

4

Myths and Enduring Stories

LEARN ▶ Module 2





4 | Module 2

Myths and Enduring Stories

What do people learn from myths and stories?

Name



Great Minds® is the creator of *Eureka Math*®, *Eureka Math*²®, *Wit & Wisdom*®, *Arts & Letters*™, and *PhD Science*®.

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Knowledge Statements





World Knowledge Statements

Module 2 | Write complete sentences about what you learned.

A series of 18 horizontal teal lines for writing.





Lessons





Excerpts from *Understanding Greek Myths* by Natalie Hyde



People have always tried to figure out why the world is the way it is. In ancient Greece, people looked for answers as to why Earth had hills and valleys, where different animals came from, and how humans should behave. To explain these things, they told many myths.

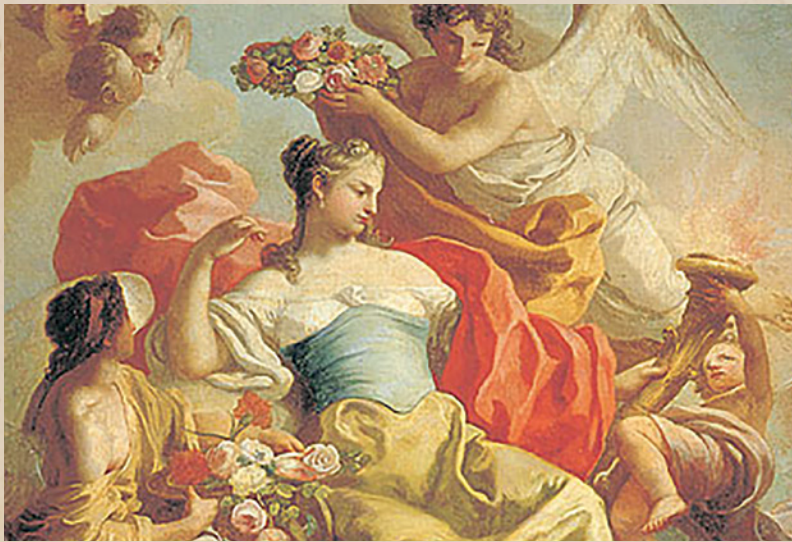
- 2 A myth is a narrative that often includes great heroes, supernatural beings, gods and goddesses, and monsters. At first these tales were passed down from one generation of people to the next by word of mouth, as stories, songs, and poems. Around 2,800 years ago, the Greek alphabet was invented and the myths were written down.

Creation and the Gods

- 3 In Greek myths, forces of nature were seen as gods who had faces and names. But the gods did not live by the same rules as humans. The Greeks prayed to the gods. They built temples and held festivals to keep them happy so they would not get angry and cause disasters.
- 4 There were two main types of Greek myths: creation myths and morality myths. Creation myths describe how the world, landscape, plants, animals, and even people came to be. Morality myths explain how people should behave and what could happen to them if they do otherwise.
- 5 One of the most common themes in Greek myths was the hero's quest. The hero must go on a journey and face terrible dangers along the way. Mythical heroes include Hercules, Perseus, and Jason.



- 6 Lessons on how people should act were also told through myths. Goodness and generosity would be rewarded, but unkindness and greed would be punished.
- 7 Love and beauty were also found in many myths. But love did not always have a happy ending and beauty could be taken away by the gods as punishment.



Gods of Creation

- 8 For ancient Greeks, the world was created by the gods. This included not only the landscape but even the parts they could not see with their own eyes, such as the heavens and the underworld.

Humans and Mortality

- 9 The gods and goddesses in Greek myths were immortal, which meant they lived forever. They ruled their domains for all time. Unlike the gods, humans were mortal. The Greeks believed that, after their death, they would pass on to the underworld.

The Natural World

- 10 The ancient Greeks thought that there was a supernatural explanation for the world around them. They believed that the gods shaped the land and created all the plants and creatures that lived there. Even natural disasters were thought to be the result of the actions or anger of the gods.

Greek Legacy

- 11 The myths of ancient Greece still have an impact on our society today. These myths have shaped our ideas about architecture, sculpture, poetry, theater, science, medicine, math, law, and government, among other things.



L2 | Notice and Wonder Chart

Gifts from the Gods | Write what you notice and wonder about the text.

Notice

Wonder



L3 | Myth Organizer 1

Gifts from the Gods | Answer the questions for the myth about Nemesis.

<p>Who are the characters in the myth?</p>	<p>Where and when does the myth take place?</p>
<p>What is happening?</p>	<p>What does the myth explain?</p>

Is the myth about Nemesis a creation myth or a morality myth? Why?



L3 | Notice and Wonder Chart

Work of Art 1 | Write what you notice and wonder about the work of art.

Notice

Wonder



L4 | Myth Organizer 2

Gifts from the Gods | Answer the questions about your assigned myth.

<p>Who are the characters in the myth?</p>	<p>Where and when does the myth take place?</p>
<p>What is happening?</p>	<p>What does the myth explain?</p>

Is the myth a morality myth or a creation myth? Why?



THE MYTH OF PROMETHEUS

retold by Rachel Hylton

After that most ancient of wars between the gods and Titans, the sky god Zeus looked down from his home on Mount Olympus and saw the land was empty. He asked two Titans, Prometheus and Epimetheus, to fill it with living things. Epimetheus created animals, but Prometheus was a master craftsman, and he had in mind something bolder. He scooped mud from the river and formed humans like tiny gods. The humans set about making huts and gathering food, and Prometheus was tremendously proud of them, so he called Zeus down to see. Zeus was not very interested, until one human was seized by a lion and eaten. “Oh, how clever!”

said Zeus, clapping his hands. “Was that one of Epimetheus’s? Those claws; what an idea.”

“But what about my creatures?” asked Prometheus. “Will you make them immortal, to save them from death?”

Zeus waved his hand dismissively. “They’re all right. They can worship the gods and we’ll keep them alive. Now, take me to Epimetheus. I want to see that lion trick again.”

