



Teacher Edition • Grade 6

The Greeks



Amplify ELA

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Icon Key:

- | | | | |
|--|--|--|---|
|  Steps: Indicates the order of activities in a lesson |  Highlight/Annotate |  Projection |  Teacher Speech |
|  Audio |  Image |  Share |  Video |
|  Close Reading |  Materials |  Spotlight |  Warm-Up |
|  Differentiation |  On-the-Fly |  Student Edition |  Wrap-Up |
|  Digital App |  Pair Activity |  Student Groups |  Writing Journal |
|  Exit Ticket |  PDF |  Teacher-Led Discussion | |
| |  Poll |  Teacher Only | |

The Greeks

The stories of world mythologies have a timeless quality. The Greek myths in this unit explore questions and themes that help us understand the world around us and our role in it. Drawing on the routines and skills established in previous units, these lessons ask students to move from considering the state of a single person—themselves or a character—to contemplating broader questions concerning the role people play in the world and the various communities they inhabit within it.

Essay Prompt:

Using two of the following characters—the humans from “Prometheus,” Odysseus from *The Odyssey*, or Arachne from “Arachne”—answer the following question:

Are humans destroyed by their pride? Why or why not?

Use your answer to make a claim about whether or not these characters have been destroyed by their pride. Make sure to support your claim with textual evidence.



Prometheus

SUB-UNIT 1 • 6 LESSONS



Odysseus

SUB-UNIT 2 • 7 LESSONS



Arachne

SUB-UNIT 3 • 6 LESSONS



Write an Essay

SUB-UNIT 4 • 5 LESSONS

Prometheus



“Prometheus” is an excerpt from Bernard Evslin’s book *Heroes, Gods and Monsters of the Greek Myths* that introduces students to the Titan who defied Zeus to give humans fire. His provocative action, represented for centuries through art and literature, remains a favorite of many readers. This myth raises a number of engaging questions about justice, responsibility, and what it means to be human. It also introduces students to the issue they will tackle in the essay unit: whether or not humans are destroyed by their pride.

Sub-Unit 1



Lesson 1:
Zeus vs. Prometheus



Lesson 2:
Should Humans
Have Fire?



Lesson 3:
Is Zeus Correct?



Lesson 4:
Prometheus's
Punishment



Lesson 5:
Prometheus in Your
Own Words



Lesson 6:
Flex Day 1

Sub-Unit 1 at a Glance

Lesson Objective	Reading
<p>Lesson 1: Zeus vs. Prometheus</p> <p>Reading: Students read Evslin’s version of the Prometheus myth to analyze the claims made by Zeus and Prometheus and explain how the author develops each character’s point of view on humans.</p>	<ul style="list-style-type: none">• “Prometheus” (1–18)• Solo: “Daedalus” (1–9)
<p>Lesson 2: Should Humans Have Fire?</p> <p>Reading: Students will connect the actions of humans upon receiving fire to the reasons Prometheus and Zeus gave for whether or not humans should have fire and use these connections to identify the symbolic meaning of fire suggested by each action.</p> <p>Speaking & Listening: Groups of students will plan to act out the excerpt, re-creating the text details of human actions with fire but emphasizing distinct interpretations of the impact of fire on human happiness.</p>	<ul style="list-style-type: none">• “Prometheus” (1–18)• Solo: “Daedalus” (27–52)
<p>Lesson 3: Is Zeus Correct?</p> <p>Speaking & Listening: They will use words and dialogue, as well as actions and other nonverbal cues, to make clear the emotions they are trying to convey.</p> <p>Writing: Students will argue for or against Zeus’s claim that humans should not have fire, using evidence from the text to support their opinions.</p>	<ul style="list-style-type: none">• “Prometheus” (1–18)• Solo: “Daedalus” (53–64)
<p>Lesson 4: Prometheus’s Punishment</p> <p>Reading: Students will connect Zeus’s punishment to details of Prometheus’s actions and character to analyze the choice of punishment and whether it is fair or unfair.</p> <p>Writing: Students will stake a claim about whether they think Zeus’s punishment of Prometheus is fair or unfair, using evidence from the text to support their ideas.</p>	<ul style="list-style-type: none">• “Prometheus” (1–18)
<p>Lesson 5: Prometheus in Your Own Words</p> <p>Reading: Students will summarize the most important events from “Prometheus.”</p> <p>Writing: Students will write their own version of the Prometheus myth that reflects their perspective on the myth.</p>	<ul style="list-style-type: none">• “Prometheus” (1–18)• Solo: “The Cyclops” (16–20)

Writing Prompt

Standards

No analytical writing prompt.

CCSS.ELA-Literacy.RL.6.6
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.SL.6.1
CCSS.ELA-Literacy.RL.6.10
CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.L.6.5.C

No analytical writing prompt.

CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.SL.6.1.B
CCSS.ELA-Literacy.RL.6.10
CCSS.ELA-Literacy.RL.6.1

Is Zeus correct that humans should not have fire? Make sure to use textual evidence to help support your answer.

CCSS.ELA-Literacy.RL.6.6
CCSS.ELA-Literacy.SL.6.4
CCSS.ELA-Literacy.W.6.1
CCSS.ELA-Literacy.RL.6.7
CCSS.ELA-Literacy.RL.6.10
CCSS.ELA-Literacy.SL.6.2
CCSS.ELA-Literacy.W.6.9

Is Zeus's punishment of Prometheus fair or unfair? Use at least three reasons to support your claim.

CCSS.ELA-Literacy.W.6.1
CCSS.ELA-Literacy.W.6.9
CCSS.ELA-Literacy.RL.6.10

Using your answers to the previous questions as a guide, write your own one-page version of the Prometheus myth. If you want to challenge yourself, think about the attitude you want each character to show. Add two more details to every character to help show that attitude.

CCSS.ELA-Literacy.W.6.3
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.RL.6.10
CCSS.ELA-Literacy.RL.6.6

Lesson 6: Flex Day 1

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

Writing Prompt

Standards

Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.

Sub-Unit 1 Preparation Checklist

Lesson 1

- Have students do the *Myth World* Quest before they begin this unit.
- You may wish to preview the images for the activity that introduces the Prometheus myth.
- Write the headings “More Interesting” and “More Dangerous” at the top of a large piece of paper posted in a display area in the classroom.

A B
C

Pages 18–19

Lesson 2

- Have (optional) costumes (togas, laurel leaves, etc.) on hand for acting out the scene.

D E
F

Pages 20–21

Lesson 3

No additional prep.

G H

Page 22

Lesson 4

No additional prep.

I J
K

Page 23

Lesson 5

No additional prep.

L M
N O

Pages 24–27

Lesson 6: Flex Day

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

Note: There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

Overview

“Prometheus” is an excerpt from Bernard Evslin’s book *Heroes, Gods and Monsters of the Greek Myths* that introduces students to the Titan who defied Zeus to give humans fire.

Suggested Reading

Connections: Greek Mythology

Storytellers all over the world have retold the ancient Greek myths. If you like Greek mythology, the good news is that there are lots more stories about other characters, more and less familiar. If you still have your doubts, take heart—maybe one of the writers listed here tells a story that’s more your style.

Apps in This Sub-Unit

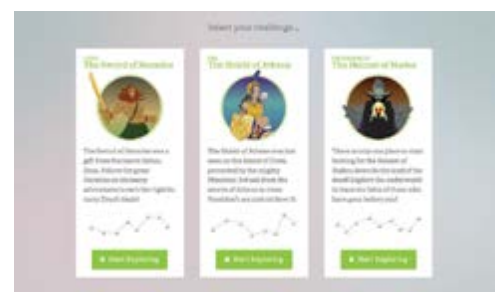
There isn’t a correct order in which to read Greek myths.

It doesn’t matter if the first myth you ever hear is the story of Persephone, or the story of Odysseus, or the story of Icarus, as long as the story is exciting to you. Each myth stands alone, and it also builds context to help you enjoy the next one you hear. So learning Greek myths is a lot like an exploration in which your path is dictated by your curiosity and by your sense of excitement.

The *Myth World* Quest takes this idea and makes it literal. In *Myth World*, you can use your tablet to explore mythological Greece. You can climb Mount Olympus, cross the sea to Crete, or descend into the underworld. As you explore, you will find characters who have been turned into stone by a rampaging Medusa. Your job is to read stories about those characters in order to crack them out of their stony prisons.



Myth World





Prometheus

Excerpt from *Heroes, Gods and
Monsters of the Greek Myths*

Bernard Evslin

Prometheus

Excerpt from *Heroes, Gods and Monsters of the Greek Myths*

by Bernard Evslin

- 1 PROMETHEUS WAS A YOUNG Titan, no great admirer of Zeus. Although he knew the great lord of the sky hated explicit questions, he did not hesitate to **beard** him when there was something he wanted to know.
- 2 One morning he came to Zeus, and said, “O Thunderer, I do not understand your design. You have caused the race of man to appear on earth, but you keep him in ignorance and darkness.”
- 3 “Perhaps you had better leave the race of man to me,” said Zeus. “What you call ignorance is innocence. What you call darkness is the shadow of my decree. Man is happy now. And he is so framed that he will remain happy unless someone persuades him that he is unhappy. Let us not speak of this again.”
- 4 But Prometheus said, “Look at him. Look below. He crouches in caves. He is at the mercy of beast and weather. He eats his meat raw. If you mean something by this, enlighten me with your wisdom. Tell me why you refuse to give man the gift of fire.”
- 5 Zeus answered, “Do you not know, Prometheus, that every gift brings a penalty? This is the way the Fates weave destiny—by which gods also must abide. Man does not have fire, true, nor the crafts which fire teaches. On the other hand, he does not know disease, warfare, old age, or that inward pest called worry. He is happy, I say, happy without fire. And so he shall remain.”
- 6 “Happy as beasts are happy,” said Prometheus. “Of what use to make a separate race called man and endow him with little fur, some wit, and a curious charm of unpredictability? If he must live like this, why separate him from the beasts at all?”
- 7 “He has another quality,” said Zeus, “the capacity for worship. An **aptitude** for admiring our power, being puzzled by our riddles and amazed by our **caprice**. That is why he was made.”

beard: challenge

aptitude: skill

caprice: tendency to have suddenly changing moods

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8 “Would not fire, and the graces he can put on with fire, make him more interesting?”

9 “More interesting, perhaps, but infinitely more dangerous. For there is this in man too: a **vaunting** pride that needs little sustenance to make it swell to giant size. Improve his lot, and he will forget that which makes him pleasing—his sense of worship, his humility. He will grow big and poisoned with pride and fancy himself a god, and before we know it, we shall see him storming Olympus. Enough, Prometheus! I have been patient with you, but do not try me too far. Go now and trouble me no more with your **speculations**.”

10 Prometheus was not satisfied. All that night he lay awake making plans. Then he left his couch at dawn, and standing tiptoe on Olympus, stretched his arm to the eastern horizon where the first faint flames of the sun were flickering. In his hand he held a reed filled with a dry fiber; he thrust it into the sunrise until a spark smoldered. Then he put the reed in his **tunic** and came down from the mountain.

11 At first men were frightened by the gift. It was so hot, so quick; it bit sharply when you touched it, and for pure spite, made the shadows dance. They thanked Prometheus and asked him to take it away. But he took the haunch of a newly killed deer and held it over the fire. And when the meat began to sear and sputter, filling the cave with its rich smells, the people felt themselves melting with hunger and flung themselves on the meat and devoured it greedily, burning their tongues.


12 “This that I have brought you is called ‘fire,’” Prometheus said. “It is an ill-natured spirit, a little brother of the sun, but if you handle it carefully, it can change your whole life. It is very greedy; you must feed it twigs, but only until it becomes a proper size. Then you must stop, or it will eat everything in sight—and you too. If it escapes, use this magic: water. It fears the water spirit, and if you touch it with water, it will fly away until you need it again.”



vaunting: strutting

speculations:
questioning
thoughts

tunic: long, loose-
fitting shirt

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- ¹³ He left the fire burning in the first cave, with children staring at it wide-eyed, and then went to every cave in the land.
- ¹⁴ Then one day Zeus looked down from the mountain and was amazed. Everything had changed. Man had come out of his cave. Zeus saw woodmen's huts, farm houses, villages, walled towns, even a castle or two. He saw men cooking their food, carrying torches to light their way at night. He saw forges blazing, men beating out ploughs, keels, swords, spears. They were making ships and raising white wings of sails and daring to use the fury of the winds for their journeys. They were wearing helmets, riding out in chariots to do battle, like the gods themselves.
- ¹⁵ Zeus was full of rage. He seized his largest thunderbolt. "So they want fire," he said to himself. "I'll give them fire—more than they can use. I'll turn their miserable little ball of earth into a cinder." But then another thought came to him, and he lowered his arm. "No," he said to himself, "I shall have vengeance—and entertainment too. Let them destroy themselves with their new skills. This will make a long twisted game, interesting to watch. I'll attend to them later. My first business is with Prometheus."
- ¹⁶ He called his giant guards and had them seize Prometheus, drag him off to the Caucasus, and there bind him to a mountain peak with great chains specially forged by Hephaestus—chains which even a Titan in agony could not break. And when the friend of man was bound to the mountain, Zeus sent two vultures to hover about him forever, tearing at his belly and eating his liver.
- ¹⁷ Men knew a terrible thing was happening on the mountain, but they did not know what. But the wind shrieked like a giant in torment and sometimes like fierce birds.
- ¹⁸ Many centuries he lay there—until another hero was born brave enough to defy the gods. He climbed to the peak in the Caucasus and struck the shackles from Prometheus and killed the vultures. His name was Heracles.

"Prometheus" from *Heroes, Gods and Monsters of the Greek Myths* by Bernard Evslin.
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•

design: plan**destiny:** events that must happen

••

decree: command**framed:** formed**crouches:** kneels or squats**beast:** wild animal**enlighten:** teach**penalty:** cost**weave:** twist together**abide:** obey**pest:** annoyance**endow:** provide**wit:** intelligence**curious:** strange**capacity:** ability**graces:** elegant ways**infinitely:** endlessly**sustenance:** fuel**swell:** become larger**humility:** lack of self-importance**satisfied:** pleased**horizon:** line where the earth and sky meet**flickering:** shining unsteadily**reed:** long thin hollow plant**smoldered:** burned or smoked without flame**spite:** ill-will**haunch:** rump**sear:** burn**sputter:** sizzle**devoured:** hungrily ate**forges:** ovens, fireplaces, or furnaces for heating metal**ploughs:** plows**keels:** long pieces used in the building of boats**fury:** wild force**chariots:** wagons**seized:** grabbed**cinder:** ash**bind:** tie**agony:** extreme pain**hover:** hang in the air**shrieked:** cried out**torment:** great suffering**fierce:** wild and harsh**defy:** oppose**shackles:** chains

•••

beard: challenge**aptitude:** skill**caprice:** tendency to have suddenly changing moods**vaunting:** strutting**speculations:** questioning thoughts**tunic:** long, loose-fitting shirt

A Lesson 1: Zeus vs. Prometheus

Present: Students are introduced to the Prometheus myth and analyze images of Prometheus to understand that artists and writers may emphasize different aspects of stories.

Project (optional): Prometheus Image Comparison.

Introduce the Prometheus myth.

As with most Greek myths, this story has been presented many times in many ways.

Now we will see how some authors retell stories, starting with one particular version of the Prometheus myth.

5 min

B Lesson 1 (continued)

Read & Discuss: Students will read and respond to a passage from “Prometheus.”

S Students complete Activity 1 on page 404 of the Student Edition.

Writing Journal: Students complete questions 1–4 on page 11.

Review the answers as a class.

30 min

A Lesson 1—Zeus vs. Prometheus

Spend two minutes observing differences in the images and the way Prometheus is depicted.



Pottery of Prometheus
c. 555 BCE,
Arkesilas Painter



Prometheus
1934,
Paul Manship

The Bridgeman Art Library/Getty Images; Shutterstock (Image Comparison); The Bridgeman Art Library/Getty Images; Shutterstock (Image Comparison).

- B**
1. Read paragraphs 1–9 in “Prometheus” on pages 400–401 and highlight the sentence that answers the following question:
Why does Zeus create humans?



