display the Sentence Type Chart on page 94 and the Sentence Examples Chart on page 95.

Morphology

- Display the Prefixes *fore-*, *post-* and Suffix *-ic* Poster on Morphology lesson page 94.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

Note to Teacher: Keep the following things in mind during Lesson 6.

- Keep the Characters and Events from the *Iliad* Anchor Chart from Lessons 1–5 displayed as you read through the *Odyssey*. Some characters from the *Iliad* return in the *Odyssey*, and the events of the *Iliad* provide context for Odysseus’s adventures.
- Remind students that they can refer to the glossary and the Guide to Major Characters in the Reader.
- Note that in Lesson 6, the Day 1 Reading lesson is 60 minutes long instead of the usual 45 minutes in order to accommodate the length of the chapters read. Depending on your classroom time constraints, you can complete the lesson on Day 1 or continue it into Day 2 as needed. The total length for both Days 1 and 2 of Lesson 6 is still the usual 90 minutes.

READING

60 minutes

Whole Group: The *Odyssey*: “A Visit from the Goddess” and “Telemachus Addresses the Suitors” [pp. 111–126]

Introduce the Story

10 minutes

- Tell students that today they will start to read the *Odyssey*, a story that tells of the adventures of Odysseus as he tried to return home after the events of the *Iliad*. In this lesson, they will read the first two chapters in the Reader, “A Visit from the Goddess” and “Telemachus Addresses the Suitors.”

Note to Teacher: Point out that the *Odyssey* is a “journey” story in which the hero must pass through several trials across unfamiliar lands in order to reach his goal. Students might recognize the story pattern in modern or mythical stories they know: The hero leaves home (this happened to Odysseus in the *Iliad*); the hero has adventures in which they learn new things and face many challenges; the hero eventually returns home to their own land and people. You may want to prompt students to think about examples of this story format, such as J. R. R. Tolkien’s *The Hobbit* and *The Lord of the Rings*, or film series like *Star Wars*.

- Odysseus is a character from the stories of the Trojan War. He was a character in the *Iliad*, but that story did not focus on him. Odysseus is the Greek who came up with the strategy of using a wooden horse, secretly filled with Greek soldiers, to finally win the war. Because of Odysseus’s plan, the Greeks destroyed Troy after the events of the *Iliad*.
- Odysseus tried to sail home to the island of Ithaca, off Greece’s west coast. It was a long journey from Troy at the best of times. But Odysseus does not have a good journey. He angered the god of the sea, Poseidon, and as a result was cursed to undertake a long and perilous journey of many years before he could return to his homeland and family.
- Display the Events in the *Odyssey* anchor chart on Activity Page 6.1. Explain that, in the *Odyssey*, events are not always told in sequence. The story begins when Odysseus has already been journeying for ten years. Characters retell past events in later chapters.
- Tell students that the Events in the *Odyssey* anchor chart will be used to show the sequence of events as they happened, not the order in which the story tells them. As an example, point out that the sequence of events should begin with Odysseus leaving Troy to return home, but the story begins ten years after that event.
- **Note to Teacher:** If desired, prompt students to imagine a similar way of telling the events in their day. For instance, they are currently sitting in class, but they could set their account of the day’s events at a time in the future, such as telling a parent about their day.
- Have students turn to page 111 in their Reader.

Core Vocabulary

- Preview the core vocabulary words using the routine established in the Core Vocabulary section of Reading Lessons 1–5 of this unit.
- Begin with *ingenious* on page 111 of *The Iliad and the Odyssey*. Have students read the word and the definition in the box.
- Tell students that as they read they can refer to the vocabulary words in the boxes and in the glossary in the Reader.
- Read the purpose for reading from the board/chart paper:

Identify the sequence of events in the *Odyssey*.

Read “A Visit from the Goddess” and “Telemachus Addresses the Suitors”

40 minutes

Have individual students take turns reading the chapters aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Read “A Visit from the Goddess”

[Page 111]

[Have students read the invocation of the muse and the first paragraph on this page.]

SUPPORT: Tell students that, like the *Iliad*, the *Odyssey* also begins with the invocation of the muse. The poet Homer is also the author of this story, and he begins it in the same way, by asking the goddess, or muse, to assist him in retelling the story of Odysseus.

SUPPORT: The halls of Olympus are the homes of the gods at the peak of Mount Olympus.

Literal Who is to blame for the troubles Odysseus will face in this story?

- o The sea god Poseidon is to blame.

[Page 112–115]

Literal What does Zeus mean when he says humans blame “gods for their own folly”?

- o It means humans blame the gods rather than admitting their own foolishness.

Inferential What does Athena think of the gods’ treatment of Odysseus? What is her reason?

- o She thinks it’s unfair because Odysseus is a good man. She implies he is not one of the men who committed “foolish or evil actions.” Instead, he was faithful and respectful to the gods.

SUPPORT: Zeus calling Athena “my child” is not just a figure of speech. He is her father, although Athena’s birth was unusual: according to legend, she burst out of Zeus’s head.

Literal What does it mean to say that Poseidon “torments” Odysseus?

- o It means that Odysseus is being caused pain, tortured, or punished.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about why Poseidon is tormenting Odysseus. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

Inferential Why is Poseidon a bad god to anger if Odysseus wants to get home easily?

- o Poseidon is the god of the sea, and Odysseus has to sail home by sea to get to Ithaca.

Literal Why does Athena appear in disguise?

- o Athena doesn’t want people to recognize her when she talks to them

[Have students read from the last paragraph on page 113 to the end of the first paragraph on page 115.]

SUPPORT: At the point of the story at which Athena appears to Telemachus, Telemachus is twenty years old. Given he was a baby when Odysseus left for Troy, he has never really met his father.

Evaluative Should the audience approve of the young nobles in Odysseus’s house? Why or why not?

- o Accept reasonable answers. No, they seem to be acting disrespectfully and lazily. They are enjoying a feast in another man’s house, and they seem to be concerned only for themselves. They are loud and acting brashly.

CHALLENGE: Telemachus is probably about the same age as the other young nobles in Odysseus’s house, but his mood is different. What does this tell you about how his character compares to theirs?

- o Telemachus is a dutiful son, sad that his father has not come home. The young nobles are not serious or respectful people. They are not there to await Odysseus’ return or mourn his delay; they are only interested in marrying Telemachus’s mother.

Literal Who is the traveler that arrives at Telemachus’s house?

- o Athena is the traveler in disguise

[Have students read to the bottom of page 115.]

Evaluative How do you think the stranger’s behavior contrasts with the behavior of the young nobles? How is he treated differently?

- o The stranger acts respectfully and doesn’t enter the house until invited, and he pays tribute to the good name of Odysseus. The nobles seem to show no regard for Odysseus’s house or his name. The stranger acts in the way a guest should act and is treated well as a result.

Literal Is Telemachus a good host?

- o Yes, because he treats his guest well

[Page 116–118]

[Have students read to the end of the fourth paragraph, ending in “what has brought all these men here?”]

Inferential Who does Telemachus think is the man that would have driven the young nobles from the hall? How do you know?

- o Telemachus is referring to Odysseus. Telemachus says, “Sadly, his bones lie at the bottom of the sea.” We know Telemachus thinks his father was lost at sea, so Odysseus must be the man about whom he is speaking.

Literal What does Mentos mean when he says that Telemachus has Odysseus’s “face and eyes”?

- o Telemachus looks like his father.

Literal What is the “lawless riot”?

- o The “lawless riot” is the noisy and disrespectful behavior of the young nobles.

SUPPORT: The young men have come to convince Odysseus’s wife to marry them. Odysseus has been gone for 20 years, and everyone—except his wife—assumes that he is dead. In the society of the time, the man who married Odysseus’s wife would gain command of his wealth and his household. For as long as she refuses to marry, the house is still technically Odysseus’s.

[Have students read the last paragraph on page 116 to the end of the first paragraph on page 118.]

Literal What does Telemachus fear when he says that the young nobles will “make an end of [him] as well”?

- o He is afraid that they will kill him to get him out of the way of their claim on his father’s property.

Literal Mentos tells Telemachus to “take heed.” What does he mean?

- o He wants Telemachus to listen carefully and follow his advice.

SUPPORT: The mention of Mentos’s gray eyes is a clue that he is really Athena in disguise. Athena is sometimes called “gray-eyed Athena.” Her eyes were like those of an owl, the creature with which she is associated. Both are considered very wise.

SUPPORT: Remind students that they can consult their chart of *Iliad* characters to learn more about Nestor and Menelaus and their roles in the Trojan War.

Inferential What does Mentos’s advice tell you about how news travels in Greece at this time?

- o News travels slowly; it’s necessary to go visit other places to see what those people have heard.

Evaluative Why do you think Athena, in disguise, doesn’t just tell Telemachus what happened to his father? What does this say about her character?

- o Answers will vary but may include: Athena wants Telemachus to prove himself by finding out; Athena values wisdom, so she doesn't want to just give the answer away; Athena doesn't want to risk Poseidon finding out and becoming angry with her; like Odysseus, Athena is tricky and loves subtlety.

Literal What does it mean “to play a man’s part”?

- o Telemachus has to take on responsibility like a grown man.

Inferential Why does Telemachus have to seek his father before he can seek his own fortune?

- o It's his duty as a son to make sure his mother is looked after and her household is in order before he sets out on his own; because he will be overcome with worry and unable to move on until he knows the answer.

Inferential Why does Athena wait until she's leaving to reveal her true form to Telemachus?

- o She doesn't want to frighten him. She wants to test him and see how he reacts to a person he assumes is an ordinary stranger

Read “Telemachus Addresses the Suitors”

Note to Teacher: As this is a longer lesson, you may wish to have students read all or part of “Telemachus Addresses the Suitors” for homework and finish the discussion at the beginning of Day 2.

[pages 119–120]

SUPPORT: Minstrels and poets would sing and perform to amuse audiences at rich households or in public squares. Homer was such a poet, and the stories of Troy were popular in his time. This is a reference to stories and events the audience would be familiar with.

Inferential What's the connection between Telemachus's problem and the song the minstrel sings?

- o The minstrel is singing about the woes of Greeks returning from Troy. Odysseus is still suffering his torments at the hands of Poseidon and hasn't returned yet.

Literal Why does Telemachus tell Penelope she has to “endure” the song?

- o Telemachus says that she has to suffer through the famous song, and she can't stop it being sung, even though it causes her sadness.

[Have students read to the end of page 120.]

Literal Why is Penelope surprised at her son?

- o He has spoken to her boldly where previously he was sad and pensive. Penelope's son has taken on a man's role and is speaking to her accordingly

[Page 121]

Literal What does it mean that Penelope “felt the eyes of the suitors” on her?

- o It means she is very aware that they are all looking at her.

Literal What does Penelope do at her loom?

- o She weaves; she works on cloth.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about Telemachus’s speech to the suitors. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

[Page 122]

[Have students read to the end of the third paragraph on this page, ending with “and two swift hounds went beside him.”]

Inferential What is the attitude of the suitors towards Telemachus? How do you know?

- o They don’t think very much of him, or they think he is foolish and useless. They call him a “braggart” and “wonder” at how boldly he’d spoken to them.

SUPPORT: Telemachus is worried about the dangers before him because he must undertake a long journey. Although not as far away as Troy, Pylos and Sparta are not close, and Telemachus will have to travel by sea and land to get there.

SUPPORT: *Rosy-fingered dawn* is a figure of speech Homer uses now and then. It is a personification of the dawn, because it has colorful “fingers.” Homer composed and recited his poems using such stock phrases because they aided memorization and made the recitation more colorful and interesting for the audience.

Inferential Why does Telemachus take dogs with him to the assembly?

- o Telemachus takes dogs with him to show he is a man now. This is the same reason he picks up a sword and spear.

[Pages 123–126]

SUPPORT: The herald officiates over the assembly like the speaker in a modern legislative assembly. It’s the herald’s job to make sure everyone who wants to speak gets heard. Unlike Athens of later times, the Greece of this era was not democratic—Odysseus and his fellow heroes are kings and chieftains. But the public assembly allowed people to be heard and debated.

Literal Why is Telemachus calling on the assembly to help him?

- o Telemachus doesn’t have the strength to throw the suitors out himself; he wants the people of Ithaca to condemn the behavior of the suitors.

[Have students read to the end of the first paragraph on page 125.]

CHALLENGE: Is it fair that Antinous blames Penelope? Do you think the audience would think so?

- Answers will vary but may include: no, because Penelope is hopeful that Odysseus will return; no, because Penelope should decide what happens to her; no, because the suitors are greedy, lazy, and disrespectful and that isn’t Penelope’s fault. The audience would

probably not blame Penelope and would probably find her admirable; the clue is that the suitors are described as acting horribly and are unworthy of her.

Inferential In what way does Penelope’s weaving suggest that she’s a good match for Odysseus and probably favored by Athena?

- o It’s a good trick, and Odysseus and Athena are both also fond of tricks and ruses.

[Have students read to the end of the chapter on page 126.]

Evaluative Why does Antinous tell Telemachus to go to Penelope’s father? What does that tell you about how women are treated in this society?

- o Antinous wants Penelope’s father to make the marriage decision for her. It shows that women are viewed by some as unable to make their own decisions, but not by all—Telemachus does not agree with the suggestion.

Inferential Why does the story mention two birds fighting suddenly?

- o It’s a sign of fate or a message from the gods: as Halitherses explains, it means that the suitors had better leave or a bad end awaits them.

Evaluative Do you think “mischief” is the right word for the nobles’ behavior?

- o Answers may include: yes, because they’re behaving badly but haven’t hurt anyone; no, because they’re breaking all sorts of rules and trying to pressure Penelope and are threatening her son.

Discuss Chapters and Wrap Up the Lesson

5 minutes

Bring students back together. Reflect on today’s purpose for reading. Direct students to the Events in the *Odyssey* Anchor Chart. Prompt students to fill in the chart, noting that the events are not presented sequentially in the story.

BEFORE Odysseus’s Journey:

- Odysseus travels from his home in Ithaca to Troy to fight in the Trojan war.
- After ten years, the war ends, and Odysseus and his men leave to sail home to Ithaca.

DURING Odysseus’s Journey:

- The gods decide to help Telemachus find his father Odysseus and rid his home of his mother Penelope’s suitors.
- Athena, disguised as Mentos, tells Odysseus’s son Telemachus to ask King Nestor for news of Odysseus.
- Telemachus warns the suitors.

Wrap up with the following discussion questions:

Evaluative Do you think the events of the story so far are near the beginning or the end of the series of events in the *Odyssey*? How do you know?

- o Students may infer that the events are near the end. To prompt students, point out that Halitherses's omen suggests that a bad end is coming soon for the suitors and that Odysseus has already been lost at sea for ten years.

Evaluative Why do you think the author presents events out of sequence?

- o Answers may vary but may suggest that it helps to create tension and anticipation for the reader.

Inferential How can readers recognize events out of sequence?

- o Answers may suggest to pay attention to words that indicate time, such as when Penelope says, "It is ten years since Troy was taken."

Note to Teacher: To prepare students for in-class reading in Lesson 7, you may want to suggest that they read for homework the following chapters in the *Odyssey*: "Telemachus Prepares for a Voyage" (pp. 126–129), "Telemachus Visits Nestor at Pylos" (pp. 130–136), "Telemachus in Sparta" (pp. 137–142), and "A Mother Fears for Her Son" (pp. 143–146). To help students pace their reading, you may assign pages 126–136 after Day 1 and pages 137–147 after Day 2 in Lesson 6.

Word Work: *Mischief*

5 minutes

1. In the chapters, you read, "therefore I say to these men, put an end to your mischief."
2. Say the word *mischief* with me.
3. *Mischief* means "making trouble" or "misbehavior."
4. The mice were causing *mischief* in the kitchen.
5. What are some other examples of ways to cause trouble or misbehave? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "The children got up to _____ when the teacher wasn't watching."]
6. What part of speech is the word *mischief*?
 - o noun

Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read is about misbehavior, say "mischief." If the sentence I read is not about misbehavior, say "not mischief."

1. The cat thoughtlessly knocked over the Christmas tree.
 - o mischief.
2. I tied my friend's shoes together when he wasn't looking.
 - o mischief.

3. The clever mouse stole the cheese from the fridge.
 - o mischief.
4. We apologized for forgetting one another's birthday.
 - o not mischief.

DAY 2

READING

15 minutes

Note to Teacher: If your class was unable to complete the Reading Lesson on Day 1, you may continue on Day 2.

GRAMMAR

15 minutes

Sentence Types: Statement, Question, Command, Exclamation

Introduce Sentence Types

15 minutes

- Tell students that sentences come in different types. Different sentence types are used for different purposes. They add variety. Knowing the different purposes of sentences allows you to write interesting, engaging, and accurate texts.
- Draw students' attention to the Sentence Type Chart.

Sentence Type	Purpose	Example
statement	Statement sentences make statements and claims. They are the main way to communicate an idea or an argument.	I was born on the fourth of July.
command	Command sentences give commands or instructions. They are used to tell someone to do something.	Go across the street to buy a cake.
question	Question sentences ask questions. Question sentences always have a question mark at the end.	Will you be coming to my party?
exclamation	Exclamation sentences express surprise or a strong response. They always end with an exclamation mark.	I'm so glad you could make it!

- Read through the descriptions together with students.
- Tell students to notice that punctuation can always help them to see if a sentence is a question or an exclamation. A question sentence will always appear with a question mark at the end. An exclamatory sentence will always appear with an exclamation mark at the end. Point out that if students need to decide what type of sentence is being used, they should always check the punctuation first.

- Tell students that most sentences we use are statement sentences. Each sentence contains some information we want to communicate. Most of the time we are saying what we think, feel, or sense. We declare those things, or state them, in a statement sentence.
- Point out that the trickiest type of sentence to notice is the command sentence. It does not come with special punctuation, but it isn't as common as a statement sentence. The way to tell if a sentence is a command is usually through reading the sentence itself. If it sounds like it is telling someone to do something, then it's a command. Very often, commands begin with the verb. The noun—the person to whom the speaker is addressing—is implied.
- Display the Sentence Examples Chart. Write the following sentences in the left column of the chart.

Sentence	Type
I have never been to France.	statement
Bring me that chair.	command
Can you write that down for me?	question
You look wonderful.	statement
You look wonderful!	exclamation
That is not acceptable.	statement
Why are we doing this?	question

- Work through the examples, reading the sentence aloud and then asking volunteers from the class to tell you what type of sentence it is. After students have answered correctly, prompt the class to tell you how they know it's that type of sentence.
- Have students turn to Activity Page 6.3. Briefly review together the directions and the first completed example. Remind students of the definitions of each type of sentence. Tell students to complete the Activity Page for homework, or if you feel they need more assistance, complete the activity as a teacher-guided activity.

MORPHOLOGY

15 minutes

Introduce Prefixes and Suffixes

Prefixes *pre-*, *fore-*, *post-*; Suffix *-ic*

15 minutes

- Tell students that this week, they will study the prefixes *pre-*; *fore-*; *post-* and the suffix *-ic*. Remind students that a prefix comes at the start of the word and a suffix goes at the end of the word.
- Add the following to your classroom Prefixes and Suffixes poster.

Prefix	Meaning	Affixed Word	Meaning
pre–	before	prewarned	warned before
fore–	before	forewarned	warned before
post–	after	postpone	put off (an event) until later

Suffix	Meaning	Affixed Word	Meaning
–ic	related to or like	heroic	like or having the characteristics of a hero

- Explain that *pre–* means “before.” Point out that the word *prefix* itself has *pre–* as a prefix, indicating that it means it goes before the rest of the word.
- Explain that *fore–* also means “before.”
- Explain that *post–* means “after.”
- Explain that the suffix *–ic* means “relating to.”
- Write the word *warned* on the board twice. Briefly discuss what the word *warned* means, and use it in a sentence. (*Warned* means that you were told about something. I was **warned** that the bus was going to be late.)
- Add the prefixes *pre–* and *fore–* to the words *warned* on the board to make *prewarned* and *forewarned*. Discuss the meanings of these new words. (To be *prewarned* or *forewarned* is to be told about something bad in advance or ahead of time.) Point out that this prefix does not change the meaning of the word, but it emphasizes that the warning came ahead of time or in advance of something.
- Share the following examples of *prewarned* and *forewarned* in sentences:
 - o I got there early because I was prewarned that the teacher was in a bad mood.
 - o I was forewarned of the storm, so I packed an umbrella.
- Have students provide sentences using the words *prewarned* and *forewarned*. (Sentences will vary.)
- Next, write the word *postpone*. Explain that some words with affixes don’t have recognizable roots. Explain that *postpone* means to put something off until later—usually an event.
- Write the following words, and guide students to define them: *postscript* (a remark at the end of a letter, abbreviated *P.S.*), *postseason* (after the regular season, usually referring to an athletic season), *postwar* (the time period after a war).
- Finally, write the word *hero* on the board. Discuss the meaning of the word *hero* with the class. (A hero is a person who does something brave.) The *Iliad* and *Odyssey* are stories about heroes.

- Now add the suffix *-ic* to *hero* to make *heroic*. Discuss the meaning of this new word. (Something heroic is something related to a hero or to do with heroism.) Point out that the suffix *-ic* means the word relates to something else. Someone might not be a hero, but they might act like one and be heroic.
- Have students turn to Activity Page 6.3. Briefly review the directions, and do the first sentence together. Tell students to complete the Activity Page for homework.

Take-Home Material

Reading

You may want to suggest that students read for homework the following chapters in the *Odyssey*: “Telemachus Prepares for a Voyage” (pp. 126–129), “Telemachus Visits Nestor at Pylos” (pp. 130–136), “Telemachus in Sparta” (pp. 137–142), and “A Mother Fears for Her Son” (pp. 143–146). To help students pace their reading, you may assign pages 126–136 after Day 1 and pages 137–147 after Day 2 in Lesson 6.

Grammar

- Have students take home Grammar Activity Page 6.2 and complete it for homework.

Morphology

- Have students take home Morphology Activity Page 6.3 and complete it for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 7

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Partners: <i>The Odyssey</i> : "Odysseus and Calypso"	<i>The Iliad and the Odyssey</i> Characters and Events from the Iliad Anchor Chart Events in the <i>Odyssey</i> Anchor Chart Activity Pages 6.1, 7.1, SR.1
	5 min	Word Work: <i>Cast</i>	
DAY 2: Grammar Writing	45 min	Practice Sentence Types: Statement, Command, Question, Exclamation	Sentence Type Chart Activity Page 7.2
		Write a Myth: Draft	Activity Page 7.3
Take-Home Material	*	Reading, Grammar, Writing	<i>The Iliad and the Odyssey</i> Activity Pages 7.2, 7.3 Writing Journals

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify characters' motivations and reasons for their actions. (RL.6.1, RL.6.3, RL.6.4, RL.6.5, RL.6.6)

Writing

Begin drafting dialogue for an original myth. (W.6.3.b, W.6.3.d)

Language

Vary sentence patterns for meaning, reader/listener interest, and style. L.6.3.a

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

Speaking and Listening

Engage effectively in a range of collaborative discussions and interpret information presented in diverse media. (SL.6.1, SL.6.2)

Follow rules of classroom discussion. (SL.6.1.b)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Identify characters' motivations and reasons for their actions.*
- Display the Events in the *Odyssey* Anchor Chart.
- Be prepared to discuss students' homework reading from the *Odyssey*: "Telemachus Prepares for a Voyage" (pp. 126–129), "Telemachus Visits Nestor at Pylos" (pp. 130–136), "Telemachus in Sparta" (pp. 137–142), "A Mother Fears for Her Son" (pp. 143–146).

Grammar

Prepare and display the Sentence Type chart on Grammar lesson page 105.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Partners: The *Odyssey*: "Odysseus and Calypso" [pp. 147–155]

Review

5 minutes

- Refer students to the Events in The *Odyssey* anchor chart to remind them of what has happened in the narrative so far.
- Prompt students to summarize what happened in the chapters they read for homework or provide an overview of the following chapters in the *Odyssey*: "Telemachus Prepares for a Voyage" (pp. 126–129), "Telemachus Visits Nestor at Pylos" (pp. 130–136), "Telemachus in Sparta" (pp. 137–142), "A Mother Fears for Her Son" (pp. 143–146). Add this information to the Events in the *Odyssey* anchor chart.
 - With the help of Athena, Telemachus takes a ship to find out where his father Odysseus is.
 - King Nestor of Pylos sends Telemachus to King Menelaus of Sparta, who tells him that Odysseus is being held captive by the nymph Calypso.
 - Telemachus returns home to Ithaca.

Introduce the Chapter

5 minutes

- Tell students they will read the next chapter of the *Odyssey*, “Odysseus and Calypso.”
- In this chapter, readers finally meet Odysseus, the hero of the story. As you learned in the previous chapters, Odysseus has been trying to get back home from the Trojan War for ten years. When we meet him in the story, he is being held prisoner by Calypso. Calypso keeps Odysseus prisoner because she is in love with him.
- Calypso is a nymph, a minor goddess associated with nature. She is one of the many strange and magical creatures Odysseus meets on his journeys

Core Vocabulary

- Have students turn to page 147 in *The Iliad and the Odyssey*.
- Preview the core vocabulary words before reading the chapter.
- Preview the core vocabulary words using the routine established in the Core Vocabulary section of Reading Lessons 1–5 of this unit.
- Begin with *decreed* on page 148 of *The Iliad and the Odyssey*. Have students read the word and the definition in the box.
- Tell students that as they read they can refer to the vocabulary words in the boxes and in the glossary in the Reader.
- Read the purpose for reading from the board/chart paper:

Identify characters’ motivations and reasons for their actions.

Read “Odysseus and Calypso”

20 minutes

Pair students to read the chapters together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students’ focus and progress.

Explain to students that as they read, they will work together to complete Activity Page 7.1. Suggest that partners take turns reading alternate paragraphs and pause to complete the questions after each paragraph.

You may wish to work with students who require extra support. If so, use the questions in the Teacher’s Guide to support students as they read and fill in the Activity Page.

CHALLENGE: You may choose to direct some student pairs to read each page silently to themselves but to work together in completing the questions on the Activity Page.

[Page 148]

Inferential What is the purpose of this conversation between Athena and Zeus in the story?

- o It provides background on Odysseus’s situation and provides a transition in the story as it moves from a focus on Telemachus to a focus on Odysseus. It also summarizes the story so far.

SUPPORT: Mention that the transition from Telemachus’s story to Odysseus’s at the start of this chapter, which begins with Athena summarizing the situation, might also have been where the poet’s performance picked up after a break. It acts like a “last time on . . .” summary on a modern TV show.

Literal What does Zeus mean when he says he has “decreed” that Odysseus must return home?

- o It means he has ordered it, or that he commands it.

Inferential Why is Zeus able to tell Calypso what to do?

- o because he’s the most powerful of the gods

SUPPORT: Hermes is the god of messengers and travelers. His “glittering golden sandals” are sometimes depicted as winged shoes. Point out that “glittering golden” is an example of alliteration, used to make the description more memorable and exciting.

[Page 149]

Literal If the vine is “straggling,” what does it look like?

- o It is spreading in an irregular manner; it is untidy or chaotic; it is large and hard to see through.

Evaluative How does Calypso’s treatment of Hermes compare to Telemachus’s treatment of Mentos earlier in the story? What does this tell you about how Greeks expected people to be treated?

- o Telemachus and Calypso both treat their guests well and demonstrate how a good host should act. They both welcome their guests and provide them food and drink before getting to their discussion. This tells us how Greeks expect a host to act toward a guest. They are good examples.

SUPPORT: Point out the ambrosia and nectar, the special food of the gods. The Greek gods still needed to eat and drink like mortal humans, but they dined on only the finest, most magical fare.

Inferential Why does Hermes mention that Odysseus is “the most ill fated of all” the warriors who fought at Troy?

- o because he wants Calypso to empathize with Odysseus’s plight and let him go, as Zeus has commanded

[Page 150]

Literal Which word or phrase of Calypso’s indicates that she is upset that she loves Odysseus?