Prometheus believed his humans were better than animals, and he did not wish to see them cower and die. He gave them fire to cook their food and frighten away the lions, and fire, too, to make tools and weapons.

But Zeus was bored by the little humans, and thus he was bored by Prometheus, and Prometheus in his turn was angry at Zeus. So the next time that Zeus summoned Prometheus to serve him, Prometheus tricked Zeus into choosing a bad plate of meat. In revenge, Zeus declared that the humans could no longer have fire. Then, he threw a feast.

Meanwhile, far below Mount Olympus, the humans huddled around their empty firepits, hungry and cold, pretending not to see the shine of lion eyes in the dark.

Prometheus could not bear to see his creation suffer. He crept up Mount Olympus and stole fire from the gods, hiding it in a hollow stalk of fennel. He carried the fire back to the humans and shared the secret of how to make it.

Zeus staggered out of his palace and saw tiny cookfires glowing at the base of Mount Olympus—thousands of them, as far as the eye could see. “PROMETHEUS,” he bellowed.

The gods arrested Prometheus and brought him to Zeus in chains.

Now Zeus could not sentence Prometheus to death, because Prometheus was immortal and could not die. So he chained Prometheus to a cliff, high and alone. Every day a vulture swooped down upon Prometheus and tore out his liver. Every night his body healed, only to be ripped open anew.





L8 | Notice and Wonder Chart

The Invention of Hugo Cabret | Write what you notice and wonder about the text.

Notice

Wonder








L9 | Story Map

The Invention of Hugo Cabret | Add details to the Characters, Setting, and Problem boxes.

Write a summary to tell what is happening in the beginning of the book, from “A Brief Introduction” through page 61.

<p>Characters </p>	<p>Setting </p>
<p>Problem </p>	

Summary



L11 | Characters' Actions

The Invention of Hugo Cabret | Write the characters' actions and what those actions reveal about the characters and their connection to the notebook.

	Actions	What the Actions Reveal
How does Hugo engage with his notebook?		
How does Hugo react when the old man takes his notebook?		



Actions

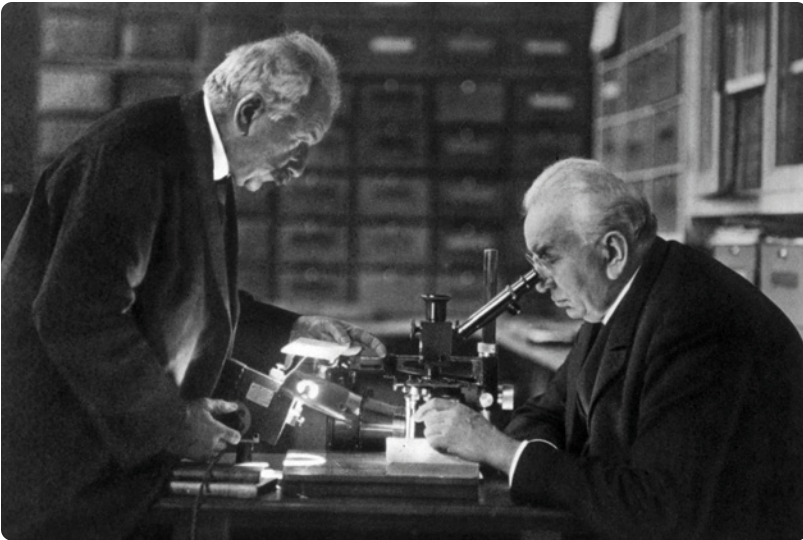
What the Actions Reveal

How does Papa Georges react when he reads the notebook?



L14 | Gallery

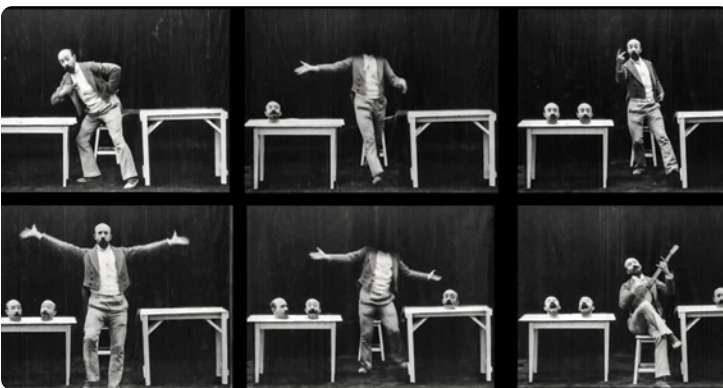
“Early Movies”



Brothers Louis Jean and Auguste Lumiere in their French laboratory, Lyon, 1892



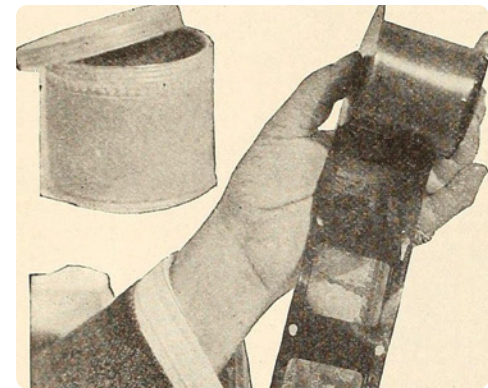
Early film star Charlie Chaplin in a scene from *The Gold Rush*, 1925