Complete questions 1–4 on page 11 in your Writing Journal.

Lesson 1 Materials

Prometheus Image Comparison

C

Think like Zeus. Why do you think Zeus thought fire might be dangerous for humans?



On page 12 of your Writing Journal answer the questions about Zeus.

Think like Prometheus. Why do you think Prometheus thought humans needed fire?



On page 13 of your Writing Journal answer the questions about Prometheus.

C Lesson 1 (continued)

Standard: RL.6.6

Discuss: Students explain how an author develops Zeus's and Prometheus's points of view on humans and whether or not they deserve fire.



Writing Journal: Students complete questions about Zeus on page 12.



Discuss responses. Write student suggestions in the "More Interesting" or "More Dangerous" columns on prepared chart paper.



Writing Journal: Students answer questions about Prometheus on page 13.



Discuss responses.



Writing Journal: Students answer questions 7 and 8 on page 14.



Discuss responses.



Wrap-Up: Project Poll 1.








Exit Ticket: Project.

10 min
9 min

End of Lesson 1

D Lesson 2: Should Humans Have Fire?

Discuss: Students pair characters' arguments with actions in the second half of the story.

- 10 min
-  Assign student partners.
 -  Students complete Activities 1 and 2 on page 406 of the Student Edition.
 -  Allow students 3–5 minutes to match the items.
 -  Students can use paragraphs 1–18 from Prometheus on pages 400–402 as needed during the activity.
 -  Review students' answers and discuss how each piece of evidence connects with the argument it supports.

D Lesson 2—Should Humans Have Fire?

1. With your partner read the list of arguments of Zeus and Prometheus. Then read the list of things that happen in the second half of the story.
2. Share with your partner which argument in the first column matches an event that happens in the second column.

Remember that each argument expresses either a fear or a hope about what humans will do if they get fire. To find the right connections, look for the way the humans' behavior helps fulfill that fear or hope.

You can use paragraphs 1–18 on pages 400–402 to review the text if needed.


Arguments of Zeus or Prometheus

- Humans are in darkness without fire.
- Humans are in ignorance without fire.
- Humans are happy without fire.
- Humans without fire are like animals
- Humans with fire will think they are like gods.

Things that Happen in the Second Half of the Story

- Humans with fire start wars.
- Humans with fire wear helmets and use chariots like the gods themselves.
- Humans with fire learn to make tools.
- Humans without fire live in caves.
- Humans use torches to light their way at night.

Lesson 2 Materials

-  Sample Completed Prometheus Data Table

E

Brainstorm different characteristics and capabilities of fire. You might use the following questions to help you get started:

- What is fire like?
- How does fire look, feel, sound, and smell?
- What does fire do?



Complete the final column of the chart on page 15 in your Writing Journal.

F

Reread paragraph 14 of “Prometheus” on page 402.

Prepare to act out a scene from the myth.

1. Listen for your group assignment and the name of the role you will play.
2. With your group, review paragraph 14, highlighting and taking notes about details that you will use as you act out your scene. As you work, focus on the different characteristics of fire and how humans react to those qualities.
3. Practice your scene with your group.



Differentiation: Step F

● *ELL(Dev)*: ELL students should be assigned to work with non-ELL students or ELL students at a different level.

If students struggle to act out scenes from the text, you may assign them to be one of the humans.

E

Lesson 2 (continued)

Standard: RL.6.2

Discuss: Students identify and select different characteristics and capabilities of fire to determine what fire might symbolize to humans.



A central idea unites the text. By paying close attention to details, readers can see how a central idea develops in a story.



Students complete the brainstorm activity on page 407 of the Student Edition.



Record student answers on the board or other display area.



Students use their brainstorming results to fill in the final column of the chart.



Writing Journal: Students complete the final column of the chart on page 15.



Use the completed chart in the Materials Section of the digital lesson for suggested responses.

15 min

F

Lesson 2 (continued)

Student Presentation: Students act out a scene with a particular attitude to represent characters from the text.



Arrange students into 4 groups. In each group, assign the roles of Director, Zeus, and Humans (remaining students).



Assign the humans in each group one of the following attitudes, without revealing the assigned attitude to the other groups: happy, unhappy, greedy, or generous.



Explain that students will act out the scene in which humans live with fire.



Students complete Activities 2 and 3 on page 407 of the Student Edition.



Wrap-Up: Project Poll 1.



Exit Ticket: Project.

15 min

9 min

End of Lesson 2

G Lesson 3: Is Zeus Correct?

Standard: SL.6.4

Student Presentation: Students create and perform a scene.

- 8 min
- What are the different ways people communicate their feelings?
 - Perform your scene by communicating your assigned emotion with words and actions. But don't use the word!
 - Direct each group to perform their scene.
 - What was one spoken element that helped you understand the emotion the actors were trying to communicate?
 - What was one nonverbal element that helped you understand the emotion the actors were trying to communicate?
 - After each performance ask students to indicate the attitude acted out by each group.

H Lesson 3 (continued)

Standard: W.6.1

Write & Share: Students explain whether they think Zeus is correct that humans should not have fire.

- 30 min
- Warm-Up:** Use the digital lesson to make sure students have language to start writing.
 - Writing Prompt:** Students complete questions 1–4 and a Writing Prompt on page 16.
 - Differentiation:** Digital PDF.
 - On-the-Fly:** Circulate around the room to support students.
 - Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
 - Students practice punctuating and citing their direct quotes.
 - Project:** Guidelines for Citing and Punctuating a Direct Quote From a Book.
 - Review the guidelines.
 - Students check their writing for correct punctuation and citation.
 - Wrap-Up:** Project Poll 5.
 - Exit Ticket:** Project.

6 min

End of Lesson 3

G Lesson 3—Is Zeus Correct?

1. Perform the scene with your group.
2. As other groups perform, guess which attitude (happy, unhappy, greedy, generous) the humans in the scene represent.

H

Early in the myth, Zeus tells Prometheus that men are happy. Think about the changes that occurred after humans received fire.



On page 16 of your Writing Journal, complete questions 1–4 to explain if you think Zeus is correct that humans should not have fire. Use textual evidence to support your answer.

Do you agree or disagree with Zeus that humans should not have fire?



Go to page 17 in your Writing Journal and explain whether you think Zeus is correct that humans should not have fire.

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Lesson 3 Materials

- Guidelines for Citing and Punctuating a Direct Quote From a Book



Differentiation: Step H

- ELL(Dev):** Alternate Writing Prompt reduces the amount of text, simplifies the language used, and provides quotes from the text and sentence starters.
- Moderate:** Alternate Writing Prompt reduces the amount of text, simplifies the language used and provides sentence starters.

I

Lesson 4—Prometheus's Punishment

What does Zeus do to punish Prometheus?

Share your answer in the class discussion.



Answer the question on the top of page 18 in your Writing Journal.

J

Consider the following questions to help you understand the end of the Prometheus myth. Be prepared to share your responses in the class discussion.

1. Think about Zeus's punishment of Prometheus. Do you think the punishment is fair or unfair?
2. Highlight a word or sentence from the myth that supports your claim.



Answer questions 1–2 on page 18 of your Writing Journal.

K

Use paragraphs 1–18 to answer a question in your Writing Journal.

In your Writing Journal explain whether you believe Prometheus's punishment was fair or unfair. Be sure to support your claim with reasons from the text.



Go to page 19 of your Writing Journal to explain your answer.



Lesson 4 Materials

No materials.



Differentiation: Step K

- *ELL(Dev)*: Alternate Writing Prompt provides a shortened text, short answer guiding questions, and sentence starters.
- *Moderate*: Alternate Writing Prompt reduces the length of the passage and provides sentence starters.

I

Lesson 4: Prometheus's Punishment

Standard: W.6.9

Discuss: Students respond to questions about the text to show their understanding of Prometheus's punishment.



Students answer the question on page 409 of the Student Edition.



Discuss responses.



Possible answer: He chains him to a rock and has birds eat his liver every day.



Discuss Prometheus's punishment.



Did Prometheus's refusal to change his mind have anything to do with his punishment?



Writing Journal: Students answer the question on the top of page 84.

5 min

J

Lesson 4 (continued)

Standard: W.6.9

Select Text: Students focus their ideas to prepare to respond to the Writing Prompt.



Students complete Activities 1 and 2 on page 409 of the Student Edition.



Writing Journal: Students answer questions 1 and 2 on page 84.

10 min

K

Lesson 4 (continued)

Standards: W.6.1, W.6.9

Write & Share: Students respond to the Writing Prompt to explain if Prometheus's punishment is fair or unfair.



Warm-Up: Use the digital lesson to make sure students have language to start writing.



Writing Prompt: Students respond to a writing prompt on page 19.



Differentiation: Digital PDF.



On-the-Fly: Circulate around the room to support students.



Share: Call on 2 or 3 volunteers to share. The volunteers should call on 1–3 listeners to comment.



Wrap-Up: Project Poll 1.




Exit Ticket: Project.


7 min


End of Lesson 4


L Lesson 5: Prometheus in Your Own Words


Discuss: Students write a summary of the most important events from “Prometheus.”

 Explain the definition of “summarize.”

 Group students into pairs.

 Partners work together to complete Activities 1–3 on page 410 of the Student Edition.

 Ask students to share responses. As students share their summaries, help the class note which pieces of information are included in all shared summaries and identify the distinctions.

 **Writing Journal:** Students complete questions 1 and 2 on page 20.

10 min

L Lesson 5—Prometheus in Your Own Words

Use “Prometheus” on pages 400–402 of the Student Edition to answer the following questions.

1. Review the myth of Prometheus and make a list of five or six key items that would need to be included in a short summary of this myth. You can record this list on 20 of your Writing Journal.
2. Compare your list with your partner’s list.
 - What items do you have in common?
 - Find an item that you have on your list but your partner does not.
 - Explain to your partner why this is an important piece of information to have in a summary of the myth.
3. After your discussion with your partner, make any changes you would like to make to your list of five or six items to include in your summary of the Prometheus myth.

Summarize

To summarize means to express the most important information (events, facts, ideas) about something in a short and clear form.



Complete Activities 1 and 2 on page 20 of your Writing Journal.



Lesson 5 Materials

No materials.



Differentiation: Step L

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

M

Guidelines for Retellings

Use the events discussed in the first Prometheus lesson to create your version of retelling the Prometheus myth:

- Prometheus was a Titan who stole fire from the gods and gave it to humans.
- Zeus punished Prometheus for this by chaining him to a rock and having birds peck out his liver every day.


You do not have to base your myth on the author's version. If you do want to keep details from the author's version, that is okay, but you should have a reason for doing so.


Make your own choices! Your retelling should diverge from the author's version in at least one of the following ways:

- Tell the story from one character's point of view using first-person perspective.
- Tell the story in a different order, starting with Prometheus being punished.
- Tell a version of the story in which Prometheus steals something other than fire to give to humans.


M Lesson 5 (continued)


Present: Students receive information about variations on myths and read guidelines to use for their own retellings of the Prometheus myth.


 Remind students that many different versions of the Prometheus myth exist, such as Mary Shelley's version of "the modern Prometheus," known as *Frankenstein*.


 Tell students that today they will have their chance to retell the Prometheus myth. Ask students to think about how they will retell the myth to reflect their own views on the situation.

10 min

 Direct students to page 411 of the Student Edition.


 Present the guidelines. Make sure students understand what it means to write stories from different points of view.


 What does it mean to say that a story is written from the first-person point of view?


 What does it mean to say that a story is written from the third-person point of view?

N Lesson 5 (continued)

Write: Students focus their ideas to prepare for responding to the Writing Prompt.

 Assign student partners.

 Partners work together to verbally answer questions 1–3 on page 412 of the Student Edition.

 **Writing Journal:** Students complete Activities 1–3 on page 21 individually.

10 min

N

Lesson 5—Prometheus in Your Own Words (continued)

Turn to your partner and verbally share your answers to the following questions:

1. Will your version of the myth show that Zeus is correct or incorrect in his belief that humans should not have fire?
2. Will your version of the myth show that his punishment of Prometheus is fair or unfair?
3. My version of the myth will be different from the author's because I will...
 - A. tell the story from one character's point of view, using first-person perspective.
 - B. tell the story in a different order, starting with Prometheus being punished.
 - C. tell a version of the story in which Prometheus steals something other than fire to give to humans.



Go to page 21 of your Writing Journal and complete questions 1–3 to explain your choice.

0

Retelling the Prometheus Myth

Use your answers to the questions in the previous activity to write your own version of the Prometheus myth.

Think about the attitude you want each character to show. Add two more details to every character to help show that attitude.



Go to page 22 in your Writing Journal and write your own version of the Prometheus myth.

0 Lesson 5 (continued)

Standard: W.6.3

Write & Share: Students respond to a Writing Prompt to write their own version of the Prometheus myth.



Warm-Up: Use the digital lesson to make sure students have language to start writing.



Writing Prompt: Students respond to a Writing Prompt to write their own version of the Prometheus myth on page 22.

19 min



On-the-Fly: Circulate around the room to support students.



Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



Exit Ticket: Project.

End of Lesson 5

Odysseus



A classic of western literature, Homer's epic poem *The Odyssey* recounts the story of Odysseus, king of Ithaca, as he makes his decade-long journey home from the Trojan War. In this lesson, students will read Book 9 of *The Odyssey* and see Odysseus at his most cunning as he matches wits with the Cyclops Polyphemus. This unit builds on the themes presented in "Prometheus," challenging students to consider what traits characters exhibit, how individuals should treat one another, and what constitutes leadership. Make sure students know that several other books of *The Odyssey* are available for them to read on their own in the Amplify Library.

Sub-Unit 2



Lesson 1:
The Cave



Lesson 2:
Meet Polyphemus



Lesson 3:
Tricksters



Lesson 4:
Flex Day 2



Lesson 5:
Escape



Lesson 6:
Pride



Lesson 7:
Flex Day 3

Sub-Unit 2 at a Glance

Lesson Objective	Reading
<p>Lesson 1: The Cave</p> <p>Reading: Students will read the first part of this passage from <i>The Odyssey</i>, then use Odysseus’s description of the characters’ actions and the cave setting to make inferences about the cave owner and how that owner will react to Odysseus.</p>	<ul style="list-style-type: none">• “The Cyclops” (16–20)• Solo: “The Cyclops” (21–27)
<p>Lesson 2: Meet Polyphemus</p> <p>Reading: Students will compare events to their predictions and analyze how the author’s use of foreshadowing contributes to the development of the plot.</p> <p>Writing: Students will describe how Odysseus’s description foreshadowed what would come later in his story.</p>	<ul style="list-style-type: none">• “The Cyclops” (22–39)• Solo: “The Cyclops” (28–39)
<p>Lesson 3: Tricksters</p> <p>Reading: Students will gather and analyze evidence about the actions and outcomes of both Polyphemus’s and Odysseus’s tricks to stake a claim about which character is the bigger trickster.</p>	<ul style="list-style-type: none">• “The Cyclops” (30–43)• Solo: “The Cyclops” (40–43)
<p>Lesson 4: Flex Day 2</p> <p>The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complete texts.</p>	
<p>Lesson 5: Escape</p> <p>Reading: Students will summarize and order the steps in Odysseus’s escape plan. Then, they will compare Polyphemus’s explanation of one of these steps to its actual cause.</p>	<ul style="list-style-type: none">• “The Cyclops” (40–52)• Solo: “The Cyclops” (44–52)
<p>Lesson 6: Pride</p> <p>Reading: Students will conclude the story, analyzing the actions of Odysseus and the reaction of his men to identify his defining character traits.</p> <p>Writing: Students will stake a claim about Odysseus’s defining character trait and support their claim with textual evidence.</p>	“The Cyclops” (44–53)

Writing Prompt

Standards

No analytical writing prompt.

CCSS.ELA-Literacy.RL.6.1

Pick one of the details you highlighted and describe how Odysseus used it to foreshadow what came later in his story. Make sure to explain how this detail helps Odysseus hint at what kind of character the Cyclops is and how he will react to finding strangers in his cave.

CCSS.ELA-Literacy.RL.6.5
CCSS.ELA-Literacy.W.6.9.A
CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.W.6.2

No analytical writing prompt.