- o “woe to any immortal”

Evaluative What do Hermes and the other gods expect is the reason Calypso is imprisoning Odysseus? What is her actual motivation for holding Odysseus captive?

- o The gods expected that Calypso, like Poseidon, was trying to punish Odysseus because she hates him or feels he has offended her. Instead, Calypso doesn’t want to let him leave because she is in love with him. Her motivation is the opposite of what they expect. In fact, she never wants to let him go and is willing to grant him eternal life to do so.

Inferential What motivates Odysseus to turn down Calypso’s offer of love and immortality?

- o He wants to return home to his family.

Literal Why is Calypso willing to let Odysseus go?

- o because Zeus has commanded it and she wants to obey

SUPPORT: Point out that the reason Odysseus needs a crew and a ship is because he has lost both in earlier adventures. These adventures will be retold by Odysseus and others later in the story.

[Page 151]

Inferential How does Calypso show her love for Odysseus in this section? What does she do?

- o She not only allows him to leave but also provides him with the means by which he can journey back home. She offers him the materials to build a ship, food for the journey, clothes, and a fair wind.

Inferential Why does Odysseus not immediately trust Calypso?

- o She has kept him prisoner for several years, he is anxious that the gods will play tricks on him again, and the raft Calypso offers him is not the sturdy ship he needs to cross the sea.

[Page 152]

Literal What are the provisions Calypso brings to Odysseus?

- o Calypso brings food, drink, and other supplies for the journey.

Inferential Why does Calypso show Odysseus a star?

- o Odysseus needs to navigate his way home. The star is a point in the sky that he can use to orient himself.

Inferential Calypso makes a final offer to Odysseus, and Odysseus gives a final reply. What are their motivations, and how do they differ?

- o Calypso loves Odysseus and wants him to stay. She knows that the life of mortals is full of hardship, and she wants to spare him more suffering out of love for him. But Odysseus loves his wife and family above all. He is willing to do anything and bear any struggle to see them again. Odysseus is even willing to reject eternal life with a beautiful immortal, so strong is his love for Penelope.

[Page 153]

Literal What does the phrase “to and fro” help readers to picture?

- o Odysseus’s little boat rocking back and forth

SUPPORT: Ino, like Calypso, is a nymph. Nymphs are associated with nature and often specific natural features like certain rivers, lakes, seas, and forests.

Inferential What does Poseidon’s treatment of Odysseus tell you about the sea god’s motivations?

- o Poseidon is motivated by his anger at Odysseus and his refusal to forget the way he feels Odysseus dishonored him.

[Page 155]

Inferential Odysseus throws the veil back into the sea after he has used it. Why? What does this tell you about his motivation to get back home?

- o He is returning Ino’s gift to her as she asked him to. It shows that he is unwilling to risk angering any more gods or magical creatures. He is motivated only to get back home, and so he shows respect to those who do him favors.

Discuss Chapter and Wrap Up the Lesson

10 minutes

Bring students back together, and reflect back on today’s purpose for reading. Prompt the class to add the following events to the Events in the *Odyssey* Anchor Chart on Activity Page 6.1.

DURING Odysseus’s Journey:

- Odysseus is held captive by Calypso.
- Hermes tells Calypso that Zeus has ordered her to let Odysseus go.
- Calypso helps Odysseus build a raft, and he sets out for home.
- Odysseus’s raft sinks, but a nymph gives him a magical veil that saves him.
- Odysseus makes it safely to land.

Use the following questions to discuss the chapter.

6. Inferential Which pieces of evidence from the text support the idea that Calypso loves Odysseus?

- o Students should cite examples of Calypso saying to Hermes that she loves Odysseus but also her willingness to let Odysseus go and giving him the means to return home, and finally her last offer to Odysseus to stay with her for eternity.

7. Inferential Which pieces of evidence from the text support the idea that Odysseus’s only motivation is to return home?

- o Students should cite evidence including Odysseus’s refusal of Calypso’s offer, Odysseus’s tears at his plight, his insistence on seeing Penelope again; Odysseus’s decision to set off on a small boat he knows is likely to fail him, and the courteous conduct that Odysseus shows to Ino.

Note to Teacher: Point out that Odysseus’s motivation to return home continues throughout the story. Students should continue to note examples of how this motivation affects Odysseus’s actions and choices as they read.

1. In the chapter, you read, “untie the veil and cast it into the sea so that it may come back to me.”
2. Say the word *cast* with me.
3. *Cast* means “throw.”
4. I cast my fishing line into the pond.
5. What are some other examples of a time you cast something? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I wanted to get rid of the rock, so I _____ it into the river.”]
6. What part of speech is the word *cast*?
 - a. verb

Multiple-Meaning Word

[Use a *Multiple-Meaning Word* activity for follow-up. Tell students the word *cast* is a word with multiple meanings. Share the following with students.]

Meaning #1: *cast*—to throw

Meaning #2: *cast*—to cause to fall upon something

Meaning #3: *cast*—to vote

Meaning #4: *cast*—to form by pouring a liquid into a mold and allowing it to harden

I am going to read several sentences. Listen to the context, or the text surrounding *cast* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning #1, hold up one finger. When you think a sentence is an example of Meaning #2, hold up two fingers. When you think a sentence is an example of Meaning #3, hold up three fingers. When you think a sentence is an example of Meaning #4, hold up four fingers.

1. The moon cast shadows upon the ground.
 - o 2
2. He cast the rock far into the woods.
 - o 1
3. Rianna cast her ballot for the candidate she supported.
 - o 3
4. The artist cast a statue of the city’s founder.
 - o 4

GRAMMAR

15 MINUTES

Sentence Types: Statement, Question, Command, Exclamation

Practice Sentence Types

15 minutes

- Remind students they learned about the four main sentence types: statement, question, command, and exclamation sentences.
- Remind students that statement sentences tell the audience a piece of information or make a claim. They are the most common sentences. Question sentences ask questions and have a question mark at the end. Command sentences give orders or commands. Exclamation sentences express surprise or shock and have an exclamation mark at the end.
- Direct students' attention to the Sentence Types Practice Chart.
- Tell students that you are going to read a sentence aloud from the left column. Prompt students to identify the sentence type and write it in the right column.

Sentence	Type
Odysseus journeyed across many strange lands.	statement
Will Odysseus make it home to his family?	question
Why must Odysseus struggle so much?	question
The other Greek sailors should help Odysseus more.	statement
The Cyclops is very frightening!	exclamation
Zeus commands that Calypso must help Odysseus.	statement
I'm nervous about what's going to happen next!	exclamation

- Have students turn to Activity Page 7.2. Briefly review together the directions, and have students complete the first sentence as a group. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the Activity Page for homework.

WRITING

45 minutes

Write a Myth: Draft

Discuss Dialogue

5 minutes

- Tell students that today they will begin adding dialogue to their drafts.
- Tell students that dialogue is the words that characters speak to each other. Dialogue can be used in their myths to reveal character traits, opinions, and experiences. It can also be used to help advance the plot.
- Direct students' attention to the word banks on the Descriptive Dialogue Activity Page 7.3. Point out that these word banks can help students to make their dialogue more descriptive and interesting.

- Point out the alternatives to the word *said*. Tell students that repetitive language like *said* gets dull quickly. Students can use the word banks to use words that have the same basic meaning as *said* but have slightly different meanings or emphases.

SUPPORT: To model the process of using alternative verbs to *said*, write your own model sentence using *said*. Then show students how you use the word bank to find a more interesting alternative word, like *proclaimed* or *commanded*.

Draft a Narrative

35 minutes

- Have students work independently to continue drafting their narratives in their writing journals.

SUPPORT: Allow students who may have difficulty coming up with original dialogue to work with a partner to develop ideas for how their characters could talk to one another.

- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed. Remind students to focus on finding opportunities to add descriptive dialogue to their drafts.

SUPPORT: Remind students that their drafts should have more than one character at this point. In dialogue between those characters, students should look for opportunities to show their different perspectives and desires. If desired, prompt students to review dialogue between characters like Calypso and Odysseus in this lesson's reading to see how that dialogue defined those characters and communicated their differences.

Wrap Up

5 minutes

Have several students share examples of their draft dialogue with the class. If time permits, ask the class to suggest alternative descriptive words that could have been used in some of the drafts.

Take-Home Material

Reading

- For homework, suggest that students can read the chapters "Odysseus and Nausicaa" (pp. 155–162) and "Odysseus and the Phaeacians" (pp. 163–175) from the *Odyssey*.

Writing

- Students may continue drafting their myths in their writing journals for homework.

Fluency (optional)

- Have students take home a text chapter from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 8

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Close Reading: The <i>Odyssey</i> : "Odysseus Begins His Story: The Cyclops"	<i>The Iliad and the Odyssey</i> Events in the <i>Odyssey</i> Anchor Chart
	5 min	Word Work: <i>Cunning</i>	
DAY 2: Spelling Writing	15 min	Introduce Spelling Words	List of spelling words Spelling Words Definition Chart Activity Page 8.1
	45 min	Write a Myth: Draft	Writing Journals Activity Page 8.2
Take-Home	*	Spelling, Writing	Activity Page 8.2, Writing Journals

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify how the author develops point of view in the *Odyssey*. (RL.6.1, RL.6.3, RL.6.4, RL.6.5, RL.6.6)

Writing

Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one timeframe or setting to another. (W.6.3.c)

Language

Spell correctly. L.6.2.b

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

Speaking and Listening

Engage effectively in a range of collaborative discussions and interpret information presented in diverse media. (SL.6.1, SL.6.2)

Follow rules of classroom discussion. (SL.6.1.b)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Identify how the author develops point of view in the Odyssey.*

Spelling

- Prepare and display the Spelling Words List, the Individual Code Chart, and the Spelling Words Definition Chart and charts, which can be found on pages 115–117 of this guide.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Close Reading: The *Odyssey*: “Odysseus Begins His Story: The Cyclops”

Review

5 minutes

- Display the Events in the *Odyssey* Anchor Chart. Prompt students to fill in events on the chart to describe what happened in the two chapters students read for homework.

DURING Odysseus’s Journey:

- Odysseus is welcomed by the people of the island, the Phaeacians, the king Alcinous, and his daughter Nausicaa.
- The Phaeacians hold a banquet for Odysseus, where he starts to tell them the story of his journey.

Introduce the Chapter

5 minutes

- Tell students they will read the next chapter, “Odysseus Begins His Story: The Cyclops.”
- Point out that this is another instance in which the *Odyssey* presents events out of sequential order. Make sure students understand that Odysseus is about to tell the story of what happened to him between the time he left Troy and was taken captive by Calypso.
- Point out that Odysseus tells this part of the story in his own words, or the first-person point of view. This makes readers feel as if they are one of the Phaeacians listening to his tale. The previous chapters have been told in the third-person point of view.

SUPPORT: Review first-person point of view and third-person point of view. In the first person, the narrator is a character in the story and tells the story from their own personal perspective using the pronouns *I*, *me*, and *my*. In the third person, the narrator is not a character and describes the action from a perspective outside of the story.

Core Vocabulary

- Have students turn to page 175.
- Preview the core vocabulary words using the routine established in the Core Vocabulary section of Reading Lessons 1–5 of this unit.
- Begin with *neglectful* on page 176 of *The Iliad and the Odyssey*. Have students read the word and the definition in the box.
- Tell students that as they read they can refer to the vocabulary words in the boxes and in the glossary in the Reader.
- Read the purpose for reading from the board/chart paper:

To understand how the author develops point of view in the *Odyssey*.

Close Reading

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of "Odysseus Begins His Story: The Cyclops" are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text.

[Read the title of this chapter aloud, and remind students that the narration has switched to Odysseus’s first-person perspective. Ask students to imagine Odysseus reciting his story in Alcinous’s court. Have students read to the end of the second paragraph on page 176 silently.]

SYN/Literal How does the first sentence let you know that the point of view has shifted?

- o Odysseus begins, “Now I will tell you a tale.” The pronoun *I* indicates that Odysseus is telling the story and that the narrative has shifted to the first person.

VOC/Inferential Odysseus describes his adventures as “wanderings.” What does this word suggest Odysseus’s journey was like?

- o It suggests that his adventures were unguided, aimless, or random. It might suggest that Odysseus was lost or found himself unable to work out how to get home.

SYN/Literal What two things does Odysseus contrast in the last paragraph of page 175, ending on page 176? How does he contrast them?

- o He contrasts the people and the land they live in. He contrasts them by telling us that the people are friendly but the land itself is dangerous.

SUPPORT: Make sure students understand that the reason the people are friendly is because they’re eating the lotus fruit that makes them forget everything.

COMP/Inferential The island of the lotus eaters is a place where everyone seems happy, but Odysseus seems afraid of it and forces his men to leave. Why is he so afraid of the island?

- o Answers will vary but should demonstrate realization that Odysseus wants more than anything to get back home. If he ate the lotus fruit, he would forget his family and never want to leave. From Odysseus’s point of view, that would be a terrible fate.

[Have a student read the third paragraph on page 176 aloud.]

SUPPORT: Assist students by modeling the pronunciation of the name Cyclops, /sye*klops/.

VOC/Literal What does Odysseus say is special about the Cyclops?

- o They are “a giant people.”

COMP/Literal What does “giant” suggest about the Cyclops’ appearance?

- o They are very large or very tall.

[Have students read to the end of the third paragraph on page 177.]

VOC/Inferential Based on how it’s used in the first paragraph, what is the meaning of the word *bleating*?

- o It is the sound that sheep and goats make.

COMP/Inferential When describing the sights and sounds on the island and the steps he takes to make sure his men are safe, what message is Odysseus trying to communicate to his audience?

- o Odysseus is trying to communicate how unsure he was about whether the island would be a safe place or not. He describes the sights and sounds that indicate the island is inhabited, but he does not know by whom. He wants to convince the audience that he is taking care to be safe and to keep his men safe, too.

CHALLENGE: Odysseus makes special mention of the potent wine that “no man can easily resist.” What do you think this might foreshadow later in the story?

- Odysseus may use the wine to help him, perhaps to escape the Cyclops.

[Have students read to the end of the first paragraph on page 178.]

SYN/Literal Odysseus describes his refusal to take the shepherd’s belongings in a long sentence. He refuses to take the shepherd’s goods for two reasons. What is the first reason?

- o He doesn’t know who the shepherd is and doesn’t want to make an enemy of him before he knows if he’s friendly or not.

SYN/Literal What is the second reason?

- o He wants to know if the shepherd is willing to help the strangers (Odysseus and his crew) by freely sharing the things he has.

SUPPORT: How does Odysseus’s expectation that the shepherd will share his possessions compare with examples of good hosts earlier in the story?

- Like Telemachus and Mentos earlier in the story, we have been shown that a good host is expected to care for guests.

CHALLENGE: Why do you think Odysseus is explaining how careful he is and what a good guest he wishes to be?

- Answers will vary but may include that Odysseus wants to make himself sound good; Odysseus wants to explain how he survived and his crew didn’t; Odysseus wants to make it clear that his troubles are not his fault.

[Have students read to the end of page 178.]

COMP/Evaluative Why does Homer describe Polyphemus the Cyclops as he does? Do you think the description is effective?

- o Answers will vary but should show understanding that the audience is likely to find Polyphemus frightening. He is a monster, and he is not the sort of creature the audience would expect to encounter or know about.

COMP/Inferential What’s the difference between a trader and a pirate?

- o A trader operates within the bounds of the law because trade is mutually beneficial. Pirates steal and operate illegally.

[Have students read to the bottom of page 179 in silence.]

COMP/Inferential Polyphemus says he does not care about Zeus or any of the Greek gods. Why is Polyphemus's response to Odysseus especially frightening to the Greeks?

- o It means that Polyphemus does not respect the Greeks either and does not care what the gods think of how he treats them. It means the Greeks are in great danger.

LIT/Literal What literary technique does the author use to describe the way Polyphemus killed Odysseus's men?

- o He uses a simile.

SUPPORT: What simile does the author use? What do you think the simile means?

- The simile is "like a lion in the wilderness" It means that the Cyclops is devouring the men the way a wild lion might eat its prey.

[Have students read to the end of the third paragraph on page 180.]

VOC/Literal If Odysseus were to pierce the giant's heart, what would happen?

- o Polyphemus would die; the Cyclops would die.

COMP/Inferential Why doesn't Odysseus kill the Cyclops, if he thinks he is able?

- o Because if he killed the Cyclops he and his men would be trapped in the cave. He's not strong enough to remove the stone from the mouth of the cave.

COMP/Literal What is Odysseus's point of view on his struggles and those of his crew at this point?

- o Odysseus feels he has to make decisions for the good of his crew. He is trying to get as many people home as possible.

LIT/Inferential Odysseus describes the Cyclops eating his men for the second time in a very matter-of-fact way: "then he clutched up two more of my men and began eating them." What impact is this meant to have on the audience?

- o It is meant to make them feel horror because the Cyclops does not seem to care about the Greeks at all and only sees them as food. The casual description makes Polyphemus sound monstrous and uncaring.

[Have students read the final paragraph on page 180, which ends at the top of page 181.]

SUPPORT: Given the way it's used in this sentence, what do you think a fathom is?

- Fathom is a unit of measurement; a measurement of length.

VOC/Literal Why does Odysseus mention that he cuts a "fathom's length" of the wood?

- o Odysseus wants to tell the audience that he cut a long piece.

[Have students read to the end of page 181 in silence.]

SYN/Inferential Odysseus repeats here that the wine is "dark, sweet, potent," which he mentioned earlier in the narrative. What message do you think he is trying to give the audience?

- o Odysseus is telling the audience that the wine is very good because it explains what comes next.

COMP/Inferential Why do you think Odysseus tells his audience he spoke with “cunning” when he tells Polyphemus his name is Noman?

- o Odysseus wants the audience to know that he is tricking Polyphemus.

LIT/Literal A pun is a play on words in which someone uses words that sound like other words that have a different meaning. How is the name *Noman* a pun?

- o “Noman” sounds like the words “no man.”

[Have two students alternate reading the paragraphs that begin on page 182 and finish at the start of page 183.]

COMP/Evaluative Why does Odysseus come up with the plan to blind Polyphemus? What are his goals?

- o Odysseus wants Polyphemus to stop eating his men, but he also needs Polyphemus alive so that Polyphemus will help Odysseus ...(and his men escape.) and his men can escape. His goal is not to hurt Polyphemus but to do what he thinks needs to be done to get out of danger.

[Have students read to the end of the first paragraph on page 185.]

COMP/Inferential How does the pun in the name *Noman* help Odysseus and his men?

- o When Polyphemus yells for help, it sounds like “no man is hurting me.” The other Cyclopes can only help him if a mortal person is hurting him, so they don’t come to his aid.

SYN/Evaluative In a narrative told from the first-person point of view, the narrator can only tell the events from their own perspective. How do you think this affects the story?

- o Answers will vary but may include that readers only know Odysseus’s thoughts and feelings, not those of his men or Polyphemus.

COMP/Literal Why can’t Odysseus and his men simply run out of the cave?

- o Polyphemus is standing there ready to catch any humans he feels running away.

COMP/Literal Explain how Odysseus and his men escape

- o They tie themselves to the bottom of the rams. When Polyphemus moves the rock to let the sheep outside, he feels only the backs of the sheep, not knowing the men are tied beneath.

VOC/Literal Why does Odysseus call the land “accursed”?

- o It’s a horrible place where he has lost several of his men and experienced great danger. It’s full of monsters.

[Have students read to the end of the chapter on page 186.]

LIT/VOC/Literal What does Odysseus want to emphasize when he says that he “seized” a long pole on his ship?

- o Odysseus wants to emphasize that he took quick, decisive action by forcefully grabbing the pole. He wants to make the audience know that he was bold and strong when it mattered.

COMP/Literal What was the effect of Odysseus calling out his real name to the Cyclops?

- o It leads to Polyphemus telling his father, Poseidon, about what Odysseus had done to him.

CHALLENGE: Why do you think Odysseus includes this detail?

- Odysseus includes the detail to explain how he came to be cursed by Poseidon. He also includes it because it shows that his own arrogance was part of his downfall.

SUPPORT: Make sure students understand that Odysseus’s harm to Polyphemus, son of the sea god Poseidon, is what causes Poseidon to seek vengeance, thwarting Odysseus’s attempts to get home and leading to his adventures later in the tale.

Discuss the Chapter and Wrap Up the Lesson

5 minutes

Bring students together, and reflect on today’s purpose for reading. Add events to the Events in the *Odyssey* Anchor Chart.

Remind students that the events in the *Odyssey* hop back and forth in time. The events of this chapter come several years before Odysseus was imprisoned by Calypso and seven years before he is recounting the tale to the Phaeacians.

DURING Odysseus’s Journey:

- Odysseus and his men come to a new land. They are captured by the Cyclops Polyphemus and held captive in his cave.
- Odysseus tricks Polyphemus to escape.
- Polyphemus tells his father Poseidon of the harm Odysseus did to him, which brings Poseidon’s wrath on Odysseus and his men.

Wrap up the discussion with the following questions.

Evaluative Does Odysseus’s behavior at the end of his story affect how you view him?

- o Answers may vary but may include yes, because Odysseus appears clever, but his arrogance is a foolish and unnecessary move; no, because Odysseus seems to be proud of his cleverness and trickery.

Evaluative How do you think the first-person narrative would have been different if it had been told from Polyphemus’s point of view

- o Answers will vary but should express that the narrative would include Polyphemus’s thoughts and feelings, not Odysseus’s.

Word Work: *Cunning*

5 minutes

1. In the chapter, you read, “I spoke to him with cunning and said, ‘Noman is my name.’”
2. Say the word *cunning* with me.
3. *Cunning* means “cleverness” or “trickiness.”
4. I had a cunning plan to get out of trouble.

5. What are some other examples of ways to be clever, tricky, or crafty? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I was in a difficult situation, but I used _____ to get out of it."]
6. What part of speech is the word *cunning*?
 - a. noun or adjective

Synonyms

[Use a *Synonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *cunning*? [Prompt students to provide words like *craftiness*, *artfulness*, *cleverness*, and *guile*. As students discuss synonyms, guide them to use the target word in a complete sentence such as: "A synonym of *cunning* is *williness*."]

DAY 2

SPELLING

15 minutes

Introduce Spelling Words

15 minutes

- Explain that students will practice 12 words related to the Greek myths they are reading in this unit. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a dictated sentence including one or more of these words in Lesson 14.
- Display the spelling words you prepared in advance. First say the word aloud, and then sound out each syllable, naming each letter aloud as you write it. Continue syllable by syllable until the word is spelled correctly. You may wish to use the pronunciation chart to guide students in saying the words.

1. heroic	7. fulfill
2. athlete	8. forewarned
3. philosophy	9. embarrassed
4. magnify	10. prelude
5. postponed	11. characteristic
6. conscious	12. marriage

Pronunciation/Syllabication Chart

The following chart includes pronunciation and syllabication information for the spelling words. The first column lists the words. The second column breaks the words into decodable sounds based on the Core Knowledge code approach to decoding words. The third column lists syllable types in each word. This information is provided so you can present these new, unfamiliar spelling words in a way that calls upon and reinforces the manner in which students were taught to decode and encode in the earlier grades.

Remind students they can refer to the Individual Code Chart, which lists each sound in the English language followed by all the possible ways that the given sound could be spelled; the spellings for each sound are listed in the order of frequency with which they occur in English, from most frequent to least frequent spelling. The Individual Code Chart is located in the Activity Book (Activity Page SR.4) and in the Teacher Resources section of this guide.

As you introduce and write each word, it may be helpful if you point out particular spelling patterns within each word and show students where these spellings are reflected on the Individual Code Chart. For example, you might note that the word *conscious* has a final syllable pronounced /shus/ rather than its appearance, /s*ee*us/.

If you are unfamiliar with the CKLA phonics approach and/or have limited phonics training, you may find “Using Chunking to Decode Multisyllable Words” in the Teacher Resources helpful. CKLA uses a sound-spelling notation that follows linguistic and dictionary conventions, making each notation easier to see and read. For example, the word *costly* is notated as /kost*lee/.

Word	CK Code	Syllable Type
heroic	/her*oe*ik/	r-controlled*open*closed
athlete	/ath*leet/	closed*open
philosophy	/fil*os*ə*fee/	closed*closed*ə*open
magnify	/mag*nə*fie/	closed*ə*open
postponed	/poest*poend/	open*open
conscious	/kon*shəs/	closed*ə
fulfill	/ful*fil/	closed*closed
forewarned	/for*wornd/	r-controlled*r-controlled
embarrassed	/em*bar*əsd/	closed*r-controlled*closed
prelude	/pre*lood/	open*open
characteristic	/kar*ək*ter*is*tik/	r-controlled*schwa*r-controlled*closed*closed
marriage	/mar*ij/	r-controlled*closed

- After writing and pronouncing the words, use the following Spelling Words Definition Chart to define each word and provide an example of how to use it in a sentence.

Spelling Word	Definition	Example Sentence
heroic	in the manner of a hero	The firefighters were heroic when putting out the blaze.
athlete	one who competes in athletic pursuits	The athletes lined up for the start of the race.

philosophy	the study of knowledge	Plato made many contributions to philosophy.
magnify	to make something bigger or appear bigger	I need to magnify the picture to see the details.
postponed	put back for another day; delayed	The picnic had to be postponed when it rained.
conscious	aware or awake	I became conscious of the sound of loud music.
fulfill	to complete; to achieve	I must study to fulfill my goal.
forewarned	to be told of something ahead of time	I had my umbrella because I'd been forewarned about rain.
embarrassed	ashamed; showing embarrassment	I was embarrassed when everyone saw I hadn't done the homework.
prelude	a thing or event that comes before another	The fireworks were a prelude to the concert.
characteristic	typical of something	Ladybugs have characteristic black spots.
marriage	union of two things, especially romantic partners	Imran and Sheila's marriage led to many happy years together.

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Page 8.1 to practice the spelling words.

WRITING

30 minutes

Write a Myth: Draft

Introduce Plot Structure

25 minutes

- Tell students that today they will be considering the plot events in their myth.
- Tell students that, to make sense, events in a story have to be presented in a logical sequence. It must be clear how one event led to another. This does not mean that the events in a story must be presented in the order they happened. The *Odyssey* is a good example of a story in which the events are presented in a logical sequence but not in the order in which they happened.
- Tell students that a sequence which tells the events in the order they happened is called a chronological or sequential structure.
- Tell students that when events happened in time is not the only way to structure a narrative. Just as important is showing the audience how actions and decisions led to the development of events. Narratives need to show the sequence of cause and effect.

- Tell students that in their myths, they are likely to use a chronological structure. If their myth deals with reward or punishment for a behavior, they need to explain the sequence of cause and effect, too.

SUPPORT: Remind students that the *Odyssey* talks about cause-and-effect relationships and that students can refer to the text to see how these relationships work. Point out that in this lesson's reading, Odysseus tells the audience why he was cursed by Poseidon: because he blinded Poseidon's son, Polyphemus.

- Remind students that a sequence of events needs to be linked together by using transitions. Transition words and phrases take the action from one setting or event to another. They signal to the audience that one thing has led to another, and they also add interest to the text.
- Tell students to review the *Odyssey Through Transitions Word Banks* in the Activity Book on Activity Page 8.2.

SUPPORT: Demonstrate how to use a transitional word from the Word Bank by writing two sentences on the board. For example, write "Odysseus and his men were in trouble," and "Odysseus came up with a plan to escape." Show how you can link these two sentences by putting the word *thus* at the beginning of the second sentence, to produce "Odysseus and his men were in trouble. Thus, Odysseus came up with a plan to escape."

- Tell students to continue drafting their myths in their writing journals. Tell students that in today's session they should concentrate on adding appropriate transitions to show the relationships between events and ideas in terms of time and cause and effect.
- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

Wrap Up

5 minutes

Have several students share some of the ideas they have developed for using transition words in their myth with the class.

Take-Home Material

Spelling

- Have students take home Activity Page 8.1 and complete it for homework.