Special effects in an 1898 film by Georges Méliès



A crowded movie theater

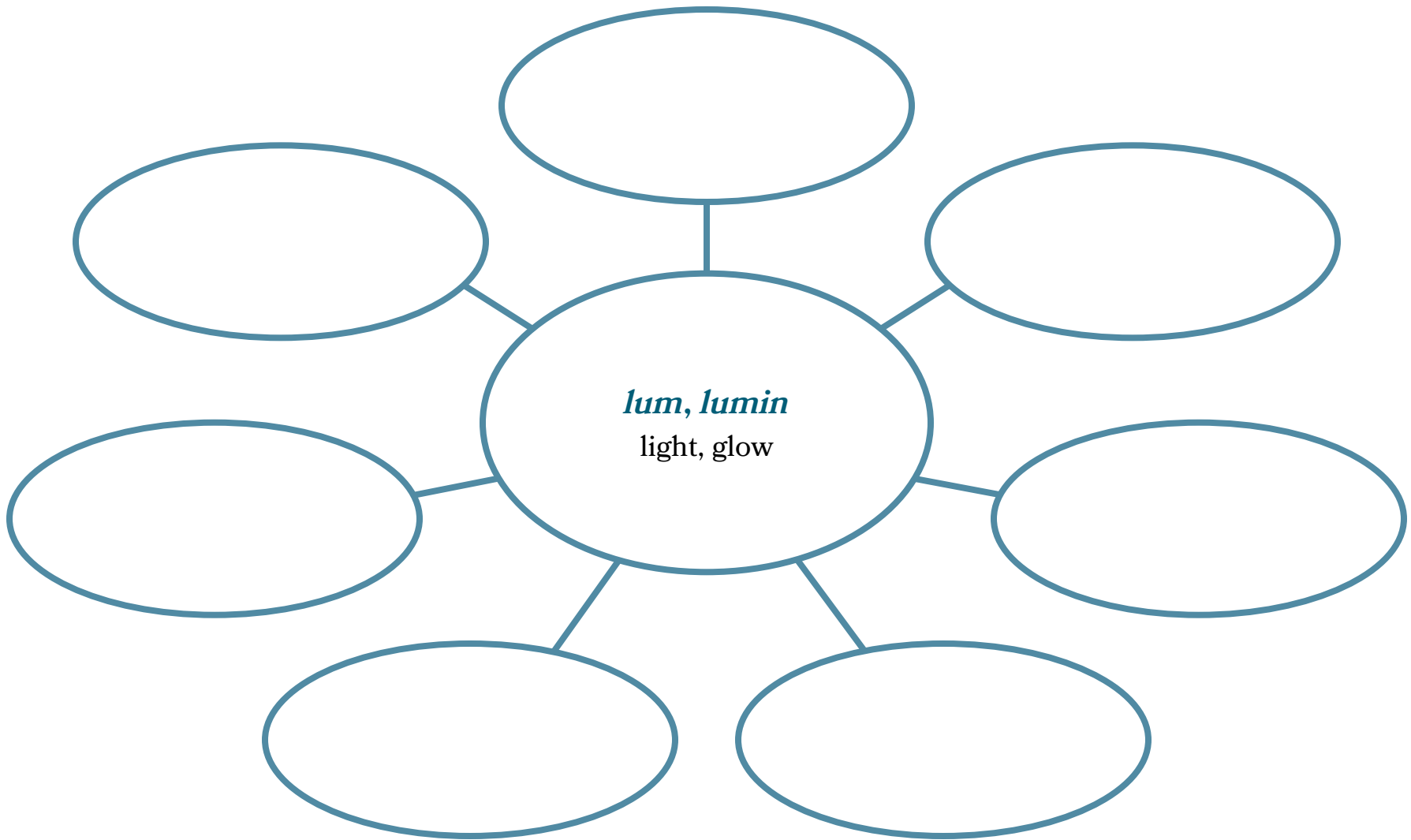


A reel of plastic film, an 1885 invention that allowed projectors to produce “moving pictures”



L22 | Word Parts Web

lum, lumin | In the ovals, write words that contain the root *lum* or *lumin*.



HUGO: THE SHOOTING SCRIPT

screenplay by John Logan

based on the book *The Invention of Hugo Cabret* by Brian Selznick

INT. APARTMENT - EVENING **56**

Impoverished gentility.
A few small rooms. Neatly kept. Old
furniture. Fading wallpaper.

5 MAMA JEANNE, Georges's wife, is sewing
in a corner. She wears heavy reading
glasses. She is a handsome older woman.
Isabelle and Hugo enter.

MAMA JEANNE

10 Isabelle . . . ?

ISABELLE

(kisses her)

Mama Jeanne, we have to talk to
you . . . This is Hugo Cabret.

15 HUGO

Good evening, ma'am.

MAMA JEANNE

Very good manners for a thief.

HUGO

20 I am not a thief.

Jeanne considers him coolly over her
glasses. Removes them.

MAMA JEANNE

What's going on, Isabelle?

25 ISABELLE

(excited)

Oh, well, it's a terribly long
story, filled with circumlocutions!

It all began several weeks ago when
30 I was . . .

Hugo stops her.

HUGO

Wait.

He pulls something from inside his coat.
35 A piece of paper. Folded over.
He hands it to Mama Jeanne.

She unfolds it. It is the picture the
Automaton drew. The image from A TRIP TO
THE MOON.

40 She stares down at it.
A complex range of emotions pass over her
features . . . shock . . .
nostalgia . . . sadness . . .
When she looks up at them there are tears
45 in her eyes.

Isabelle is struck by the sight.

MAMA JEANNE

Children . . . What have you done?

ISABELLE

50 Mama Jeanne . . . ?

Mama Jeanne dries her eyes with a little
handkerchief.

Isabelle finds there are tears in her
eyes as well.

55 Hugo sees Isabelle's tears. Feels awful.

MAMA JEANNE

Where did you get it?

HUGO

You'll call me a liar.

60 MAMA JEANNE

No, child.

HUGO

A mechanical man drew it.

MAMA JEANNE

65 You have him?

HUGO

My father found him in a museum. No one wanted him. We fixed him.

MAMA JEANNE

70 But it needed . . .

(She realizes. Looks at
Isabelle)

My key.

Isabelle removes the key.

MAMA JEANNE

75 The key I gave you . . .

A beat as it all sinks in.

Then she stands.

She hands the drawing back to Hugo.