CCSS.ELA-Literacy.RL.6.3
CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.RL.6.6
CCSS.ELA-Literacy.RL.6.10

No analytical writing prompt.

Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.

No analytical writing prompt.

CCSS.ELA-Literacy.RL.6.3
CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.RL.6.10

What is Odysseus's defining character trait? Be sure to give three reasons based on the text that explain your answer.

CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.W.6.1
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.W.6.9

Lesson 7: Flex Day 3

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complete texts.

Writing Prompt

Standards

Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.

Sub-Unit 2 Preparation Checklist

Lesson 1

No additional prep.

A B
C

Page 55

Lesson 2

No additional prep.

D E

Page 56–57

Lesson 3

- Plan to put students in pairs for part of this lesson.

F G
H

Page 58

Lesson 4: Flex Day

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

Lesson 5

- Plan to put students in pairs for part of this lesson.

I J
K L

Pages 59–60

Lesson 6

- Plan to put students in pairs for part of this lesson.

M N
O

Page 61

Lesson 7: Flex Day

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

Note: There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



Odysseus

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Overview

After fighting a 10-year war, what King Odysseus of Ithaca wants most is to return home. However, it takes him longer than he expected, and he runs into some interesting characters along his journey.

Suggested Reading

Around the World in a Mess of Myths

The ancient Greeks and Romans played a big role in European history, but other parts of the world also had exciting mythology and folktales. In addition to *A Treasury of Greek Mythology* (2011), Donna Jo Napoli has written *A Treasury of Egyptian Mythology* (2013)—both books are exciting and full of great illustrations. *The Pantheon Fairytale and Folklore Library* is a series of books packed with stories from many ancient cultures, from Greece to Scandinavia and all the way to Africa and Asia.



The Cyclops

Excerpt from *The Odyssey*

Homer

Book 9, The Cyclops

Excerpt from *The Odyssey*

by Homer

- ¹ In answer to the King, this is how Odysseus, the man of many resources, began his tale:
- ² ‘King Alcinous, most illustrious of all your people, it is indeed a lovely thing to hear a bard such as this, with a voice like the voice of the gods. I myself feel that there is nothing more delightful than when the festive mood reigns in the hearts of all the people and the banqueters listen to a minstrel from their seats in the hall, while the tables before them are laden with bread and meat, and a steward carries round the wine he has drawn from the bowl and fills their cups. This, to my way of thinking, is perfection.
- ³ ‘However, your heart has prompted you to ask me about my troubles, and that intensified my grief. Well, where shall I begin, where end, my tale? For the list of woes which the gods in heaven have sent me is a long one. I shall start by giving you my name: I wish you all to know it so that in times to come, if I escape the evil day, I may always be your friend, though my home is far from here.
- ⁴ ‘I am Odysseus, Laertes’ son. The whole world talks of my **stratagems**, and my fame has reached the heavens. My home is under the clear skies of Ithaca. Our landmark is Mount Neriton with its quivering leaves. Other islands are clustered round it, Dulichium and Same and wooded Zacynthus. But Ithaca, the farthest out to sea, lies slanting to the west, whereas the others face the dawn and rising sun. It is a rough land, but nurtures fine men. And I, for one, know of no sweeter sight for a man’s eyes than his own country. The divine Calypso was certainly for keeping me in her cavern home because she yearned for me to be her husband and with the same object Circe, the Aeaean witch, detained me in her palace; but never for a moment did they win my heart. So true it is that a man’s fatherland and his parents are what he holds sweetest, even though he has settled far away

stratagems:
tricky plans

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from his people in some rich home in foreign lands. However, let me tell you of the disastrous voyage Zeus inflicted on me when I started back from Troy.

- 5 'The same wind that wafted me from Ilium brought me to Ismarus, the city of the Cicones. I **sacked** this place and destroyed its menfolk. The women and the vast plunder that we took from the town we divided so that no one, as far as I could help it, should go short of his proper share. And then I said we must escape with all possible speed. But my fools of men refused. There was plenty of wine, plenty of livestock; and they kept on drinking and butchering sheep and shambling crooked-horned cattle by the shore. Meanwhile the Cicones went and raised a cry for help among other Cicones, their inland neighbours, who are both more numerous and better men, trained in fighting from the chariot and on foot as well, when the occasion requires.
- 6 'At dawn they were on us, thick as the leaves and flowers in spring, and disaster, sent by Zeus to make us suffer, overtook my doomed companions and me. They fought a pitched battle by the swift ships and exchanged volleys of bronze spears. Right through the early morning and while the blessed light of day grew stronger we held our ground and kept their greater force at bay; but when the sun began to drop, towards the time when the ploughman unyokes his ox, the Cicones gained the upper hand and broke the Achaean ranks. Six of my strong-greaved comrades from each ship were killed. The rest of us eluded our fate and got away alive.
- 7 'We sailed on from Ismarus with heavy hearts, grieving for the loss of our dear companions though rejoicing at our own escape; and I would not let the curved ships sail before each of our poor comrades who had fallen in action against the Cicones had been three times saluted with a ritual call. Zeus, who **marshals** the clouds, now sent my fleet a terrible gale from the north. He covered land and sea alike with a canopy of cloud; darkness swept down on us from the sky. Our ships pitched and plunged in the wind, and the force of the gusts tore their sails to shreds and tatters. With the fear of death upon us, we lowered them on to the decks, and rowed the bare ships to the land with all our might.
- 8 'We rested on land for two days and two nights on end, with exhaustion and anxiety gnawing at our hearts. But on the third morning, which bright-haired Dawn had ushered in, we stepped the masts, hauled up the white sails, and took our places in the ship. The wind and the helmsmen

sacked: robbed
and destroyed

marshals:
gathers up

kept our vessels straight. In fact I should have reached my own land safe and sound, had not the swell, the current and the North Wind combined, as I was rounding Malea, to drive me off my course and send me drifting past Cythera.

- ⁹ 'For nine days I was chased by those accursed winds across the teeming seas. But on the tenth we reached the country of the Lotus-eaters, a race that eat the flowery lotus fruit. We disembarked to draw water, and my crews quickly had a meal by the ships. When we had eaten and drunk, I sent some of my followers inland to find out what sort of human beings might be there, detailing two men for the duty with a third as herald. Off they went, and it was not long before they came upon the Lotus-eaters. Now these natives had no intention of killing my comrades; what they did was to give them some lotus to taste. Those who ate the honeyed fruit of the plant lost any wish to come back and bring us news. All they now wanted was to stay where they were with the Lotus-eaters, to **browse** on the lotus, and to forget all thoughts of return. I had to use force to bring them back to the hollow ships, and they wept on the way, but once on board I tied them up and dragged them under the benches. I then commanded the rest of my loyal band to embark with all speed on their fast ships, for fear that others of them might eat the lotus and think no more of home. They came on board at once, took their places at their oars and all together struck the white surf with their blades.
- ¹⁰ 'So we left that country and sailed with heavy hearts. And we came to the land of the Cyclopes, a fierce, lawless people who never lift a hand to plant or plough but just leave everything to the immortal gods. All the crops they require spring up unsown and untilled, wheat and barley and vines with generous clusters that swell with the rain from heaven to yield wine. The Cyclopes have no assemblies for the making of laws, nor any established legal codes, but live in hollow caverns in the mountain heights, where each man is lawgiver to his own children and women, and nobody has the slightest interest in what his neighbours decide.
- ¹¹ 'Not very far from the harbour of the Cyclopes' country, and not so near either, there lies a luxuriant island, covered with woods, which is the home of innumerable goats. The goats are wild, for the footsteps of man never disturb them, nor do hunters visit the island, forcing their way through forests and ranging the mountain tops. Used neither for grazing nor for ploughing, it lies for ever unsown and untilled; and this

browse: nibble

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land where no man goes supports only bleating goats. The Cyclopes have nothing like our ships with their crimson prows; they have no shipwrights to build merchantmen that could give them the means of sailing across the sea to visit foreign towns and people, as other nations do. Such craftsmen would have turned the island into a fine colony for the Cyclopes.

- ¹² 'It is by no means a poor country, but capable of yielding any crop in due season. Along the shore of the grey sea there are lush water-meadows where the grapes would never fail; and there is land level enough for the plough, where they could count on cutting a tall-standing crop at every harvest because the subsoil is exceedingly rich. Also it has a safe harbour, in which there is no need of **moorings** – no need to cast anchor or make fast with **hawsers**: all your crew need do is beach their ship and wait till the spirit moves them and the right wind blows. Finally, at the head of the harbour there is a stream of fresh water, running out of a cave in a grove of poplar-trees.
- ¹³ 'This is where we came to land. Some god must have guided us through the murky night, for it was impossible to see ahead. The ships were in a thick fog, and overhead not a gleam of light came through from the moon, which was obscured by clouds. Not a man among us caught sight of the island, nor did we even see the long **breakers** rolling up to the coast, before our good ships ran aground. It was not till they were beached that we lowered sail. We then jumped out on to the shore, fell asleep where we were and so waited for the blessed light of day.
- ¹⁴ 'As soon as Dawn appeared, fresh and rosy-fingered, we were delighted with what we saw of the island, and set out to explore it. Presently the Nymphs, those children of Zeus, set the mountain goats on the move to ensure my companions a meal. Directly we saw them we fetched our curved bows and our long spears from the ships, separated into three parties, and began shooting at the goats; and in a short time the god had sent us plenty of game. When it was shared out, nine goats were allotted to each of the twelve ships under my command, but to me alone they made an allotment of ten.
- ¹⁵ 'So the whole day long till the sun set we sat down to rich supplies of meat and mellow wine, since the ships had not yet run dry of our red vintage. There was still some in the holds, for when we took the sacred citadel of the Cicones, every member of the company had drawn off a generous

moorings: ropes to attach a boat to the shore

hawsers: ropes for towing a boat

breakers: crashing waves

supply in jars. There we sat, and as we looked across at the neighbouring land of the Cyclopes, we could see the smoke from their fires and hear their voices and the bleating of their sheep and goats. The sun went down, night fell, and we lay down to sleep on the sea-shore.

- ¹⁶ ‘As soon as Dawn appeared, fresh and rosy-fingered, I assembled my company and spoke to them. “My good friends,” I said, “for the time being stay here, while I go in my ship with my crew to find out what kind of men are over there, and whether they are aggressive savages with no sense of right or wrong or hospitable and god-fearing people.”
- ¹⁷ ‘Then I climbed into my ship and told my men to follow me and loose the hawsers. They came on board at once, took their places at the oars and all together struck the white surf with the blades. It was no great distance to the mainland. As we approached its nearest point, we made out a cave close to the sea, with a high entrance overhung by laurels. Here large flocks of sheep and goats were penned at night, and round the mouth a yard had been built with a great wall of **quarried** stones and tall pines and high-branched oaks. It was the den of a giant, who pastured his flocks alone, a long way away from anyone else, and had no **truck** with others of his kind but lived aloof in his own lawless way. And what a formidable monster he was! He was quite unlike any man who eats bread, more like some wooded peak in the high hills, standing out alone apart from the others.
- ¹⁸ ‘At this point, I told the rest of my loyal companions to stay there on guard by the ship, but I myself picked out the twelve best men in the company and advanced. I took with me in a goatskin some dark and mellow wine which had been given to me by Maronson of Euanthes, the priest of Apollo, the **tutelary** god of Ismarus, because we had protected him and his child and wife out of respect for his office. He lived in a wooded grove sacred to Phoebus Apollo. This man had given me some fine presents: seven talents of wrought gold, with a mixing-bowl of solid silver, and he drew off for me a dozen jars of mellow unmixed wine as well. It was a wonderful drink. It had been kept secret from all his serving-men and maids, in fact from everyone in the house but himself, his good wife and a housekeeper. To drink this red and honeyed vintage, he would pour one cupful of wine into twenty of water, and the **bouquet** that rose from the bowl was pure heaven – those were occasions when **abstinence** could have no charms.

quarried: dug up
truck: dealings
tutelary: guardian
bouquet: scent
abstinence: self-restraint

¹⁹ ‘Well, I filled a big goatskin with this wine and also took some food in a bag with me; for I had an instant foreboding that we were going to find ourselves face to face with some barbarous being of colossal strength and ferocity, uncivilized and unprincipled. It took us very little time to reach the cave, but we did not find its owner at home: he was tending his fat sheep in the pastures. So we went inside and looked in amazement at everything. There were baskets laden with cheeses, and the folds were thronged with lambs and kids, each group – the spring ones, the summer ones, and the new-born ones – being separately penned. All his well-made vessels, the pails and bowls he used for milking, were swimming with whey.

²⁰ ‘To start with my men begged me to let them take away some of the cheeses, then come back, drive the kids and lambs quickly out of the pens down to the good ship, and so set sail across the salt water. But though it would have been far better so, I was not to be persuaded. I wished to see the owner of the cave and had hopes of some friendly gifts from my host. But when he did appear, my men were not going to find him a very likeable character.

²¹ ‘We lit a fire, made an offering to the gods, helped ourselves to some of the cheeses, and when we had eaten, sat down in the cave to await his arrival. At last he came up, shepherding his flocks and carrying a huge bundle of dry wood to burn at supper-time. With a great crash he threw this down inside the cavern, giving us such a fright that we hastily retreated to an inner **recess**. Meanwhile he drove some of his fat flock into the wider part of the cave – all the ones he was milking – the rams and he-goats he left out of doors in the walled yard. He then picked up a huge stone, with which he closed the entrance. It was a mighty slab; twenty-two four-wheeled waggons could not shift such a massive stone from the entrance, such was the monstrous size of the rock with which he closed the cave. Next he sat down to milk his ewes and his bleating goats, which he did methodically, putting her young to each mother as he finished. He then **curdled** half the white milk, collected the whey, and stored it in wicker cheese-baskets; the remainder he left standing in pails, so that it would be handy at supper-time when he wanted a drink. When he had efficiently finished all his tasks, he re-lit the fire and spied us.

²² “‘Strangers!’ he cried. ‘And who are you? Where do you come from over the watery ways? Is yours a trading venture; or are you cruising the main on chance, like roving pirates, who risk their lives to ruin other people?’”

recess: hollow or hidden place

curdled: formed into soft lumps

suppliants:
beggars
aegis: shield
enmity: ill will
lee: wind-protected
headland: tall or
steep piece of land
that sticks out into
a body of water
entrails: guts
marrow: fatty
tissue inside bones

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- ²³ ‘Our hearts sank. The booming voice and the very sight of the monster filled us with panic. Still, I managed to find words to answer him. “We are Achaeans,” I said, “on our way back from Troy – driven astray by contrary winds across a vast expanse of sea – we’re making our way home but took the wrong way – the wrong route – as Zeus, I suppose, intended that we should. We are proud to say that we belong to the forces of Agamemnon, Atreus’ son, who by sacking the great city of Ilium and destroying all its armies has made himself the most famous man in the world today. We find ourselves here as **suppliants** at your knees, in the hope that you may give us hospitality, or even give us the kind of gifts that hosts customarily give their guests. Good sir, remember your duty to the gods; we are your suppliants, and Zeus is the champion of suppliants and guests. He is the god of guests: guests are sacred to him, and he goes alongside them.”
- ²⁴ ‘That is what I said, and he answered me promptly out of his pitiless heart: “Stranger, you must be a fool, or must have come from very far afield, to order me to fear or reverence the gods. We Cyclopes care nothing for Zeus with his **aegis**, nor for the rest of the blessed gods, since we are much stronger than they are. I would never spare you or your men for fear of incurring Zeus’ **enmity**, unless I felt like it. But tell me where you moored your good ship when you came. Was it somewhere along the coast, or nearby? I’d like to know.”
- ²⁵ ‘His words were designed to get the better of me, but he could not outwit someone with my knowledge of the world. I answered with plausible words: “As for my ship, it was wrecked by the Earthshaker Poseidon on the borders of your land. The wind had carried us on to a **lee** shore. He drove the ship up to a **headland** and hurled it on the rocks. But I and my friends here managed to escape with our lives.”
- ²⁶ ‘To this the cruel brute made no reply. Instead, he jumped up, and reaching out towards my men, seized a couple and dashed their heads against the floor as though they had been puppies. Their brains ran out on the ground and soaked the earth. Limb by limb he tore them to pieces to make his meal, which he devoured like a mountain lion, leaving nothing, neither **entrails** nor flesh, **marrow** nor bones, while we, weeping, lifted up our hands to Zeus in horror at the ghastly sight. We felt completely helpless. When the Cyclops had filled his great belly with this meal of human flesh, which he washed down with unwatered milk, he stretched himself out for sleep among his flocks inside the cave.