Writing

- Students can continue drafting in their writing Journals for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 9

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	55 min	Independent: The <i>Odyssey</i> : "Odysseus Continues His Story: Circe the Enchantress" and "Of the Sirens and Other Wonders"	<i>The Iliad and the Odyssey</i> Characters and Events from the Iliad Anchor Chart Events in the <i>Odyssey</i> Anchor Chart
	5 min	Word Work: <i>Bewitch</i>	Activity Pages 9.1
DAY 2: Spelling	15 min	Practice Spelling Words	Activity Page 9.2
Morphology	15 min	Practice Prefixes <i>pre-</i> , <i>fore-</i> , <i>post-</i> ; Suffix <i>-ic</i>	Prefixes <i>pre-</i> , <i>fore-</i> , <i>post-</i> ; Suffix <i>-ic</i> Practice Chart Activity Page 9.3
Take-Home Material	*	Spelling, Morphology	Activity Pages 9.2, 9.3

Note to Teacher: In order to allow enough time for the Reading lesson, Day 1 is 60 minutes long. If your daily class schedule only allows for 45 minutes, you may complete the remainder of the lesson on Day 2. In order to allow time for this, there is no Writing lesson on Day 2. The total time allotted for Lesson 9 is the usual 90 minutes.

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify common themes in the *Odyssey*. (RL.6.1, RL.6.2, RL.6.3, RL.6.5)

Speaking and Listening

Engage effectively in a range of collaborative discussions and interpret information presented in diverse media. (SL.6.1, SL.6.2)

Follow rules of classroom discussion. (SL.6.1.b)

Language

Spell correctly. L.6.2.b

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4.a–d)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Identify common themes in the Odyssey.*

Morphology

- Prepare and display the Prefixes *pre-*; *fore-*; *post-*; Suffix *-ic* Practice Chart on Morphology lesson page 128.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

60 minutes

Independent: The *Odyssey*: “Odysseus Continues His Story: Circe the Enchantress” and “Of the Sirens and Other Wonders” [pp. 186–204]

Introduce the Chapters

5 minutes

- Tell students they will read two more chapters from Odysseus’s adventures, told from Odysseus’s point of view.
- Have students turn to page 186 in the Reader.

Core Vocabulary

- Preview the core vocabulary words using the routine established in the Core Vocabulary section of Lessons 1–3 of this unit.
- Begin with *hinder* on page 187 of *The Iliad and the Odyssey*. Have students read the word and the definition in the box.
- Tell students that as they read they can refer to the vocabulary words in the boxes and in the glossary in the Reader.
- Read the purpose for reading from the board/chart paper:

Identify common themes in the *Odyssey*.

Read “Odysseus Continues His Story: Circe the Enchantress” and “Of the Sirens and Other Wonders”

45 minutes

Have students read “Odysseus Continues His Story: Circe the Enchantress” independently and complete the corresponding section of Activity Page 9.1. After students have finished the first chapter, bring the class back together for a discussion. Then direct students to continue reading “Of Sirens and Other Wonders” and complete the corresponding section of Activity Page 9.1 for that chapter. You may choose to have students complete the Activity Page for homework if time runs short.

Use this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask questions. If students’ answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If students’ answers indicate difficulty in comprehension, have them read aloud. If students have trouble decoding words, you may have them refer to the Decoding and Encoding Remediation Supplement in the Resources section of this teacher guide.

Read “Odysseus Continues His Story: Circe the Enchantress”

[Page 187]

Literal How could the winds hinder Odysseus?

- o Weak winds or winds in the wrong direction would stop Odysseus from sailing his ship home.

SUPPORT: Remind students that ships in this time were either powered by people rowing with oars or by sails that harnessed the power of the wind. Because rowing is a lot of effort, sailors preferred to use the sails on long journeys.

Inferential Aeolus provides gifts to Odysseus. Why is it possible for him to give Odysseus these gifts? How do you know?

- o Aeolus is called the “lord of the winds,” so he controls the wind.

Literal Why is Odysseus pleased to see the “beacon fires” of Ithaca? What does it mean to him?

- o Ithaca is Odysseus’s home. If he can see the beacon fires, he is close to home, and they will guide him back.

Inferential Why do Odysseus’s men steal from him? What is their complaint?

- o They feel like they have not received the gifts and tribute that they deserve. They have struggled along with Odysseus, but they are not bringing treasures back from Troy or receiving gifts. They feel like that isn’t fair.

[Page 188]

Literal What does Aeolus mean when he calls Odysseus “him whom the gods hate?”

- o He means that Odysseus is a person that the gods have decided must suffer; he means that the gods hate Odysseus.

Evaluative Aeolus helped Odysseus before, but now he will not. Why did he change his mind? Is it reasonable to do so?

- o Aeolus has seen that Odysseus is cursed to struggle and fail to get home. Aeolus takes this as a signal that the gods do not like Odysseus. He thinks that if he helps Odysseus, he will anger the gods too, and he does not want to share in Odysseus's struggles.

Literal/Inferential Why are Odysseus and his men suffering fatigue?

- o They are exhausted because they have had to row across the sea.

Literal If Odysseus's men have "terror-stricken faces," what emotion are they feeling?

- o They feel fear or anxiety.

[Page 189]

Inferential If the inhabitants of the island are cannibals, what are Odysseus and his men afraid of?

- o They are afraid that the people of the island will kill and eat them.

Inferential What does the simile "as if they were fishes" tell you about how the cannibals viewed the Greeks?

- o It tells us that the cannibals saw the Greeks as food and killed them without pity or thought.

Inferential Why do you think Odysseus takes his spear and sword with him to go exploring?

- o Many of the islands they have visited so far have been very dangerous, so he probably wants to be prepared for danger.

[Page 190]

Inferential Why does "smoke from the hill" inform Odysseus that someone lives on the island?

- o The smoke is from a fire likely made by other inhabitants.

SUPPORT: Odysseus draws lots because he wants everyone to have an equal chance of having to go into danger. He is doing it to be fair. It relates to the earlier episode in which Odysseus's men got annoyed at him for taking all the treasures and react by stealing his magic bag. Odysseus is trying to make sure he is fair to avoid another mutiny.

Inferential What does drawing straws reveal about Odysseus's intentions toward his crew? How does this demonstrate a theme of the story?

- o Odysseus is trying to be a fair and good leader. A theme of the story is that Odysseus is trying to do his best to get everyone home.

Literal What does it mean that the wild beasts "greeted them like house dogs"?

- o It means they greeted the men in a friendly manner, like well-trained dogs.

[Page 191]

Inferential What sort of ingredient is likely to be in the single drop from Circe's bottle?

- o Answers may include a secret ingredient; poison; a magical ingredient.

Literal If the men turn into swine, what have they turned into?

- o Swine are pigs.

Evaluative How does Circe compare to the other inhabitants of the islands Odysseus has encountered, like Aeolus, Calypso, and Polyphemus? What is special about them all?

- o All of the characters mentioned are magical or monstrous. None of them are ordinary people, and they have special powers or relationships to the gods. Not all of them are dangerous: Circe and Polyphemus are, but Calypso and Aeolus are merely unhelpful at worst.

Literal Who is the "son of Laertes"?

- o Odysseus is the son of Laertes.

[Page 193]

Inferential One theme of the story is Odysseus's cleverness. But Hermes's speech to Odysseus shows another theme. What is it?

- o Another theme is that Odysseus receives gifts from the gods and from other magical entities to help him on his travels.

SUPPORT: An enchantress is a female character who casts spells on people.

Literal Who is the "enchantress"?

- o Circe is the enchantress.

Inferential Why does Circe tell Odysseus to "go to the sty"? What lives in a sty?

- o Pigs live in a sty. Circe tells Odysseus to "go to the sty" because she thinks she's turned Odysseus into a pig.

[Page 194]

Literal In what way does Odysseus accuse Circe of behaving badly?

- o He accuses her of acting like a bad host because she turned her guests into pigs. He accuses her of having bad or dishonest intentions in her heart.

SUPPORT: Remind students that a theme is a big idea that repeats throughout the story. The proper conduct of guests and hosts is a theme that is explored with Telemachus and Menelaos and other examples earlier.

Inferential Why doesn't Odysseus want to eat Circe's food?

- o He's afraid that it's magical and will harm him.

Inferential Why does Odysseus have this fear?

- o It's how Circe tricked his men earlier.

[Page 195]

Literal What does Circe mean when she says, "I will not keep you against your will?"

- o It means she will let them go if that is what they want.

TEACHER NOTE: At this point, call students back together to discuss the first chapter. In your discussion, prompt students to provide examples of repeated themes in the story that they have read. Use the questions in the teacher's guide and the Activity Pages to guide your discussion further. When the discussion is concluded, tell students to move on to reading the next chapter.

Read "Of the Sirens and Other Wonders"

[Page 196]

Inferential Given they're called the "Sirens," what special power do you think these creatures might have?

- o Accept reasonable answers. They might make a loud noise or a special one, like a siren on an ambulance. A siren gives a message.

Literal What happens to men if the Sirens bewitch them?

- o They come under the Sirens' spell and will do what the Sirens want.

Inferential Why does Circe mention the heaps of bones of men around the Sirens?

- o The bones are the bones of men the Sirens have killed. Circe implies that the Sirens are very dangerous because the bones are piled in "great heaps."

Evaluative Why do you think Circe offers Odysseus a way to hear the Sirens' song, even though it could be very dangerous?

- o She knows that Odysseus will want to hear the song but that Odysseus is both brave and clever and will be able to resist what other men cannot.

Inferential Why might the "Wandering Rocks" be so dangerous?

- o The rocks move around, so it's hard to navigate around them.

[Page 197]

Literal What are the timbers, and where do they come from?

- o They are the planks from ships broken up on the Wandering Rocks.

Inferential Apart from their terrible appearances, what is so dangerous about Scylla and Charybdis?

- o They are close together, so ships have to navigate between them both and not get too close to either.

Literal Why does Circe advise that Odysseus sail closer to Scylla than Charybdis?

- o Scylla might kill some of his men, but Charybdis will kill them all if they come too close.

[Page 198]

Literal Why does Odysseus warm the wax?

- o Odysseus wants to make it soft so that wax can be used to block up his men's ears.

[Page 199]

Inferential The Sirens offer to tell Odysseus about the future. Why might he want to know this?

- o He could learn about more perils he will have to overcome and whether he will see his family again.

Inferential Why doesn't Odysseus tell his men about Scylla? What piece of text tells you?

- o His men would "lose heart" or become discouraged if he told them about Scylla. The reason is that some of the men are likely to die by passing close to Scylla, but it is a better chance than they have if they get close to Charybdis.

[Page 200]

SUPPORT: When Odysseus says that the sight of his men eaten by Scylla was "the most pitiful of all" he had seen, he is telling the audience that of all the terrible things he has seen, this is the worst.

Inferential How does Odysseus's treatment of Circe's advice about the island of the sun compare to his men's treatment of that advice? How does this compare to events earlier in the story?

- o Again, Odysseus wants to use the advice he got from Circe just as he used the advice of Aeolus. Odysseus respects the advice he is given, and when he does, he does not fail to overcome challenges. But his men do not heed the advice and keep leading them all into troubles. It is most like the episode with Aeolus and the bag of bad winds, where the party was swept away from Ithaca because Odysseus's men disobeyed him.

[Page 201]

Literal Why does a hurricane prevent Odysseus from leaving?

- o It's a very strong wind, and they cannot sail in such conditions.

Inferential Why does the text say Eurylochus provides "evil counsel"?

- o He's giving the other men evil or bad advice; Homer is blaming Eurylochus for a wicked act.

[Page 202]

Literal What horrible signs tell the Greeks that they have made a terrible mistake by eating the forbidden cattle?

- o The hides or skins of the cattle begin to move on their own power, and the meat begins to make a lowing or mooing noise.

SUPPORT: Explain that the pilot steers the ship. Without the pilot, they cannot control the ship and are likely to be lost.

Inferential Why does the phrase “I never saw them again” stand alone in a paragraph of its own?

- o It emphasizes the point that this was the end of all Odysseus’s crew as well as the shock, fear, and heartbreak of the moment.

[Page 204]

Literal Who rescues Odysseus?

- o Calypso rescues Odysseus.

Inferential Why doesn’t Odysseus feel the need to tell the audience about Calypso?

- o Odysseus doesn’t tell the audience about Calypso because that story has already been told and he has nothing more to add about his time with Calypso.

Discuss Chapters and Wrap Up the Lesson

5 minutes

Bring students back together to fill in the Events in the *Odyssey* Anchor Chart. Reflect back to today’s purpose for reading.

DURING Odysseus’s Journey:

- Odysseus’s ship makes it almost home to Ithaca, but Odysseus’s men accidentally release the west winds from a magical bag, which blows the ship away again.
- They land on the island of Circe, who turns Odysseus’s men into pigs.
- Hermes gives Odysseus a potion to resist Circe, and she lets Odysseus and his men go.
- Odysseus makes it past the Sirens and Scylla and Charybdis but loses his ship and men along the way.
- Odysseus lands on the island of Calypso.

Remind students that a theme is a major idea that repeats throughout the events in a narrative. The theme is not usually stated directly—readers must pay attention to related ideas to figure it out.

Invite students to share their answers to questions about theme on Activity Page 9.1. Then use the following questions to wrap up the lesson.

Inferential One theme of the *Odyssey* is perseverance, or determination to go on in the face of many challenges. How do the chapters you read support this theme?

- Odysseus faces many challenges—betrayal by his men, imprisonment of his men by Circe, the Sirens, and the Scylla and Charybdis. He never gives up and perseveres through these

challenges because he is so determined to get home.

Inferential Circe's island could have been a place of perils, but it turns out to be a haven for Odysseus and the Greeks. How does Odysseus achieve this? How does it tie into the story's themes?

- Odysseus was able to win Circe's friendship through his bravery and cleverness and by honoring the gods (in this case Hermes) and using their plans. A theme of the story is that Odysseus triumphs over his adversities through his cleverness and bravery and by respecting the gods and their gifts.

Word Work: *Bewitch*

5 minutes

1. In the chapters, you read, "the Sirens, who sit in their field of flowers and *bewitch* all men with their singing."
2. Say the word *bewitch* with me.
3. *Bewitch* means to cast a spell on, to hypnotize, or to mesmerize.
4. Gold and jewels *bewitch* all those who want them.
5. What are some other examples of something that casts a spell on or hypnotizes someone? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "To _____ cats, put out catnip for them."]
6. What part of speech is the word *bewitch*?
 - o verb

Because, But, So

[Use a *Because, But, So* activity for follow-up. Display the following sentence frames.]

The Sirens attempt to bewitch Odysseus and his men with their singing
because _____.

The Sirens attempt to bewitch Odysseus and his men with their singing,
but _____.

The Sirens attempt to bewitch Odysseus and his men with their singing,
so _____.

Turn to your partner and take turns completing the sentences. Make sure your sentences demonstrate the meaning of the word *bewitch*. [Invite students to share their answers.]

The Sirens try to bewitch Odysseus and his men with their singing because they want to lure the men to their death.

The Sirens try to bewitch Odysseus and his men with their singing, but Odysseus puts wax in his ears and resists them.

The Sirens are unable to bewitch Odysseus, so Odysseus is able to continue on his journey.

SPELLING

15 minutes

Practice Spelling Words

- Tell students they will practice writing the spelling words they have studied in a previous lesson.
- Have students turn to Activity Page 9.2. Explain that they will work with a partner to complete or write sentences for each of these words.
- Remind students that they will complete their spelling assessment during the next lesson.
- Collect completed Activity Page 9.2 to review and grade at a later time.

MORPHOLOGY

15 minutes

Practice Prefixes and Suffixes: *pre-*, *fore-*, *post-*; Suffix *-ic*

Practice Prefixes

15 minutes

- Remind students that they learned about the prefixes *pre-*, meaning “before”; *fore-*, meaning “before”; *post-*, meaning “after”; and the suffix *-ic*, meaning “relating to something else.”
- Ask students to provide examples of words with each prefix or suffix that they may know. Prompt students by reminding them that the word *heroic* has the suffix *-ic*, meaning that someone who is heroic is someone who behaves like a hero.
- Direct students’ attention to the Prefixes *pre-*; *fore-*; *post-*; Suffix *-ic* Practice Chart.
- Tell students that on the chart there is a word that needs a prefix or a suffix added to it. You will read out the word and the instruction. Students will then tell you how to add the correct prefix or suffix to the word and read out the new word.
- Practice with the first item.
- For each new word, ask students to tell you what the likely meaning of the new word is. Remind students that the prefixes and suffixes add new information to the word. For example, *premature* means “before mature” or before something is ready. It means too early.
- Continue in this manner with the remaining items as time permits.

Word	Instruction	New Word	
mature	Add prefix <i>pre-</i>	premature	not mature; too early
armed	Add prefix <i>fore-</i>	forearmed	armed beforehand
economy	Add suffix <i>-ic</i>	economic	having to do with the economy
word	Add prefix <i>fore-</i>	foreword	a section of text before the main text
liminary	Add prefix <i>pre-</i>	preliminary	before the main event
judge	Add prefix <i>pre-</i>	prejudge	to judge beforehand

- Have students turn to Activity Page 9.3. Briefly review the directions, and complete the first exercise together. Tell students to complete the Activity Page for homework.

Take-Home Material

Spelling

- Have students take home Spelling Activity Page 9.2 and complete it for homework.

Morphology

- Have students take home Morphology Activity Page 9.3 and complete it for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 10

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Read Aloud: The <i>Odyssey</i> : “Odysseus Returns to Ithaca” and “Odysseus and Telemachus”	<i>The Iliad and the Odyssey</i> Characters and Events from the Iliad Anchor Chart Events in the Odyssey Anchor Chart
	5 min	Word Work: <i>Bewilderment</i>	
DAY 2: Spelling Writing	15 min	Spelling Assessment	Activity Page 10.1
	30 min	Write a Myth: Share and Evaluate	<i>The Iliad and the Odyssey</i> Activity Pages 10.2, 10.3
Take-Home	*	Writing	Activity Pages 10.3, 10.4 Writing journals

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Infer the reasons for characters’ actions. (RL.6.1, RL.6.3, RL.6.4, RL.6.5)

Writing

Review how the writing assignment will be marked. Conduct a peer review of student drafts. Revise drafts on the basis of feedback. (W.6.3.e, W.6.4, W.6.5)

Language

Spell correctly. L.6.2.b

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

Speaking and Listening

Engage effectively in a range of collaborative discussions and interpret information presented in diverse media. (SL.6.1, SL.6.2)

Follow rules of classroom discussion. (SL.6.1.b)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Infer the reasons for the characters' actions.*

Spelling

- Remove or erase the classroom spelling list in preparation for the spelling assessment.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Read Aloud: The *Odyssey*: “Odysseus Returns to Ithaca” and “Odysseus and Telemachus” [pp. 204–210, 215–222]

Introduce the Chapters

5 minutes

Note to Teacher: If needed, complete the discussion of the chapter “Of Sirens and Other Wonders” before introducing the new chapters.

- Tell students they will read two more chapters from the *Odyssey*, “Odysseus Returns to Ithaca” and “Odysseus and Telemachus.”
- Remind students that Odysseus narrated his adventures to the Phaeacians from a first-person perspective. At this point in the story, Odysseus has finished telling his story, and the perspective switches back to the third person.
- Explain that in these chapters students will pay attention to why characters think and act as they do. Sometimes these reasons will be stated explicitly in the text. Other times they are not. Students will need to infer the reasons by looking at clues in the text and using their own knowledge.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Preview the core vocabulary words using the routine established in the Core Vocabulary section of Lessons 1–3 of this unit.
- Begin with *hoisted* on page 205 of *The Iliad and the Odyssey*. Have students read the word and the definition in the box.

- Tell students that as they read they can refer to the vocabulary words in the boxes and in the glossary in the Reader.
- Read the purpose for reading from the board/chart paper:

Infer the reasons for the characters' actions.

Read “Odysseus Returns to Ithaca” and “Odysseus and Telemachus”

30 minutes

Read “Odysseus Returns to Ithaca”

Read “Odysseus Returns to Ithaca” aloud as students follow along in their Readers. At the end of the chapter, pause to discuss the corresponding guided reading supports. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Note to Teacher: After reading “Odysseus Returns to Ithaca” aloud, you may choose to have students read “Odysseus and Telemachus” silently to themselves. When students have finished reading, discuss the chapter together.

[Pages 204–206]

[Read the title aloud, and read to the end of the first paragraph at the top of page 205.]

Inferential Alcinous asks his people to give Odysseus a gift. What does this say about how they feel about Odysseus and his story?

- o They feel sorry for Odysseus; they are pleased with his story; they want to show him kindness because he has suffered so much.

[Read to the end of the second paragraph on page 205.]

Literal What did the sailors do if they “hoisted” their sails?

- o The sailors lifted the sails up so they could be used to power the ship.

Inferential Why do the Phaeacians let Odysseus sleep?

- o Accept reasonable answers. Because they know he’s very tired after his long journey; because they know he’s had a hard time; because it’s polite.

[Read to the end of the third paragraph on page 206.]

Literal If Odysseus is looking around in bewilderment, what is he feeling?

- o Odysseus is feeling confusion.

Stop and Jot: Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about Odysseus waking up on Ithaca. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

Inferential The text doesn't state why Athena disguises herself. Why do you think she does this?

- o Answers will vary but may include that she doesn't want to be recognized; she wants to test Odysseus; she is hiding from Poseidon.

[Read the fourth paragraph on page 206.]

Literal What is Athena's reason for not helping Odysseus earlier?

- o She didn't want to oppose Poseidon.

[pages 207–209]

[Read to the end of the second paragraph on page 207.]

Literal What does Odysseus mean when he says Athena takes “so many shapes”?

- o Athena is hard to recognize because she often disguises herself.

Literal Athena calls Odysseus shrewd as a way of explaining why she likes him. What does *shrewd* mean?

- o Shrewd means clever, crafty, cunning, intelligent, and perceptive.

[Read to the second-to-last paragraph on page 207.]

Inferential Why does Odysseus kiss the ground?

- o He's happy to finally be in his own country.

[Read to the end of the first paragraph on page 209.]

Inferential Why does Athena disguise Odysseus as an old man? What problem is she trying to help him solve?

- o She disguises him so that the suitors in his home will not take any notice of him. The suitors want Odysseus out of the way so they can marry Penelope. By disguising Odysseus, she is helping him pass unnoticed until he can come up with a plan to get rid of the suitors.

Inferential Is Athena's gift what Odysseus expects to receive? Why should he not have been surprised?

- o No, because he asks Athena to grant him strength to defeat his enemies, like he did at Troy. He should not be surprised because Athena often uses disguises.

[page 210]

[Read to the end of the chapter.]

Inferential Why doesn't Athena tell Telemachus what had happened to his father?

- o Athena wants to make Telemachus famous in his own right. She needed Telemachus to take on a man's role and take responsibility. It also gets him out of the house and saves him from the suitors' plots.

SUPPORT: Point out that in Sparta is the house of King Menelaus and Helen, who had been rescued from Troy after the end of the *Iliad*. Remind students that they can check the Characters and Events from the Anchor Chart to remind themselves about characters who return from the *Iliad*.

Inferential Why does Athena tell Telemachus to go to the swineherd in Ithaca? What will he find there?

- o He finds Odysseus there in a disguise.

Note to Teacher: Prompt students to add events from “Odysseus Returns to Ithaca” to the Events in the *Odyssey* Anchor Chart. Point out that these go in the “After Odysseus’s Journey” section. Then explain that students will skip the next chapter, called “Odysseus and the Swineherd.” Add these events to the anchor chart before students move on to read “Odysseus and Telemachus.”

AFTER Odysseus’s Journey:

- Odysseus returns home to Ithaca with help from the Phaeacians.
- Athena tells Odysseus of the suitors in his home and disguises him as a beggar.
- Athena tells Telemachus to return home.
- Athena tells both Odysseus and Telemachus to see the swineherd Eumaeus.
- Both Odysseus and Telemachus go to see the swineherd, though Odysseus does not reveal his identity.

Read “Odysseus and Telemachus”

[Read the title of the chapter on page 215]

[pages 215–217]

Inferential Why don’t the dogs bark?

- o Answers may include that the person approaching is a friend; the person approaching is Telemachus, whom they know and like.

Inferential What is the irony of Eumaeus kissing Telemachus like a father would his returning son?

- o Odysseus, Telemachus’s father, has just returned, although neither of them know it yet. Eumaeus is treating Telemachus as Odysseus would wish to if it would not spoil his disguise.

Literal In what way does Telemachus act kindly to Odysseus, even though he is in disguise as a beggar?

- o He refuses to let Odysseus give up his seat.

Inferential Why does Telemachus act this way to a man he thinks is a beggar? [Tell students to think of what they have learned about how ancient Greek society regarded guests.]

- o The man may be a beggar, but he is a guest, and in Greek society guests must be respected.

[page 218]

Inferential What is Telemachus worried about? Why can't he help the stranger?

- o He isn't in charge of his own household because of the suitors. He is afraid that the suitors will harm the stranger and doesn't have the strength to assert his own rights.

Literal What would the suitors be doing if they "mock" the stranger?

- o They would be making fun of him, insulting him.

[page 219]

Inferential Why do you think Odysseus asks Telemachus about information he already knows?

- o Answers may include that he does not want to reveal his true identity and he wants to test Telemachus and see what sort of man he is.

SUPPORT: Remind students that Odysseus has not seen Telemachus since he was a baby. He has no idea what sort of man he might be.

Literal If the suitors are "making havoc," what state might the household be in?

- o a bad state; destroyed; a disordered or chaotic state

[page 220]

Inferential Who is the woman Telemachus thinks he sees?

- o Telemachus thinks he sees Athena.

Inferential Why do you think Odysseus chooses this time to remove his disguise?

- o Answers may include that he is satisfied that Telemachus is a good, honest, and dutiful man, and he wishes to embrace his son after so long away.

[pages 221–222]

Literal How does Odysseus plan to deal with the suitors?

- o He will disguise himself again as a beggar.

Inferential Why do you think Odysseus plans to do this? What in the text makes you think as you do?

- o Answers will vary but may include that he plans to trick the suitors rather than confront them directly. Telemachus says, "you and I on our own cannot hope to deal with them." There are too many suitors for Odysseus and Telemachus to fight, so he must use trickery as he has done to overcome other difficult situations along his journey.

[Prompt students to add events from "Odysseus and Telemachus" to the Events in the Odyssey anchor chart.]

AFTER Odysseus's Journey:

- Odysseus and Telemachus are reunited. They make a plan to confront the suitors.

Discuss and Wrap Up “Odysseus Returns to Ithaca” and “Odysseus and Telemachus”

5 minutes

Reflect back to today’s purpose for reading. Wrap up the reading with the following discussion questions.

1. **Literal** Name some examples of when you had to infer the reasons for a character’s actions, words, or feelings. What evidence from the text helped you? How did your own knowledge help you?
 - o Answers will vary but should include examples of both text evidence and their own knowledge that helped students make an inference.
2. **Evaluative** How do you think making inferences helped you to better understand the story?
 - o Answers will vary but may state that it helped them pay attention to the text and understand things that were not directly stated by the author.

Turn and Talk: Tell students to turn to a partner and predict what they think will happen next in the story. Remind them that Odysseus has promised to come up with a clever plan and that currently he is in disguise as a harmless old man. End by asking pairs to share their ideas with the class.

Note to Teacher: Consider suggesting that students read for homework the following chapters in the *Odyssey*: “The Beggar in the House of Odysseus” (pp. 222–229), “Penelope and the Stranger” (pp. 230–242).

Word Work: *Bewilderment*

5 minutes

1. In the chapters, you read, “as he looked about in bewilderment, he saw someone approaching.”
2. Say the word *bewilderment* with me.
3. *Bewilderment* means confusion or perplexity.
4. My teacher’s aggravation at my honesty left me with a sense of bewilderment.
5. What are some other examples of feeling confusion or perplexity? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “My decision to walk on my hands caused my parents _____.”]
6. What part of speech is the word bewilderment?
 - o noun

Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read is about confusion, say “bewilderment.” If the sentence I read is not about confusion, say “not bewilderment.”