80

MAMA JEANNE

Please, take it away. We can't dredge up the past now. And whatever happens, don't let Papa Georges see it.

85

HUGO

Please tell us what's going on!

She begins to lead Hugo to the door.

MAMA JEANNE

90 It is no business of yours. You must forget all this.

Hugo stops. Holds his ground.

HUGO

95 We worked hard to fix it, my father and me, and . . . it's all I have left of him . . . I need to know what it means.

A beat.

Mama Jeanne looks at him.

Moved by his passion and need.

100 She looks at him seriously. Speaks with great compassion.

MAMA JEANNE

There are things you are too young to understand . . . You should not yet know such sadness.

105

Then . . .

They hear someone climbing up the stairs to the apartment.

ISABELLE

110 It's Papa Georges!

MAMA JEANNE

He can't know you are here. This way . . .

She quickly leads them through the

115 apartment to the master bedroom . . .

**INT. APARTMENT - - MASTER BEDROOM -
EVENING**

57

Mama Jeanne hurries them in.

MAMA JEANNE

5 Just keep quiet. I'll find a way to get him out of the apartment. Not a noise from either of you.

She inadvertently glances toward a large armoire. Hugo and Isabelle both notice.

10 Then she quickly goes. Shutting the door. A long beat.

Hugo and Isabelle look at each other. They hear the muffled sounds of Mama Jeanne and Georges talking in

15 another room.

Whispers:

HUGO

She looked at the armoire.

ISABELLE

20 I already searched it when I was looking for your notebook.

HUGO

I'll look again. You stand guard.

ISABELLE

25 Splendid!

Hugo opens the armoire and searches through it.

Isabelle, meanwhile, goes to the door. Peeks through the keyhole.

30 Through the keyhole: Georges and Jeanne are across the apartment, in the kitchen. She is pouring coffee. She steals a nervous glance to the bedroom door.

Hugo rifles through the armoire. Clothes.
35 Sheets. No clues. No treasure. Nothing. Hugo steps back, studies the outside of the tall armoire.

He notices something:

A decorative panel at the very top of the
40 armoire has two thin parallel cracks in it.

HUGO

Look!

ISABELLE

45 We have to investigate!

Hugo carries a chair to the armoire.

ISABELLE

Let me, I'm taller.

She climbs up on the chair and examines
50 the decorative panel. She has to stand on her tiptoes to reach it.

He makes a gesture for her to knock on it.

She does so.

55 It sounds hollow.

They are both excited.

She carefully grips the edges of the decorative panel. She pulls. She pulls again. The panel comes off in her hands!

60 Revealing . . .

A hidden compartment at the top of the armoire!

A large box is inside the compartment.

Isabelle hands down the panel to Hugo.

65 Then she begins to pull the box out. But it is heavy. She struggles a bit.

He holds the chair steady.

She almost has the box out now . . .
But it is ungainly, she was unprepared

70 for the weight, and she is still
balancing on her tiptoes . . .

As she pulls the box out . . .

She loses her balance . . .

The chair lurches . . .

75 She almost falls . . .

But miraculously gets her balance . . .

Shoots a relieved look down to Hugo . . .

But . . .

Then a leg of the chair SNAPS - -!

80 She falls - -

Shrieks - -

Hugo catches her - -

The box falls - -

CRASHES to the floor - -

85 SMASHING open - -

Sending up a cyclone of paper - -

Hundreds of pieces of paper of every
shape and size scatter across the floor
and fly through the air - -

90 Hugo and Isabelle are surrounded by a
tornado of paper, it swirls around
them - -

On the paper - -

Wonderful drawings. Fanciful and
95 imaginative. Dragons and devils.
Spaceships and submarines. Fairies and
fish. Elaborate landscapes of
fantasy . . .

One of the drawings seems to slow as it
100 whirls past Hugo . . .

The man in the moon, a rocket protruding
from his right eye . . .

The swirling papers finally descend to
the earth . . .

105 Revealing . . .

Georges.

Standing in the doorway. Mama Jeanne
behind him.

Georges looks at the carpet of drawings
110 spread out before him.

GEORGES

(whispers)

Back from the dead.

His quiet anguish gives way to anger - -

115 He wades into the drawings - -

Grabbing handfuls - -

Tearing them up - -

Shredding them violently - -

Flinging them away - -

120 Mama Jeanne grabs him.

MAMA JEANNE

Stop it, Georges! Stop! This is your
work!

GEORGES

125 My work?! - - What am I? Nothing
but a penniless merchant! A broken
windup toy!

He spins on Hugo in fury.

GEORGES

130 I trusted you - - and this is how
you thank me?! You cruel - -
cruel - -

Suddenly he can't speak - -

Something's wrong - - he gulps for

135 air - -

Mama Jeanne sits him on the bed. He is
exhausted, gasping for breath.

His sad eyes gaze over the chaos
of drawings.

140 He whispers.

GEORGES

An empty box, an old rocket, a lost
monster . . . nothing, nothing,
nothing . . .

145

MAMA JEANNE

I'm sorry, Georges . . . I'm
so sorry . . .

Isabelle takes Hugo's arm and gently
pulls him out.

150 He glances back.

Sees Mama Jeanne tenderly holding her
disconsolate husband.

Hugo is haunted by the poignant image.