27 'On first thoughts I planned to summon my courage, draw my sharp sword from the scabbard at my side, creep up to him, feel for the right place with my hand and stab him in the breast where the liver is supported by the **midriff**. But on second thoughts I refrained, realizing that we would seal our own fate as well as his, because we would have found it impossible with our unaided hands to push aside the huge rock with which he had closed the great mouth of the cave. So with sighs and groans we waited for the blessed light of day.

28 'As soon as Dawn appeared, fresh and rosy-fingered, the Cyclops re-lit the fire and milked his splendid ewes and goats, all in their proper order, putting her young to each. Having efficiently completed all these tasks, he once more snatched up a couple of my men and prepared his meal. When he had eaten, he turned his plump flocks out of the cave, removing the great doorstone without an effort. But he replaced it once more, as though he were putting the lid on a quiver. Then, with frequent whistles, he drove his plump flocks off towards the mountain, and I was left, with murder in my heart, scheming how to pay him out if only Athene would grant me my prayer. The best plan I could think of was this.

29 'Lying by the pen the Cyclops had a huge staff of green olive-wood, which he had cut to carry in his hand when it was seasoned. To us it looked more like the mast of some black ship of twenty oars, a broad-bottomed merchantman such as makes long sea-voyages. That was the impression which its length and thickness made on us. Standing beside this piece of timber I cut off a **fathom's** length, which I handed over to my men and told them to smooth it down. When they had done this I stood and sharpened it to a point. Then I hardened it in the fire, and finally I carefully hid it under the dung, of which there were great heaps scattered throughout the cave. I then told my company to **cast lots** for the dangerous task of helping me to lift the pole and twist it in the Cyclops' eye when he was sound asleep. The lot fell on the very men that I myself would have chosen, four of them, so that counting myself we made a party of five.

30 'Evening came, and with it the Cyclops, shepherding his plump flocks, every one of which he herded into the broad cave, leaving none out in the walled yard, either because he suspected something or because a god had ordered him to. He lifted the great doorstone, set it in its place, and then sat down to milk his ewes and bleating goats, which he did methodically, giving each mother its young one in due course. When he had efficiently completed all

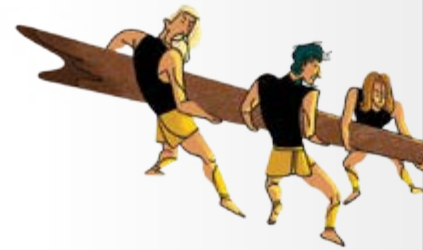
midriff: middle part of the body

fathom's: six feet

cast lots: choose a person by having each person select an object, one of which is special

these tasks, he once more snatched two of us and prepared his supper. Then with an olive-wood bowl of my dark wine in my hands, I went up to him and said: "Here, Cyclops, have some wine to wash down that meal of human flesh, and find out for yourself what kind of vintage was stored away in our ship's hold. I brought it for you as an offering in the hope that you would take pity on me and help me on my homeward way. But your savagery is more than we can bear. Hard-hearted man, how can you expect ever to have a visitor again from the world of men? You have not behaved rightly."

- ³¹ "The Cyclops took the wine and drank it up. And the delicious drink gave him such exquisite pleasure that he asked me for another bowlful. "Give me more, please, and tell me your name, here and now – I would like to make you a gift that will please you. We Cyclopes have wine of our own made from the grapes that our rich soil and rains from Zeus produce. But this vintage of yours is a drop of the real nectar and **ambrosia**."
- ³² "So said the Cyclops, and I handed him another bowlful of the sparkling wine. Three times I filled it for him; and three times the fool drained the bowl to the dregs. At last, when the wine had fuddled his wits, I addressed him with soothing words.
- ³³ "Cyclops," I said, "you ask me my name. I'll tell it to you; and in return give me the gift you promised me. My name is Nobody. That is what I am called by my mother and father and by all my friends."
- ³⁴ "The Cyclops answered me from his cruel heart. "Of all his company I will eat Nobody last, and the rest before him. That shall be your gift."
- ³⁵ "He had hardly spoken before he toppled over and fell face upwards on the floor, where he lay with his great neck twisted to one side, and all-compelling sleep overpowered him. In his drunken stupor he vomited, and a stream of wine mixed with morsels of men's flesh poured from his throat. I went at once and thrust our pole deep under the ashes of the fire to make it hot, and meanwhile gave a word of encouragement to all my men, to make sure that no one would hang back through fear. When the fierce glow from the olive stake



ambrosia: food of the gods

warned me that it was about to catch alight in the flames, green as it was, I withdrew it from the fire and my men gathered round. A god now inspired them with tremendous courage. Seizing the olive pole, they drove its sharpened end into the Cyclops' eye, while I used my weight from above to twist it home, like a man boring a ship's timber with a drill which his mates below him twirl with a strap they hold at either end, so that it spins continuously. In much the same way we handled our pole with its red-hot point and twisted it in his eye till the blood boiled up round the burning wood. The scorching heat singed his lids and brow all round, while his eyeball blazed and the very roots crackled in the flame. The Cyclops' eye hissed round the olive stake in the same way that an axe or adze hisses when a smith plunges it into cold water to quench and strengthen the iron. He gave a dreadful shriek, which echoed round the rocky walls, and we backed away from him in terror, while he pulled the stake from his eye, streaming with blood. Then he hurled it away from him with frenzied hands and raised a great shout to the other Cyclopes who lived in neighbouring caves along the windy heights. Hearing his screams they came up from every quarter, and gathering outside the cave asked him what the matter was.

³⁶ ““What on earth is wrong with you, Polyphemus? Why must you disturb the peaceful night and spoil our sleep with all this shouting? Is a robber driving off your sheep, or is somebody trying by treachery or violence to kill you?”

³⁷ ‘Out of the cave came mighty Polyphemus’ voice in reply: “O my friends, it’s Nobody’s treachery, not violence, that is doing me to death.”



adze: tool used for cutting and shaping wood

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- 38 “Well then,” came the immediate reply, “if you are alone and nobody is assaulting you, you must be sick and sickness comes from almighty Zeus and cannot be helped. All you can do is to pray to your father, the Lord Poseidon.”
- 39 ‘And off they went, while I laughed to myself at the way in which my cunning notion of a false name had taken them in. The Cyclops, still moaning in agonies of pain, groped about with his hands and pushed the rock away from the mouth of the cave. Then he sat himself down in the doorway and stretched out both arms in the hope of catching us in the act of slipping out among the sheep. What a fool he must have thought me! Meanwhile I was **cudgelling** my brains for the best possible course, trying to hit on some way of saving my friends as well as myself. I thought up plan after plan, scheme after scheme. It was a matter of life or death: we were in mortal peril.
- 40 ‘This was the scheme that eventually seemed best. The rams of the flock were of good stock, thick-fleeced, fine, big animals in their coats of black wool. These I quietly lashed together with the plaited willow twigs which the inhuman monster used for his bed. I took them in threes. The middle one was to carry one of my followers, with its fellows on either side to protect him. Each of my men thus had three rams to bear him. But for myself I chose a full-grown ram who was the pick of the whole flock. Seizing him by the back, I curled myself up under his shaggy belly and lay there upside down, with a firm grip on his wonderful fleece and with patience in my heart. In this way, with sighs and groans, we waited for the blessed Dawn.
- 41 ‘As soon as she arrived, fresh and rosy-fingered, the he-goats and the rams began to scramble out and make for the pastures, but the females, un milked as they were and with udders full to bursting, stood bleating by the pens. Their master, though tortured and in terrible agony, passed his hands along the backs of all the animals as they stopped in front of him; but the idiot never noticed that my men were tied under the chests of his own woolly rams. The last of the flock to come up to the doorway was the big ram, burdened by his own fleece and by me with my thoughts racing. As he felt him with his hands the great Polyphemus broke into speech:
- 42 “Sweet ram,” he said, “why are you the last of the flock to pass out of the cave like this? You have never before lagged behind the others, but always step so proudly out and are the first of them to **crop** the lush shoots of the grass, first to make your way to the flowing stream, and first to want to return to the fold when evening falls. Yet today you are the last of all. You must be grieved for

cudgelling: beating

crop: bite the tips off

your master's eye, blinded by a wicked man and his accursed friends, when he had robbed me of my wits with wine. Nobody was his name; and I swear that he has not yet saved his skin! Ah, if only you could feel as I do and find a voice to tell me where he's hiding from my fury! I'd hammer him and splash his brains all over the floor of the cave, and my heart would find some relief from the suffering which that nothing, that Nobody, has caused me!"

43 'So he let the ram pass through the entrance and when we had put a little distance between ourselves and the courtyard of the cave, I first let go my ram and then untied my men. Then, quickly, though with many a backward look, we drove our long-striding sheep and goats – a rich, fat flock – right down to the ship. My dear companions were overjoyed when they caught sight of us survivors, but broke into loud **lamentations** for the others. With nods and frowns I indicated silently that they should stop their weeping and hurry to bundle the fleecy sheep and goats on board and put to sea. So they went on board at once, took their places at the oars, and all together struck the white water with the blades.

44 'But before we were out of earshot, I shouted out **derisive** words at Polyphemus. "Cyclops! So he was not such a weakling after all, the man whose friends you meant to overpower and eat in your hollow cave! And your crimes were bound to catch up with you, you brute, who did not shrink from devouring your guests. Now Zeus and all the other gods have paid you out."

45 'My words so enraged the Cyclops that he tore the top off a great pinnacle of rock and hurled it at us. The rock fell just ahead of our blue-painted bows. As it plunged in, the water surged up and the backwash, like a swell from the open sea, swept us landward and nearly drove us on to the beach. Seizing a long pole, I pushed the ship off, at the same time commanding my crew with urgent nods to bend to their oars and save us from disaster. They leant forward and rowed with a will; but when they had taken us across the water to twice our previous distance I was about to shout something else to the Cyclops, but from all parts of the ship my men called out, trying to restrain and pacify me.

46 "Why do you want to provoke the savage in this **obstinate** way? The rock he threw into the sea just now drove the ship back to the land, and we thought it was all up with us. Had he heard a cry, or so much as a word, from a single man, he'd have smashed in our heads and the ship's timbers with another jagged boulder from his hand. We're within easy range for him!"

lamentations:
expressions of
sadness

derisive: insulting

obstinate:
stubborn

- 47 'But my temper was up; their words did not dissuade me, and in my rage I shouted back at him once more: "Cyclops, if anyone ever asks you how you came by your blindness, tell him your eye was put out by Odysseus, sacker of cities, the son of Laertes, who lives in Ithaca."
- 48 'The Cyclops gave a groan. "Alas!" he cried. "Those ancient prophecies have come back to me now! We had a prophet living with us once, a great and mighty man, Eurymus' son Telemus, the best of soothsayers, who grew old as a seer among us Cyclopes. All that has now happened he foretold, when he warned me that a man called Odysseus would rob me of my sight. But I always expected some big handsome man of tremendous strength to come along. And now, a puny, feeble good-for-nothing fuddles me with wine and then puts out my eye! But come here, Odysseus, so that I can give you some friendly gifts and **prevail on** the great Earthshaker, Poseidon, to see you safely home. For I am his son, and he is proud to call himself my father. He is the one who will heal me if he's willing – a thing no other blessed god nor any man on earth could do."
- 49 'To which I shouted in reply: "I only wish I could make as sure of robbing you of life and breath and sending you to Hell, as I am certain that not even the Earthshaker will ever heal your eye."
- 50 'At this the Cyclops lifted up his hands to the starry heavens and prayed to the Lord Poseidon: "Hear me, Poseidon, sustainer of the Earth, god of the sable locks. If I am yours indeed and you claim me as your son, grant that Odysseus, sacker of cities and son of Laertes, may never reach his home in Ithaca. But if he is destined to see his friends again, to come once more to his own house and reach his native land, let him come late, in wretched plight, having lost all his comrades, in a foreign ship, and let him find trouble in his home."
- 51 'So Polyphemus prayed; and the god of the sable locks heard his prayer. Once again the Cyclops picked up a boulder – bigger, by far, this time – and hurled it with a swing, putting such tremendous force into his throw that the rock fell only just astern of our blue-painted ship, narrowly missing the tip of the rudder. The water heaved up as it plunged into the sea; but the wave that it raised carried us on towards the further shore.
- 52 'And so we reached our island, where the rest of our good ships were all waiting for us, their crews sitting round disconsolate and keeping a constant watch for our return. Once there, we beached our ship, jumped out on the shore, and unloaded the Cyclops' flocks from the hold. We then divided our

prevail on:
persuade

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spoil so that no one, as far as I could help it, should go short of his proper share. But my comrades-in-arms did me the special honour, when the sheep and goats were distributed, of presenting me with the big ram in addition. Him I sacrificed on the beach, burning slices from his thighs as an offering to Zeus of the Black Clouds, the Son of Cronos, who is lord of us all. But Zeus took no notice of my sacrifice; his mind must already have been full of plans for the destruction of all my fine ships and of my loyal band.

53 'So the whole day long till sundown we sat and feasted on our rich supply of meat and mellow wine. When the sun set and darkness fell, we lay down to sleep on the sea-shore. As soon as Dawn appeared, fresh and rosy-fingered, I roused my men and ordered them to go on board and cast off. They climbed on board at once, took their places at the oars and all together struck the white surf with the blades. Thus we left the island and sailed on with heavy hearts, grieving for the dear friends we had lost but glad for our own escape from death.'

Excerpts from pp. 110–124 from THE ODYSSEY by Homer, translated by E. V. Rieu, revised translation by D. C. H. Rieu, introduction by Peter Jones (Penguin Classics 1946, Revised translation 1991), published by the Penguin Group, London. Copyright 1946 by E. V. Rieu. Revised translation copyright © the Estate of the late E. V. Rieu, and D. C. H. Rieu, 1991, 2003. Introduction and Index and Glossary copyright © Peter V. Jones, 1991. Reproduced by permission of Penguin Books, Ltd.