5. My friends had no idea how to answer my question.
 - o bewilderment
6. It was clear what we needed to do.
 - o not bewilderment
7. Odysseus saw the situation clearly and took decisive action.
 - o not bewilderment
8. People were running back and forth, unsure of how to react to the event.
 - o bewilderment

DAY 2

SPELLING

15 minutes

Assessment

- Have students turn to Activity Page 10.1 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. heroic	The <u>heroic</u> actions of the women saved many lives.
2. athlete	To prepare for the competition, the <u>athlete</u> spent many days training.
3. philosophy	Leaders who want to rule wisely should study <u>philosophy</u> .
4. magnify	I cannot see the detail on the picture, so we need to <u>magnify</u> it.
5. postponed	We have <u>postponed</u> the parade until next week.
6. conscious	When I awoke, I became <u>conscious</u> of my surroundings.
7. fulfill	You must go on the quest to <u>fulfill</u> your destiny!
8. forewarned	The thief escaped because she was <u>forewarned</u> of the police's arrival.
9. embarrassed	The politician was <u>embarrassed</u> at his lack of preparation.
10. prelude	The loud noise the jet engine made was a <u>prelude</u> to the takeoff.
11. characteristic	Enthusiasm is a <u>characteristic</u> common to small dogs.
12. marriage	My parents celebrated the anniversary of their <u>marriage</u> today.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write the following sentence as dictated.

Heroic deeds and tragic events are characteristic of Greek epics.

- Repeat the sentence slowly several times, reminding students to check their work for appropriate capitalization and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

Spelling Analysis Chart

[illegible]

- It may be helpful to refer back to the Pronunciation/Syllabication Chart.

Word	CK Code	Syllable Type
heroic	/her*oe*ik/	r-controlled*open*closed
athlete	/ath*leet/	closed*open
philosophy	/fil*os*ə*fee/	closed*closed*ə*open
magnify	/mag*nə*fie/	closed*ə*open
postponed	/poest*poend/	open*open
conscious	/kon*shəs/	closed*ə
fulfill	/ful*fil/	closed*closed
forewarned	/for*wornd/	r-controlled*r-controlled
embarrassed	/em*bar*əsd/	closed*r-controlled*closed
prelude	/pre*lood/	open*open
characteristic	/kar*ək*ter*is*tik/	r-controlled*schwa*r-controlled*closed*closed
marriage	/mar*ij/	r-controlled*closed

- Students might make the following errors:
 - o athlete: using *leet* for */leet/*
 - o conscious: using *shus* for */shəs/*
 - o forewarned: using *four* instead of *fore*
 - o embarrassed: forgetting the second *r*
 - o marriage: forgetting the second *r*; using *ij* or *idge* for */ij/*
- Also, examine the dictated sentence for errors in capitalization and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record words students spelled incorrectly. Separately, you may wish to record any student errors. For example:
 - o Is the student consistently making errors on specific vowels? Which ones?
 - o Is the student consistently making errors at the ends of the words?
 - o Is the student consistently making errors in multisyllable words but not single-syllable words?

Write a Myth: Share and Evaluate

Review Values of a Myth

10 minutes

- Tell students that one of the purposes of a myth is to communicate the values of a culture. Myths contain advice on how to live, what to value, and what to reject. Myths also explore the difficulties humans face and provide context and insight on how we can confront challenges and problems in our own lives. Myths additionally explain natural occurrences (like storms, volcanic eruptions, or famines) for which people do not have a scientific explanation of how and why they happen.
- Tell students that the *Iliad* and the *Odyssey* both express different aspects of the values of Greek society at the time. The *Iliad* showed how Greeks struggled against fate and each other and how they tried to uphold their values during wartime or fell short of their values and were punished. In the *Odyssey*, the hero, Odysseus, is sent many challenges during which he has to use his cleverness and respect for others to overcome the challenges.
- In other myths, a hero might fight to preserve their community or to defend the values that they hold dear. Gods might reward those who act virtuously or punish those who break society's rules.
- Tell students to think about how their draft so far has included elements that express values. Have students write notes on how they can add more of these elements to their drafts if desired.

Share and Evaluate

30 minutes

- Review with students the rubric for the assignment on Activity Page 10.2. Tell students that the rubric tells them how their assignment will be marked in the end. The rubric can be used as a guide for them to make sure they include all the elements they need.
- Set students to work with partners. Make sure each pair turns to the Peer Review Checklist Activity Page 10.3. Then, have each pair swap their drafts with their partner and read through it. As partners read drafts, they should fill in the Peer Review Checklists to give advice to their partner.
- As students work, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: For students who may have difficulty reading and providing feedback, you may wish to work with a small group to conduct a guided peer review of their work. Invite students to work as a group to read each other's work, and use the Peer Review Checklist to prompt responses. Work together to complete the Checklists.

Wrap Up

5 minutes

Have several students share ideas on how they will use the feedback taken from this lesson to revise their drafts. Have students refer to the Peer Review Checklists as they do so. Tell students to begin revising their drafts based on the feedback taken from this lesson as a homework assignment.

Take-Home Material

Reading

- Consider suggesting that students read for homework the following chapters in the *Odyssey*: “The Beggar in the House of Odysseus” (pp. 222–229), “Penelope and the Stranger” (pp. 230–242).

Writing

- Have students take home the Writing a Myth Rubric and Peer Review Checklist on Activity Pages 10.2 and 10.3 and begin revising their drafts in their writing Journals for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 11

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
DAY 1: Reading	Small Group: The <i>Odyssey</i> : "The Trial of the Bow and the Revenge of Odysseus"	<i>The Iliad and the Odyssey</i> Characters and Events from the Iliad Anchor Chart	40 min
	Word Work: <i>Triumph</i>	Events in the <i>Odyssey</i> Anchor Chart <i>Iliad and Odyssey</i> Themes Chart Activity Pages 11.1, 11.2	5 min
DAY 2: Grammar	Introduce Frequently Confused Words: <i>who/</i> <i>whom; there/their/they're</i>	Frequently Confused Words Chart Activity Page 11.3	15 min
Writing	Write a Myth: Revise	Activity Pages 2.3, 3.3, 4.4, 5.3, 7.3, 8.2, 10.2, 10.3, 11.4	30 min
Take-Home Material	Grammar, Writing	Activity Page 11.3 Writing Journals	*

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Determine themes in the *Odyssey* and compare them to themes in the *Iliad*. (RL.6.1, RL.6.2, RL.6.3, RL.6.6, RL.6.9)

Writing

Revise and evaluate an original myth and make more revisions to a draft based on comparison to stories read in this unit. (W.6.4, W.6.5)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Use correct grammar, spelling, and punctuation when writing. (L.6.1, L.6.2, L.6.3)

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

ADVANCE PREPARATION

Reading

- Read and be prepared to summarize the following chapters from the *Odyssey* “The Beggar in the House of Odysseus” (pp. 222–229) and “Penelope and the Stranger” (pp. 223–230)
- Create and display the *Iliad* and *Odyssey* Themes Chart Themes chart like the one on page 151 to compare themes in the *Iliad* and the *Odyssey*.
- Write the purpose for reading on the board/chart paper: *Determine themes in the Odyssey and compare them to themes in the Iliad.*

Grammar

- Prepare and display the Frequently Confused Words Chart on Grammar lesson page 153.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Small Group: The *Odyssey*: “The Trial of the Bow and the Revenge of Odysseus”

Review

5 minutes

- Tell students to review the Events in the *Odyssey* anchor chart you have been updating through your reading of the *Odyssey*. Then prompt students to share the events in the chapters they read for homework.
 - In “The Beggar in the House of Odysseus,” Telemachus, the swineherd, and Odysseus—still in the disguise of the beggar—return to the house of Odysseus.
 - In “Penelope and the Stranger,” the suitors go home for the evening, and Odysseus and Telemachus remove the weapons from the hall. Penelope, still believing Odysseus is an old beggar, comes down to the hall to talk to him. He tells her Odysseus is still alive but still does not reveal his identity. Penelope says she will hold a trial of strength using Odysseus’s bow to decide which suitor she will marry the following day.
- Draw students’ attention to the fact they are now near the end of the story, both in the retelling and in the chronology.

- Refer students to the events that the story opened with featuring Telemachus and the suitors. Remind students that the suitors in Odysseus's home are there because they assume that Odysseus is dead and want to marry Penelope in order to gain Odysseus's rich household and lands.
- Remind students that in earlier lessons they have examined some themes in the *Iliad* and the *Odyssey*, such as trickery, fate, and will of the gods. They will compare and contrast themes in both epics at the end of this lesson.

Introduce the Chapter

5 minutes

- Tell students they will read the final chapter from the *Odyssey* in this unit, "The Trial of the Bow and the Revenge of Odysseus." Explain that a trial is a challenge or a test. The bow refers to the weapon used to launch arrows.
- Remind students that at this point in the story, Odysseus has returned to Ithaca, disguised by Athena as an elderly beggar. Only his son, Telemachus, knows that it is really him. Point out that Odysseus, in characteristic fashion, aims to use this disguise as part of his plan.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
 - Preview the core vocabulary words using the routine established in the Core Vocabulary section of Lessons 1–5 of this unit.
 - Begin with *pestering* on page 244 of *The Iliad and the Odyssey*.
 - Have students reference the core vocabulary words on Activity Page 11.1.
1. **pester**, *v.* annoy, irritate, bother (**pestering**) (244)
 2. **bowstring**, *n.* the string of a bow (246)
 3. **triumph**, *v.* to celebrate a victory (256)

Vocabulary Chart for "The Trial of the Bow and the Revenge of Odysseus"		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	bowstring	pestering triumph
Spanish Cognates for Core Vocabulary		trunfo
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Determine themes in the *Odyssey* and compare them to themes in the *Iliad*.

Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 11.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 11.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 11.2 correctly. You may choose to do one of the following to address this:
 - o Collect the pages and correct them individually.
 - o Provide an answer key for students to check their own or a partner's work after they have completed the activity page.
 - o Confer with students individually or as a group at a later time.

Read "The Trial of the Bow and the Revenge of Odysseus"

20 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

[Have a student read the first four paragraphs on page 243 aloud.]

Literal If Odysseus wants to slay the suitors, what does he intend to do?

- o He intends to kill them.

Inferential Why does Odysseus want to slay the suitors? Think how they have behaved throughout the story.

- o Odysseus wants to kill the suitors they want to marry his wife and take his home. They have acted like bad guests.

Literal What is the meaning of the phrase "she poured sleep on his eyes?"

- o She sent Odysseus to sleep.

SUPPORT: Point out that this phrase is a metaphor.

[Have another student read the final paragraph on this page, which ends at the top of page 244.]

Inferential Why does Odysseus ask Zeus for a sign that “you mean to do me good”? What is he afraid of?

- o The gods have punished and tricked Odysseus for many years, and he is not sure that they mean to support him now. He is afraid he has been brought back to Ithaca just to be punished again in a cruel way.

SUPPORT: Point out that another reason for Odysseus’s prayer is his habit of consulting and respecting the gods as well as he can.

SUPPORT: Point out that thunder is a positive sign to Odysseus because Zeus is the god of thunder and lightning. It shows that Zeus has answered his prayer.

Turn and Talk: Point out that this scene is an example of “the will of the gods,” which is a theme in the *Odyssey*. Have students think of another example of “the will of the gods” in the *Iliad* or *Odyssey* and tell a partner.

[Have a student read to the end of page 244.]

Literal What does Melanthius accuse Odysseus of doing by “pestering” them?

- o He is annoying them, getting in their way, irritating them.

Inferential Why do you think Odysseus bows his head after Melanthius insults him?

- o Answers may include that he wants to keep up his disguise. As a beggar he is of lower status even than a goat herder. A person of lower status will bow to someone of higher status.

Inferential How does Eumaeus feel about Odysseus? What clues in the text tell you this?

- o Eumaeus speaks fondly of Odysseus, although he assumes that he is still far away or dead. He is angry that the suitors are eating their way through Odysseus’s possessions, especially the cattle. He says he hopes Odysseus will return and drive them away.

Literal What does Eumaeus mean when he says he hopes Odysseus will “send all these suitors flying”?

- o He hopes that Odysseus will make them run away (rather than literally make them fly).

[Have a student read the first paragraph on page 245 aloud.]

Stop and Jot: Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about Odysseus’s promise to Eumaeus. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

[Have a student read paragraphs 2–4 on page 245.]

Inferential The text uses a simile to describe how the treasure-chamber’s doors “groaned as a bull groans.” What does this mean?

- o Answers could include that the doors are large and heavy; the doors haven’t been opened in a long time; bulls can be hard to move.

SUPPORT: Tell students that Odysseus’s bow is a large and heavy weapon. Greek warriors were hunters as well as fighters, so the bow was meant to be used for hunting as much as warfare. Using a large heavy bow took a lot of practice and training. When Penelope thinks of the man who “bent” the bow, she means the strength required to bend the wood to attach the bowstring properly.

Literal What is the quiver designed to do?

- o It holds arrows for the bow.

[Have students read the rest of page 246 silently.]

Inferential What does Penelope think has happened to Odysseus when she calls him “my lord who is no more”?

- o She believes Odysseus has died.

SUPPORT: Point out that the axes are weapons. They have a small opening in or near the blade. This is the target for the arrow.

Literal What is Penelope’s challenge to the suitors?

- o Penelope will marry the suitor who can bend Odysseus’s bow and shoot an arrow through the holes in twelve axes.

Inferential What might be Penelope’s secret aim with the challenge?

- o Penelope knows her challenge is almost impossible and all the suitors will likely fail, resulting in her not having to marry any of them.

SUPPORT: Explain that the suitors warm the bow and put fat on the string to make it more flexible and easier to bend.

Literal What does it mean that the suitors tried “in vain” to bend the bow?

- o It means they tried without success or without reward.

[Have a student read to the end of page 247 aloud.]

Inferential Why does Odysseus reveal himself cautiously to the swineherd and cowherd?

- o Odysseus doesn’t yet know if he can trust them.

Literal What is the sign Odysseus shows them to prove it is really him?

- o Odysseus has an old wound on his foot with which the two herders are familiar.

[Have a student read to the end of the penultimate paragraph on page 248 aloud.]

Inferential What does Odysseus’s order to the nurse suggest about his future plans? How can you tell?

- o Odysseus is certain he is going to have to fight the suitors. He orders the nurse to keep the women locked away even if “they should hear the noise of battle.”

Literal What does Antinous mean when he says that “it does not please the god of archers to favor us this day”?

- o It means that the god of archers, people who shoot bows and arrows, has not blessed them with the ability to string Odysseus's bow.

Inferential What previously discussed themes does this statement support?

- o The themes of fate and the will of the gods have been previously discussed.

[Have a student read to the end of the third paragraph on page 249 aloud.]

Literal/Inferential What does Antinous want Odysseus to do when he tells him "begone"? What does that show about Antinous's attitude to the man he thinks is a beggar?

- o He is telling Odysseus to go away. He treats the beggar with contempt, as someone not worthy of being spoken to kindly or addressed with respect.

Literal What does Antinous threaten to do to Odysseus?

- o He threatens to kill Odysseus when he says, "We will have you cut into pieces."

Inferential Why does Penelope tell Antinous not to talk to Odysseus that way?

- o Odysseus is a guest of Telemachus and guests have to be respected.

Literal Where does Telemachus tell his mother to go? Why?

- o He tells her to go back to her rooms. He doesn't want her to risk getting hurt in the fighting he knows is coming.

[Have a student read to the end of the penultimate paragraph on page 250 aloud.]

SUPPORT: Remind students that a minstrel is a traveling musician and a lyre is a type of musical instrument with strings, similar to a guitar. When the text describes Odysseus handling the bow "as a minstrel handles a lyre when he stretches a cord or tightens a peg," it means his actions are easy and familiar. He does not struggle with the bow as the suitors did.

Inferential Why do the suitors "feel a sharp pain at the heart"? What do they think is going to happen?

- o It indicates that they know they are going to lose the contest.

Inferential Odysseus stands surrounded by arrows, but he only needs one shot to win the contest. What do you think the other arrows are for? Why does the author mention this?

- o They're for shooting the suitors. The author wants to set up Odysseus's preparation for the action that follows and make sure the audience is aware this is part of Odysseus's plan.

[Have a student read aloud to the end of page 251.]

Inferential What does the thunder of Zeus signify?

- o Zeus approves of Odysseus's actions and shows his support.

[Have students read to the end of page 252 silently.]

Inferential When Odysseus says, "there is yet another feast to serve to these suitors," he is not talking about food. What does he mean?

- o He plans to get revenge.

Teacher’s Note: From this point in the chapter, Odysseus and his friends take bloody vengeance on the suitors by killing them. Students might be troubled by this. If so, discuss the different cultural values that are expressed in the *Odyssey*. By the standards of the time, it was justified and even admirable for Odysseus to kill all the suitors, because they insulted his wife, ate his food, and plotted to kill his son. Part of the purpose of a myth is to express those values to the society that created the myth. But it is for the modern audience to decide what we think of those values, too. Prompt students to consider how they feel about what follows in the story and what they might consider a more suitable outcome, for instance if they feel it would have been better for Odysseus to accept the suitors’ offer of surrender and repayment.

Inferential Why is Antinous taken by surprise?

- o Up to this point, Antinous has believed Odysseus to be a beggar, someone he barely regards as human and does not believe is capable of hurting him.

Inferential Why don’t the other suitors immediately react?

- o They don’t know if Antinous had been shot by accident or on purpose. Odysseus is still disguised at this point.

Literal What does Odysseus accuse the suitors of doing?

- o Odysseus says they’ve wasted his wealth, troubled his wife, injured his servants, and disrespected everyone around them.

Literal What is the “sudden destruction”?

- o Odysseus’s return, because it means death for the suitors

[Have students read to the end of the penultimate paragraph on page 253 silently.]

Inferential Why does Eurymachus blame Antinous? What does he offer to Odysseus, and why?

- o Eurymachus realizes that Odysseus will kill him. He tries to suggest that Antinous was most to blame for the suitors’ behavior, so Odysseus has no need for further vengeance. He offers more money than they have taken from Odysseus’s household to make things right.

Literal What form of payment will Odysseus accept?

- o Odysseus wants the deaths of the suitors.

[Have students read to the end of the first paragraph on page 255.]

Literal What does “striking them down” mean? Why does it mean this?

- o It means killing them. It has this meaning because the men fall down when they’re shot.

SUPPORT: Remind students that Melanthius is the goatherd who had insulted Odysseus earlier in the chapter.

Literal How does Athena help Odysseus?

- o Athena protects him from the suitors’ spears.

Literal Why don’t the suitors run away from Odysseus’s house? Think back to earlier in the story.

- o The doors have all been locked, and they can't escape.

Inferential Explain the meaning of the simile, “the suitors fell as birds are scattered and torn by eagles.”

- o It describes the bloody and merciless killing of the suitors. It describes the suitors as birds being picked apart by eagles: that is, as smaller, weaker creatures being made prey by strong hunters.

[Have students read to the end of the chapter on page 256.]

Literal What two reasons prevent Odysseus from killing the minstrel?

- o The first is that the minstrel was not part of the suitors' plot; they forced him to play for them. The second is that Telemachus gives his word that the minstrel is not to blame.

Literal What is the theme that Odysseus wants the minstrel to put into his stories?

- o It is better to be good than to do evil.

Evaluative Do you think Odysseus is doing the right thing when he tells the nurse not to triumph over the dead?

- o Accept reasonable answers. It is not a good thing to disrespect the dead.

Discuss the Chapter and Wrap Up the Lesson

10 minutes

Bring students back together. Reflect back to today's purpose for reading. Invite the groups to share their answers to selected questions from the Activity Page, concentrating on the themes of the chapter they have read today. Fill in the final events from the story on the Events in the *Odyssey* Anchor Chart you have been filling in during this unit's reading.

AFTER Odysseus's Journey:

- Odysseus, using a combination of disguise, trickery, and strength, defeats the suitors.

Then, display a Compare Themes Chart to compare themes between the *Iliad* and *Odyssey*. Invite students to provide examples of themes from each story and list them under the correct title. Then have students identify themes that are the same or similar in both stories and list them in the “Both” column.

THEMES		
<i>Iliad</i>	Both	<i>Odyssey</i>
Vengeance leads to tragedy. Strength leads to victory.	Respect for the gods Fate The will of the gods	Vengeance is justified. Cleverness overcomes strength. Guests must be treated with courtesy. Appearance may be different from reality.

Assign each small group one or two themes. Give students 2–3 minutes to find examples of their assigned theme in the text. Then come back together as a group, and have students answer the following wrap-up questions.

Literal What examples of your theme did you find in the text?

- o Answers will vary but should provide relevant examples.

Evaluative Why do you think similar themes are found across both the *Iliad* and the *Odyssey*?

- o Answers will vary but may include that these themes reflect ideas that were important to the ancient Greeks.

Word Work: *Triumph*

5 minutes

1. In the chapter, you read, “It is an unholy thing to *triumph* over men lying dead.”
2. Say the word *triumph* with me.
3. *Triumph* means to celebrate a victory.
4. The runner’s skill led her to *triumph* in the games.
5. What are some other examples of ways to celebrate a victory? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I was able to _____ over my fears.”]
6. What part of speech is the word *triumph* as it is used in the book?
 - o verb

Synonyms and Antonyms

- [Use a *Synonyms and Antonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *triumph*? [Prompt students to provide words like *celebrate*, *rejoice*, and *revel*.] What are some antonyms, or words and phrases that have the opposite meaning, of *triumph*? [Prompt students to provide words and phrases like *feel disappointed*, *mourn*, and *regret*. As students discuss synonyms and antonyms, guide them to use the target word in a complete sentence, such as: “A synonym of *triumph* is *celebrate*.”]

DAY 2

GRAMMAR

45 MINUTES

Frequently Confused Words: *who/whom; there/their/they’re*

Introduce *who/whom; there/their/they’re*

10 minutes

- Tell students that there are many words in English that sound the same or are spelled similarly but have different meanings. Because they have similar sounds or spellings, these words are often confused for each other. As a result of this confusion, the writer’s intended meaning also becomes confusing. Tell students that today they will be learning how to identify some very commonly confused words.

- Display the Frequently Confused Words Chart.

Word	Usage	Example Sentence
who	Subject of a sentence	Who are you?
whom	Object of a sentence	To whom do I send this letter?
there	Location or place	The ball is over there.
their	Possession	It's their ball.
they're	Short for "they are"	They're playing with a ball.

- Write on the board: *who/whom* and *there/their/they're*. Point out that these words sound the same or similar but have different meanings or parts of speech.
- Tell students that the main difference between *who* and *whom* is found in the difference between the subject and object in a sentence. Remind students that the object of a sentence has something done to it, while the subject does the thing.
- When referring to the object, *whom* should be used. When referring to the subject, *who* should be used. Refer students to the example on the chart. Point out to students that in order to avoid ending a sentence with the preposition *to*, it is considered proper to ask "to whom do I send this letter?" rather than "whom do I send this letter to?"
- Point out to students that one way to check whether *who* or *whom* is used correctly in a sentence is to replace *who* in the sentence with *he* or *she*, and *whom* in the sentence with *him* or *her*.
- To demonstrate this, write two sentences on the board:
 - o Who is standing in the hall?
 - o To whom is this package addressed?
 - o Point to the word *who*. Point out that this question could be answered, *She is standing in the hall*. Mention that we would not say, *Her is standing in the hall*, and therefore we wouldn't ask, *Whom is standing in the hall*?
 - o Next, point to the word *whom*. Point out that this question could be answered, *This packaged is addressed to him*. We would not say, *This package is addressed to he*. Therefore, *whom* is correct in this sentence.
- *There, their, and they're* all sound the same but have different meanings:
 - o *There* refers to a place or a location.
 - o *Their* refers to someone who possesses or owns something.
 - o *They're* is a contraction for the words *they are*.
- Read the sample sentences in the chart for *there, their, and they're*.
- Tell students to turn to the Frequently Confused Words Activity Page 11.3.
- Tell students that they will complete each sentence on the page by circling the correct word in parentheses. Do the first sentence together.

- Tell students to complete the next items on the page independently. Circulate around the room to be certain that students understand the directions. Have students complete the exercise for homework.

WRITING

30 minutes

Write a Myth: Revise

Review Planning Documents

10 minutes

- Tell students to find the planning and drafting documents they have been using during this unit. These include the Myth Generator (AP 2.3), Mythological Biographies (AP 3.3), Plot Diagram (AP 4.4), Drafting Planner (AP 5.3), Descriptive Dialogue (AP 7.3), *Odyssey* Through Transitions (AP 8.2), and the Original Myth Rubric (AP 10.2) for this assignment.
- Tell students that as they finalize their revisions to their draft, they should refer back to these documents. Briefly review what students can learn from each document in turn. For instance, remind students that the Mythological Biographies provide key details for their myth's characters. Students should check if there are any ideas from the Mythological Biographies that they did not incorporate and would like to at this point.
- Remind students that the purpose of their work in this unit is to write a myth. Tell students that their myths are likely to be similar to the stories they have read in this unit but that they should also be unique in some way.
- To focus students on finding similarities and differences between their myths and those they have been reading, have students turn to the Myth Comparison Venn Diagram on Activity Page 11.4.
- Tell students that in the left circle they should fill in elements that are unique to either the *Iliad* or the *Odyssey*. In the right circle they should fill in elements unique to their own myths. Where the circles overlap, they should write down elements common to both.

SUPPORT: To model this process for students, say that you have written a myth in which a clever fox is caught stealing chickens from the farm owned by a god. In the left circle, you should write “humans struggle against one another.” In the right circle, you should write “animals can talk.” In the overlap, you should write “disobeying the gods leads to mischief.”

- As students fill in their Venn Diagrams, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

Revise

15 minutes

- Have students complete the revisions of their drafts in their writing journals.
- Prompt students to consider the similarities and differences between their myths and those read in this unit. If they think their myths are too similar, recommend students introduce changes in their drafts. Likewise, if students have too few similarities, prompt them to consider how they could introduce more common features.

SUPPORT: To help students who may need additional assistance, work with a small group to discuss the feedback they received in the previous session and how to incorporate it. Remind

these students to refer to the Peer Review documents their peers produced in the previous session.

Wrap Up

5 minutes

Have several students share their Venn Diagrams Activity Page 11.3 with the class.

Take-Home Material

Writing

- If students did not finish revising their drafts, consider suggesting that they do so in their writing journals for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 12

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Partners: Greek Myths: "Apollo and Daphne" and "Echo and Narcissus"	<i>Realms of Gold</i> Activity Pages 12.1, 12.2, 12.3
	5 min	Word Work: <i>Elated</i>	
DAY 2: Grammar Writing	15 min	Practice Frequently Confused Words: <i>who/whom; there/their/they're</i>	Frequently Confused Words Chart Activity Page 12.4
	15 min	Edit a Myth	Activity Pages 12.5, SR.3
Take-Home Material	*	Grammar Writing	Activity Pages 12.4 Writing Journal

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Determine the theme or central idea of a Greek myth and provide a summary distinct from personal opinions or judgments. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6)

Writing

Edit their draft myths with a focus on fixing errors in spelling, grammar, and morphology. Note errors based on language conventions skills learned in this unit. (L.6.1, L.6.2, L.6.3)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Practice distinguishing between frequently confused words. (L.6.1)

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Summarize a Greek myth and determine its central idea or theme.*

Grammar

- Re-display the Frequently Confused Words Chart from Lesson 10.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Partners: Greek Myths: “Apollo and Daphne” and “Echo and Narcissus” [pp. 40–45]

Introduce Greek Myths

5 minutes

- Tell students that so far in this unit, they have read two epics about Greek heroes, wars, and struggles between the gods and mortals. Beginning today, students will now read some Greek myths that explore the complicated relationships between Gods and mortals and how their competing desires conflicted with one another. These stories feature doomed romances, desperate journeys into the underworld, and acts of kindness, foolishness, and pity.
- Remind students of the definition of a myth. A myth is a traditional story, usually featuring gods, monsters, and magic, that communicates the values of a society to the audience.
- Point out that the Guide to Major Characters in *The Iliad and the Odyssey* includes many of the characters in these myths. In the case of gods like Apollo, remind students that they can also review notes they have made when reading the *Iliad* and *Odyssey* to see how those characters were depicted in those stories.