L24 | Order of Adjectives Chart

Complete the chart by adding more examples of adjectives.

first in order



quantity or number	opinion	size	shape	condition	age
many five	beautiful horrible	large wide	round bent	broken cheap	old youthful

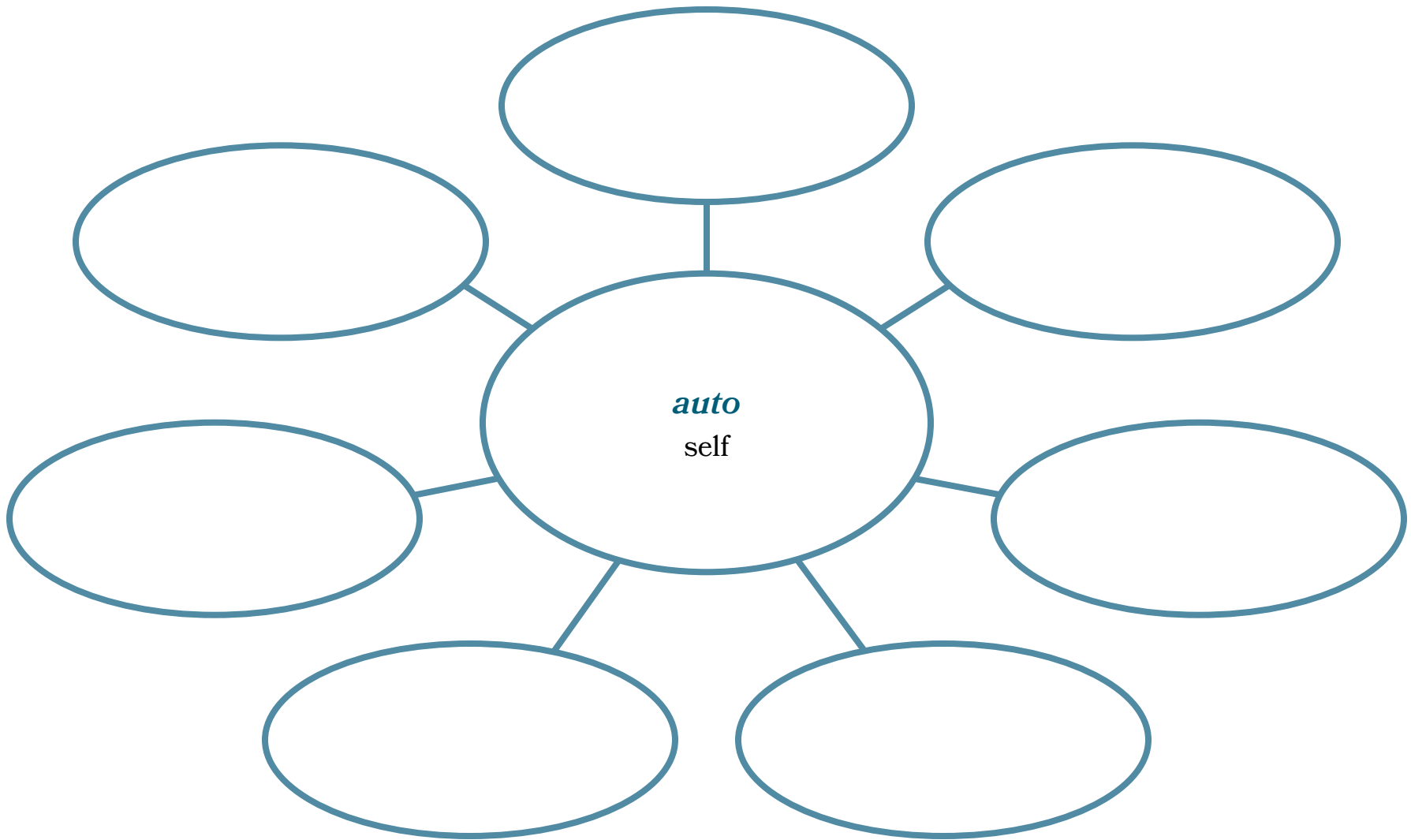
→ last in order

pattern	color	origin	material	purpose
striped	red	French	metal	playing (cards)
zigzag	gray	American	paper	flower (vase)



L36 | Word Parts Web

auto | In the ovals, write words that contain the root *auto*.



Talking Tool







Listen Closely

What do you mean by _____?
Can you tell me more about _____?
What evidence supports your idea?
How does your idea relate to _____?



Share What You Think

I think _____ because _____.
First, _____. Also, _____. Finally, _____.
I agree and I will add that _____.
I disagree because _____.
I hear you say that _____. This makes me think that _____.
I hear you say that _____. However, _____.



Support What You Say

In the text, _____.
For example, _____.
One reason is _____. Another reason is _____.
This evidence shows _____.
This evidence means _____.
This evidence is important because _____.



Writing





On-Target Writing Model

Prompt: Write a narrative about a courageous character who experiences fortune in ancient Greece.

The Girl, the Goat, and the Fortune

1 It was a beautiful day in the hills below Mount Olympus. The birds were singing sweetly. The sun was shining brightly. The wind was blowing gently. A young girl walked along the hillside road as she herded her goat toward home.

Suddenly, the sounds of thumping feet and loud voices filled the air. The young girl looked behind her and saw five men marching side by side down the hill. As they got closer, she saw long lines of more men following the five leaders. Each man wore a helmet topped with long red feathers.

“It must be the army headed to the Battle of Troy,” the girl said to herself. She moved her goat to the side of the road so the men could pass, but she was careful not to get too close to the edge.

One of the soldiers on horseback stopped in front of her. He let go of his horse’s reins and took off his helmet to give an order. As he was putting his helmet back on, the girl’s goat jumped toward the horse.

Notes 

The horse began to panic. Quickly, the soldier threw his helmet so he could grab the horse's reins with two hands.

5 When the soldier got his horse under control, he began to look for his helmet. He had thrown it so hard that it rolled down the steep rocky hillside.

The soldier frowned as he peered over the edge. "Now, what am I supposed to do? How can I go into battle without a helmet?" he asked.

"I can get your helmet," said the girl.

The soldier looked at her. "You can't go down there. It's too dangerous!" he said.

"I am brave! Also, I have my goat," said the girl.

10 "How can that goat help?" asked the soldier.

The girl smiled. She tied a rope around her goat's neck. Then, she led the goat to the edge of the hill. The goat hopped on one rock, and the girl held tightly to the rope and followed. The goat hopped on another rock, and the girl did the same. After six hops, the girl and the goat reached the soldier's helmet. She picked it up and let her goat lead her back up to the road. Once there, she handed the helmet to the soldier.