•

band: group
plough: plow

harbour: safe place for a ship to anchor

ghastly: horrible

plump: fat

company: group

urgent: demanding

••

illustrious: famous and great

bard: poet

festive: glad and joyful

reigns: rules

banqueters: people who participate in a feast

minstrel: musician

laden: loaded

steward: person who manages the serving of food

prompted: urged

intensified: strengthened

quivering: shaking

clustered: grouped together

nurtures: feeds and strengthens

divine: related to the gods; or, extraordinarily great

yearned: had a strong desire

object: purpose

detained: kept

fatherland: home country

disastrous: marked by disaster

inflicted on: dealt

wafted: gently blew

vast: large or wide

plunder: stolen treasure

chariot: wagon

companions: fellow group members

pitched: intense

volleys: shots or throws

ploughman: plowman or farmer

unyokes: unties

eluded: escaped

rejoicing: celebration

gale: strong wind

canopy: hanging cloth

pitched: rocked

plunged: drove downward

tatters: torn pieces

gnawing: chewing

ushered: guided

swell: wave

accursed: cursed

teeming: full and thick

disembarked: left the ship

detailing: assigning out

herald: announcer

embark: board

surf: waves breaking on the shore

unsown: without seeds planted

untilled: not plowed

clusters: bunches

yield: produce

luxuriant: rich and plentiful

grazing: putting animals out to eat grass

ploughing: plowing

bleating: crying

crimson: red

prows: boat fronts

shipwrights: boat builders

merchantmen: traders

yielding: producing

lush: rich and full

subsoil: underlayer of earth

make fast: secure

beach: pull up onto the beach

murky: unclear

gleam: small hint of light

obscured: hidden

ensure: guarantee

allotted: given out

mellow: smooth and mild

sacred: holy

citadel: fortress

aggressive: forceful and unfriendly

savages: wild people

hospitable: welcoming

laurels: a kind of tree or shrub

pastured: sent his livestock to a field to eat

aloof: disinterested

•• (continued)

formidable: challenging

grove: group of trees

wrought: worked

barbarous: uncivilized or rough

colossal: gigantic

ferocity: wild cruelty

uncivilized: wild or rough

unprincipled: dishonest

tending: caring for

folks: pens

thronged: crowded

whew: the watery liquid that comes from milk

hastily: quickly

rams: male sheep

slab: thick piece of stone

monstrous: frighteningly large

ewes: female sheep

methodically: carefully

venture: business

roving: wandering

astray: off course

contrary: opposing

expanse: wide area

route: path

sacking: robbing from and destroying

hospitality: warm and inviting treatment

customarily: traditionally

promptly: quickly

pitiless: cruel

reverence: respect

incurring: bringing down

moored: anchored

plausible: believable

hurled: threw

brute: rough violent being

scabbard: sword covering

refrained: held back

quiver: container for holding arrows

scheming: slyly planning

dung: bodily waste

flesh: meat

savagery: cruelty

exquisite: intense

vintage: wine

nectar: drink of the gods

dregs: solid remains found in the bottom of some drinks

fuddled: confused

toppled: fell

all-compelling: irresistible

stupor: confused state

vomited: threw up

morsels: bits of food

inspired: excited

tremendous: extraordinary

boring: drilling

quench: cool hot metal

shriek: high-pitched cry

frenzied: wildly excited

treachery: betrayal through trickiness

cunning: slyly intelligent

notion: idea

agonies: sufferings

groped: felt blindly

mortal: deadly

peril: danger

fleeced: wooly-skinned

lashed: tied

plaited: twisted together

inhuman: cruel

burdened: loaded down

shoots: stems

fury: wild anger

pinnacle: peak

surged: rushed

backwash: backward flowing water

pacify: calm

provoke: anger

savage: wild being

dissuade: make one change one's decision

prophecies: statements predicting events of the future

seer: person who can see into the future

foretold: predicted

puny: small

feeble: weak

fuddles: confuses

sustainer: provider and maintainer

sable: black

locks: curls

wretched: miserable

plight: hardship

astern: off the back

rudder: piece used for steering on a ship

disconsolate: hopelessly unhappy

spoil: stolen treasure

sacrificed: killed in an offering to the gods

...

stratagems: tricky plans**sacked:** robbed and destroyed**marshals:** gathers up**browse:** nibble**moorings:** ropes to attach a boat to the shore**hawsers:** ropes for towing a boat**breakers:** crashing waves**quarried:** dug up**truck:** dealings**tutelary:** guardian**bouquet:** scent**abstinence:** self-restraint**recess:** hollow or hidden place**curdled:** formed into soft lumps**suppliants:** beggars**aegis:** shield**enmity:** ill will**lee:** wind-protected**headland:** tall or steep piece of land that sticks out into a body of water**entrails:** guts**marrow:** fatty tissue inside bones**midriff:** middle part of the body**fathom's:** six feet**cast lots:** choose a person by having each person select an object, one of which is special**ambrosia:** food of the gods**adze:** tool used for cutting and shaping wood**cudgelling:** beating**crop:** bite the tips off**lamentations:** expressions of sadness**derisive:** insulting**obstinate:** stubborn**prevail on:** persuade

Use the Vocab App to play mini games related to the words in this lesson.

A

Lesson 1—The Cave

The edition of *The Odyssey* that we are reading was published in the UK, so some of the punctuation and spelling will be different from US spelling and punctuation. For example, the single quote mark at the beginning of each paragraph is the British way of showing that a character is speaking throughout this chapter. Keep in mind that we don't use single quotation marks that way here in the US.

Here is an example from the first paragraph in Book 9, "The Cyclops":

'Out of the cave came mighty Polyphemus' voice in reply: "O my friends, it's Nobody's treachery, not violence, that is doing me to death."

B



Review Book 9, "The Cyclops," paragraphs 16–20, and complete questions 1–5 on page 26 of your Writing Journal.

C

Review paragraphs 17–20 and highlight the words and phrases that describe the owner of the cave.



Differentiation: Step A

If students are below grade level in reading, you may choose to allow them to complete this activity in pairs.

● *ELL(Dev)*: If many students are below grade level in reading or if you have several ELL students in your class, you may choose to complete this activity as a whole group. As you work through the questions, point to the displayed text and call attention to the words that helped you identify the answers.

You may choose to read this passage aloud once before students reread and answer the questions.



Differentiation: Step C

If students are below grade level in reading, you may choose to allow them to complete this activity in pairs.



Lesson 1 Materials

No Materials.

A Lesson 1: The Cave

Present: Students learn background about *The Odyssey*.



Introduce *The Odyssey*.



The next several lessons focus on excerpts from *The Odyssey*, a Greek epic that was written by Homer 2,700 years ago.



Review annotations from the previous Solo and share interesting facts discovered.

5 min

B Lesson 1 (continued)

Read: Students read paragraphs 16–20 and answer comprehension questions.



Writing Journal: Students complete questions 1–5 on page 26.



Discuss student responses.

15 min

C Lesson 1 (continued)

Standard: RL.6.1

Select Text: Students reread the passage, highlight evidence, and discuss their answers.



Students complete the highlighting activity as described on page 433 of the Student Edition.



Discuss student responses.



What descriptions did you find about the cave owner?



Does this description tell us something Odysseus knows or infers from the cave and its surroundings?



Ask for descriptions of the cave owner. Students should identify if each description is something Odysseus knows or infers.



If Odysseus made inferences, ask students to look for evidence as to why Odysseus might have made that conclusion.

15 min



Wrap-Up: Project.



Exit Ticket: Project.


9 min


End of Lesson 1


D Lesson 2: Meet Polyphemus


Standard: RL.6.5


Read: Students review text from the Solo to analyze how particular sentences create foreshadowing and help develop the plot.


 Students review paragraphs 22–26 of Book 9, “The Cyclops” on pages 421–422.


 **Writing Journal:** Students complete questions 1–3 on page 27.


 Assign student partners.


 Partners complete Activity 1 on page 434 of the Student Edition.

 Review the definition of foreshadowing.

 Students complete Activities 2–5 in the Student Edition.

 Odysseus was admired for his ability to tell a good story. When he tells his story to King Alcinous, he makes choices about how to develop the plot. Why do you think Odysseus would use foreshadowing in his storytelling?

 **Writing Journal:** Students answer question 4 on page 27.

 Discuss responses.

15 min

D Lesson 2—Meet Polyphemus

Review paragraphs 22–26 of Book 9, “The Cyclops” on pages 421–422.



Go to page 27 of your Writing Journal to complete questions 1–3.

- Review the predictions you made in your Solo. Then, discuss your answers to the following questions with your partner.
 - Based on the reading in today’s lesson, was your prediction about the cave owner’s response to Odysseus and his men correct, incorrect, or partially correct?
 - If a stranger came into your home without permission, lit a fire, and ate your food, how would you feel?
 - Based on the way Odysseus describes the scene, what do you predict that the owner of the cave will do when he comes home and finds Odysseus and his men?


Foreshadowing

Foreshadowing is when a writer provides some advance hint or clues about what will happen next in a text.

- Think back to how Odysseus described the events. Remember that Odysseus is telling this story afterward to King Alcinous, and that means he may have offered the king some clues to help him predict what might come next. These clues are called foreshadowing.
- Review paragraphs 17–20 of Odysseus’s story on pages 420–421.
- Highlight in blue any details Odysseus uses to help foreshadow the way the Cyclops will act.
- Why might Odysseus want to give King Alcinous these clues about the Cyclops at the beginning of his story?



Go to page 27 in your Writing Journal and answer question 4.

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Lesson 2 Materials

No Materials.



Differentiation: Step D

You may choose to read this aloud first to support students with comprehension and ELL students with language acquisition.

- If students are struggling to read or understand the text related to questions 1 and 2, have them reread and focus on paragraph 23.
- If students are struggling to read or understand the text related to question 3, have them reread and focus on paragraph 24.
- If students are struggling to read or understand the text related to question 4, have them reread and focus on paragraph 26.

E

Pick one of the details you highlighted and describe how Odysseus used it to foreshadow what came later in his story.



On page 28 of your Writing Journal, explain how this detail helps Odysseus hint at the Cyclops's character.

E Lesson 2 (continued)

Standard: W.6.9.A

Write & Share: Students explain how Odysseus uses a particular passage or detail as foreshadowing to develop the plot of his story.



Warm-Up: Use the digital lesson to make sure students have language to start writing.



Writing Prompt: Students respond to a Writing Prompt on page 28.



Differentiation: Digital PDF.



On-the-Fly: Circulate around the room to support students.



Share: Call on 2 or 3 volunteers to share their writing. The volunteers should call on 1–3 listeners to comment.



Wrap-Up: Project Poll 1.



Exit Ticket: Project.

12 min

7 min

End of Lesson 2



Differentiation: Step E

● *ELL(Dev):* Alternate Writing Prompt uses simplified language and provides quotes from the text to choose from and sentence starters.

■ *Moderate:* Alternate Writing Prompt uses simplified language and provides guiding questions and sentence starters.



Differentiation: Step F

You may choose to read this aloud first to support students with comprehension.

Students who struggle to express their ideas in writing can highlight their answers in the text for questions 1–4 to reduce the amount of writing.

F Lesson 3: Tricksters

Read: Students reread the Solo passage and answer questions to help focus their understanding.

Writing Journal: Students complete questions 1–5 on page 29.

Discuss student responses.
Possible answers:

1. He says he will eat Odysseus last.
2. He means that he has been hurt by Odysseus, who told Polyphemus his name was Nobody.
3. They understand that he has not been hurt by any person.
4. They believe that Zeus has punished him.

10 min

G Lesson 3 (continued)

Standard: RL.6.3

Select Text: Students describe how the plot unfolds through each character's attempts at trickery and deception.

Assign partners.

Partners complete Activities 1–3 on page 436 of the Student Edition.

Writing Journal: Partners complete the chart on page 30.

Discuss responses.

Writing Journal: Students answer questions 1 and 2 on page 31.

15 min

H Lesson 3 (continued)

Discussion: Discuss the two characters to evaluate who was trickier.

You should tailor the discussion toward your class and its needs:

- Is the trickier character the one who tries the most tricks? The one who is most successful at tricking other people? The one whose tricks are the meanest?
- Allow students to consider which character would be considered craftier based on each criterion.

10 min

Wrap-Up: Project Poll 1.

Exit Ticket: Project.

7 min

End of Lesson 3

F Lesson 3—Tricksters

Review paragraphs 30–39 on pages 423–426 from “The Cyclops.”

Complete questions 1–5 on page 29 of your Writing Journal.

G

1. With your partner, share your answers to question 5 (on page 29 of the Writing Journal) with each other. Discuss both your answers and your reasons for them.
Based on what you've read so far, which character is trickier: Polyphemus or Odysseus? Give a reason for your answer.
2. Working together, highlight in blue all the ways that Polyphemus tries to trick or deceive Odysseus in paragraphs 30–39.
3. Working together, highlight in green all the ways that Odysseus tries to trick or deceive Polyphemus in paragraphs 30–39.

Turn to page 30 in your Writing Journal and work with your partner to complete the chart provided.

Share your responses you included in your chart in the class discussion.

Answer questions 1 and 2 on page 31.

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Lesson 3 Materials

No Materials.

Differentiation: Step G

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Before You Begin Lesson 4:

Lesson 4 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

I

Lesson 5—Escape

1. As you review paragraphs 40–43 on pages 426–427, pay attention to how Odysseus plans his escape.
2. Highlight the sentence that shows the most important part of Odysseus's plan.



On page 32 of your Writing Journal, complete Activity 1 to list the steps in Odysseus's plan to escape.

J

1. Work with your partner to compare your lists in the Writing Journal. Add any missing steps.
2. With your partner work together to put the steps in your list into the order in which they happened.



Go to page 32 in your Writing Journal and complete Activity 2 to list the steps in the order in which they happened.

I

Lesson 5: Escape

Standard: RL.6.3

Read: Students review the Solo passage.



Students complete Activities 1 and 2 on page 437 of the Student Edition.



Writing Journal: Students list the steps of Odysseus's plan in Activity 1 on page 32.



Discuss the conclusion.

10 min

J

Lesson 5 (continued)

Share: Students work together to compare their lists of Odysseus's escape plan and to put the parts in the correct order.



Assign partners.



Partners complete Activities 1 and 2 in the Student Edition.



Writing Journal: Students complete Activity 2 on page 32 to reorder their lists.



Review the order as a class. If disagreement occurs, refer students back to the text.



Discuss the order of students' lists to come to an agreement on the order.

15 min



Lesson 5 Materials

No Materials.



Differentiation: Step 1


You may choose to read this aloud first to support students with comprehension.


- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

K Lesson 5 (continued)

Select Text: Students select text to show the clues Polyphemus had that something was abnormal.

10 min

 Students reread paragraphs 41 and 42 and highlight details in the Student Edition.


 **Writing Journal:** Students answer questions 3–5 on page 32.


L Lesson 5 (continued)


Standard: *RL.6.3*

Discuss: Students determine whether this tale has a hero and if Odysseus deserved to escape.

14 min

 Direct students to page 438 of the Student Edition.

 Discuss the questions.

 Polyphemus had evidence of what was happening, yet he wasn't able to figure out the real events. Instead, he created a theory based on his own feelings. As readers, sometimes our own understandings cause us to ignore evidence.

 **Exit Ticket:** Project.

End of Lesson 5

K Lesson 5—Escape (continued)

Review paragraphs 41 and 42, highlighting any clues that might have warned Polyphemus that something was not normal.



In your Writing Journal, answer questions 3–5 on page 32.

L Discuss the Conclusion

Think about these questions, and be prepared to discuss your ideas with the class.

- Why did Odysseus pick the biggest ram for himself?
- Did Odysseus deserve to escape?
- Does this tale have a hero?

**Lesson 6 Materials**

No Materials.

**Differentiation: Step K**

If students are struggling to read or understand this text, have them reread and focus on paragraph 42.

M

Lesson 6—Pride

1. Review paragraphs 44–52 on pages 427–428.
2. Highlight the sentence that shows the character trait of Odysseus that most catches your attention.



Answer questions 1–5 on page 33 of your Writing Journal.

N

1. With your partner, share the text that each of you highlighted about Odysseus.
2. Discuss what you think about Odysseus.
 - What kind of character does he have?
 - How do his actions reveal his character?
 - You and your partner do not need to agree on your answers to these questions.
 - If you disagree, take turns giving a reason that supports your answer.

O

Decide what you think Odysseus's defining character trait is. Give three reasons for this character trait based on the text to explain your answer.



Go to page 34 of your Writing Journal to write about his defining character trait.



Differentiation: Step N

If students are struggling to read or understand this text, have them reread and focus on paragraph 46.

- *ELL(Dev)*: For ELL students or students who need substantial language support, you may choose to write a list of 7 or 8 traits that they can select from for this conversation.
- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.
- *ELL(Dev)*: Alternate Writing Prompt provides quotes from the text, guiding questions and sentence starters.
- *Moderate*: Alternate Writing Prompt quotes from the text and sentence starters.

M

Lesson 6: Pride

Standard: RL.6.1

Select Text: Students review the Solo passage and answer questions to help focus their understanding.

10 min

Students complete Activities 1 and 2 on page 439 of the Student Edition.

Writing Journal: Students complete questions 1–5 on page 33.

N

Lesson 6 (continued)

Standard: RL.6.1

Use the Text as Referee: Students work in pairs to share the evidence they've highlighted concerning Odysseus's character.

5 min

Assign student partners.

Partners complete Activities 1 and 2 on page 439 of the Student Edition.

Partners share their highlighted evidence.

O

Lesson 6 (continued)

Standard: W.6.1

Write & Share: Students respond to a Writing Prompt to explain what they think is Odysseus's defining character.

22 min

Warm-Up: Use the digital lesson to make sure students have language to start writing.

Writing Prompt: Students complete the Writing Prompt on page 34.

Differentiation: Digital PDF.

On-the-Fly: Circulate around the room to support students.