Note to Teacher: The stories in this collection use the Roman names for the Greek gods. Point out that the Romans and Greeks worshipped very similar gods, but the Romans gave them different names. For the purposes of today’s reading, it is enough to point out that Diana, the goddess of hunting, is equivalent to the Greek Artemis, Venus corresponds to Aphrodite, the goddess of love and beauty, Jupiter is Zeus, and Juno is the Greek Hera.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.

- Preview the core vocabulary words using the routine established in the Core Vocabulary section of Reading Lessons 1–3 of this unit.
 - Begin with *elated* on page 40 of *Realms of Gold*.
 - Have students reference the core vocabulary words on Activity Page 12.1.
1. **elated, *adj.*** very happy, overjoyed (40)
 2. **forthwith, *adv.*** from that point on, immediately (40)
 3. **abhor, *v.*** to hate, reject, be disgusted by (**abhorred**) (40)
 4. **consent, *v.*** to agree, allow (41)
 5. **entreaty, *n.*** a humble or polite request (**entreaties**) (41)
 6. **malady, *n.*** an illness, disease (41)
 7. **feeble, *adj.*** weak (**feebler**) (41)
 8. **forfeit, *v.*** to give up, lose (43)
 9. **hasten, *v.*** to go quickly (**hastened**) (43)
 10. **the Stygian river, *n.*** the river Styx, which carries away the souls of the dead (45)

Vocabulary Chart for “Apollo and Daphne” and “Echo and Narcissus”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	entreaties forfeit forthwith malady	abhorred consented elated feebler hastened
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	the Stygian river	

- Read the purpose for reading from the board/chart paper:

Summarize a Greek myth and determine its central idea or theme.

Establish Pairs

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students’ focus and progress.

Explain to students that each partner should read one of the chapters aloud to the other. Partners can decide which story they wish to pick. After students have finished reading each story, they should work together to fill in the summaries on Activity Pages 12.2 “Apollo and Daphne” and 12.3 “Echo and Narcissus.” Remind students that a good summary includes all the major events told in the order in which they occur in the story. A summary should not include minor details or the reader’s own personal opinion.

You may wish to use the following supports as you circulate around the room observing pairs.

“Apollo and Daphne”

SUPPORT: Python is a mythical giant snake from another story about Apollo. Apollo killed Python and founded his great temple at the site of the battle, at Delphi. Ask students if they are familiar with the family of snakes called pythons to this day. Point out that this name refers to the mythical snake.

SUPPORT: Apollo calls Cupid a “saucy boy,” meaning salacious and mischievous.

SUPPORT: The “rock of Parnassus” Cupid stands on is a mountain sacred to Apollo and said to be home to the *goddesses* of creativity, the muses.

SUPPORT: Lead is a soft metal that was not considered particularly valuable by the Greeks.

CHALLENGE: Challenge students to describe exactly how Cupid has cursed Apollo in the simplest terms they can manage. For instance, students might summarize by saying that Cupid has cursed Apollo to desire a love that will never be returned.

SUPPORT: Remind students that in the *Iliad*, Apollo shot arrows that carried a deadly plague to the Greek armies. He is considered a great archer, which is why he compares his archery to that of Cupid.

SUPPORT: Prompt students to identify that the central idea of Apollo’s speech is his love for Daphne.

CHALLENGE: Remind students of the purposes of myths, which tell the audience about a society’s values and explain things in the world. Challenge students to describe what the ending of the story is explaining.

“Echo and Narcissus”

SUPPORT: Diana or Artemis is the goddess of hunting, and when Echo “attended her in the chase,” it means that she was one of Diana’s hunting companions. Hunting was not something people (or gods) did alone but with a large entourage of friends and followers.

SUPPORT: Juno’s husband is the chief god Jupiter (corresponding to the Greek gods Hera and Zeus).

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about how Echo’s curse is likely to affect her in the rest of the story. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

CHALLENGE: Challenge students to describe, in as few words as possible, how Echo’s curse has led to problems with Narcissus.

SUPPORT: Make sure students understand that Narcissus is gazing at his own reflection.

SUPPORT: Beating or “smiting” the breast or chest meant literally hitting yourself on the chest. It was a way of publicly showing grief, like wailing or tearing out one’s hair. In Greek society of the time, as in many societies past and present, grief was a thing that was expressed publicly in shows of raw emotion.

SUPPORT: The Stygian river is the mythical river that carries away the souls of the dead. It is also known as the river Styx.

SUPPORT: The flower described is still called a narcissus today.

CHALLENGE: Ask students why they think vain people today are called *narcissists*.

Discuss the Myths and Wrap Up the Lesson

10 minutes

Bring the class back together, and have partners share their summaries. As you discuss the summaries, have students answer the following questions:

- Does the summary include all the major characters and events in the story?
- Does the summary tell the events in order?
- Is the summary free of extra details and personal opinions?

After students have shared and discussed their summaries, give them an opportunity to express any opinions about the stories that they didn’t include in the summaries. Point out that the stories they have read in this unit were written a long time ago by people with different cultural and ethical values. The characters in these myths and others often do things that readers today might not agree with. Readers might also have opinions about the story and how things might have turned out differently for the characters.

Reflect back to today’s purpose for reading.

Wrap up with the following questions:

Evaluative What messages or themes did you identify in the myths?

- o Both myths include themes of love, the will of the gods, and physical transformation.

Evaluative Do you disagree with anything the characters say or do in these myths?

- o Students will have varying opinions. For example, students might think it is cruel for Cupid to curse Daphne and Apollo or unfair that Daphne turned into a tree to escape her curse.

1. In the stories, you read, “and being himself *elated* with his recent victory over Python, he said to him.”
2. Say the word *elated* with me.
3. *Elated* means overjoyed or incredibly happy.
4. I was elated to receive money for my birthday.
5. What are some other examples of feeling overjoyed? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “The driver won the big race, and as a result he was _____.”]
6. What part of speech is the word *elated*?
 - o adjective

Synonyms and Antonyms

[Use a *Synonyms and Antonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *elated*? [Prompt students to provide words like *overjoyed*, *delighted*, and *ecstatic*.] What are some antonyms, or words and phrases that have the opposite meaning, of *elated*? [Prompt students to provide words like *dismayed*, *depressed*, and *miserable*. As students discuss synonyms and antonyms, guide them to use the word target word in a complete sentence, such as: “A synonym of *elated* is *jubilant*.”]

DAY 2

GRAMMAR

15 minutes

Frequently Confused Words: *who/whom; there/their/they’re*

Practice Frequently Confused Words

15 minutes

- Remind students of the frequently confused words they have learned: *who/whom* and *there/their/they’re*. Reread through the chart students were first introduced to in Lesson 10.

Word	Usage	Example Sentence
who	Subject of a sentence	Who are you?
whom	Object of a sentence	To whom do I send this letter?
there	Location or place	The ball is over there.
their	Possession	It’s their ball.
they’re	Short for “they are”	They’re playing with a ball.

- Point out to students that they will soon be editing their original myths that they have been working on in writing units. Noticing and correcting errors in these commonly mistaken words is going to be a crucial part of students' editing.
- Remind students that the main difference between *who* and *whom* is found in the difference between the subject and object in a sentence. The object of a sentence has something done to it, while the subject does the action. When referring to the subject, *who* should be used. When referring to the object, *whom* should be used.
- *There*, *their*, and *they're* all sound the same. But *there* refers to a place or a location. *Their* refers to someone who possesses something. And *they're* is a contraction for "they are."
- Tell students to turn to the Frequently Confused Words Activity Page 12.4.
- Tell students that on this page are ten sentences that must be completed with a frequently confused word from the box at the top of the page. Work with the class to complete the first sentence together.
- Tell students to complete the next items on the page independently. Circulate around the room to be certain that students understand the directions.

WRITING

30 minutes

Write a Myth: Edit

Review Spelling, Grammar, and Morphology

5 minutes

- Tell students that today they will begin editing their drafts of their original myths.
- Remind students that the goal of editing is to correct mistakes in the text. Editing is a process meant to improve the quality of the language students' myths use not plot elements or other story details.
- Tell students to review and think about the spelling, grammar, and morphology skills they have been learning in the rest of the unit. Remind students that they can turn to Activity Book pages they have completed to remind themselves of past lessons.
 - o Tell students to review the spelling words learned in spelling lessons, as well as the Core Vocabulary exercises from reading lessons.
 - o Remind students of the differences between frequently confused words like *there/their/they're* and *who/whom*.
 - o Tell students to pay attention to the use of prefixes indicating time, like *fore-* and *pre-*, and suffix *-ic*, indicating that something refers to something else.
 - o Remind students of the four main sentence types and how to spot them: statement, command, question, and exclamation.

SUPPORT: Support student recall of these concepts by asking if there is a particular exercise that students wish to be reminded of and displaying related materials (charts or examples) from past Language, Reading, or Writing lessons on the board accordingly.

- Summarize by pointing out that along with these examples, students should be aware of any other mistakes they might have made. The core skill in editing is close and careful reading.

Edit

25 minutes

- Have students turn to their myth drafts in their Writing Journal.
- Tell students to turn to the Myth Editing Checklist on Activity Page 12.5.
- Point out that this checklist provides reminders of things that students should check as they edit. When students have completed their review of a particular feature, they should check the box or make a suitable mark and move on to the next item on the list.
- Students should use this time to begin using the checklist to edit their drafts.
- Students can also use the Proofreading Symbols chart on Activity Page SR.3.

SUPPORT: Be sure to remind students of the distinction between editing and other forms of revision. Students' goal should be to use the checklist to improve spelling, grammar, and other elements of language, not to tinker with story elements or dialogue.

- At the end of the allotted time, tell students that they should continue editing their drafts as a homework activity.

Take-Home Material

Grammar

- Have students take home Grammar Activity Page 12.4 and complete it for homework.

Writing

- If students did not complete their edits of their myth drafts in their writing journals during the Writing lesson, have them complete it for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 13

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Whole Group: Greek Myths: "Orpheus and Eurydice" and "Pygmalion and Galatea"	<i>Realms of Gold</i> Greek Myths and Epics Venn Diagram Activity Pages 13.1, 13.2
	5 min	Word Work: <i>Counterfeit</i>	
DAY 2: Writing	45 min	Write a Myth: Publish	Final copy of myth
Take-Home Material	*	N/A	

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Compare and contrast Greek myths and epics in terms of their approach to similar themes and topics. (RL.6.1, RL.6.2, RL.6.3, RL.6.6, RL.6.9)

Writing

Publish an original myth. Share original myth with history teachers, parents, or other people. (W.6.4, W.6.6)

Use known strategies such as using context clues as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.6.4, L.6.4.a, L.6.4.c, L.6.4.d)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

ADVANCE PREPARATION

Reading

- Create a Venn diagram to display in class. Left circle should be headed “Myths,” right circle should be headed “Epics,” and the overlap should be headed “Common Features.”
- Write the purpose for reading on the board/chart paper: *Compare and contrast Greek myths and epics in terms of their approach to similar themes and topics.*

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

DAY 1

READING

45 minutes

Whole Group: Greek Myths: “Orpheus and Eurydice” and “Pygmalion and Galatea”
[pp. 46–50]

Introduce the Myths

5 minutes

- Tell students they will read two more Greek myths about love: “Orpheus and Eurydice” and “Pygmalion and Galatea.”
- Tell students that after they have finished reading today, they will compare these myths with the *Iliad* and the *Odyssey*, which are epics. Tell students that they will be deciding which features are common to both myths and epics and which are particular to either.
- Have students turn to page 46 of *Realms of Gold*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Preview the core vocabulary words using the routine established in the Core Vocabulary section of Reading Lessons 1–3 of this unit.
- Begin with *fierceness* on page 46 of *Realms of Gold*.
- Have students reference the core vocabulary words on Activity Page 13.1.
 1. **fierceness, *n.*** the quality of being fierce or frightening (46)
 2. **entranced, *adj.*** filled with delight, obsessed (46)
 3. **lay, *n.*** a song or tune (46)

4. **nuptials, *n.*** a wedding (46)
5. **coincidence, *n.*** the occurrence of events happening at the same time (46)
6. **prognostic, *n.*** a prediction (**prognostics**) (46)
7. **deity, *n.*** a god (**deities**) (46)
8. **abode, *n.*** a home, house (**abodes**) (47)
9. **beseech, *v.*** to ask (**besought**) (48)
10. **counterfeit, *n.*** a fake (49)
11. **raiment, *n.*** clothes (49)
12. **solemnity, *n.*** a ritual or ceremony (**solemnities**) (49)

Vocabulary Chart for “Orpheus and Eurydice” and “Pygmalion and Galatea”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	deities lay nuptials prognostics raiment	abodes besought coincidence counterfeit entranced fierceness solemnities
Spanish Cognates for Core Vocabulary		solemnidad
Multiple-Meaning Core Vocabulary Words	lay	
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Compare and contrast Greek myths and epics in terms of their approach to similar themes and topics.

Have individual students take turns reading the myths aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Read *Orpheus and Eurydice*

[Have a student read the first paragraph aloud.]

Literal What does it mean that the wild beasts “laid by their fierceness”?

- o It means that they gave up or forgot their quality of being fierce.

SUPPORT: Point out that the phrase “laid by” means the same as “laid down” or “put down” or “set aside.”

Literal What is Orpheus’s “lay”?

- o It is a song, the music he plays.

Inferential The text says “the very trees and rocks were sensible to the charm.” What does this say about the quality of Orpheus’s music?

- o It means to suggest that Orpheus’s music was exceptionally good—even rocks and trees, which cannot hear, were delighted by it.

[Have students read the next paragraph, which ends on page 47, in silence.]

Literal What does *coincidence* mean?

- o A coincidence is when two things occur at the same time but are not related. two things occurring at the same time

SUPPORT: Help students understand the phrase “in coincidence with such prognostics.” Break it up into two parts. Ask students what *coincidence* means (two things occurring at the same time). Then explain that prognostics are predictions or omens. It is a word formed from the Greek root *gnosis*, meaning “knowledge,” and the prefix *pro-*, meaning “before.” Prognostics are “foreknowledge” or “forewarnings.”

Inferential How did Eurydice’s beauty lead to her downfall?

- o Her beauty caught the attention of Aristaus, who chased her out of his desire. While running away, a snake bit her, and she died.

SUPPORT: The Stygian realm is the underworld, the realm of the dead, which is why Orpheus finds it by going into a cave. Pluto here is the Roman equivalent of the Greek god Hades. He rules over the realm of the dead.

SUPPORT: Orpheus mentions that love is also all powerful in the underworld, “if old traditions say true.” He is referring to the story of Pluto and Persephone, a mortal woman whom Pluto loved and made his companion in the underworld.

Inferential What does Orpheus think was unfair about Eurydice’s death? What piece of text evidence can you cite to support this?

- o She died too young, or before her time. One piece of text evidence is the mention of Eurydice’s “opening years” being brought to an “untimely end.” Another is that Eurydice will return to the underworld “when she shall have filled her term of life.”

[Have a student read the next paragraph aloud, which ends on page 48.]

SUPPORT: The text mentions several characters from other myths who reside in the underworld. Tantalus is a wicked king cursed by Zeus to forever go thirsty. Ixion was cursed by Zeus for attempting to seduce Hera. The giant is Tityos, cursed to have his liver eaten by a vulture every two days. The daughters of Danaus are cursed to try to draw water using sieves, which is impossible because the water runs out the holes. Sisyphus is cursed forever to try to push a boulder up a hill and never succeed. The Furies or Erinyes are female avenging spirits who punish liars and murderers.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about the condition Pluto sets for releasing Eurydice and whether Orpheus will be able to fulfill it. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

Inferential Why is Eurydice limping?

- o She was bitten on the foot by a snake.

Evaluative Why does the text say that Eurydice could not blame Orpheus for looking at her? What does this reveal about the values of the people who created the myth?

- o The text implies that Orpheus is powerless to resist Eurydice’s beauty and that her beauty is a sort of curse. It suggests that the authors felt that beauty casts a spell on men that cannot be resisted, or that men are unable to control themselves around beautiful women. [If it is appropriate for your classroom, discuss that this is not how consent is viewed between men and women in today’s society.]

[Have a student read to the end of the story aloud. Alternatively, have students alternate reading sentences.]

SUPPORT: The “stern ferryman” is Charon, who uses his boat to row across the river Styx, guiding the dead to the underworld.

Literal What does it mean that the ferryman “repulsed him and refused passage”?

- o It means that the ferryman did not allow Orpheus to journey again into the underworld.

SUPPORT: Bacchus is the god of wine. When the text says Orpheus is “insensible... excited by the rites of Bacchus,” it means that he had drunk too much wine and could not think clearly.

Inferential Why can’t the Thracian javelin hurt Orpheus?

- o His music is too good, even the javelin is entranced by it.

Inferential How do the Thracian women get around this problem? What happens as a result?

- o They scream so loudly that his music cannot be heard. As a result their javelins kill Orpheus.

Evaluative Do you consider the ending of this story to be a happy one? Do you think the audience of the time it was written would agree?

- o Answers will vary but may include: yes, because Orpheus and Eurydice are reunited; no, because both Orpheus and Eurydice died young and violently. Students may agree that the audience of the time probably thought it was a happy ending.

Pygmalion and Galatea

[Have a student read the first paragraph aloud.]

Literal/Inferential What does it mean that Pygmalion “saw so much to blame in women,” and how does he react to this?

- o It means he thought women had many flaws. His reaction is that he shunned the company of women.

SUPPORT: Remind students that the word *abhor*, encountered previously, means to hate or despise.

Literal What does the text mean when it says that Pygmalion’s statue “looked like the workmanship of nature”?

- o It means that it looked like a real, or “natural,” woman rather than a statue.

Literal Why is Pygmalion’s creation “counterfeit”? What does this mean?

- o It’s a fake woman; the statue is not a real woman.

[Have a student read the next paragraph aloud, to the end of the story.]

SUPPORT: A virgin is a young or unmarried woman.

Inferential Why is Pygmalion afraid to say “my ivory virgin” when he is praying for a wife?

- o Pygmalion wants a wife like his statue but is embarrassed or afraid to say that what he wants is for his statue to really be his wife.

Inferential What does the fact that the statue’s mouth is warm signify? What does Pygmalion expect instead?

- o It signifies that the statue has come to life or been replaced by a real woman; Pygmalion expects the marble statue to be cold and lifeless.

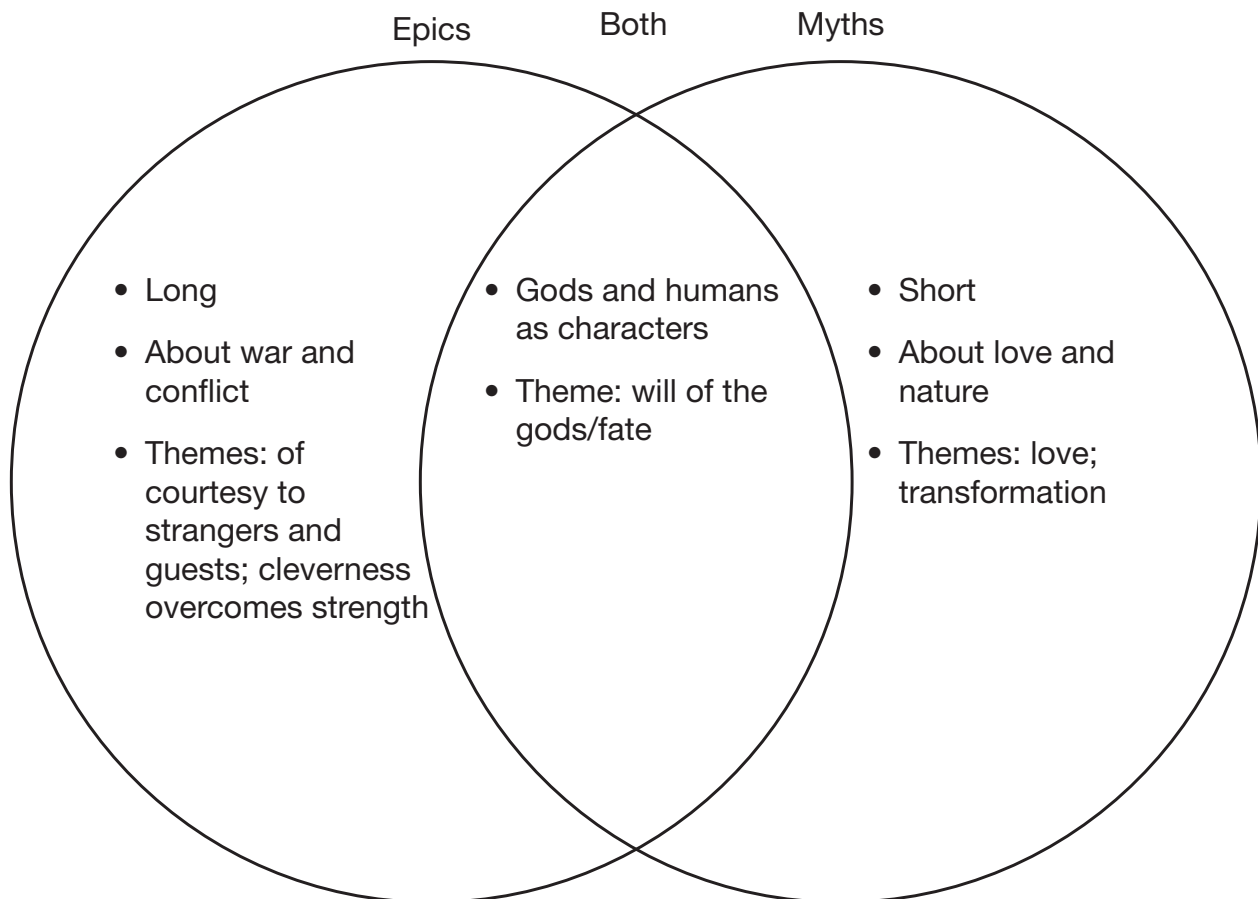
Literal/Inferential A “votary” is one who gives an offering to a god. Who is the votary of Venus?

- o Pygmalion is the votary of Venus.

Literal What does Venus bless when she blesses “the nuptials she had formed”?

- o Venus blesses the marriage of Pygmalion and his now-living statue.

When students have finished reading the myths, reflect back to today's purpose for reading. Display the Comparing Greek Myths and Epics Venn diagram you prepared before the class, and have students turn to Activity Page 13.2. Point out to students that there are similarities and differences between the epics (the *Iliad* and *Odyssey*) they have read and the four myths they have read in Lessons 12 and 13. Use the Venn diagram to prompt students to name features particular to the epics they read, to the myths, and to both.



Turn and Talk: After discussing the diagram, have students tell a partner whether they prefer reading myths or epics and why. Wrap up by asking students to share their answers with the class.

Word Work: Counterfeit

5 minutes

1. In the myths, you read, "Pygmalion admired his own work, and at last fell in love with the *counterfeit* creation."
2. Say the word *counterfeit* with me.
3. *Counterfeit* means fake.
4. They used counterfeit money to pay for the stolen goods.
5. What are some other examples of something fake? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "The famous artwork wasn't real; it was a _____ reproduction."]

6. What part of speech is the word *counterfeit* in this example?

- o adjective

Synonyms, Antonyms, or Synonyms and Antonyms

[Use a *Synonyms and Antonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *counterfeit*? [Prompt students to provide words like *fake* and *imitation*.] What are some antonyms, or words and phrases that have the opposite meaning, of *counterfeit*? [Prompt students to provide words like *real*, *genuine*, *authentic*, and *verifiable*. As students discuss synonyms and antonyms, guide them to use the word target word in a complete sentence such as: “A synonym of *counterfeit* is *imitation*.”]

DAY 2

WRITING

45 minutes

Write a Myth: Publish

Review the Writing Process

5 minutes

- Tell students that today they will publish their myths.
- Remind students of the work they have done in the unit so far. Students have planned, drafted, shared, revised, and edited their writing. Publishing is the final step in the writing process. It is only when published that a piece of writing can be considered finished.
- Explain that publishing can take several different forms. Writing can be published by printing and distributing written copies to an audience. Books are published in this way. It can also be published by reading it aloud to a group of people. It could also be published by reading it to a single person. Explain that students will publish their writing by reading it to a small group of classmates.

Publish an Original Myth

40 minutes

- Have students share their writing with a partner or small group. If time does not allow for all students to publish their stories during this lesson, have students share their writing as a culminating activity during a Pausing Point or at a later date.

SUPPORT: Allow students who may have difficulty reading their myth aloud to publish it in a different form, such as in a printed manuscript or a board display for peers to read.

Take-Home Material

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 14

AT A GLANCE CHART

Lesson	Time	Activity	Materials
Unit Assessment	35 min	Assessment	Activity Page 14.1
Unit Feedback Survey	10 min	Survey	Activity Page 14.2

ADVANCE PREPARATION

Assessment

- Erase or cover any of the Reading, Grammar, and Morphology charts, posters, and lists related to Unit 4 content in preparation for the Unit Assessment.

UNIT ASSESSMENT

55 minutes

- Make sure each student has a copy of Activity Page 14.1. You may have collected this Activity Page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, they will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.
- This is a good opportunity to use the Tens scoring system to gather formative assessment data.

Reading Comprehension

The reading comprehension section of the Unit Assessment contains two selections and accompanying questions. The first selection is a literary text taken from the *Odyssey*. The second selection is a literary text that is a Greek myth about Cupid and Psyche.

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (AchieveTheCore.org). These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 5. The texts feature core content and domain vocabulary from Unit 3 that students can draw on in service of comprehending the text.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper and pencil format.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of Text

The texts used in the reading comprehension assessment, “Husband and Wife Together” (literary text) and “Cupid and Psyche” (literary text), have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, “New Research on Text Complexity,” (CoreStandards.org/resources). Both selections fall within the Common Core Grades 5–6 Band.

Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

* To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
1 Part A <i>Inferential</i>	C	RL.6.1
1 Part B <i>Literal</i>	B and D	RL.6.1
2 <i>Inferential</i>	B	R.L.6.4

Item	Correct Answer(s)	Standards
3 <i>Inferential</i>	Student answers will vary but may include: Penelope is mistrustful because her husband has been away for so long. Strangers have recently caused her trouble. She believes that Odysseus must be dead because she has not seen him in 20 years. She believes that the gods are behind the beggar's appearance.	RL.6.1, R.L.6.3
4 <i>Inferential</i>	C	R.L.6.4
5 Part A <i>Literal</i>	Student answers will vary but may include that Penelope is shocked and somewhat disbelieving that Odysseus has returned. This is indicated by phrases such as "my mind is amazed," "no strength to speak," and "If this is indeed Odysseus who has come home."	RL.6.1
5 Part B <i>Literal</i>	C	RL.6.3, RL.6.5
6 <i>Inferential</i>	D	RL.6.2
7 Part A <i>Literal</i>	Student answers will vary but should take the form of a complete sentence expressing that Psyche's motivation is to find her husband.	RL.6.1, RL.6.3
7 Part B <i>Literal</i>	The text states that Psyche is "in search of her husband."	R.L.6.1
8 <i>Inferential</i>	A	R.L.6.4
9 <i>Inferential</i>	Student answers will vary but may include: The confusion is the messy conditions of the corn and the harvester's tools. She responds by tidying up.	R.L.6.3, R.L.6.4
10 <i>Literal</i>	Student answers will vary but should summarize the fact that Psyche has incurred the wrath of Venus, with a reference to "the frowns of Venus." Psyche is offered a solution by the goddess Ceres, who advises her to submit to Venus for forgiveness. Student answers should include citations from the text.	RL.6.1, R.L.6.3
11 <i>Inferential</i>	A	RL.6.2

Writing Prompt Scoring

The writing prompt addresses CCSS W.6.2.a-c, W.6.4; L.6.1, L.6.2, L.6.3.