"See, I told you I could get your helmet," said the girl.

The soldier smiled. “I am thankful for your help,” he said. “You deserve a reward for your courage.” He handed the girl a gold coin.

The girl thanked him with a smile. “This is a fortune!” she exclaimed.

Notes 

Advanced Writing Model

Prompt: Write a narrative about a courageous character who experiences fortune in ancient Greece.

The Girl, the Goat, and the Fortune

1 It was a beautiful spring day in the hills below Mount Olympus. The birds were singing sweetly. The sun was shining brightly. A soft, gentle breeze was blowing. A young girl slowly walked along the hillside road, herding her goat toward home. Her stomach growled because she was hungry.

Suddenly, the thundering sounds of thumping feet and loud, deep voices filled the air. The young girl turned around and saw five men marching side by side down the hill. As they got closer, she saw long lines of more men following the five leaders. Each man wore a helmet topped with long, red feathers.

“It must be the army headed to the Battle of Troy,” the girl said to herself. She moved her goat to the side of the road so the men could pass, but she was careful not to get too close to the edge.

One of the soldiers on horseback stopped in front of her. He let go of his horse’s reins and removed his helmet to give an order. As he was putting his helmet back on, the girl’s goat jumped toward the horse.

Notes 

Notes

The horse began to panic. Quickly, the soldier threw his helmet so he could grab the horse's reins with two hands.

- 5 When the soldier finally got his horse under control, he began to look for his helmet. Unfortunately, he had thrown it so hard that it rolled down the steep rocky hillside.

The soldier looked furious as he peered over the edge. "Now, what am I supposed to do? How can I achieve victory in battle without a helmet?" he exclaimed.

"I can get your helmet," said the girl.

The soldier looked at her in disbelief. "You can't go down there. It's too dangerous!" he said.

"I am brave! Also, I have my goat," said the girl.

- 10 "How can that goat help?" asked the soldier.

The girl smiled. She tied a rope around her goat's neck. Then, she led the goat to the edge of the hill. The goat hopped on one rock, and the girl held tightly to the rope and followed. The goat hopped on another rock, and the girl did the same. After six hops, the girl and the goat reached the soldier's helmet. Carefully, she picked it up and let her goat lead her back up to the road. Once there, she handed the helmet to the soldier.

“See, I told you I could get your helmet,” said the girl.

The soldier smiled. “I am very grateful for your help. You deserve a reward for your courage.” He handed the girl a shiny gold coin.

The girl thanked him with a smile. “This is a fortune!” she exclaimed.

Notes 

Checklist

Writing Model | Prompt: Write a narrative about a courageous character who experiences fortune in ancient Greece.

	Review 1	Review 2
Knowledge		
shows knowledge of the meaning of <i>fortune</i>	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of what makes a character courageous	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of the setting of ancient Greece	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
has a problem	<input type="checkbox"/>	<input type="checkbox"/>
has an organized sequence of events that leads to a climax and resolution	<input type="checkbox"/>	<input type="checkbox"/>
uses transition words or phrases to sequence events	<input type="checkbox"/>	<input type="checkbox"/>

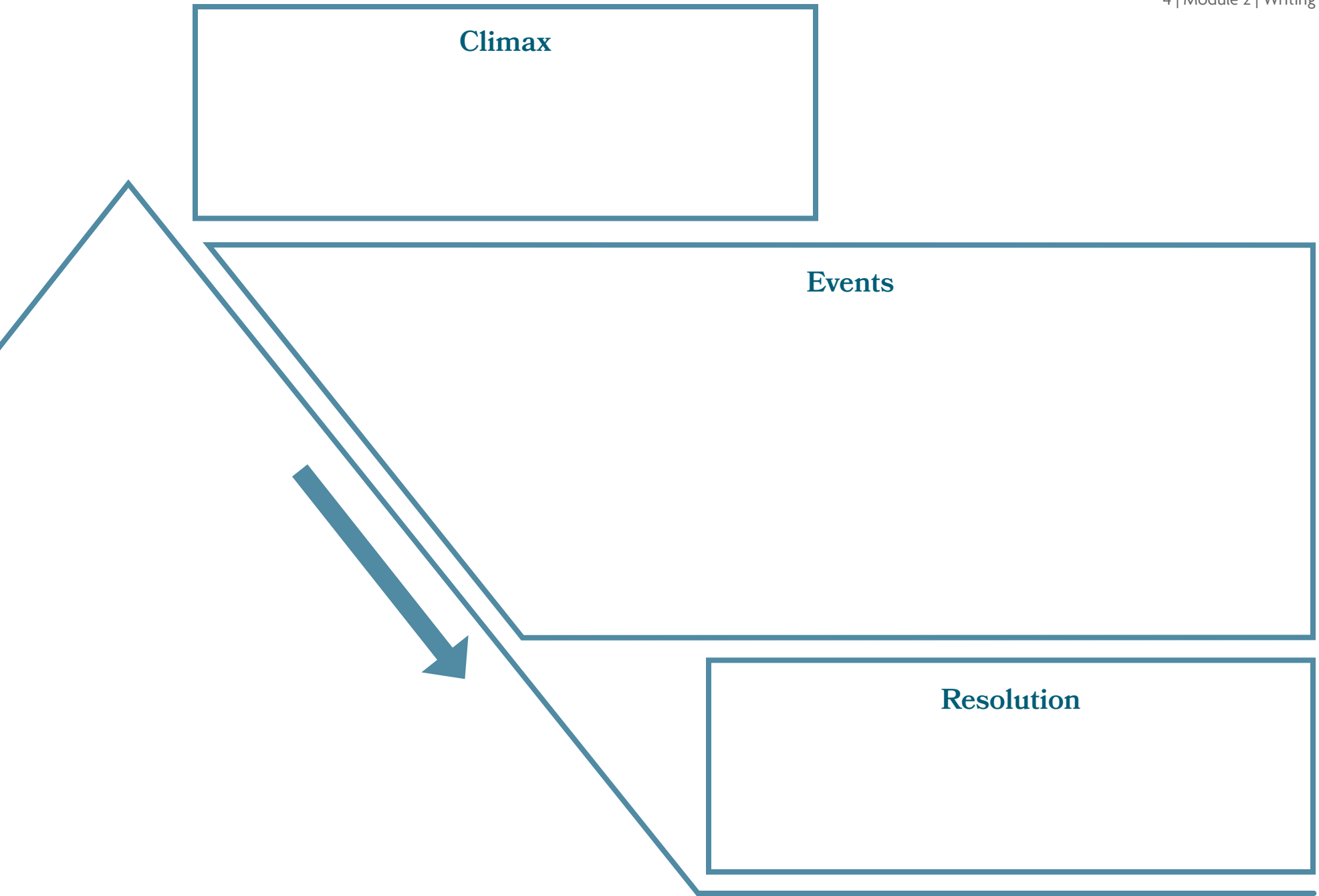
	Review 1	Review 2
has a conclusion that brings the narrative to a close	<input type="checkbox"/>	<input type="checkbox"/>
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>
uses description to develop characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses sensory details and precise language to make writing clearer and more vivid	<input type="checkbox"/>	<input type="checkbox"/>
Language		
uses commas and quotation marks correctly in dialogue	<input type="checkbox"/>	<input type="checkbox"/>
orders adjectives in sentences appropriately	<input type="checkbox"/>	<input type="checkbox"/>
uses punctuation for effect	<input type="checkbox"/>	<input type="checkbox"/>
uses correct capitalization	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>