Share: Call on 2 or 3 volunteers to share their writing. The volunteers should call on 1–3 listeners to comment.

7 min

Wrap-Up: Project.

Exit Ticket: Project.

End of Lesson 6

Arachne



The final text of this unit, “Arachne,” encapsulates the longevity and influence of Greek mythology. The poem by Ted Hughes offers a retelling of Ovid’s original, which itself was a Roman story based on Minerva (or Athena, as she was known to Greeks). In this unit, students continue to confront the question of how humans should conduct themselves in the world; they also consider some of the many different layers that authors throughout the centuries have added to Greek myths.

Throughout the sub-unit, students consider the traits that define Arachne and Minerva, both of whom struggle with wanting to be the best weaver. “Arachne” departs from “Prometheus” and the selection of *The Odyssey* in that it presents a contest between two females rather than two males. However, as with both of the previous texts, “Arachne” shows a contest between two central characters who disagree on the proper attitude or role of a human.

Sub-Unit 3



Lesson 1:
A Gift From the
Gods?



Lesson 2:
Confronting
Minerva



Lesson 3:
Telling Stories



Lesson 4:
Justice



Lesson 5:
Arachne in Your
Own Words



Lesson 6:
Flex Day 4

Sub-Unit 3 at a Glance

Lesson Objective	Reading
<p>Lesson 1: A Gift From the Gods?</p> <p>Reading: Students will read the first part of the Arachne myth and identify the position, reasons, and feelings of each character toward the question of who should have credit for Arachne’s talents.</p> <p>Speaking & Listening: Students will discuss the text to paraphrase and reflect upon the arguments made by each character.</p>	<ul style="list-style-type: none">• “Arachne” (1–66)• Solo: “Arachne” (1–66)
<p>Lesson 2: Confronting Minerva</p> <p>Reading: Students will summarize Arachne’s and Minerva’s stances.</p> <p>Writing: Students will write about one of Arachne’s behaviors or actions and describe which character trait motivates it.</p>	<ul style="list-style-type: none">• “Arachne” (1–195)• Solo: “Arachne” (67–195)
<p>Lesson 3: Telling Stories</p> <p>Reading: Students will analyze each character’s tapestry, understand the central argument each character makes through her weaving, and relate that to the overall conflict of the myth.</p> <p>Writing: Students pick a character—Arachne or Minerva—and create (draw or describe) that character’s version of a tapestry to depict Arachne’s defining character trait.</p>	<ul style="list-style-type: none">• “Arachne” (26–80, 96–195)• Solo: “Arachne” (196–240)
<p>Lesson 4: Justice</p> <p>Reading: Students will read the conclusion of the myth, then connect details of Minerva’s punishment to the characters’ earlier actions and characterization to analyze whether the choice of punishment was fair.</p> <p>Writing: Students will use evidence from the text to argue whether they think Minerva treated Arachne fairly or not.</p>	<ul style="list-style-type: none">• “Arachne” (196–240)• Solo: “Demeter” (1–27)
<p>Lesson 5: Arachne in Your Own Words</p> <p>Writing: Students will write their own version of the Arachne myth.</p>	<ul style="list-style-type: none">• “Arachne” (1–240)• Solo: “Demeter” (28–45)

Writing Prompt

Standards

Choose one of Arachne's behaviors or actions from the table and describe which trait motivates it. Why does she do what she does? Include at least two details from two different moments in the text to support your idea.

CCSS.ELA-Literacy.RL.6.6
CCSS.ELA-Literacy.SL.6.1.D
CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.RL.6.10
CCSS.ELA-Literacy.L.6.5.A

Choose one character, Minerva or Arachne, and think of the tapestry pictures your character would weave to show Arachne's key character trait.

CCSS.ELA-Literacy.W.6.1
CCSS.ELA-Literacy.RL.6.6
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.RL.6.10
CCSS.ELA-Literacy.W.6.1.B

Does Minerva treat Arachne fairly? Why or why not? Give three reasons based on the text to support your answer.

CCSS.ELA-Literacy.RL.6.5
CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.RL.6.10

Using your answers to the previous questions as a guide, write your own version of the Arachne myth, making sure to give Arachne a different talent than she had in the Hughes version. If you want to challenge yourself, add two more details to help readers understand Arachne's attitude.

CCSS.ELA-Literacy.W.6.1
CCSS.ELA-Literacy.RL.6.3
CCSS.ELA-Literacy.W.6.1.B
CCSS.ELA-Literacy.RL.6.10

CCSS.ELA-Literacy.W.6.3
CCSS.ELA-Literacy.RL.6.9
CCSS.ELA-Literacy.RL.6.10

Lesson 6: Flex Day 4

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

Writing Prompt

Standards

Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.

Sub-Unit 3 Preparation Checklist

Lesson 1

- Write on the board: Minerva = Roman name for Athena.
- Plan to put students in pairs for part of this lesson.
- Have chart paper on hand.

A B
C

Pages 82–83

Lesson 2

- Prior to assigning the Solo, review its content and the Reading Notes section of the Lesson Overview.
- Make sure the chart or list of evidence students assembled in the previous lesson is displayed for reference.
- Plan to put students in pairs for part of this lesson.

D E
F

Pages 84–85

Lesson 3

- Write the following on the board:
 - **Minerva's argument:** The scenes depicted in Minerva's tapestry support her argument because they are:
 - **Arachne's argument:** The scenes depicted in Arachne's tapestry support her argument because they are:
- Have art materials on hand for students to draw models of tapestries.
- The reading for this Solo contains some disturbing scenes from Greek mythology, in the images Arachne weaves into her tapestry to show how the gods are guilty of deception and assault. Explain to students that the ancient Greeks conceived of the gods as very powerful beings who used that power in ways that both helped humans and hurt humans.

G H
I J

Pages 86–87

Lesson 4

- Plan to put students in pairs for part of this lesson.

K L
M

Page 88

Lesson 5

No additional prep.

N O
P Q

Pages 89–90

Lesson 6: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

Note: There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



Arachne

440

Overview

Arachne was talented, but the way she acted sometimes got her in trouble. The myth of Arachne shows what can happen when humans anger the gods.

Suggested Reading

Some other stories with a little mythological flavor include *The Sword in the Stone* (1938) by T. H. White, which captures the magic of the King Arthur legends with flair, history, and humor, and *A Wind in the Door* (1962) by Madeleine L'Engle, equal parts myth, magic, and science. Joan Aiken uses a mythological golden harp in *The Whispering Mountain* (1968) to launch her Wolves of Willoughby Chase series.



Arachne

Excerpt from “Arachne” in
Selected Tales From Ovid

Translated by Ted Hughes

Arachne

Excerpt from "Arachne" in *Selected Tales From Ovid*

by Ted Hughes

- 1 Minerva, goddess of weavers,
2 Had heard too much of Arachne.
3 She had heard
4 That the weaving of Arachne
5 Equalled her own, or surpassed it.
- 6 Arachne was humbly born. Her father
7 Laboured as a dyer
8 Of Phocaeen purple. Her mother
9 Had been humbly born. But Arachne
10 Was a prodigy. All Lydia marvelled at her.
- 11 The **nymphs** came down from the vines on Tmolus
12 As butterflies to a garden, to flock stunned
13 Around what flowered out of the **warp** and the **weft**
14 Under her fingers.
15 Likewise the **naiads** of Pactolus
16 Left sands of washed gold
17 To dazzle their wonder afresh
18 On her latest. They swooned at all she did.
19 Not only as it lay done, but as each inch crept
20 From under her touches.
- 21 A grace like Minerva's, unearthly,
22 Moved her hands whether she bundled the fleeces
23 Or teased out the wool, like **cirrus**,
24 Or spun the yarn, or finally
25 Conjured her images into their places.

nymphs: nature spirits

warp: cross-wise threads

weft: lengthwise threads

naiads: water spirits

cirrus: a thin feathery cloud



26 Surely, only Minerva could have taught her!
27 Arachne
28 Laughed at the suggestion.
29 Her sole instructor, she claimed, was her inborn skill.
30 "Listen," she cried, "I challenge Minerva
31 "To weave better than I weave,
32 And if she wins
33 Let her do whatever she wants with me,
34 I shan't care."
35 Minerva came to Arachne
36 As an old woman
37 panting and leaning on a stick.
38 "Some things that age brings," she began,
39 "Are to be welcomed. Old experience teaches
40 The thread of consequence cannot be broken.
41 "Listen to my warning. Give to mortals
42 The tapestries that make you
43 Famous and foremost among mortal weavers,
44 But give to the goddess
45 Your gratitude for the gift.
46 "Leave it to her to boast of you, if she wants to,
47 And ask her to forgive you
48 For your reckless remarks
49 Against her.
50 She will hear and she will be merciful."

51 Arachne turned from her loom.
52 She reared like a cobra, scowling,
53 And came near to striking the old woman,
54 Her eyes hard with fury.
55 As she spat at her: "Your brain totters
56 "Like your decrepit body.
57 You have lived too long.
58 If you possess daughters or granddaughters
59 Waste your babble on them.
60 I am not such a fool
61 "To be frightened by an owl-face and a few screeches.
62 I make up my own mind,
63 And I think as I always did.
64 If the goddess dare practise what she preaches
65 Why doesn't she take up my challenge?
66 "Why doesn't she come for a contest?"
67 As Arachne spoke, the old woman
68 Seemed to flare up
69 To twice her height, crying: "She has come."
70 All the nymphs fell **prostrate**.
71 The women of Mygdonia bowed and hid
72 Their faces in terror.
73 Only Arachne brazenly
74 Defied the goddess, with a glare. She flushed deep red
75 In the rush of her anger, then paled—
76 As the dawn crimsons then pales.
77 But she stuck to her challenge. Too eager
78 For the greater glory now to be won,
79 She plunged with all her giddy vanity
80 Into destruction.
81 Minerva bent to the contest
82 Without another word. She rigged up her loom.
83 The shuttles began to fly.
84 Both rolled their upper garments down
85 Under their breasts to give their arms freedom

decrepit: old and weak

prostrate: lying down

86 For every inspiration.
87 So concentrated on the outcome
88 Neither was aware how hard she was working,
89 Feeding the cloth with colours
90 That glowed every **gradation**

91 Of tints in the rainbow
92 Where the sun shines through a shower
93 And each hue dissolves
94 Into its neighbour too subtly
95 For human eye to detect it.

96 Minerva portrayed the divine
97 History of her city, Athens,
98 And how it came to be named.
99 There were the twelve high gods surrounding Jove.
100 She characterised each one:

101 Jove in his majesty and thunders,
102 Neptune splitting a crag
103 With his trident, and the ocean
104 Gushing from the **crevasse**—
105 By which he claimed the city.

106 And herself, with a shield and a long spear,
107 The high-ridged helmet on her head
108 And over her breasts the **aegis**.
109 And, where she speared the earth, silvery olives
110 Springing up, with berries.

111 The gods gazed astonished. A winged
112 Victory perfected the assembly.
113 Then the goddess
114 Filled each corner with an illustration
115 Of the kind of punishment

116 Arachne could now expect for her **impudence**.
117 In one corner, two snowy summits,
118 Rhodope and Haemon, had been human
119 Before they assumed for themselves
120 The names of the greatest gods.

gradation: range of shades

crevasse: deep crack

aegis: shield

impudence: disrespect

121 In another corner the Queen of the Pygmies
122 Who had challenged Juno and lost
123 Had become a crane
124 Warring against her own people.
125 In the third corner Antigone,
126 Who had challenged Juno, cried in vain
127 To her father Laomedon and to the city of Troy
128 As the goddess turned her into a stork.
129 She tries to cheer herself with the white flash
130 Of her broad wings and her beak's clatter.

131 In the fourth corner Cinyras
132 Embraced the temple steps—all that remained
133 Of his daughter, his tears
134 Splashing the stones.
135 Finally
136 With an embroidered border of tangled olives—
137 Pallas framed her design
138 And completed the work
139 With her own tree, like a flourish,
140 The tree of peace, an olive.

141 Arachne's tapestry followed a different theme.
142 It showed Europa crying from out at sea
143 Astride the bull that had deceived her.
144 The high god Jupiter, in his bull form,
145 Carrying her off—
146 And glistening with effort.
147 You could see her feet recoiling
148 From the swipe of the waves through which he heaved.
149 And Asteria was there
150 Fighting to keep her clothes on
151 Under the storming eagle.
152 And Leda, bared
153 Under the blizzard of the swan.
154 Across the growing pattern Jupiter
155 Varied and multiplied

156 His **amorous** transformations:
157 A **satyr**
158 Planted Antiope with her divine twins.
159 The lady of Tyrins yielded her body
160 Only to one she thought Amphitryon.

161 The lap of Danae opened
162 Only to a shower of gold. Here
163 The god has gone into the eye of a candle
164 To comfort Asopus' daughter.
165 There he's a shepherd, knowing Mnemosyne

166 Adores that flute.
167 And there as a freckled serpent
168 He has overcome Demeter's daughter.
169 In each of these Arachne
170 Gave Jove rich new life.

171 Then moved on to Neptune—
172 Who had become a great bull, too, to cope
173 With the daughter of Aeolus.
174 And as the god of a river
175 Sweeps Aloeus' wife away in a grasp

176 That casts her up imprinted with twin sons.
177 Here a ram
178 Surprises Bisaltis. There a masterful horse
179 **Circumvents** the modesty of Demeter.
180 A dolphin dives with Melantho. And the curse

181 Of Medusa's grisly beauty
182 Softens for a bird.
183 Arachne captures them all as if she had copied
184 Each as it happened.
185 Then she brings on Phoebus—

186 As a peasant, a falcon, a lion, last as a shepherd
187 seducing Isse, Macareus' daughter.
188 Then Bacchus, with a bunch of grapes
189 That are no grapes, deceiving Erigone.
190 And there in the glowing weave,

amorous: romantic

satyr: forest spirit
whose body is part
human and part
goat

circumvents: finds
a way around

191 Saturn a stallion
 192 Begetting Chiron—half man and half pony.
 193 Arachne bordered her picture, to close it,
 194 With a sparkling wreath of cunningly knotted
 195 Flowers and ivy. So it was finished.

 196 And neither the goddess
 197 Nor jealousy herself
 198 Could find a stitch in the entire work
 199 That was not perfection. Arachne's triumph
 200 Was unbearable.

 201 Minerva tore from the loom
 202 That gallery of divine **indiscretions**
 203 And ripped it to rags.
 204 Then, all her power gone
 205 Into **exasperation**, struck Arachne

 206 With her boxwood shuttle
 207 One blow between the eyes, then another,
 208 Then a third, and a fourth. Arachne
 209 staggered away groaning with indignation.
 210 She refused to live

 211 With the injustice. Making a noose
 212 And fitting it round her neck
 213 She jumped into air, jerked at the rope's end,
 214 And dangled, and spun.
 215 Pity touched Minerva.

 216 She caught the swinging girl: "You have been wicked
 217 Enough to dangle there for ever
 218 And so you shall. But alive,
 219 And your whole tribe the same through all time
 220 Populating the earth."

 221 The goddess
 222 Squeezed onto the dangling Arachne
 223 Venom from Hecate's deadliest leaf.
 224 Under that **styptic** drop
 225 The poor girl's head shrank to a poppy seed

indiscretions:
improper behavior

exasperation:
extreme
annoyance

styptic: blood-
stopping

226 And her hair fell out.
227 Her eyes, her ears, her nostrils
228 Diminished beyond being. Her body
229 Became a tiny ball.
230 And now she is all belly

231 With a dot of head. She retains
232 Only her slender skilful fingers
233 For legs. And so for ever
234 She hangs from the thread that she spins
235 Out of her belly.

236 Or ceaselessly weaves it
237 Into patterned webs
238 On a loom of leaves and grasses—
239 Her touches
240 Deft and swift and light as when they were human.