Score	4	3	2	1
Criteria	Differences between the way the texts express the topic of husbands and wives separated are clearly identified and explained. The answer clearly states how the texts differ. The answer provides at least two relevant examples from each text. The answer includes transitional words deployed effectively.	Some differences between the texts are identified. The answer only identifies differences or similarities but not both. The answer includes one example for each difference rather than two. The answer only includes some transitional words for comparison.	Answer has not properly identified comparisons. Answer states something about a similarity or difference but not both. Answer has few supporting examples or examples that are irrelevant. Answer includes few or no transitional word for comparison.	Answer fails to identify similarities or differences in the specified topic. Differences and similarities that may be identified are not relevant to the question. Answer lacks any supporting examples. Answer lacks any transitional words for comparison.

Grammar Answer Key

The Grammar section addresses CCSS L.6.3.a.

1. question
2. statement
3. exclamation
4. command
5. statement
6. exclamation
7. Answer should be a complete sentence in the form of an exclamation, punctuated with an exclamation point.
8. Answer should be a complete sentence in the form of a question, punctuated with a question mark.
9. Answer should be a complete sentence in the form of a command, punctuated with a period.
10. Answer should be a complete sentence in the form of a statement, punctuated with a period.

11. his
12. them
13. whose
14. whom
15. A
16. B

Morphology Answer Key

The Morphology section addresses CCSS L.6.4.b.

1. in a way that is like a hero
2. something that happened before
3. extremely large and impressive
4. having many sides or angles
5. a person who helps others through giving money
6. treats illness of the mind
7. preview
8. postmortem
9. predate
10. forewarn

UNIT FEEDBACK SURVEY

10 minutes

- At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 11.2.

Pausing Point

Unit 4: *The Iliad, the Odyssey, and Other Greek Stories*

Mid-Unit Comprehension Check

Use the first day of the Pausing Point to administer the optional assessment of general comprehension acquired by reading the *Iliad*. Make sure each student has a copy of Activity Page PP.1. You may have collected this Activity Page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take 30 to 45 minutes.
- Tell students to read and answer the questions about what they have learned when reading the *Iliad*. Encourage students to do their best and review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.
- Answers for the Mid-Unit Comprehension Check can be found in the Activity Book Answer Key in this Teacher Guide.

End-of-Unit Comprehension Check

Use the second day of the Pausing Point to administer the optional assessment of general comprehension acquired by reading the *Odyssey* and the four Greek myths about love. Make sure each student has a copy of Activity Page PP.2. You may have collected this Activity Page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the second Pausing Point day. In most cases, this assessment will take 30 to 45 minutes.
- Tell students to read and answer the questions about what they have learned when reading the *Odyssey* and other Greek myths. Encourage students to do their best and review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.
- Answers for the End-of-Unit Comprehension Check can be found in the Activity Book Answer Key in this Teacher Guide.

Use the following Remediation and Enrichment suggestions to plan activities for the remainder of the first Pausing Point day.

Pausing Point for Differentiation of Instruction

Please use the final day of this unit to address results of the Unit Assessment (for reading comprehension; fluency, if applicable; grammar; and morphology), and spelling assessments. Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

Remediation

Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. As the student reads, make note of any words the student struggles with or reads incorrectly. If the student occasionally misreads words in the text, analyze the types of errors in code knowledge, and consult the CKLA Decoding and Encoding Remediation Supplement. This online publication provides further guidance in assessing, analyzing, and remediating specific decoding skills so targeted remediation can be provided. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist. The Decoding and Encoding Remediation Supplement can be accessed online in the Grade 6 Ancillary Materials at: [https:// www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/](https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/).

If the student does not misread words but reads haltingly, a lack of fluency may impede comprehension. Administer the optional fluency assessment to verify whether the student's reading rate is below the norm. If so, remediation efforts should be targeted at building fluency.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific chapters in a small group setting with other students who are struggling may be helpful. Choose chapters that were not already used for small-group instruction and provide specific guidance as to how to use clues in the text to arrive at the correct answer.

Also analyze whether there was a marked difference between the student's comprehension of the informational and literary passages. Good performance on the informational passage requires that students make use of the domain-specific vocabulary and knowledge presented throughout the unit. Students who performed poorly on the informational passage may benefit from rereading chapters from the unit, with more intensive focus on the domain vocabulary.

Good performance on the literary passage of this assessment requires some knowledge of domain-specific vocabulary from this unit (though not to the extent of the informative passage), as well as general knowledge of Tier 2 and academic vocabulary. Students who performed poorly on the literary passage but did well on the informative passage may benefit from specific practice with Tier 2 and academic vocabulary.

Fluency

Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the reader or choose an excerpt from the Online Fluency Supplement.

Grammar and Morphology

For additional practice with the grammar and morphology skills taught in this unit, you may wish to have students complete the Grammar and Morphology Pausing Point Activity Pages provided in the Activity Book (PP.3–PP.7).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 6, consult the CKLA Grade 5 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

Spelling

If students demonstrate a need for remediation in spelling but exhibit general proficiency in code knowledge, have them use the Individual Code Chart to assist in spelling unfamiliar words, syllable by syllable.

If students exhibit specific code knowledge problems, as revealed by the spelling assessment analyses, they may benefit from remediation to target specific letter-sound correspondences. See the Decoding and Encoding Remediation Supplement online in the Grade 6 Ancillary Materials at: <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/>.

Writing

Redirect students to Activity Page 10.2 (Original Myth Rubric), Activity Page 12.5 (Myth Editing Checklist), and their completed original myth. Provide time during the Pausing Point for students to revise and rewrite their essay using all of the above tools. The Myth Rubric and Myth Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Myth Rubric and Myth Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in *The Iliad, the Odyssey, and Other Greek Stories*, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources to determine suitability for the students with whom you work.

- Students may read the section “After the *Iliad*” from *The Iliad and the Odyssey*, pages 102–109. This section describes the events between the two epics, not covered in class, and adds further context to the *Odyssey*. The Activity Book contains Activity Pages that students can complete as they read this section on Activity Page E.1
- Students may read the chapter “Father and Son” from *The Iliad and the Odyssey*, pages 261–266. This final chapter in the *Odyssey* relates Odysseus’s heartfelt reunion with his father, Laertes, and further deepens the themes of fatherhood, family, and loss in the story. The Activity Book contains Activity Pages that students can complete as they read this section on Activity Page E.2
- Students can act out “The Ambassadors to Achilles” from the *Iliad* as a play in front of the rest of the class.
- Students may write a new adventure for Odysseus that describes a trial on his long journey back to Ithaca.
- Students may write an alternative episode in the *Iliad* in which they correct what they view as one of the main characters’ mistakes, such as Agamemnon’s arrogant refusal to give up his prizes or Patroclus’s decision to challenge Hector. These stories should conclude by describing how these new events change the subsequent course of the story.
- Students may write a new dialogue between the gods on Olympus as they discuss the events of the *Iliad*, the adventures of Odysseus, or one of the myths students have read in class.
- Students may choose to take one of the female characters who have a minor or secondary role in Greek myths, such as the goddess Athena, the wives of heroes like Penelope and Andromache, Cassandra, or Nausicaa, and write a story or a scene in which they have an expanded role or have their own perspective and motivations foregrounded.
- Students may watch or watch scenes from movie adaptations of Greek myths, such as *Troy* (2004), movies in the Percy Jackson series, *Clash of the Titans* (2010), or *Oh Brother, Where Art Thou?* (2000). Discuss with students how these adaptations differ from the texts and how they make students think about or rethink the events, characters, and themes they have been reading about.

Teacher Resources

In this section you will find:

- Glossary for *The Iliad, the Odyssey, and Other Greek Stories* (page 182)
- Individual Code Chart (pages 183–190)
- Anecdotal Reading Records (page 191)
- Tens Recording Chart and Tens Conversion Chart (pages 192–193)
- Using Chunking to Decode Multisyllable Words (pages 194–198)
- Map of Ancient Greece (page 199)
- The Writing Process (page 200)
- Myth Rubric (page 201)
- Peer Review Checklist for an Original Myth (page 202)
- Myth Editing Checklist (page 203)
- Proofreading Symbols (page 204)
- Optional Fluency Assessment Guide (pages 205–206)
- Fluency Assessment Scoring Sheet (page 207)
- Activity Book Answer Key (pages 208–223)

A

abhor, *v.* to hate, reject, be disgusted by (**abhorred**)

abode, *n.* a home, house (**abodes**)

B

barrier, *n.* a wall or obstacle

beseech, *v.* to ask (**besought**)

bowstring, *n.* the string of a bow

C

chariot, *n.* a two-wheeled vehicle, drawn by a horse, used in battles and races in ancient times

coincidence, *n.* happening at the same time

consent, *v.* to agree, allow (**consented**)

counterfeit, *n.* a fake

D

deity, *n.* a god (**deities**)

E

elated, *adj.* very happy, overjoyed

entranced, *adj.* filled with delight, obsessed

entreaty, *n.* a humble or polite request (**entreaties**)

F

feeble, *adj.* weak (**feebler**)

fierceness, *n.* the quality of being fierce or frightening

forfeit, *v.* give up, lose

forthwith, *adv.* from that point on, immediately

H

hasten, *v.* to go quickly (**hastened**)

L

lay, *n.* a song or tune

M

malady, *n.* an illness, disease

N

nuptials, *n.* a wedding

O

ointment, *n.* oily substance used to heal wounds

P

pester, *v.* to annoy, irritate, bother (**pestering**)

plague, *n.* a disease that spreads quickly and often kills those who catch it

plump, *adj.* having a rounded, full shape

proclaim, *v.* to announce officially or publicly (**proclaimed**)

prognostic, *n.* a prediction (**prognostics**)

prophecy, *n.* a prediction

R

raiment, *n.* clothes

S

siege, *n.* surrounding a city to try to force the inhabitants to surrender

solemnity, *n.* a ritual or ceremony (**solemnities**)

Stygian river, the, *n.* the river Styx, which carries away the souls of the dead

T

triumph, *v.* to celebrate a victory

V

valiant, *adj.* courageous

W

woe, *n.* a heavy trouble or great sadness (**woes**)

Individual Code Chart

/p/

p

pot

pp

napping

/b/

b

bat

bb

rubbing

/t/

t

top

tt

sitting

ed

asked

/d/

d

dot

ed

filled

dd

add

/k/

c

cat

k

kid

ck

black

ch

school

cc

hiccup

/g/

g

gift

gg

egg

gu

guess

gh

ghost

/ch/

ch

chin

tch

itch

Individual Code Chart

/j/

g	j	ge	dge	dg
gem	jump	fringe	judge	judging

/f/

f	ff	ph	gh
fit	stuff	phone	tough

/v/

v	ve
vet	twelve

/s/

s	c	ss	ce	se
sun	cent	dress	prince	rinse

st	sc
whistle	scent

/z/

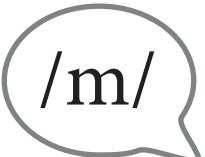
s	z	se	zz	ze
dogs	zip	pause	buzz	bronze

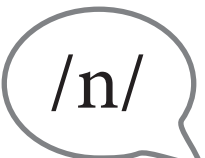
/th/

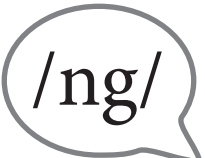
th
thin

Individual Code Chart


 **th**
them

 **m** **mm** **mb**
mad swimming thumb

 **n** **nn** **kn** **gn**
nut running knock sign

 **ng** **n**
sing pink

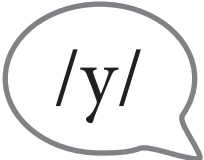
 **r** **rr** **wr**
red ferret wrist

 **l** **ll**
lip bell


 **h**
hot

Individual Code Chart

 **w** **wh**
wet when

 **y**
yes

 **x**
tax

 **sh** **ch**
shop chef

 **qu**
quit

Individual Code Chart

/a/	a hat				
/i/	i it	y myth			
/e/	e pet	ea head			
/u/	u but	o son	o_e come	ou touch	
/o/	o hop	a lava			
/ə/	a about	e debate			
/ə/ + /l/	al animal	le apple	el travel	ul awful	il pencil

Individual Code Chart

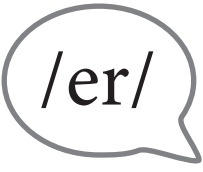
/ae/	a	a_e	ai	ay	ey
	paper	cake	wait	day	hey
	eigh	ea			
	weight	great			
/ee/	y	e	i	ea	ee
	funny	me	ski	beach	bee
	ie	ey	e_e		
	cookie	key	Pete		
/ie/	i	i_e	y	ie	igh
	biting	bite	try	tie	night
/oe/	o	o_e	ow	oa	oe
	open	home	snow	boat	toe
/ue/	u	u_e	ue		
	unit	cute	cue		

Individual Code Chart

/oo/	oo soon	u student	u_e tune	ew new	ue blue
	ou soup	ui fruit	o do	o_e move	
/oo/	oo look	u push			
	ou shout	ow now			
/oi/	oi oil	oy toy			
/aw/	au Paul	aw paw	al wall	ough bought	augh caught

Individual Code Chart

 **ar**
_____ **car**

 **er** **or** **ur** **ar** **ir**
_____ **her** **work** **hurt** **dollar** **bird**

ear
_____ **earth**

 **or** **ore** **ar** **our** **oar**
_____ **for** **more** **war** **four** **roar**

oor
_____ **door**

Anecdotal Reading Records

Week of: _____

This template is for recording anecdotal notes about students' reading abilities. You can record things such as: (1) repeated trouble with specific sound-spelling correspondences; (2) difficulty with certain digraphs/letter teams; (3) inability to segment isolated words; and (4) progress with specific skills.

Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:

Scoring Using a Tens Chart

Tens Recording Chart

Use this grid to record Tens scores. Refer to the Tens Conversion Chart that follows.

[illegible]

Tens Conversion Chart

		Number Correct																																	
		0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
Number Correct	1	0	10																																
	2	0	5	10																															
	3	0	3	7	10																														
	4	0	3	5	8	10																													
	5	0	2	4	6	8	10																												
	6	0	2	3	5	7	8	10																											
	7	0	1	3	4	6	7	9	10																										
	8	0	1	3	4	5	6	8	9	10																									
	9	0	1	2	3	4	6	7	8	9	10																								
	10	0	1	2	3	4	5	6	7	8	9	10																							
	11	0	1	2	3	4	5	5	6	7	8	9	10																						
	12	0	1	2	3	3	4	5	6	7	8	8	9	10																					
	13	0	1	2	2	3	4	5	5	6	7	8	8	9	10																				
	14	0	1	1	2	3	4	4	5	6	6	7	8	9	9	10																			
	15	0	1	1	2	3	3	4	5	5	6	7	7	8	9	9	10																		
	16	0	1	1	2	3	3	4	4	5	6	6	7	8	8	9	9	10																	
	17	0	1	1	2	2	3	4	4	5	5	6	6	7	8	8	9	9	10																
	18	0	1	1	2	2	3	3	4	4	5	6	6	7	7	8	8	9	9	10															
	19	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10														
	20	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10													
	21	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10												
	22	0	0	1	1	2	2	3	3	4	4	5	5	5	6	6	7	7	8	8	9	9	10	10											
	23	0	0	1	1	2	2	3	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10										
	24	0	0	1	1	2	2	3	3	3	4	4	5	5	5	6	6	7	7	8	8	8	9	9	10	10									
	25	0	0	1	1	2	2	2	3	3	4	4	4	5	5	6	6	6	7	7	8	8	8	9	9	10	10								
	26	0	0	1	1	2	2	2	3	3	3	4	4	5	5	5	6	6	7	7	7	8	8	8	9	9	10	10							
	27	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	9	9	9	10	10						
	28	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	8	9	9	9	10	10					
	29	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10				
	30	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10			

Locate the number of correct answers the student produced in the top row and the number of items in the activity in the leftmost column. The cell where the column and the row converge indicates the Tens score. Using the Tens Conversion Chart, you can easily convert any raw score, from 0 to 30, into a Tens score.

The Tens Conversion Chart was created to be used with activities that have a defined number of items (such as written assessments, end-of-unit assessments, and activity pages). However, you may use the Tens system to record informal observations, such as an end-of-lesson check-in, as well. You may want to use the following rubric to interpret observational Tens scores.

Tens Score	Result
8–10	Student likely has a strong understanding of content/skills.
5–7	Student may benefit from additional support.
0–4	Student may benefit from intensive support or remediation.

Using Chunking to Decode Multisyllable Words

Mastering the various letter-sound correspondences taught in CKLA will enable students to read one-syllable words with ease. However, knowing these individual letter-sound correspondences is no guarantee that students will be able to apply this knowledge in reading multisyllable words. To this end, most students will benefit from additional instruction in learning to recognize, chunk, and read parts of words—syllables—as a way to decode longer words.

When students first encounter two-syllable words in Grade 1 materials, a small dot is inserted as a visual prompt or cue between the syllables (e.g., *sun·set*). This is done in both the Workbooks and Readers. The dot is intended to visually break the word into two chunks, each of which can then be sounded out separately. As Grade 1 progresses, the dot is eliminated, and students are expected to begin visually chunking parts of longer words on their own.

Starting in Grade 1, CKLA introduces the decoding of two-syllable words by having students work first with two-syllable compound words (e.g., *cat·fish*, *cup·cake*, *pea·nut*, *drive·way*). For compound words, the dot is placed between the two component words. These are among the easiest two-syllable words to chunk and decode because each syllable of a compound word is already a familiar spelling pattern students have encountered in reading one-syllable words. In addition, each syllable or chunk is also frequently recognizable as a word part that has semantic familiarity.

In addition to learning to decode two-syllable compound words, Grade 1 students also tackle two-syllable words that consist of a root word with a simple suffix (e.g., *yawn·ing*, *hunt·er*, *punt·ed*). Typically, the dot is placed immediately before the suffix. In CKLA, words that contain double-letter spellings for consonants are divided after the double-letter spelling rather than between the two consonants (e.g., *batt·ed*, *bigg·er*, *bunn·y*). Teachers familiar with other ways to chunk or divide syllables may initially find this odd. This is done, however, because the double-letter spellings have been taught as single spelling units in CKLA since Kindergarten (*nn* > /n/, *mm* > /m/, *tt* > /t/, etc.) and it is preferable to be consistent in representing these spellings in the way students have been taught to process them (i.e., as whole entities for a sound). (Ultimately as students become more proficient at decoding and chunking syllables through subsequent grade levels, it really does not matter whether they visually chunk and decode these words as *batt·ed* or *bat·ted*.) Most students find chunking and decoding two-syllable words consisting of root words and suffixes relatively easy.

A greater challenge is encountered when chunking and decoding other types of multisyllable words. To be successful in decoding these longer words, it is helpful if teachers and students recognize certain syllable types. Most reading specialists identify five different syllable types:

Note: Syllables exemplifying each type are underlined.

- **Closed Syllables (CVC, VC, CCVCC, etc.)—always associated with a “short” vowel sound** (e.g., /a/, /e/, /i/, /o/, /u/: pad, let, tin, rod, pic·nic, fun)
- **Vowel Digraph Syllables**—always associated with two vowel letters that represent a unique vowel sound: joint, speak, proud, play, coun·sel, be·low. [The Magic ‘E’ Syllable (VCE) can be considered a subtype of the Vowel Digraph Syllable. In this case, the letter e at the end of a syllable affects the pronunciation of the vowel letter that precedes it, even though it is separated from the e by a consonant letter; always associated with a “long” vowel sound (/ae/, /ee/, /ie/, /oe/, /ue/): cake, mis·take, Pete, stam·pede, like, home, mule.]
- **R-Controlled Syllables:** art, ar·tist, fe·ver, clerk, girl, fort, curb, tur·nip

- **Open Syllables (V or CV)**—always associated with a “long” vowel sound (e.g., /ael/, /eel/, /iel/, /oel/, /uel/: a·pron, me, com·pre·hend, hi, fi·nal, go, fu·ture)
- **Consonant –LE Syllables (C –LE)**: sim·ple, puz·zle, raf·fle, ca·ble, ri·fle

In CKLA, one additional syllable type is designated:

- **Schwa Syllables**: a·bout, hos·pit·al, ben·e·fit, app·e·tite, e·mo·tion

Note: The consonant –LE syllable is also a schwa syllable, but in CKLA it is distinguished separately because of the way this spelling is chunked when dividing words into syllables.

To be clear, in order to decode words, students do not need to identify syllables by these names. The names of the syllable types are provided here only to establish a common vocabulary for you as you use the CKLA materials. It is necessary, however, for students to become fluent readers of longer words in increasingly complex text. If they are able to visually parse certain spelling patterns as syllable chunks, they can quickly and easily decode each syllable.

The first type of two-syllable word pattern to which students are introduced is the closed syllable pattern in two-syllable words. These two-syllable words are also relatively easy for students to chunk and recognize as an example of the familiar CVC, VC, CCVCC, etc. spelling pattern they encountered in one-syllable words in Kindergarten.

Two closed syllables in a word are divided as follows:

- When two different consonants stand between two vowels, we divide the syllables between the consonants, creating one or more closed syllables.

ad · mit	nap · kin	trum · pet
----------	-----------	------------

- For words that contain double-letter spellings for consonants, the divider is typically placed after the double-letter spelling rather than between the consonants. As noted earlier, this is done because the double-letter spellings have been taught as single spelling units in CKLA since Kindergarten (*nn* > /n/, *mm* > /m/, *tt* > /t/, etc.).

traff · ic	muff · in	happ · en
------------	-----------	-----------

- When there are three consonants between two vowels, in general, they are divided so that the first consonant goes with the first vowel and the other two consonants go with the second vowel.

mon · ster	con · tract	pil · grim
------------	-------------	------------

When students have difficulty reading a two-syllable word, you may find it useful to use your finger to cover the second syllable, revealing only the first syllable for them to read. Once students read the first syllable, the second syllable can be uncovered and read. If necessary, you can then model for students how to blend the two syllables aloud:

magnet	
mag	
	net
magnet	

In Grade 1, students encountered other two-syllable words with various combinations of the magic ‘E’ syllable, the vowel digraph syllable, the r-controlled vowel syllable, and the closed syllable.

- Chunking these syllable types follows the same patterns for division as noted above for closed syllables:

tar · get	for · get	es · cape	ig · loo	scoun · drel	char · coal
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- In Grade 2, students were introduced to more challenging multisyllable words.

Two-syllable words with only one consonant between the vowels are especially difficult to chunk because they may be divided either before or after the single consonant. Students are taught to use a flexible approach in chunking syllables with a single consonant between the vowels, trying each possibility when they encounter an unfamiliar word.

- When only one consonant stands between two vowels, first divide the word in front of the consonant, and sound it out as an open syllable:

pu · pil	vi · rus	mo · ment
----------	----------	-----------

unit	
u	
	nit

However, sometimes the word may divide after the consonant, creating a closed syllable. There is no definitive rule for when to divide before or after the consonant. Students will need to be flexible and try dividing and sounding the word each way—before and after the consonant—to determine whether they recognize a familiar word as they sound out each possibility. In order to recognize whether a word is familiar when sounded either way, the word must be one that the student has heard before (i.e., the word must be in the student’s oral vocabulary). Obviously, this will represent an additional challenge for students who have a limited vocabulary and/or for whom English is a second language.

- If the word divides after the consonant, a closed syllable is created:

lemon	
lem	
	on

In Grade 2, students were also introduced to consonant –LE syllables. Chunking these words into syllables is fairly straightforward.

- When a word ends in consonant –LE, it is divided in front of the consonant, creating a first syllable that may be open, closed, or even r-controlled, depending on the other spellings in the words:

ban · gle	twin · kle	sta · ble	cra · dle	tur · tle
-----------	------------	-----------	-----------	-----------

simple	
sim	
	ple

In the latter part of Grade 2, students were introduced to syllables in which various spellings represent the schwa sound. English words with more than one syllable usually include a combination of stressed and unstressed syllables. When a syllable in a spoken word is unstressed or weakly stressed, its vowel sound is often reduced to a flat, rather nondescript vowel sound that linguists call a schwa. This happens in many English words. Spellings for the schwa sound include *a*, *e*, *al*, *il*, *el*, and *tion*. Chunking and decoding words that include the schwa sound can be quite challenging for many students.

- Syllables with a schwa sound are divided in different ways, recognizing that the syllable with the schwa sound has a particular spelling:

a · bout	de · pos · it	med · al	e · vil	nick · el	lo · tion
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As noted earlier, the consonant –LE syllable is actually a schwa syllable, but it is identified separately because of the way this spelling is chunked when dividing words into syllables.

- Finally, while students encountered some simple root words and affixes in Grade 1, throughout the entire year of Grade 3 instruction they study prefixes, suffixes, and root words in much greater depth and are taught to chunk syllables accordingly.

pre · tend	non · sense	tri · cy · cle	re · peat	self · ish	sad · ness	help · less
------------	-------------	----------------	-----------	------------	------------	-------------

By combining the specific code knowledge of letter-sound spellings taught in Kindergarten–Grade 3, with the ability to chunk multisyllable words into smaller decodable parts, students will have the tools they need to independently decode just about any word they encounter.

Sound and Spelling of Schwa

In order to teach the concept of /ə/ well, you will need to first understand it yourself.

English words with more than one syllable usually include a combination of stressed and unstressed syllables. When a syllable in a spoken word is unstressed or weakly stressed, its vowel sound is often reduced to a flat, rather nondescript vowel sound linguists call schwa (/ə/). This happens in many English words. More than 3,000 of the 25,000 words in the CKLA database (about 13%) have at least one syllable in which the vowel sound is reduced to /ə/.

The exact pronunciation of /ə/ varies somewhat from word to word and also from region to region. In many words, and in many parts of the United States, /ə/ sounds very much like the sound /u/. For example, in the word *about*, the unstressed /ə/ sound in the first syllable sounds a great deal like /u/. In the word *America*, both the first and the last vowel sounds are unstressed, and both sound a great deal like /u/. In some regions of the United States, many speakers use an /u/-like /ə/ sound in words such as *along*, *balloon*, *debate*, *benefit*, and *telephone*.