Narrative Writing Planner

Writing Model for Module 2 | Add details from the writing model for the story elements.

The form is a large rectangular box divided into four sections. On the left side, there are three stacked rectangular boxes. The top box is labeled 'Setting', the middle box is labeled 'Characters', and the bottom box is labeled 'Problem'. To the right of these three boxes is a single, larger rectangular box labeled 'Events'. A thick blue arrow points from the bottom right corner of the 'Events' box towards the top right corner of the page.





The Girl, the Goat, and the Fortune

1 It was a beautiful spring day in the hills below Mount Olympus. The birds were singing sweetly. The sun was shining brightly. A soft, gentle breeze was blowing. A young girl slowly walked along the hillside road, herding her goat toward home. Her stomach growled because she was hungry.

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One of the soldiers on horseback stopped in front of her. He let go of his horse’s reins and removed his helmet to give an order. As he was putting his helmet back on, the girl’s goat jumped toward the horse.

Notes 

The horse began to panic. Quickly, the soldier threw his helmet so he could grab the horse's reins with two hands.

5 When the soldier finally got his horse under control, he began to look for his helmet. Unfortunately, he had thrown it so hard that it rolled down the steep rocky hillside.

The soldier looked furious as he peered over the edge. "Now, what am I supposed to do? How can I achieve victory in battle without a helmet?" he exclaimed.

"I can get your helmet," said the girl.

The soldier looked at her in disbelief. "You can't go down there. It's too dangerous!" he said.

"I am brave! Also, I have my goat," said the girl.

10 "How can that goat help?" asked the soldier.

The girl smiled. She tied a rope around her goat's neck. Then, she led the goat to the edge of the hill. The goat hopped on one rock, and the girl held tightly to the rope and followed. The goat hopped on another rock, and the girl did the same. After six hops, the girl and the goat reached the soldier's helmet. Carefully, she picked it up and let her goat lead her back up to the road. Once there, she handed the helmet to the soldier.

“See, I told you I could get your helmet,” said the girl.

The soldier smiled. “I am very grateful for your help. You deserve a reward for your courage.” He handed the girl a shiny gold coin.

The girl thanked him with a smile. “This is a fortune!” she exclaimed.

Notes 





Checklist

Module Task 1 | Prompt: Write a narrative in which Hugo experiences victory over a new nemesis in the train station.

	Review 1	Review 2
Knowledge		
shows knowledge of the meaning of <i>nemesis</i>	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of the meaning of <i>victory</i>	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
has a problem	<input type="checkbox"/>	<input type="checkbox"/>
has an organized sequence of events leading to a climax and resolution	<input type="checkbox"/>	<input type="checkbox"/>
uses transition words or phrases to sequence events	<input type="checkbox"/>	<input type="checkbox"/>
has a conclusion that brings the narrative to a close	<input type="checkbox"/>	<input type="checkbox"/>
Language		
uses correct capitalization	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