“Arachne” from TALES FROM OVID: 24 PASSAGES FROM THE METAMORPHOSES translated by Ted Hughes. Copyright © 1997 by Ted Hughes.
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•

flock: gather

cobra: type of venomous snake

defied: opposed

casts: throws

falcon: hawk or hawk-like bird

••

weavers: cloth-makers

surpassed: went beyond

laboured: worked

dyer: person who colors fabrics

prodigy: young person with extraordinary talent

marvelled: was amazed by

stunned: surprised

dazzle: surprise and delight

swooned: fainted

bundled: grouped

fleeces: wools shaved from sheep

conjured: called or brought as if by magic

inborn: natural

panting: breathing heavily

consequence: effect

mortals: human beings

tapestries: decorated fabrics, often hung on walls

gratitude: thankfulness

boast: brag

reckless: careless

merciful: kind and not harsh

loom: machine used for making thread into fabric

scowling: frowning

totters: moves unsteadily

possess: have

babble: nonsense talk

screeches: loud shrill cries

brazenly: shamelessly

flushed: blushed

crimsons: turns red

giddy: dizzy

vanity: enlarged sense of self-importance

shuttles: wooden pins

garments: clothing

tints: colors

hue: color

subtly: in a not immediately noticeable way

divine: related to the gods; or, extraordinarily great

characterised: described

majesty: greatness

trident: three-pointed spear

ridged: having a raised narrow band

summits: peaks

assumed: took on

in vain: uselessly

embroidered: decorated with fancy sewing

flourish: decorative mark

Astride: Sitting atop of

deceived: tricked

glistening: shining

recoiling: springing back

bared: stripped naked

Varied: of several different types

yielded: gave up

•• (continued)

serpent: snake

imprinted: made pregnant

ram: male goat

modesty: being respectable, not bold or forward

seducing: sexually attracting

wreath: ring

cunningly: cleverly

gallery: display

boxwood: hard wood of a small tree

staggered: walked unsteadily

indignation: anger at injustice

Populating: filling with people

Diminished: shrunk

retains: keeps

slender: thin

ceaselessly: without stopping

Deft: skillful

swift: quick

•••

nymphs: nature spirits

warp: cross-wise threads

weft: lengthwise threads

naiads: water spirits

cirrus: a thin feathery cloud

decrepit: old and weak

prostrate: lying down

gradation: range of shades

crevasse: deep crack

aegis: shield

impudence: disrespect

amorous: romantic

satyr: forest spirit whose body is part human and part goat

circumvents: finds a way around

indiscretions: improper behavior

exasperation: extreme annoyance

styptic: blood-stopping



Use the Vocab App to play mini games related to the words in this lesson.

A Lesson 1: A Gift From the Gods?

Present: Students learn the background and context for the Arachne myth to prepare for close reading and discussion of this text.

Project: Ovid Image (engraving) from the digital lesson.

S Direct students to page 452 of the Student Edition.

U Discuss background and context for the Arachne myth.

5 min

B Lesson 1 (continued)

Select Text: Students reread the Solo passage and answer questions to help focus their understanding.

S Students complete Activities 1–3 on page 452 of the Student Edition.

U Share responses.

W **Writing Journal:** Students answer questions 1–3 on page 38.

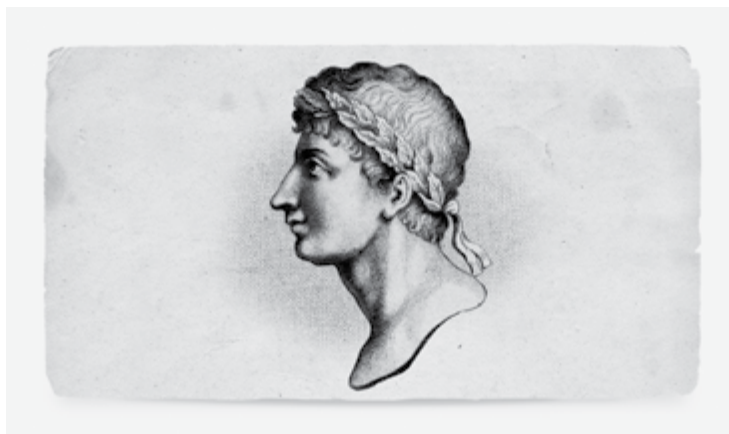
U Share responses.

Possible Answers:

- She tells Arachne to give praise to the goddess (Minerva) for her talent at weaving.
- Students should understand that Arachne is violent and threatening; she does not take kindly to the advice.
- Students should support their ideas with reasoning. Advanced students may look to the text for foreshadowing to help shape their responses.

10 min

Lesson 1—A Gift From the Gods?



Ovid (Engraving)
19th Century, J.W. Cook

© Corbis (Ovid Image).

B

1. Review lines 1–66 on pages 442–444.
2. Highlight the sentence that shows the action Arachne takes that most angers the old woman (who is really Minerva).
3. What is the talent that has given Arachne so much fame?



Answer questions 1–3 on page 38 of your Writing Journal.

452 The Greeks • Lesson 1

Lesson 1 Materials

 Ovid Image



Differentiation: Step B

● *ELL(Dev)*: If you have a class with several ELL students or students reading below grade level, you may choose to read each stanza with the class and have students discuss what is happening as a group.

C

Use lines 1–66 on pages 442–444 for the following activity:












1. Arachne and Minerva disagree about why Arachne has great weaving skills. Work with your partner to identify Arachne's and Minerva's arguments.
2. One person in each pair will find arguments for Arachne. The other person will find arguments for Minerva. You can help each other.
3. Highlight words and sentences that show you how and why your character feels this way. If you are working with Minerva's argument, highlight in blue. If you are working with Arachne's argument, highlight in green.

Discuss this meeting between Minerva and Arachne. Use the information you highlighted in lines 1–66 to paraphrase the arguments each character makes in the class discussion.

C

Lesson 1 (continued)Standards: *RL.6.6, SL.6.1.D*

Select & Discuss: Students gather and discuss evidence to paraphrase and reflect upon the arguments made by each character.

- 10 min
-  Group students into pairs, with one student representing Minerva and one representing Arachne.
 -  Partners complete Activities 1–3 on page 453 of the Student Edition.
- 10 min
-  Discuss responses.
 -  The words the characters use are very meaningful. Let's work to understand the details of their arguments.
 -  Which lines contain Minerva's arguments? Who can paraphrase her arguments in their own words?
 -  Which lines contain Arachne's arguments? Who can paraphrase her arguments in their own words?
 -  Draw a 3-column chart on the board and label the columns as follows: Character, Character's Argument, Evidence.
 -  Record student ideas on the chart as they suggest evidence.
 -  You will refer to this list in the next lesson, so be sure to preserve it.
- 9 min
-  **Wrap-Up:** Project Poll 1.
 -  **Exit Ticket:** Project.

End of Lesson 1**Differentiation: Step C**

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

D Lesson 2: Confronting Minerva

Review: Students review the evidence they gathered and summarize each character's argument.

S Direct students to page 454 of the Student Edition.

Refer Refer students to the 3-column chart from the previous lesson and instruct them to consult it while they complete the following exercise.

Writing Journal: Students complete questions 1 and 2 on page 39.

Group Group students into pairs.

S Partners work together to compare summaries on page 454 of the Student Edition.

Ask Ask 2 pairs to share their responses. Discuss which response comes closest to the arguments made in the text.

5 min

D

Lesson 2—Confronting Minerva

Prepare to summarize each character's argument. Review your highlighting and the list your teacher made in the last class.



Write your summary in questions 1 and 2 on page 39 of your Writing Journal.

When your teacher indicates, work with a partner to compare your summaries.

- What is one idea you both included in your summaries?
- What is one idea that was different in your summaries?
- Review the reading. Decide whose summary is the closest to the main idea of Minerva's and Arachne's arguments.



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Lesson 2 Materials

No Materials.



Differentiation: Step D

● *ELL(Dev)*: If you have a class with several ELL students or students below grade level in reading, you may choose to read each stanza with the class and have students discuss what is happening as a group.

You may choose to read this aloud first to support students with comprehension.

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.



E

Review lines 26–66 and highlight Arachne's three most memorable actions or behaviors in yellow.



On page 40 of your Writing Journal, complete the chart to explain each highlighted item.

F

Choose one of Arachne's behaviors or actions from the chart and describe which trait motivates this behavior.



On page 41 of your Writing Journal, use details from the text to explain your answer to the Writing Prompt.

E

Lesson 2 (continued)

Standard: RL.6.6

Select Text: Students select text and explain their choices to prepare for the Writing Prompt.



Students review lines 26–66 and highlight the Student Edition.



Writing Journal: Students complete Activities 1 and 2 on page 40 to fill in the chart.

7 min

F

Lesson 2 (continued)

Standard: W.6.1

Write & Share: Students complete the Writing Prompt.



Warm-Up: Use the digital lesson to make sure students have language to start writing.



Writing Prompt: Students complete the Writing Prompt on page 41.



Differentiation: Digital PDF.



On-the-Fly: Circulate around the room to support students.



Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

12 min



Wrap-Up: Project.



Exit Ticket: Project.

7 min

End of Lesson 2




Differentiation: Step F


● *ELL(Dev):* Alternate Writing Prompt provides a list of Arachne's behaviors, a word bank of character traits, and sentence starters.


■ *Moderate:* Alternate Writing Prompt provides quotes from the text and sentence starters.

G Lesson 3: Telling Stories

Review the Argument: Students review the introduction and the central conflict between Arachne and Minerva.

 Review the introduction to the weaving contest in lines 26–80 of the poem.

 Lead a class discussion with the questions on page 456 of the Student Edition.


 Make sure that students understand the nature of the argument between Minerva and Arachne. You may choose to create a chart of the argument as a visual reminder for students to refer back to.


6 min


H Lesson 3 (continued)


Standard: *RL.6.5*

Select Text: Students review a passage and answer comprehension questions on Minerva's central arguments.

 **Writing Journal:** Students review lines 96–140 of the poem and answer questions 1–3 on page 42.

 Discuss student responses.

 **Writing Journal:** Students review lines 113–130 and answer questions 4–6 on page 43.

 Discuss student responses.

8 min

G Lesson 3—Telling Stories

Review lines 26–80 of the poem on pages 443–444.

Share your responses to the following questions in the class discussion.

- What are the goddess Minerva and the human Arachne arguing about?
- How do they end up in a weaving contest?

H

Review lines 96–140 of the poem.

Explain what Neptune and Minerva are doing in this description.



On page 42 of your Writing Journal, answer questions 1–3.

Then review lines 113–130.



On page 43 of your Writing Journal, answer questions 4–6.

Lesson 3 Materials

No Materials.



Differentiation: Step G

● *ELL(Dev)*: Students can write down their ideas before they share their ideas with the whole class. This will be particularly helpful for ELL students.



Differentiation: Step H

If students are struggling to read or understand this poem, have them discuss these questions with a partner before working independently.

● *ELL(Dev)*: For your ELL students, you may need to explain terms such as “thunder,” “crag,” “spear,” “crane,” “stork,” and “poking.”

I

Read lines 141–195 on pages 446–448, which describe a section of the tapestry that Arachne weaves for the contest. It also describes the story of how the god Jupiter obtained his human wife, Europa.



On page 44 of your Writing Journal, answer questions 1–2.

J

Think about how Minerva would represent Arachne’s key character traits.
Consider how Arachne would represent her own key character traits.



On page 45 of your Writing Journal, answer questions 1 and 2.



Differentiation: Step I

This activity provides two choices for students to show their ideas for an alternate tapestry: writing or drawing. You may choose to provide both options so students can make the choice for themselves.

Students who are below grade level in writing may find it easier to draw their tapestry.



Differentiation: Step J

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt breaks the prompt down into smaller chunks.

I

Lesson 3 (continued)

Standard: RL.6.5

Select Text & Discuss: Students review a passage from the poem and answer questions designed to help them understand Arachne’s central arguments.



Writing Journal: Students review a passage and answer questions 1–2 on page 44.



Discuss responses.



Students use their responses in the following group activity.



Write on the board:

- **Minerva’s argument:** The scenes depicted in Minerva’s tapestry support her argument because they are:
- **Arachne’s argument:** The scenes depicted in Arachne’s tapestry support her argument because they are:



Discuss student responses.

10 min

J

Lesson 3 (continued)

Write & Share: Students respond to a Writing Prompt.



Students pick a character—Arachne or Minerva—to create an alternative version of that character’s tapestry.



Warm-Up: Use the digital lesson to make sure students have language to start writing.



Writing Prompt: Students respond to a Writing Prompt on page 45.



Differentiation: Digital PDF.



On-the-Fly: Circulate around the room to support students.



Share: Call on 2 or 3 volunteers to share their writing.



Wrap-Up: Project Poll 1.



Exit Ticket: Project.

9 min

End of Lesson 3

K Lesson 4: Justice

Standard: RL.6.3

Select Text: Students read the conclusion and answer comprehension questions.

Writing Journal: Students review lines 196–240 of the poem and answer questions 1–6 on pages 46 and 47.

Discuss responses.

10 min

L Lesson 4 (continued)

Standard: RL.6.3

Connect Text: Students discuss their views on the end of the story and support their positions.

Group students into pairs.

Partners complete Activities 1 and 2 on page 458 of the Student Edition.

Discuss students' views on the end of the story and reasons from the text to support their positions.

5 min

M Lesson 4 (continued)

Standard: W.6.1

Write & Share: Students respond to a Writing Prompt.

Warm-Up: Use the digital lesson to make sure students have language to start writing.

Writing Prompt: Students respond to a Writing Prompt on page 48.

Differentiation: Digital PDF.

On-the-Fly: Circulate around the room to support students.

Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

Wrap-Up: Project Poll 1.

Exit Ticket: Project.

22 min

7 min

End of Lesson 4

K**Lesson 4—Justice**

Review lines 196–240 of the poem.



On pages 46 and 47 in your Writing Journal, answer questions 1–6.

L

- Working with your partner, discuss the following question: Does Arachne deserve to become a spider?
- Try to find at least three pieces of evidence from the text to help explain your answer.

M

Do you think Minerva treats Arachne fairly? Use lines 196–240 of the poem on pages 448–449 to form your ideas.



On page 48 of your Writing Journal, explain your answer giving reasons based on the text.

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Lesson 4 Materials

No Materials.

Differentiation: Step M

● *ELL(Dev)*: Alternate Writing Prompt provides guiding questions and a sentence starter.

■ *Moderate*: Alternate Writing Prompt provides quotes from the text and a sentence starter.

N

Lesson 5—Arachne in Your Own Words

Guidelines for Retelling the Arachne Myth

- Use the basic facts of Arachne's myth:
 - Arachne was extremely talented.
 - Minerva was upset that Arachne didn't give the goddess credit for her talent.
 - Arachne and Minerva had a competition.
 - Minerva transformed Arachne into something other than a human.
- Keep the details from Hughes's version of the myth only if you have a clear reason.
- Your retelling must give Arachne a **new talent**—anything other than weaving.
- Present Arachne's character with the same character traits that she has in Hughes's version of the poem.

O

- In Lesson 2 on page 41 of your Writing Journal, you wrote about one of Arachne's character traits. Read your writing response and notice the sentence you underlined.
- In your retelling of the Arachne myth, Arachne will have the same character trait. However, in your version of the myth, Arachne will have a different talent than weaving. She can have any talent you like: rapping, designing video games, playing soccer, dancing, doing math, painting, or any other talent you wish.




Go to your Writing Journal and answer questions 1–3 on page 49.

N


Lesson 5: Arachne in Your Own Words

Present Guidelines for Retellings:

Students receive background information on variations of the Arachne myth and learn guidelines for retelling the myth.

 Arachne's story was told by Ovid centuries before Hughes decided to retell it. As with all Greek myths, it changes each time a different person tells it. Students will have their own chance to retell the Arachne myth.


3 min


 Review the guidelines for student retellings on page 459 of the Student Edition.

O


Lesson 5 (continued)


Try It On: Students focus their ideas to prepare for responding to the Writing Prompt.

 **Writing Journal:** Students turn back to page 41 and review the Writing Prompt in Lesson 2.

 Students reread their writing response from Lesson 2 and note the sentence they underlined.

10 min

 Students underlined this sentence during the Wrap-Up in Lesson 2.

 **Writing Journal:** Students complete questions 1–3 on page 49.



Lesson 5 Materials

No Materials.

P Lesson 5 (continued)

Standard: W.6.3

Write & Share: Students respond to a Writing Prompt to write their own version of the Arachne myth.