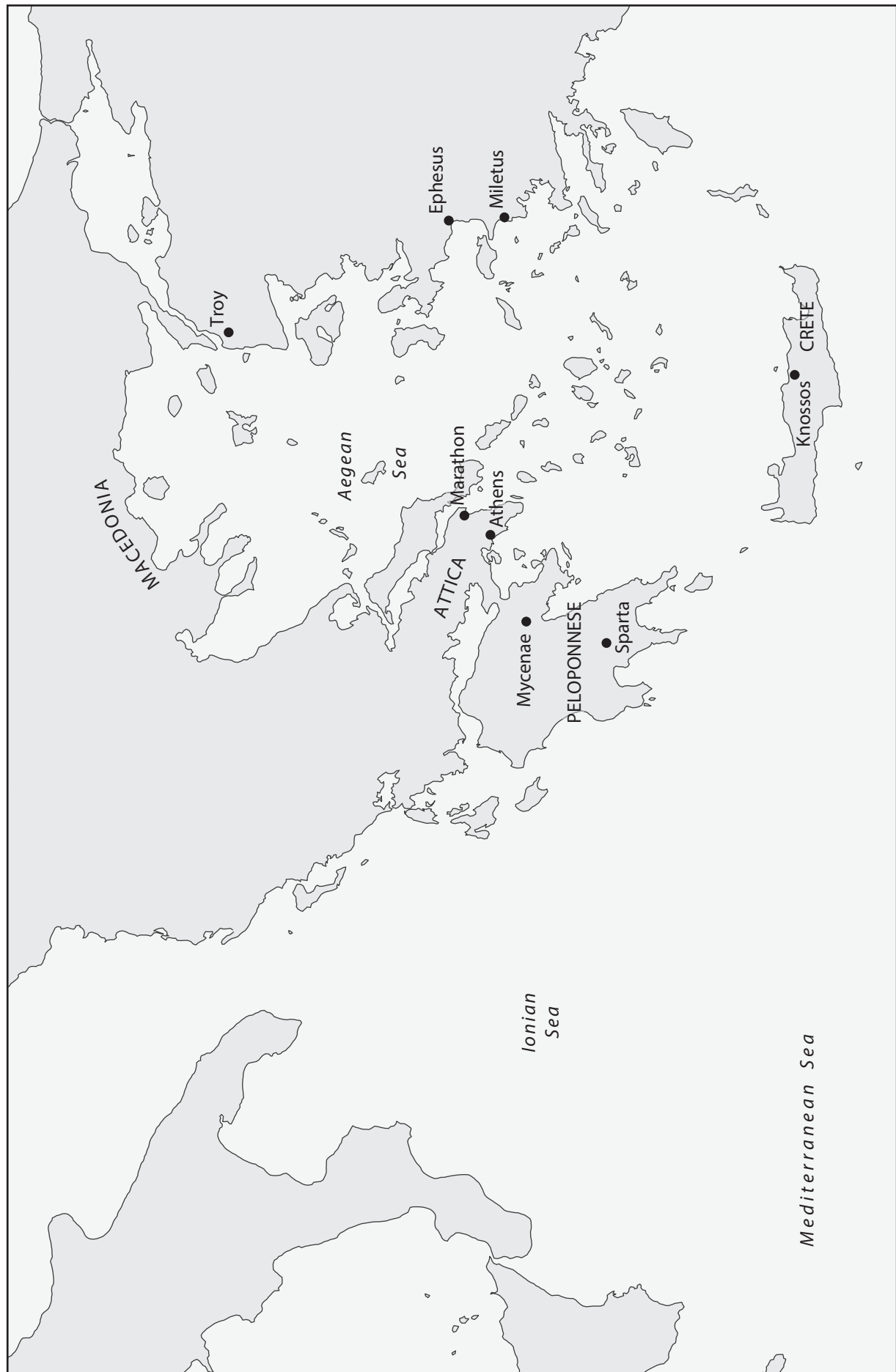
However, for certain words, and/or for speakers in certain parts of the country, /ə/ may sound a little more like /i/. How do people in your region pronounce the word *benefit*? Do they pronounce the second vowel sound more like /u/ or /i/? What about *telephone*? Do people where you live say /t/ /e/ /l/ /i/ /f/ /oe/ /n/? Or does the spoken word sound more like /t/ /e/ /l/ /i/ /f/ /oe/ /n/? What about *debate*? Does the local pronunciation sound more like /d/ /u/ /b/ /ae/ /t/ or /d/ /i/ /b/ /ae/ /t/? Neither pronunciation is more correct than the other. These are all examples of natural variation or dialect. All of these examples contain a reduction to /ə/.

Spelling the Schwa Sound

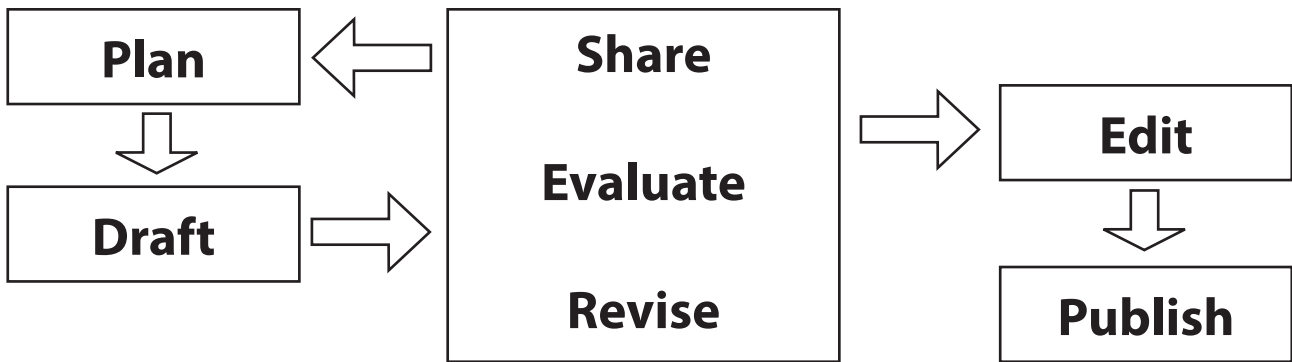
Words that contain the schwa sound represent a significant spelling challenge since there are so many possible spellings for this sound. Some of the most frequent spellings are listed below with sample words:

- 'a' *about, China, around, aloud, acquire*
- 'e' *benefit, decay, appetite, severe, Tennessee*
- 'al' *final, normal, hospital*
- 'le' *apple, fable, crackle*
- 'el' *angel, chapel, nickel*
- 'ul' *awful, consul*
- 'il' *pencil, stencil, evil*
- 'ion' *emotion, determination, tension, revision*

Map of Ancient Greece



The Writing Process



Myth Rubric

	Exemplary	Strong	Developing	Beginning
Setting and Characters	Character's motivations are clear and described with appropriate detail.	Character's motivations are clear and adequately described.	Character's may be mentioned but are minimally or poorly described.	Character's motivations are not stated or unclear.
	Supernatural or historical elements are effectively introduced.	Supernatural or historical elements are partially introduced.	Supernatural or historical elements are not introduced clearly or thoroughly.	Supernatural or historical elements are not included.
	Dialogue is used frequently and effectively.	Dialogue is mostly used effectively.	Some dialogue is used effectively.	Dialogue is not used very often or at all.
Plot Events and Conflict	All events follow in a logical sequence.	Most events follow in a logical sequence	Some events follow in a logical sequence	Few events follow in a logical sequence
	Actions and consequences explore an ethical or historical conflict.	Actions and consequences mostly discuss an ethical or historical conflict.	Some actions and consequences touch on an ethical or historical conflict.	Actions and consequences do not explore an ethical or historical conflict.
	Conflicts between characters are clearly explored.	Most conflicts between characters are clear.	Some conflicts between characters are clear.	There are few clear conflicts between characters.
Language	Descriptive sensory language is used effectively and frequently.	Descriptive sensory language is mostly used effectively.	Some descriptive sensory language is used.	Little descriptive sensory language is used.
	All transition words and phrases are used appropriately.	Transition words and phrases are mostly used appropriately.	Transition words and phrases are sometimes used appropriately.	Myth has few or no transition words and phrases.

You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.

Peer Review Checklist for an Original Myth

Directions: Complete this checklist as you read the draft of the myth written by a classmate.

Y = yes N = no SW = somewhat

Author's Name: _____

Reviewer's Name: _____

_____ The myth contains narrative elements, including a clearly described setting, fully developed characters, a logical series of plot events, an interesting conflict, and a satisfying conclusion.

_____ The myth contains at least one god and one mortal/human character, a moral problem or an important aspect of culture, and a description of famous deeds and events.

_____ The myth contains character dialogue.

_____ The myth contains precise, descriptive language that appeals to the five senses.

_____ The myth contains appropriate transitions that show relationships among ideas.

Ways in Which Your Myth Meets the Requirements of the Assignment	Ways in Which You Can Better Meet the Requirements of the Assignment

Myth Editing Checklist

Myth Editing Checklist	After reviewing for each type of edit, place a check mark here.
Vocabulary	
<ul style="list-style-type: none"> I have used descriptive sensory language correctly, including alternative adverbs to “said” (<i>spoke, spat, coughed, laughed, alleged, argued, etc.</i>). I have used transition words and phrases correctly (<i>but, then, so, therefore, next, subsequently, afterwards, following</i>). I have provided my readers with context clues to help them understand the meanings of potentially unfamiliar language. 	
Format	
<ul style="list-style-type: none"> I have inserted paragraph breaks whenever there is a change in scene, time, idea, or speaker. I have titled my writing. I have including the proper heading, including my name, my teacher’s name, the class title, and the date. 	
Grammar	
<ul style="list-style-type: none"> I have used proper pronoun case (subjective, objective, possessive). I have used frequently confused words correctly (<i>who/whom; there/their/they’re</i>). 	
Spelling	
<ul style="list-style-type: none"> I have correctly spelled words with the roots <i>magnus, phileo, poly, and psyche</i>. I have correctly spelled words with the prefixes <i>pre–, fore–, and post–</i>. I have correctly spelled words with the suffix <i>–ic</i>. 	
Punctuation	
<ul style="list-style-type: none"> I have employed end marks (periods, question marks, exclamation points), commas, and quotation marks to the best of my ability. 	

Proofreading Symbols

^	Insert
⊙	Insert period
^,	Insert comma
∇	Insert apostrophe
#	Insert space
¶	New paragraph
no ¶	No new paragraph
○	Close up the space
Ⓒ	Capitalize
ℓc	Make lowercase (small letter)
e	Delete
rwd.	Reword
←	Move according to arrow direction
↔	Transpose
[Move to the left
]	Move to the right
^a	Add a letter

Optional Fluency Assessment Guide

If you wish to assess a student's fluency at any time during the year, you may select a reading passage from the *Fluency Supplement* provided online at <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/fluency-supplement/>.

Administration Instructions

- Print out the student copy of your selected fluency passage. Students will read from this copy.
- Print out the Recording Copy of your selected fluency passage for each student you wish to assess. You will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at his or her regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

Words read correctly	No mark is required.
omissions	Draw a long dash above the word omitted.
insertions	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
Words read incorrectly	Write an "X" above the word.
Substitutions	Write the substitution above the word.
Self-corrected errors	Replace original error mark with an "SC."
teacher-supplied words	Write a "T" above the word (counts as an error).

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.
- Assess the student's comprehension of the selection by asking him or her to respond orally to the questions provided in the *Fluency Supplement*.

Scoring Instructions

- Use one Fluency Assessment Scoring Sheet for each student taking the assessment.
 - To calculate a student's W.C.P.M. (Words Correct Per Minute) score, use the information you recorded on the Recording Copy and follow these steps. You may wish to have a calculator available.
1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.

2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 6 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year.

Oral Reading Fluency Norms for Grade 6

Percentile	Fall W.C.P.M.	Winter W.C.P.M.	Spring W.C.P.M.
90	177	195	204
75	153	167	177
50	127	140	150
25	98	111	122
10	68	82	93

Reference

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636-644.

Fluency Assessment Scoring Sheet

Words Read in One Minute

Uncorrected Mistakes in One Minute

W.C.P.M.

Percentile	Winter W.C.P.M.
90th	195
75th	167
50th	140
25th	111
10th	82
Comprehension Questions total correct _____/4	

NAME: _____
DATE: _____

1.4 TAKE-HOME

"How They Fought"

Read "How They Fought" on pages 33–36 of The Iliad and the Odyssey. Then answer the questions that follow using complete sentences.

1. What factors determined which side won a battle in ancient Greece?
The major factors were the skill and strategy of leaders and how well the soldiers fought.

2. How did soldiers protect themselves in battle? Name and describe as many examples from the text as you can.
Soldiers wore armor on their chest called breastplates. They wore armor on their legs called greaves. They wore large helmets decorated with plumes. They also had large oval or circular shields.

Core Knowledge Language Arts | Grade 6

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3. How many people were needed to crew a chariot? What were their jobs?
Two people crewed a chariot. One of the warriors drove the horses, and the other warrior fought.

4. Why did Greek soldiers raid nearby towns?
to get supplies like food and wine and also to take captives that they could sell or make into their servants

8 Unit 4 | Activity Book

Grade 6 | Core Knowledge Language Arts

NAME: _____
DATE: _____

2.2 ACTIVITY PAGE

Grammar: Subjective, Objective, and Possessive Pronouns

Circle the correct case of the underlined pronoun in each sentence fragment. Then write a complete sentence using the fragment. The first example has been done for you.

1. my bike subjective objective possessive
I rode my bike to baseball practice.
Answers will vary. Answers should incorporate the fragment into a complete sentence.

2. your problem subjective objective possessive

3. they ate subjective objective possessive

4. she is subjective objective possessive

5. to me subjective objective possessive

6. by him subjective objective possessive

7. our mistake subjective objective possessive

8. help them subjective objective possessive

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NAME: _____
DATE: _____

3.2 ACTIVITY PAGE

Greek and Latin Roots *magnus, phileo, poly, psyche*

Each of these words contains a Greek or Latin root word. Write the Greek or Latin root word on the lines provided.

1. bibliophile phileo

2. monopoly poly

3. polymer poly

4. philosophy phileo

5. magnificent magnus

6. psychoanalysis psyche

7. psychedelic psyche

8. magnification magnus

9. polyhedral poly

10. philanthropic phileo

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NAME: _____
DATE: _____

4.1 ACTIVITY PAGE

Summary and Central Idea of Plot

After you have read each section, work with your partner to answer the questions. Use the answers to help you write a summary of each chapter in your own words.

"How Patroclus Went into Battle"

What does Patroclus want from Achilles? Does Achilles agree?
He wants Achilles to let him go to battle against the Trojans. Achilles lets him.

What is Achilles's warning to Patroclus? Does Patroclus heed the warning?
He says the gods, especially Apollo, are on the side of the Trojans. Achilles should not go close to the wall and should stop fighting as soon as he has saved the ships. Achilles does not heed the warning.

What does Apollo do?
He makes Hector want to kill Patroclus.

What happens to Patroclus?
Hector kills him.

Summarize "How Patroclus Went into Battle."
Possible answer: Patroclus begs Achilles to let him put on Achilles's armor and go into battle against the Trojans. Achilles agrees but warns Patroclus to be careful because the gods, especially Apollo, favor the Trojans. Achilles prays to Zeus to keep Patroclus safe, but Zeus only grants part of the prayer. The spirit of the god Apollo enters Hector and kills Patroclus.

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"The Rousing of Achilles"

What conflict occurs after Hector is killed?
The Greeks and Trojans fight over his body and armor.

What does a messenger tell Achilles?
Patroclus is dead, and Hector has taken Achilles's armor.

How is Achilles able to retrieve Hector's body?
Athena protects him from the Trojans.

What does Achilles vow?
He vows not to bury Hector until he brings the head and armor of Hector to honor him.

Summarize "The Rousing of Achilles."
Possible answer: After Hector is killed, the Greeks and Trojans fight over Hector's body and armor. A messenger tells Achilles that Patroclus is dead and Hector has Achilles's armor. Achilles retrieves the body of Hector while the goddess Athena protects him from the Trojans. Achilles vows not to bury Hector until he brings the head and armor of Hector to honor him.

Examine your summaries of both chapters. What central idea do you see?
Possible answers: The will of the gods affects the fate of humans; Honor and vengeance were important to the Greeks.

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4.2 TAKE-HOME

Guided Summary: "The Making of the Arms"

Complete the sentences to finish the summary for "The Making of the Arms."

Thetis visits Hephaestus

Thetis wants Hephaestus to make new armor for her son Achilles

Hephaestus makes a shield, breastplate, and helmet for Achilles

Thetis gives the armor to Achilles

Achilles tells the Greeks to prepare for battle

Before they go to battle, the Greeks eat a meal to give themselves strength

However, Achilles refuses to eat because all he can think about is avenging Patroclus's death

In Olympus, Zeus asks Athena why she is allowing Achilles to go without eating

So Athena secretly gives Achilles food to strengthen him

Then Hera speaks through Achilles's horses to tell him Patroclus's death was caused by the god Apollo, not Hector, and it is Achilles's fate to also be slain by a god

Achilles tells Hera that he knows his fate but doesn't care as long as he has vengeance on the Trojans

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4.3 TAKE-HOME

Practice Proper Pronoun Case: Subjective, Objective, Possessive

Write an appropriate word in the right pronoun case to complete the sentences. Write the name of the case you used after the sentence.

- I need you/him/her to fetch me some water from the well. objective
- This pencil is mine/his/hers, but you may borrow it if you like. possessive
- I'd like to go to the park with you/him/her after class. objective
- You never know what life will throw at you. subjective
- Who said that? subjective
- To whom am I speaking? objective
- That tree is ours/mine/his/hers, but you may play on it. possessive
- The teacher gave me a B on my paper. objective

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5.1ACTIVITY PAGE

“How Achilles Avenged the Death of Patroclus”
and “Priam’s Appeal to Achilles”

1. On page 88, why does Hector tell Achilles that it will be Zeus who decides the winner in their fight? How is this a warning to Achilles?
Answers will vary but should show awareness of Hector’s meaning that the gods, not humans, decide who lives and dies. He is warning Achilles not to be too confident in his own strength, acknowledging that he (Achilles) might be stronger than him (Hector).

2. What does it mean that Apollo “snatched [Hector] away”? How is Apollo helping Hector?
It means that Apollo moved Hector out of the way of Achilles’s blows. Apollo is preventing Achilles from hurting Hector.

3. On page 90, what are the main reasons Hector gives for choosing to fight against Achilles?
Hector says that Achilles won’t accept a peace offering; the Greeks won’t be satisfied with a peace offering either; Hector believes he might win through the favor of Zeus.

4. What is Hector’s perspective about the war between the Greeks and the Trojans?
Hector believes the war has gone past the point at which a peaceful outcome can be reached. He thinks the situation is tragic but sees no point in complaining about it. He thinks that the two sides have hurt each other so much that they will only stop fighting when one destroys the other.

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6.1ACTIVITY PAGE

5. What, in Zeus’s opinion, is “piteous” about Hector?
the sight of Hector running away or Hector’s desperation to avoid his fate

6. How does Achilles know about the armor’s weak spot?
It was originally his armor, stolen from Patroclus’ body by Hector.

7. Why is Achilles weeping when Thetis comes to him?
He is still grieving for Patroclus.

8. Why does Achilles ask Priam how he dared to come to his tent? What is Achilles’s perspective on Priam?
Achilles knows that Priam must be scared of him, because he is a mighty warrior and he has just killed Priam’s son. To come to Achilles’s tent alone is impressive, and Achilles is indeed impressed.

9. Why does Achilles carry Hector’s body to Priam’s wagon himself? What has changed in Achilles’s attitude?
It is an act of respect for both Priam and Hector. It shows that Achilles’s anger at Hector has finally ended.

10. Why does Helen think that everyone hates and shuns her?
She knows that people blame her for the war between the Greeks and Trojans, which has also just caused the death of the beloved Trojan hero Hector.

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5.2TAKE-HOME

Review Greek and Latin Roots *magnus*, *phileo*, *poly*, *psyche*

Draw a line to match each word with its definition, based on what you know about the meaning of its root.

1. psychology a. made to seem larger

2. magnified b. having many sides

3. philatelist c. a person who loves to collect postage stamps

4. polygonal d. the study of the mind

Write a complete sentence for each word that shows its correct definition.

5. Sentences should be complete and show the correct definition of each word.

6.

7.

8.

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6.1ACTIVITY PAGE

Events in the *Odyssey*

At the end of each session, your teacher will guide a discussion on the sequence of events in the story. Add new details after you have read them. Be aware that this chart is for the sequence of events as they happened, not as the story tells them.

BEFORE Odysseus’s Journey:

- Odysseus travels from his home in Ithaca to Troy to fight in the Trojan War.
- After ten years, the war ends, and Odysseus and his men leave to sail home to Ithaca.

DURING Odysseus’s Journey:

- Odysseus and his men come to a new land. They are captured by the Cyclops Polyphemus and held captive in his cave.
- Odysseus tricks Polyphemus to escape.
- Polyphemus tells his father Poseidon of the harm Odysseus did to him, which brings Poseidon’s wrath on Odysseus and his men.
- Odysseus’s ship makes it almost home to Ithaca, but Odysseus’s men accidentally release the west winds from a magical bag, which blows the ship away again.
- They land on the island of Circe, who turns Odysseus’s men into pigs.
- Hermes gives Odysseus a potion to resist Circe, and she lets Odysseus and his men go.
- Odysseus makes it past the Sirens and the Scylla and Charybdis but loses his ship and men along the way.
- Odysseus lands on the island of Calypso.
- The gods decide to help Telemachus find his father Odysseus and rid his home of suitors there for his mother Penelope.
- Athena, disguised as Mentos, tells Odysseus’s son Telemachus to ask King Nestor for news of Odysseus.

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- Odysseus is held captive by Calypso.
- Hermes tells Calypso that Zeus has ordered her to let Odysseus go.
- Calypso helps Odysseus build a raft, and he sets out for home.
- Odysseus's raft sinks, but a nymph gives him a magical veil that saves him.
- Odysseus makes it safely to an island.
- Odysseus is welcomed by the people of the island, the Phaeacians, the king Alcinous, and his daughter Nausicaa.
- The Phaeacians hold a banquet for Odysseus, where he starts to tell them the story of his journey.

AFTER Odysseus's Journey:

- Odysseus returns home to Ithaca with help from the Phaeacians.
- Athena tells Odysseus of the suitors in his home and disguises him as a beggar.
- Athena tells Telemachus to return home.
- Athena tells both Odysseus and Telemachus to see the swineherd Eumaeus.
- Both Odysseus and Telemachus go to see the swineherd, though Odysseus does not reveal his identity.
- Odysseus and Telemachus are reunited. They make a plan to confront the suitors.
- Odysseus, using a combination of disguise, trickery, and strength, defeats the suitors.

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6.2 TAKE-HOME

Sentence Types: Statement, Command, Question, Exclamation

Read each sentence, and write which type of sentence it is: statement, command, question, or exclamation.

1. I don't want to go with you! exclamation
2. Would you like to come with me? question
3. Where are we going? question
4. Oh! I really want to go with you! exclamation
5. We can get there easily since it's not far away. statement
6. Go with your Uncle Samson. command
7. Don't forget your pillow and toothbrush. command
8. Did you ever see such a lovely garden? question
9. We will be there in just a moment. statement
10. We will never get there in time! exclamation

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6.3 TAKE-HOME

Prefixes *pre-*, *fore-*, *post-*; Suffix *-ic*

Read each sentence. Underline the word with the prefix *pre-*, *fore-*, or *post-* or the suffix *-ic*. Then write what you think is the meaning of the underlined word based on the prefix or suffix and its use in the sentence.

1. In the United States, we use a mixture of metric and traditional measures.
a type of measurement
2. The letter was postdated to April 4.
dated after a certain time
3. I tried to foretell when the rain would begin, but it didn't work.
tell or predict beforehand
4. In the previous lesson, we discussed heroism.
describing something that happened before the present moment
5. The studio offered a preview of the movie to some students.
to view or watch before
6. She had the foresight to bring an umbrella, and sure enough, it rained.
ability to predict or know beforehand
7. Preliminary soccer matches will be played to determine which teams will play in next week's final tournament.
taking place before or in preparation for something else
8. The weather was too bad to continue, so the game was postponed.
delayed until a later time

NAME: _____
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7.1 ACTIVITY PAGE

"Odysseus and Calypso"

As you and your partner read the chapters, answer the following questions.

1. At the start of this chapter, Athena and Zeus have a conversation. What does this conversation help readers to understand?
The conversation acts as a transition. Athena summarizes Odysseus's story and mentions her own work spurring Telemachus to action. The conversation shows that Zeus has relented and will allow Odysseus to return home, which allows the story to move forward.
2. How does Calypso's treatment of Hermes compare to Telemachus's treatment of Mentes earlier in the story? What does this tell you about how ancient Greeks expected people to be treated?
Telemachus and Calypso both treat their guests well and demonstrate how a good host should act. They both welcome their guest and provide them food and drink before getting to their discussion. This tells us how Greeks expect a good and polite host to act to a guest.
3. What is Calypso's motivation to keep Odysseus hostage?
She loves him.
4. In what ways does Calypso demonstrate her love for Odysseus? Name as many examples as you can.
Calypso holds Odysseus prisoner and will not let him leave. Calypso tries to tempt Odysseus with beautiful music and weaving. Calypso lets Odysseus go without a struggle and gives him gifts to send him on his way.

Activity Book Answer Key

5. Why does Odysseus decline Calypso's offer of love and immortality? What does this tell you about Odysseus's main motivation in the story?

Odysseus wants to be reunited with his family. The fact that he is willing to turn down immortality and the love of a magical creature demonstrates the strength of his motivation.

6. Why doesn't Odysseus immediately trust Calypso?

He doesn't trust her because she is holding him hostage and the gods have tricked him several times before. He is also clever and mistrustful by nature.

NAME: _____
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7.2 TAKE-HOME

Practice Sentence Types

Read each topic. Then write two sentences for each topic. The type of sentence you should write is in parentheses. The first example has been done for you.

1. a trip with a friend to the mall

(statement) I went with my friend to the mall.

(question) Are you coming to the mall with me?

2. a glass of water

(command) Get me a glass of water.

(question) Could you get me a glass of water please?

3. a flat tire

(statement) This tire needs to be repaired.

(question) Does the car have a flat tire?

4. a misunderstanding

(question) What did you say?

(statement) I don't understand what you're saying.

Complete each sentence stem for the sentence type in parentheses. Make sure to use the correct end punctuation (period, question mark, or exclamation mark).

5. (question) Who _____

Sample answer: Who knows what time the yearbook club meets?

6. (command) Please _____

Sample answer: Please put your books away before the test.

7. (exclamation) Look out, _____

Look out, the road ahead is slippery!

8. (statement) Yesterday _____

Yesterday I wore my red shoes to school.

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9.1 ACTIVITY PAGE

"Circe the Enchantress"

Answer the questions as you read the chapter.

1. How does Aeolus help Odysseus?

He puts all the winds that could hinder Odysseus's progress into a magic bag.

2. How does Odysseus's crew fail him?

The crew decides that Odysseus is keeping treasure from them in the bag, so they steal the bag and let out all the bad winds.

3. Why won't Aeolus help Odysseus a second time?

Aeolus decides that Odysseus must be so greatly cursed that it would be useless or harmful to help him.

4. According to Odysseus, how has Circe behaved badly?

She has not treated her guests with respect. Instead she turned them into wild animals.

5. How does Odysseus overcome Circe and her magic?

He listens to Hermes and does as the god tells him. He uses the good advice and the special gifts he gets from Hermes.

6. How is "cleverness and trickery" a theme in this chapter, as well as other parts of Odysseus's story?

Odysseus uses cleverness and trickery to free his men from Circe's curse. He also uses cleverness and trickery to escape Polyphemus.

"Of the Sirens and Other Wonders"

Answer the questions as you read the chapter.

1. What special power do the Sirens have, and why is it dangerous?
The song sung by the Sirens is a powerful magical spell; it lures men to their doom because the Sirens eat them.
2. Why would Circe offer Odysseus a way to hear the Sirens' song?
She knows he will want to listen even though it's dangerous; she understands Odysseus's character; she is toying with Odysseus.
3. How would Odysseus's crew help him with the Sirens?
They agree to stick wax in their ears, and they refuse to let Odysseus down even when he begs them to.
4. What are Scylla and Charybdis?
They are sea monsters or perils at sea.
5. What does Odysseus's crew do to anger the Sun?
They eat his forbidden cattle.
6. How does Aeolus's refusal to help Odysseus a second time support the theme that Odysseus is cursed by the gods?
He says that Odysseus's bad luck must be because he is cursed and he does not want to be involved with someone who is cursed by the gods.

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9.2 TAKE-HOME

Practice Spelling Words

Work with a partner to write the correct word to complete each sentence. Words will not be used more than once; some words will not be used.

heroic	postponed	embarrassed
athlete	conscious	prelude
philosophy	fulfill	characteristic
magnify	forewarned	marriage

1. When I learned what my father had done in the emergency, I thought he was heroic.
2. The parade was postponed until we could find a new venue.
3. Known throughout the school as a comedian, Danny demonstrated his characteristic as host of the soccer team's fundraiser.
4. I'm considered a skilled athlete because I've won many prizes for my running.
5. I am conscious of how much more I need to practice in order to become a better player.

6. Our team's philosophy is to attack whenever we have the ball.
7. When you magnify the crystals, you can see their structure.
8. I would be embarrassed to be caught in the rain without an umbrella!

Write sentences using spelling words of your choice that were not used in the first eight sentences. Be sure to use correct capitalization and punctuation.

9. _____

10. _____

NAME: _____

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9.3 TAKE-HOME

Practice Prefixes *pre-*, *fore-*, *post-*, Suffix *-ic*

Follow the prompts to rewrite the word with the proper prefix or suffix.

1. *view*, add prefix *pre-* preview
2. *gone*, add prefix *fore-* foregone
3. *acid*, add suffix *-ic* acidic
4. *hygiene*, add suffix *-ic* hygienic
5. *game*, add prefix *pre-* pregame
6. *game*, add prefix *post-* postgame

Answer these questions.

7. If something happened previously, when did it happen?
before another point in time
8. If someone has foreknowledge, when did they get that knowledge?
before another point in time
9. What does the suffix *-ic* on the end of the word "artistic" indicate?
It relates to art.
10. Judging by the prefixes, which of these events happened first: the pregame event or the postgame event?
postgame

Complete each sentence by creating a new word using the correct prefix or suffix and the root word in parentheses.

pre-fore-post-ic

11. The Greeks thought that the deeds of warriors were heroic (hero).
12. These lemons are tasty but also very acidic (acid).
13. The author explained his reasoning in a postscript at the end of the book. (script)
14. It's difficult to predict what will happen next! (dict)
15. The conclusion of the fight was foregone (gone)
16. The preceding events warn of things to come. (ceding)

NAME:

DATE:

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. philosophy
2. prelude
3. characteristic
4. magnify
5. marriage
6. forewarned
7. postponed
8. heroic
9. fulfill
10. embarrassed
11. conscious
12. athlete
-
-
-

NAME:

DATE:

Peer Review Checklist for an Original Myth

Directions: Complete this checklist as you read the draft of the myth written by a classmate.

Y = yes N = no SW = somewhat

Author's Name: Reviewer's Name:

- ☐ The myth contains narrative elements, including a clearly described setting, fully developed characters, a logical series of plot events, an interesting conflict, and a satisfying conclusion.
- ☐ The myth contains at least one god and one mortal/human character, a moral problem or an important aspect of culture, and a description of famous deeds and events.
- ☐ The myth contains character dialogue.
- ☐ The myth contains precise, descriptive language that appeals to the five senses.
- ☐ The myth contains appropriate transitions that show relationships among ideas.

Ways in Which Your Myth Meets the Requirements of the Assignment	Ways in Which You Can Better Meet the Requirements of the Assignment
<p>Sample Answers:</p> <p>Your myth describes a conflict between a mortal character and a god.</p> <p>Your myth presents events in a logical sequence, including transitions.</p> <p>Your myth includes interesting dialogue that reveals the motivations of characters.</p> <p>Your myth describes an original setting with a distinct culture.</p> <p>Your myth has a coherent plot.</p>	<p>Sample Answers:</p> <p>Your myth could include more detailed description of the culture it is from.</p> <p>Your myth could include more/more fully realized dialogue to explore the motivations of the characters.</p> <p>Your myth could include another mortal character or a god.</p> <p>Your myth could clarify the sequence of events and/or use more transitions.</p>

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11.2 LABEL

"The Trial of the Bow and the Revenge of Odysseus"

Answer each question thoughtfully, citing evidence from the text and page number(s) where you found evidence for each question. Answer in complete sentences.

- On page 243, Odysseus asks Zeus for a sign that the chief god will support him. Why does Odysseus ask for this sign?
The gods have punished and tricked Odysseus for many years, and he is not sure that they mean to support him now. He is afraid that he has been brought back to Ithaca just to be punished again in a cruel way.
- How does Eumaeus feel about Odysseus? What clues in the text tell you this?
Eumaeus feels fondly about Odysseus. He is angry that the suitors are eating their way through Odysseus's possessions, especially the cattle. He says he hopes Odysseus will return and drive them away.
- What clue in the text tells you that the suitors are unlikely to be able to handle Odysseus's bow?
The suitors try to warm the bow and put fat on the string to make it easier to use.
- What does Antinous say that supports the theme that people are subject to the will of the gods?
He says, "It does not please the god of archers to favor us this day."

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- What do you think Penelope hopes to achieve by offering to marry whichever suitor can shoot an arrow through twelve axes using Odysseus's bow?
She likely thinks that no suitor will be able to achieve the task, and thus she won't have to marry any of the suitors.
- How is Odysseus described handling his bow? What does this description tell you about his skill with the bow?
Odysseus is described like an expert musician or other very talented and practiced person. This shows that he is highly skilled with his bow.
- How is the conflict finally resolved? What theme does this support?
Odysseus kills the suitors. This supports the theme of vengeance.
- Why doesn't Odysseus celebrate his victory?
Death is nothing to celebrate, in Odysseus's eyes. He has seen too much of it and is tired of it. Vengeance on the suitors was like doing a job.

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11.3 TAKE-HOME

Frequently Confused Words: who/whom; there/their/they're

Circle the correct word in parentheses to complete each sentence.

- I saw the mouse sitting right (they're their there) on the stair.
- (Who) Whom) is knocking on my door?
- Hey, (who) whom) ate all the cookies?
- We took Dad's car, and our grandparents followed us (they're their there).
- The students took out (they're their) there) pencils for the test.
- After the drama club meets, (they're) their there) all going to rehearsal.
- (Who (Whom) will you be playing against in the soccer match?
- The band will play (they're their) there) most popular song.
- These gifts are to be given to (who whom)?
- (They're) Their There) meeting us after school.

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12.2 ACTIVITY PAGE

"Apollo and Daphne"

Use these prompts to determine the central idea of the myth. Then, write a summary of the myth on the lines provided.

- Who are the main characters in this myth?
Apollo, Daphne, Cupid
- What conflict arises between the characters?
Apollo, struck by Cupid's arrow, loves Daphne, but she does not return his love.
- What are the consequences of this conflict?
Apollo pursues Daphne, but she runs away.
- How does the myth resolve?
Daphne begs the river god, Peneus, to save her from Apollo, which results in her turning into a tree.
- What is a theme in this myth?
Themes may include love, unwanted love, will of the gods, and physical transformation.

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This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

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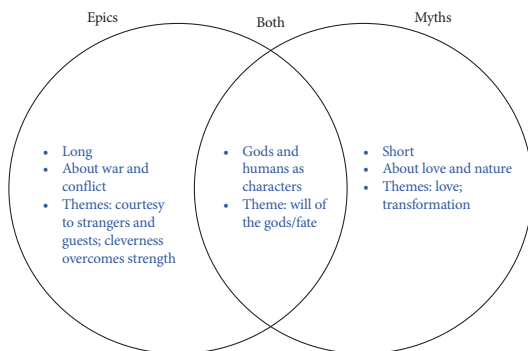
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13.2 ACTIVITY PAGE

Comparing Myths and Epics

Use this Venn diagram to compare the myths and epics you have read in this unit. In the left circle, write features of epics like the *Odyssey* and *Iliad*. In the right circle, write features of myths like *Orpheus* and *Eurydice*. In the center, write features common to both.



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14.1 ASSESSMENT

Unit Assessment—*The Iliad, the Odyssey, and Other Greek Stories*

Today you will read two selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

“Husband and Wife Together”

- But for Penelope, joyful surprise again turned to doubt. “Dear nurse,” she said, “it cannot be. Some god has taken the shape of a man to punish the suitors for the wrong they have done. Odysseus will never return home, but is lying dead in some far-off land.”
- “Truly, you are slow to believe,” said Euryclia. “But I can give you proof, which I saw with my own eyes—the scar of the wound that a wild boar gave him when he was but a lad. I saw it when I washed his feet, and I wanted to tell you about it, but he put his hand on my mouth and would not let me speak, for so he thought it best. On my life, it is Odysseus in the hall below.”
- She took Penelope by the hand and led her from the upper chamber into the hall. Odysseus was standing by a tall pillar. He waited for his wife to come and speak to him. But Penelope stood still and gazed upon him, and made no step towards him. One moment she seemed to know him, and the next moment not, for he was still in his beggar’s rags.
- Then Telemachus said, “Mother, is your heart so hard? Here is my father. Will you not go to him or speak with him?”
- Penelope said, “My mind is amazed and I have no strength to speak, nor even to look on him face to face. If this is indeed Odysseus who has come home, a place must be prepared for him, and in time we will come to understand one another better.”
- Then Odysseus said to Telemachus, “Go now and wash off the stains of battle. I will stay and speak with your mother.”

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- Then to Penelope he said, “Strange lady, is your heart indeed so hard? No other woman in the world, I think, would remain so distant from her husband who, after so much toil and so many trials, has come back after twenty years to his own home. Is there no place for me here? Must I sleep again here in the hall, on the stranger’s bed?”

Questions

The following question has two parts. Answer Part A, and then answer Part B.

- Part A:** In paragraph 7, what is Odysseus’s chief concern?

- that his wife will not accept him
- that he will be unable to find a bed
- ☒ that his wife is acting in an unusual way
- that he will have to keep searching for a home

Part B: How does Odysseus communicate his concern to Penelope?

- through name-calling
- ☒ by posing multiple questions
- by reminding her of their love
- ☒ by comparing her to other women

- What are the “stains of battle” that Odysseus tells Telemachus to wash off?

- food and drink stains
- ☒ blood and sweat
- dirt and oil
- soot and smoke stains

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14.1 ASSESSMENT
CONTINUED

- In your own words, explain why Penelope is mistrustful that the beggar in her home is really her husband. Write in complete sentences, with proper spelling and punctuation, and include evidence from the text.

Student answers will vary but may resemble: Penelope is mistrustful because her husband has been away for so long. Strangers have recently caused her trouble. She believes that Odysseus must be dead because she has not seen him in twenty years. She believes that the gods are behind the beggar’s appearance.

- Odysseus and Telemachus both remark that Penelope’s heart has become hard. What does this phrase mean?

- that Penelope has become old and unwell
- that Penelope has become violent and cruel
- ☒ that Penelope has become cold and unsympathetic
- that Penelope has become less happy and fun

The following question has two parts. Answer Part A, and then answer Part B.

- Part A:** Read the text in the box below. How does Penelope feel about the news of Odysseus’s return? Include evidence from the paragraph that supports your answer.

My mind is amazed and I have no strength to speak, nor even to look on him face to face. If this is indeed Odysseus who has come home, a place must be prepared for him, and in time we will come to understand one another better.

Student answers will vary but may include that Penelope is shocked and somewhat disbelieving that Odysseus has returned. This is indicated by phrases such as “my mind is amazed,” “no strength to speak,” and “If this is indeed Odysseus who has come home.”

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Part B: What later event does this paragraph help to explain?

- A. Odysseus's return home to Ithaca
- B. Telemachus's interaction with his father
- C. Penelope's strange reaction to Odysseus**
- D. Euryclia's frustration with Odysseus

6. How does this passage continue the themes of the *Odyssey*? Select one option.

- A. Odysseus has been abandoned by the gods.
- B. Strangers have treated their hosts badly.
- C. Odysseus will be stranded again because he is cursed.
- D. Odysseus must use his wits to overcome an obstacle.**

Questions

The following question has two parts. Answer part A, and then part B.

7. **Part A:** What is Psyche's motivation to "wander day and night" as described in paragraph 1?

Psyche's motivation is to find her husband.

Part B: What text evidence supports your answer in Part A?

The text states that she is "in search of her husband."

8. In paragraph 3, Psyche is told the following:

Go, then, and voluntarily surrender yourself to your lady and sovereign, and try by modesty and submission to win her forgiveness, and perhaps her favor will restore you the husband you have lost.

What does it mean for Psyche to "voluntarily surrender" herself?

- A. She must choose to give in to the goddess.**
- B. She must continue to oppose the goddess.
- C. She must come up with an offering for the goddess.
- D. She must reject the goddess's power.

NAME: _____
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14.1
CONTINUED ASSESSMENT

9. In paragraphs 2 and 3, Psyche reacts to a "confusion" that she discovers. What is the confusion, and how does she respond to it? Write complete sentences with proper punctuation and spelling.

Student answers will vary but may include: The confusion is the messy conditions of the corn and the harvesters' tools. She responds by tidying up.

10. In your own words, summarize the cause of Psyche's problems and how she is offered a way to solve them.

Student answers will vary but should summarize the fact that Psyche has incurred the wrath of Venus, with a reference to "the frowns of Venus." Psyche is offered a solution by the goddess Ceres, who advises her to submit to Venus for forgiveness.

Student answers should include citations from the text.

11. Which of these options is a theme of this passage?

- A. Those punished by the gods should seek forgiveness.**
- B. The punishments of the gods do not matter.
- C. The gods prefer tidiness over messiness.
- D. The gods often separate husbands and wives.

Reading Comprehension Score: _____ of 11 points.

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A.5
ASSESSMENT

Grammar

After each sentence, write whether it is a statement, command, question, or exclamation.

- 1. When will we be able to go home? question
- 2. We will never be able to leave this place. statement
- 3. We will never be able to leave this place! exclamation
- 4. Never leave this place. command
- 5. I asked him whether we would be able to leave. statement
- 6. I can't wait to leave this place! exclamation

Write a complete sentence for the sentence type indicated.

- 7. Exclamation: Answer should be a complete sentence in the form of an exclamation, punctuated with an exclamation point.
- 8. Question: Answer should be a complete sentence in the form of a question, punctuated with a question mark.
- 9. Command: Answer should be a complete sentence in the form of a command, punctuated with a period.
- 10. Statement: Answer should be a complete sentence in the form of a statement, punctuated with a period.

Write the word from the correct pronoun case from the options provided to complete the sentence.

11. It was late, but I needed to give Jeff his (he/him/his) cup back.
12. We asked them (they/them/theirs) to help with the volunteer project.
13. Those warriors, whose (who/whom/whose) trust I rely upon, are my friends.
14. Those warriors, whom (who/whom/whose) I trust, are my friends.

Answer these questions by circling the correct option.

15. What word would you use to tell someone the location of a thing?

- ☒ A. there
☐ B. their
☐ C. they're

16. What word would you use to tell someone something belongs to someone else?

- ☐ A. there
☒ B. their
☐ C. they're

Grammar Score: ____ of 16 points.

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A.6 ASSESSMENT

Morphology

Read each sentence. Use the sentence context and what you know about Greek and Latin roots, prefixes, and suffixes to write the meaning of the underlined word.

1. The actions of the Greeks at Troy were considered heroic by many.

Heroic means in a way that is like a hero.

2. Do you remember what happened in the previous chapter?

Previous means something that happened before.

3. Everyone said that the fireworks display was magnificent.

Magnificent means extremely large and impressive.

4. Video game graphics are made up of many tiny pixels that make polygonal shapes.

Polygonal means having many sides or angles.

5. The philanthropist saved the library with a large donation.

A philanthropist is a person who helps others through giving money.

6. The psychiatrist will see the next patient now.

A psychiatrist is a doctor who treats illness of the mind.

Add the correct prefix or suffix to the root word to change its meaning.

7. Add a prefix to the word view to make a word meaning "view before." (pre-, post-):

preview

8. Add a prefix to the word mortem to make a word meaning "after death." (post-, fore-)

postmortem

9. Add a prefix to the word date to make a word meaning "at an earlier date." (fore-, pre-)

predate

10. Add a prefix to the word warn to make a word meaning "warn ahead of time." (fore-, post-)

forewarn

Morphology Score: ____ of 10 points.

Total Score for Unit Assessment: ____ of 41 points.

NAME: _____
 DATE: _____

PP.1 ASSESSMENT

Mid-Unit Comprehension Check—*The Iliad*

1. Contrast the reasons the Greeks had for fighting with the reasons the Trojans had for fighting.

Student answers will vary but should show understanding that the Greeks fought to attack Troy to reclaim Helen and their honor, while the Trojans fought to defend themselves from the Greeks.

Each of the following questions describes a particular character from the *Iliad*. Circle the option that fits the description.

2. an arrogant ruler, in charge of the Greeks at Troy

Achilles Odysseus Ajax Agamemnon

3. an elderly ruler who cared for his son

Paris Agamemnon Achilles Priam

4. the goddess of wisdom and warfare, patron of Achilles

Athena Aphrodite Hera Thetis

5. the strongest warrior at Troy, destined to die there

Hector Paris Achilles Odysseus

6. the warrior most loved by the people of Troy

Paris Hector Achilles Helen

7. Using your own words, summarize the sequence of events that led to Achilles refusing to fight.

Student answers will vary but should show clearly the chain of events that led to Achilles refusing to fight: Agamemnon had taken his prize away from him to compensate for his own loss of Chryseis.

8. Which of these statements correctly summarizes why the Greeks and Trojans fought a long siege?

- A. The Trojans were safe behind their walls but not on the plains.
- B. The Greeks were safe at their ships but not on the plains.
- C. The Greeks had technology that the Trojans did not.
- D. The Trojans had the backing of the gods, but the Greeks did not.

9. Which of these gods are supporters of the Trojans? Pick two.

- A. Athena
- B. Aphrodite
- C. Poseidon
- D. Apollo
- E. Zeus
- F. Hephaestus

10. In your own words, describe how Zeus uses his "scales of fate" and what they symbolize.

Student answers will vary but should describe how the scales of fate "balance" the probabilities of one side or another winning a fight. They symbolize the way that all events are in the hands of fate or destiny, rather than mortals or even gods.

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PP.1
CONTINUED
ASSESSMENT

11. What is Hector's main motivation for fighting Achilles?

- A. Hector thinks he is stronger than Achilles.
- B. Hector cannot forgive Achilles for letting Patroclus fight him.
- C. Hector wants to impress his father, Priam.
- D. Hector feels it is his duty to his people to fight.

12. Patroclus was not as skilled a warrior as Achilles, but he fought Hector anyway. What was his motivation to do so?

Student answers will vary but should show awareness of Patroclus' motivation to do the job that Achilles could not, in order to save the Greeks and perhaps win victory.

13. What is Achilles's reaction to the death of Patroclus? How does his reaction change over time? Cite examples from the text.

Student answers will vary but should show awareness that Achilles reacts with extreme rage, especially toward Hector, and later relents when Priam asks for Hector's body back. Student answers should cite examples showing how Achilles prepared for battle once more, killed Hector, desecrated Hector's corpse, and finally relented when Priam asked for Hector's body back.

14. How does Priam impress Achilles at the end of the story?

Priam impresses Achilles by appearing before him alone in his own tent, to humbly request his son's body back. Achilles sees this as an act of bravery.

15. Which of these options are central themes of the *Iliad*? Pick two options.

- A. Nobody is in control of battles.
- B. The gods must be respected.
- C. Fate can be struggled with but not changed.
- D. Kings are always wise rulers.
- E. War is filled with happiness.

Mid-Unit Comprehension Check Score: ____ of 15 points.

NAME: _____
DATE: _____

PP.2
ASSESSMENT

End-of-Unit Comprehension Check—*The Odyssey*
and *Other Greek Stories*

1. What is the nature of Odysseus's curse? How did he come to be cursed?

Student answers may vary but should show awareness that Odysseus is cursed never to be able to return home to Ithaca. He was cursed by Poseidon after he and his men blinded Poseidon's son, Polyphemus.

Each of the following questions describes a particular character from the *Iliad*. Circle the option that fits the description.

2. the god of the ocean who cursed Odysseus

Poseidon Zeus Polyphemus Calypso

3. the god most favorable to Odysseus

Poseidon Zeus Hermes Athena

4. the king of the Phaeacians

Antinous Alcinous Nausicaa Hermes

5. the son of Odysseus

Polyphemus Telemachus Antinous Penelope

6. What is Odysseus's attitude toward the gods and their gifts? How does this contrast with the attitudes of his fellow Greeks? Cite examples from the text to support your claims.

Student answers will vary but should show awareness that Odysseus tries to be respectful of the gods and uses their gifts wisely. Odysseus, fellow Greeks are often disrespectful of the gods and their gifts, which leads to disaster.

7. How do the suitors break the rules of Greek society? Pick two options.

- ☒ A. They are eating food that is not theirs.
☐ B. They want Penelope to remarry.
☐ C. They fight to defend themselves.
☒ D. They are rude to Penelope's guests.
☐ E. They fail to recognize Odysseus.

8. What is Odysseus's primary motivation throughout the story?

- ☐ A. to win fame and glory
☐ B. to be remembered after death
☒ C. to get home to his family
☐ D. to prove his cleverness

9. Using your own words, summarize why Cupid cursed Apollo with a love for Daphne and what happened as a result of this curse.

Student answers may vary but should summarize the fact that Apollo insulted Cupid, who decided to get revenge with his curse; as a result of Apollo's love for Daphne, she ran away and turned into a tree to escape him.

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PP.2
 CONTINUED

ASSESSMENT

10. Why didn't Daphne want Apollo's love?

- ☐ A. He was too rude and insistent.
☐ B. She didn't find him attractive.
☒ C. She was cursed to be repulsed by him.
☐ D. She was already married.

11. Why can't Narcissus understand that Echo loves him?

Echo is cursed to only repeat what someone else has just said.

12. Whom or what is Narcissus cursed to be in love with?

his own reflection

13. In your own words, summarize Orpheus's arguments to Pluto about why Eurydice should be allowed to return to the land of the living.

Student summaries will vary but must demonstrate understanding that Orpheus claims Eurydice died too young and that it was cruel of fate to separate the lovers so early.

14. What does Pygmalion wish for, and what does he get?

Pygmalion wishes for his statue to come to life, and he gets his wish.

15. Which of these statements are accurate descriptions of themes in the myths about love? Pick two.

- ☒ A. Love often leads to suffering or hardship.
☐ B. Love is always enjoyable and beautiful.
☐ C. Love stories always have happy endings.
☐ D. Love is something humans should avoid.
☒ E. Love is something the gods can feel.

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PP.3

ACTIVITY PAGE

Grammar: Proper Pronoun Case

Choose one of the pronouns parentheses to complete each sentence.

1. Will you read aloud this myth with us?
 (we / us)
 2. The soldiers put on their armor.
 (they / them / their)
 3. Odysseus's men accompanied him on his journey.
 (he / him) (him / his)
 4. Who is the goddess of wisdom?
 (Who / Whom)
 5. Hera put on her favorite disguise.
 (she / her)
 6. Charybdis caught Odysseus's ship in its deadly whirlpool.
 (it / its)
 7. The Odyssey is my favorite epic tale. What's yours?
 (I / me / my) (you / your / yours)

Write a complete sentence that correctly uses the pronoun in parentheses.

8. (we) Sentences should be complete and demonstrate correct use of the pronoun in parentheses.
 9. (them) _____
 10. (they) _____
 11. (our) _____

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PP.4

ACTIVITY PAGE

Grammar: Sentence Types

Read each sentence and circle the correct sentence type.

1. What is that loud noise?
 (statement command question exclamation)
 2. I hear a loud noise.
 (statement command question exclamation)
 3. Stop making that loud noise.
 (statement command question exclamation)
 4. That's a loud noise!
 (statement command question exclamation)

Rewrite each sentence as the type of sentence in parentheses.

5. Hand me that remote control. (Rewrite as question.)
Sample answer: Will you hand me the remote control?
 6. That's my favorite movie! (Rewrite as statement.)
Sample answer: That's my favorite movie.
 7. Will you help me move this shelf? (Rewrite as command.)
Sample answer: Help me move this shelf.
 8. We're having a surprise party. (Rewrite as exclamation.)
Sample answer: We're having a surprise party!

Complete each sentence as the sentence type indicated.

9. (exclamation) Wow, A correct answer completes the sentence as an exclamation punctuated with an exclamation point.
10. (statement) Yesterday A correct answer completes the sentence as an statement punctuated with a period.
11. (question) Who A correct answer completes the sentence as a question punctuated with a question mark.
12. (command) Please A correct answer completes the sentence as a command punctuated with a period.

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PP.5 ACTIVITY PAGE

Grammar: Frequently Confused Words

Complete each sentence with the correct frequently confused word.

1. My brother, whom I admire, is going to college next year.
(who / whom)
2. Place the basket over there.
(there / their / they're)
3. We're throwing a going-away party for my neighbors because they're moving.
(there / their / they're)
4. Do you know who came in first place?
(who / whom)
5. The coach reminded all the players on the ice hockey team to pack their skates.
(there / their / they're)

Write a sentence using the word in parentheses.

6. (who) Answers will vary but should be a complete sentence that uses the word in parentheses correctly.
7. (whom) Answers will vary but should be a complete sentence that uses the word in parentheses correctly.
8. (there) Answers will vary but should be a complete sentence that uses the word in parentheses correctly.
9. (their) Answers will vary but should be a complete sentence that uses the word in parentheses correctly.
10. (they're) Answers will vary but should be a complete sentence that uses the word in parentheses correctly.

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PP.6 ACTIVITY PAGE

Morphology: Greek and Latin Roots

Write the correct word to complete each sentence.

philanthropy	magnificent
polygon	psychological

1. We have learned much about the human mind from psychological research.
2. Many charities have to rely on philanthropy for funding.
3. A polygon is a shape with many sides.
4. The beautiful building was vast and magnificent.

Read each sentence. Choose one of the words in parentheses to complete each sentence in a way that shows the meaning of the underlined word.

5. A psychosomatic illness is an illness that is caused by the (mind / disease) mind.
6. The name Polyphemus means (many songs / loud songs) many songs in Greek.
7. Ancient Greek philosophers were (interested / not interested) interested in the study of ideas and meaning.
8. If a building project has great magnitude, you will need (many / few) many workers to complete it.

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PP.7 ACTIVITY PAGE

Morphology: Prefixes pre-, fore-, post-, Suffix -ic

Write the correct word to complete each sentence.

heroic	forecast	foreknowledge
preview	foretell	

1. Those with foreknowledge can predict future events.
2. It will require a heroic effort, but I think we can win the game.
3. I'm not excited for the movie; the preview I saw didn't look very good.
4. I like to know what the weather will be like tomorrow, so I check the forecast.
5. My brother thinks he can foretell his grade in algebra based on his teacher's mood.

Choose two words from the box and write a new sentence for each.

6. Sentences will vary but should be complete and demonstrate knowledge of the meaning of the word.
7. _____
8. _____

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E.1 ENRICHMENT

“After the Iliad”

Answer the following questions using complete sentences.

- Why did Achilles fight Penthesilea?
Answers may vary but should note that Penthesilea attacked Achilles and would not let him avoid a battle with her. Answers may also point out that Achilles wanted to defend his reputation as a mighty warrior.
- Why does the text have different versions of how Achilles died?
Student answers should point out that there are many stories of the Trojan War; answers should also point to the mythical or legendary character of the stories, which means details can vary.
- Describe how Odysseus, with Athena's help, brought the Trojan War to an end.
Answers should accurately summarize the invention of the wooden horse, by which means Odysseus snuck soldiers past the walls of Troy.
- What admirable character trait of King Priam led to his city's doom?
his sense of mercy or pity

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- Why is the Trojan War considered a great tragedy? Cite examples from the text to support your answer.

Answers should cite examples of multiple characters' deaths and the total destruction of a great city. Answers may also note that although the Greeks looted the city, they lost much as well, and it is an unhappy conclusion.

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E.2 ENRICHMENT

“Father and Son”

Answer the following questions using complete sentences.

- Why does Odysseus pause before greeting Laertes? What is his impression of his father's appearance?
Answers should show recognition that Laertes is depicted as a very old man. Odysseus is afraid of how age might have damaged Laertes's memory and personality. He is afraid of facing what might be an unbearable sorrow.
- How does Odysseus demonstrate to Laertes that he really is his son?
He shows Laertes the wound he received as a young man and also tells him about all the trees Laertes planted for him when he was a child.
- How does the mood shift from Odysseus and Laertes's reunion to the episode that follows?
The mood shifts from one of sadness, relief, and joy to one of sudden danger and tension as the angry townsfolk arrive.
- Why do the people of Ithaca accept Odysseus as their ruler? Cite evidence from the text.
They accept him because Athena reminds them of how good a king Odysseus and his father had been. She and Zeus's thunderbolt also demonstrate that the will of the gods supports Odysseus.

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- Does the *Odyssey* have a happy ending? How does it compare to the ending of the *Iliad*? Explain your answer.

Student answers will vary, but many will say that yes, it has a happy ending, because Odysseus achieves his goal and is reunited with his family after many long adventures. It contrasts favorably to the ending of the *Iliad*, in which most of the characters experience severe loss, even in victory.

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Unit 4

The Iliad, the Odyssey, and Other Greek Stories

Teacher Guide

GRADE 6



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