Warm-Up: Use the digital lesson to make sure students have language to start writing.

Writing Prompt: Students complete the Writing Prompt on page 50.

Differentiation: Digital PDF.

On-the-Fly: Circulate around the room to support students.

Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

22 min

Q Lesson 5 (continued)

Standard: RL.6.9

Discuss: Students compare and contrast the narrative “Prometheus” with the poem “Arachne” and discuss how the myths presented in different genres approach the theme of epic struggle.

Let’s compare the two stories. What do they have in common?

Students compare the two texts on pages 460 and 461 of the Student Edition.

Writing Journal: Students answer question 1 on page 51.

What differences did you find in the way these stories are told?

Which style is more similar to the way you wrote your original myth?

Writing Journal: Students answer questions 2 and 3 on page 51.

Discuss student responses.

Exit Ticket: Project.

14 min

End of Lesson 5

P Lesson 5—Arachne in Your Own Words (continued)

Write your own version of the Arachne myth, making sure to give Arachne a different talent than she had in the Hughes version.



Go to page 50 in your Writing Journal and write your own version.

Q Arachne

Minerva, goddess of weavers,
 Had heard too much of Arachne.
 She had heard
 That the weaving of Arachne
 Equalled her own, or surpassed it.
 Arachne was humbly born. Her father
 Laboured as a dyer
 Of Phocaeen purple. Her mother
 Had been humbly born. But Arachne
 Was a prodigy. All Lydia marvelled at her.

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Differentiation: Step P

● *ELL(Dev)*: Alternate Writing Prompt breaks the prompt into smaller chunks and provides explicit guiding questions.

■ *Moderate*: Alternate Writing Prompt provides a reminder of the original plot and guiding questions.

Q

Prometheus

PROMETHEUS WAS A YOUNG Titan, no great admirer of Zeus. Although he knew the great lord of the sky hated explicit questions, he did not hesitate to beard him when there was something he wanted to know.

One morning he came to Zeus, and said, “O Thunderer, I do not understand your design. You have caused the race of man to appear on earth, but you keep him in ignorance and darkness.”

“Perhaps you had better leave the race of man to me,” said Zeus. “What you call ignorance is innocence. What you call darkness is the shadow of my decree. Man is happy now. And he is so framed that he will remain happy unless someone persuades him that he is unhappy. Let us not speak of this again.”

But Prometheus said, “Look at him. Look below. He crouches in caves. He is at the mercy of beast and weather. He eats his meat raw. If you mean something by this, enlighten me with your wisdom. Tell me why you refuse to give man the gift of fire.”

Zeus answered, “Do you not know, Prometheus, that every gift brings a penalty? This is the way the Fates weave destiny—by which gods also must abide. Man does not have fire, true, nor the crafts which fire teaches. On the other hand, he does not know disease, warfare, old age, or that inward pest called worry. He is happy, I say, happy without fire. And so he shall remain.”



Go to 51 of your Writing Journal and answer questions 1–3.

Lesson 6: Flex Day 4

Lesson 6 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

Write an Essay



Over the course of the next few lessons, students will draft an essay in stages. Essay lessons are unique in that each day's work builds toward a complete, polished piece of writing. The revision process in these lessons uses the same steps students have previously followed in Revision Assignments. However, during essay lessons, students are not just doing exercises to practice a skill; instead, they are trying to actually improve the final piece, as in traditional revising. At the same time, it is important to note that the quick editing process with which every series of essay lessons ends is intended to simply give students some practice editing. During this editing time, students will not be able to make their pieces perfect, and you do not need to try to convince them that perfectly correct writing is valuable. If you are going to publish these pieces, we recommend that you spend more time editing them.

The essay lessons early in the year start simply so that students can focus on integrating what they have learned in the unit while completing this multi-day task. Organizational challenges are so great during essay writing that the quality of students' work will deteriorate if the task becomes too complex too quickly. While students will try to improve their pieces in revision, the writing in their final work will often not be better than it is in the low-stakes writing they do every day. Only over time, as they write many essays and work on writing in other ways, will students

develop the organizational skills and effective revision habits that result in better, more polished essays.

The steps in these lesson sequences may differ from those your students have typically followed in writing essays. For example, the lessons usually start with a focus on the body of the essay before considering its other parts. As the year progresses, each essay assignment adds a new, structural element on which students focus. By the end of the year, students are writing essays that flow from their internalized understanding of argumentative structure, rather than adhering to the rules of a formula. Each Lesson Overview for the first essay lesson explains the logic behind its sequencing of elements and provides details about writing an essay on each unit's text.

Essay Prompt

Using two of the following characters—the humans from “Prometheus,” Odysseus from *The Odyssey*, or Arachne from “Arachne”—answer the following question:

Are humans destroyed by their pride? Why or why not?

Use your answer to make a claim about whether or not these characters have been destroyed by their pride. Make sure to support your claim with textual evidence.

Sub-Unit 4



Lesson 1



Lesson 2



Lesson 3



Lesson 4



Lesson 5

Note:

Each Print essay sub-unit follows the same developmental path as the digital lesson, although there are digital-only activities specific to each sub-unit's Essay Prompt and text(s). We recommend you prepare and project as needed as you work through the Print essay activities to get the most out of essay lessons.

This sub-unit contains a group of digital lessons in which students are drafting a polished essay in clear stages. Therefore, if students do not have access to the digital lesson as they begin the essay, or will not have access during portions of the essay lessons, it is best to have them complete their writing for all lessons in print, rather than the digital writing space provided in the lesson.

However, as with other writing assignments, your students will need to copy their final essay into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

Sub-Unit 4 at a Glance & Preparation Checklist

Lesson Preparation

Lesson 1

- Plan to put students in pairs for part of this lesson.
- Please review the essay rubric found in the Digital Curriculum Materials section so you are aware of the skills that will be emphasized through the essay writing process of this unit. After students finish writing their essays, you will use this rubric to assess each essay.
- Print the Essay Graphic Organizer and Sentence Starters based on how you decide students will use them during the sub-unit.

Lesson 2

- Review the possible correct highlights for explaining evidence in the Sample Essay: “Using Your Head” Possible Correct Answers PDF, and print out a copy to have on hand during the lesson.
- Write the claim statement for the sample essay on the board: The story of Zeus, as told by Bernard Evslyn, proves that it’s better to be clever than it is to be strong.
- You may want to take note of those students who chose C or D and offer them extra help.

Lesson 3

- Prepare Spotlights of student writing as described in the Teacher Activity in the digital lesson. If students did not complete writing digitally, consider selecting samples of writing from journals to use as examples.

Lesson 4

- Plan to put students in pairs for part of this lesson.

Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> • “Prometheus” (1–18) • “The Cyclops” (16–53) • “Arachne” (1–240) 	<p>Essay Prompt: Using two of the following characters—the humans from “Prometheus,” Odysseus from <i>The Odyssey</i>, or Arachne from “Arachne”—answer the following question: Are humans destroyed by their pride? Why or why not? Use your answer to make a claim about whether or not these characters have been destroyed by their pride. Be sure to support your claim with textual evidence.</p>	<p>CCSS.ELA-Literacy.W.6.2 CCSS.ELA-Literacy.W.6.5 CCSS.ELA-Literacy.W.6.1.B CCSS.ELA-Literacy.W.6.2.D CCSS.ELA-Literacy.W.6.4</p>
<ul style="list-style-type: none"> • “Prometheus” (1–18) • “The Cyclops” (16–53) • “Arachne” (1–240) 	<p>The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.</p>	<p>CCSS.ELA-Literacy.W.6.1.B CCSS.ELA-Literacy.W.6.10</p>
<ul style="list-style-type: none"> • “Prometheus” (1–18) • “The Cyclops” (16–53) • “Arachne” (1–240) 	<p>The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.</p>	<p>CCSS.ELA-Literacy.W.6.1.A CCSS.ELA-Literacy.W.6.1.B CCSS.ELA-Literacy.W.6.1.C CCSS.ELA-Literacy.W.6.1.D CCSS.ELA-Literacy.W.6.2.B CCSS.ELA-Literacy.W.6.2.C CCSS.ELA-Literacy.W.6.2.E CCSS.ELA-Literacy.W.6.1 CCSS.ELA-Literacy.RI.6.1 CCSS.ELA-Literacy.W.6.9 CCSS.ELA-Literacy.W.6.5 CCSS.ELA-Literacy.W.6.2</p>
<ul style="list-style-type: none"> • “Prometheus” (1–18) • “The Cyclops” (16–53) • “Arachne” (1–240) 	<p>The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.</p>	<p>CCSS.ELA-Literacy.W.6.4 CCSS.ELA-Literacy.W.6.2 CCSS.ELA-Literacy.W.6.5 CCSS.ELA-Literacy.W.6.2.B CCSS.ELA-Literacy.W.6.9</p>

Lesson Preparation

Lesson 5

- When students finish writing their essays, please use the essay rubric found in the Materials section to assess each essay.

Reading

- “Prometheus” (1–18)
- “The Cyclops” (16–53)
- “Arachne” (1–240)

Writing Prompt

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

Standards

CCSS.ELA-Literacy.W.6.1.C
CCSS.ELA-Literacy.W.6.1.D
CCSS.ELA-Literacy.W.6.1.E
CCSS.ELA-Literacy.W.6.2.E
CCSS.ELA-Literacy.W.6.2.F
CCSS.ELA-Literacy.L.6.1

Sub-Unit 4 Essay Lessons

Lesson 1: Gathering Evidence and Making a Claim

A

Present: Students review the Essay Prompt and the work they will do on the essay in this lesson.

7 min



Read aloud the Essay Prompt.



Use the calendar to preview the work students will complete in today's lesson on page 642 of the Student Edition.



Review the elements that students will include in their essays.

B

Select & Connect Text: Students select evidence to prepare for drafting the essay.

24 min



Project the digital activity for students to gather evidence for their essay responses.

C

Write: Students draft a preliminary claim statement to clarify the characteristic they will examine in their essay.

9 min



Writing Journal: Students write a claim statement on page 56.



Lead a class discussion by asking students to share their claim statements. Record 2 or 3 claims on the board and discuss if the claims answer the prompt.



Wrap-Up: Project.

End of Lesson 1

Lesson 1 Materials



Essay Rubric



Essay Graphic Organizer



Sentence Starters

Differentiation for Essay:

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.


Sentence starters are also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.


Before You Begin Lesson 2:


Review the writing that students completed during the previous stage of the essay process to plan for needed supports, comment on places where students use a skill effectively, and create Spotlights as models for the skills you want students to practice during the essay lessons.

Lesson 2: Writing Body Paragraphs

D **Discuss:** Students identify a claim statement and highlight sentences in the sample essay to identify them as sentences that explain and describe evidence.


 Project digital activity for students to consider Sample Essay 1.


 Use the Sample Essay: Using Your Head Possible Correct Answers to support students as you highlight and discuss textual evidence.


 Occasionally, essay sub-units skip this activity.


15 min


E **Write & Share:** Students draft the body of their essays and give their classmates feedback about a specific place in their writing.


 Read aloud the body paragraphs section of the Elements of a Response to Text Essay on page 642 of the Student Edition.


 Clarify for students that the bullets within each part of the essay are not in any specific order.


 **Warm-Up:** Use the digital lesson to make sure students have language to start writing.

 Read aloud the Essay Prompt.

 **Writing Journal:** Students write the two body paragraphs on page 58.

 **On-the-Fly:** Circulate around the room to support students.

 Students can write a third body paragraph if they have used and described enough evidence to support their claims.

 **Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.


 **Wrap-Up:** Project.

25 min

End of Lesson 2

Lesson 2 Materials

 Sample Essay 1

 Sample Essay: Using Your Head Possible Correct Answers



Before You Begin Lesson 3:


Students will complete a student-selected Revision Assignment.


1. Identify students who need help choosing two places in their writing to revise by adding or further explaining evidence. Mark one place where they could do this work (they can find the second place independently).
2. Review the students' writing from the last lesson to plan for needed supports, comment on places where students used a skill effectively, and create Spotlights as models for the skills you want to practice.

Lesson 3: Essay Flex Day

F **Self-Assess:** Students review the work they've already done on their essays.


  **Project:** Self-Assessment activity from the digital lesson.

 **Writing Journal:** Students note which things they say "No" to.



 **On-the-Fly:** Circulate to review students' answers in order to provide targeted support. Note which students have requested a teacher conference.


G **Present:** Preview today's activities.


  **Project:** Digital activity for Present.


 Explain that students will complete the steps in order, beginning with Session 1. The session goal is to complete their body paragraphs. They may not all get to Session 2 in this lesson.


H **Session 1:** Students continue to develop and clarify their reasoning and evidence by writing an additional paragraph or developing evidence in an existing paragraph.

  Review body paragraphs in Elements of Your Response to Text Essay on page 642.

 **Writing Journal:** Students complete Session 1 on page 60.



 **On-the-Fly:** Circulate around the room to support students.


 Discuss responses.


 Call on 3 or 4 students to identify one piece of their body paragraphs that they can still develop.

Lesson 3 (continued)



I **Session 2:** Students draft 2 additional versions of their claim statements.


  **Writing Journal:** Students write two different claim statements under Claim Statement #2 and #3 on pages 62 and 63.


 **On-the-Fly:** Circulate around the room to support students.

 **Wrap-Up:** Project if not completing next Step.

J **Session 3:** Students develop a third body paragraph that addresses possible counterclaims and reasserts their claim's validity.

  **OPT:** Students complete if they are writing an argumentative essay.

 **Writing Journal:** Students write a third body paragraph on page 64.

 **On-the-Fly:** Circulate around the room to support students.

 **Wrap-Up:** Project.

End of Lesson 3

Lesson 3 Materials

No materials.

Lesson 4: Revising and Writing an Introduction

K

Revise: Students identify additional textual evidence and then use it to strengthen the body of their essays.



Assign partners.



Help students identify places where they still need to develop their evidence or reasoning about that evidence.



Writing Journal: Students complete Activities 1–6 and add to their body paragraphs on pages 65 and 66.



On-the-Fly: Circulate around the room to support students.

17 min

L

Present: Students learn about the purpose and elements of an introduction to prepare for writing the introductions to their essays.



Review the Elements of an Introduction on page 643 of the Student Edition.



OPT Project: Digital activity.



Use the Sample Essay Introduction for students to compare essay introductions.



Occasionally, essay sub-units skip this activity.

8 min

Lesson 4 (continued)

M

Write & Share: Students craft an introduction to draw in a reader, introduce their claim, and clearly reflect the ideas they develop in the body paragraphs.



Review How to Write a Lead on page 643 of the Student Edition.



Writing Journal: Students write their leads and introductions on page 68.



On-the-Fly: Circulate around the room to support students.



Share: Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



Wrap-Up: Project

15 min

End of Lesson 4

Lesson 4 Materials



Sample Essay Introduction

Lesson 5: Concluding and Polishing the Essay

N

Write: Students experiment with ways to write a conclusion for their essay.

10 min



Review the Elements of a Conclusion on page 642 in the Student Edition.



Writing Journal: Students write their conclusions on page 70.

O

Revise: Students revise their essays to create transitions between and within body paragraphs and eliminate wordiness and redundancy.

7 min



Review Revising Transitions on page 643 of the Student Edition.



Writing Journal: Students write new transitions in Activities 1–3 on page 71.



Discuss responses and answer questions.



Writing Journal: Students revise their essays in Activities 4–6 on page 72.



Students can rewrite their draft during this Step before writing the final essay.



Discuss responses and answer questions.

Lesson 5 (continued)

P

Revise & Write: Students polish their essays, first by focusing on sentence flow, style consistency, and essay completeness, and then on proofreading issues.



Review the Editing Process on page 644 of the Student Edition.



Writing Journal: Students revise their essay and write their final essay on page 74.



Give students time to work independently to edit their writing. Support students who have a hard time locating errors or correcting them.



Remind students that their sentences should follow formal sentence rules, rather than sound like a conversation with a friend.



Share: Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



Wrap-Up: Project.

23 min

End of Lesson 4

Lesson 5 Materials



Editing Process



Guidelines for Citing and Punctuating Direct Quotes From Multiple Texts



Essay Rubric

Amplify ELA Staff Credits:

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