Review 1 Comments

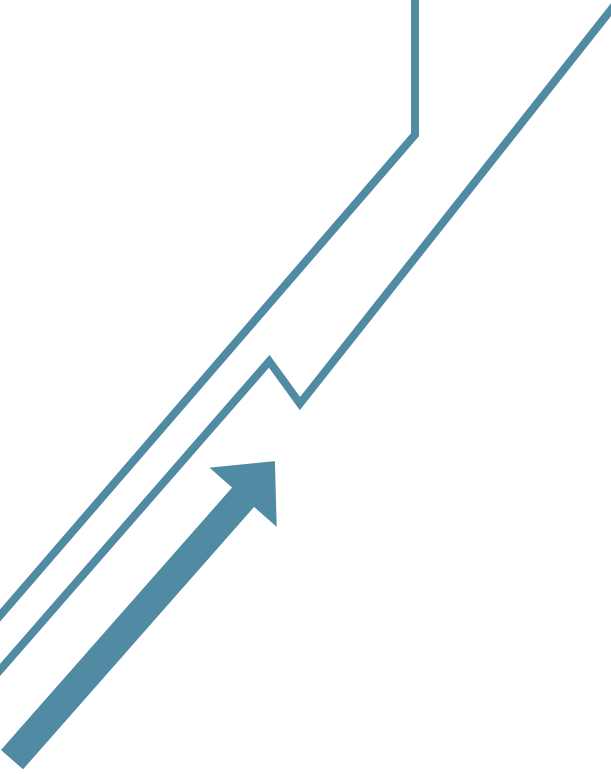
Review 2 Comments

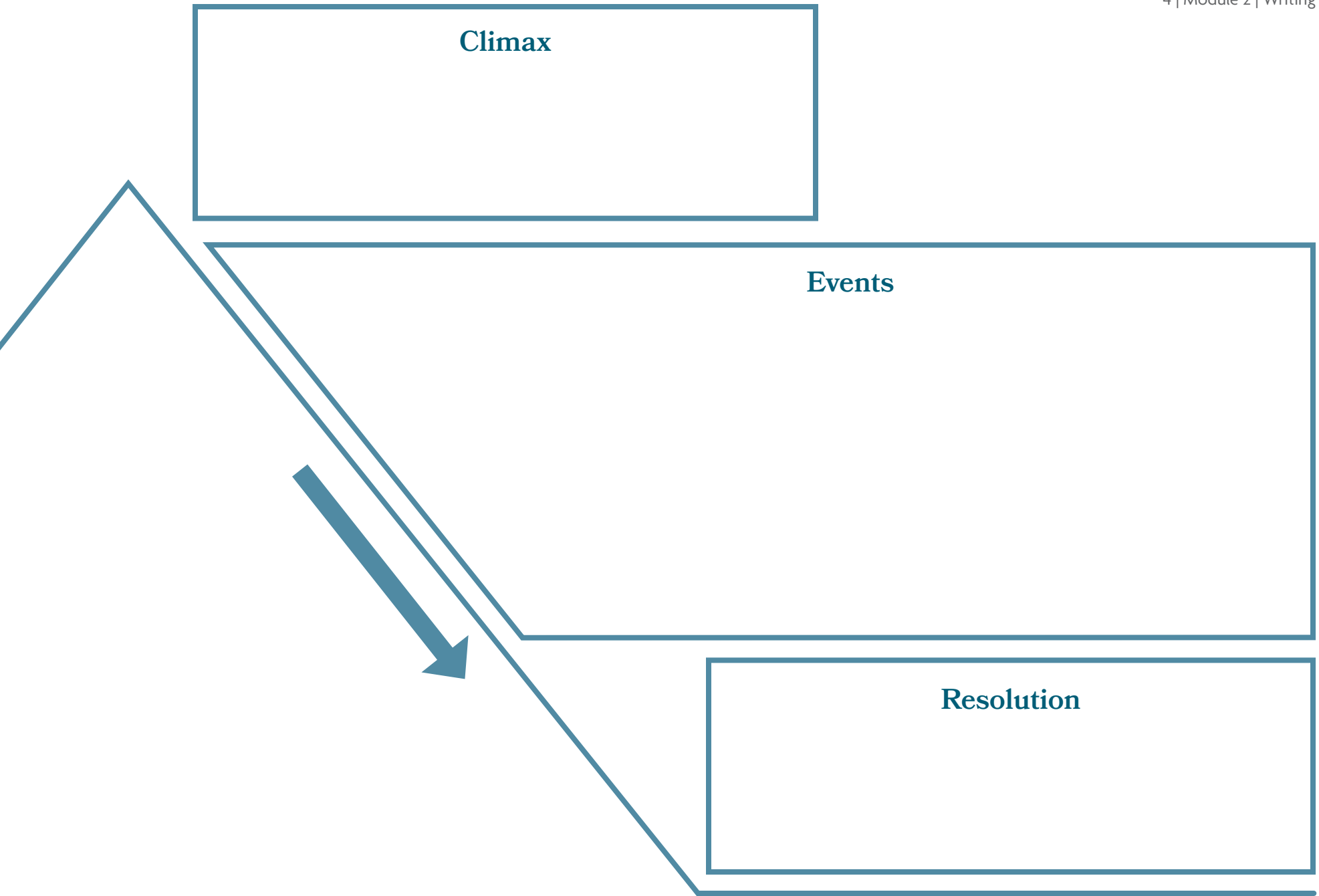


Narrative Writing Planner

Module Task 1 | Add details for the story elements.

Setting	Events
Characters	
Problem	







Module Task 2

Prompt: After your partner has reviewed your response to Module Task 1, revise your narrative. Strengthen your writing by including or enhancing your use of dialogue, description, precise language, and sensory details.

Checklist

Module Task 2 | Prompt: After your partner has reviewed your response to Module Task 1, revise your narrative. Strengthen your writing by including or enhancing your use of dialogue, description, precise language, and sensory details.

	Review 1	Review 2
Knowledge		
shows knowledge of the Montparnasse train station	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>
uses description to develop characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses sensory details and precise language to make writing clearer and more vivid	<input type="checkbox"/>	<input type="checkbox"/>
Language		
uses commas and quotation marks correctly in dialogue	<input type="checkbox"/>	<input type="checkbox"/>
orders adjectives in sentences appropriately	<input type="checkbox"/>	<input type="checkbox"/>

uses punctuation for effect

uses correct capitalization

spells grade-level-appropriate words correctly

Review 1

Review 2

Review 1 Comments

Review 2 Comments

End-of-Module Task

Prompt: Choose a setting from *The Invention of Hugo Cabret*. Write and record a narrative about a heroic character who experiences fortune.



Checklist

End-of-Module Task | Prompt: Choose a setting from *The Invention of Hugo Cabret*. Write and record a narrative about a heroic character who experiences fortune.

	Review 1	Review 2
Knowledge		
shows knowledge of the meaning of <i>fortune</i>	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of what makes a character heroic	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of a setting in <i>The Invention of Hugo Cabret</i>	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
has a problem	<input type="checkbox"/>	<input type="checkbox"/>
has an organized sequence of events leading to a climax and resolution	<input type="checkbox"/>	<input type="checkbox"/>
uses transition words or phrases to sequence events	<input type="checkbox"/>	<input type="checkbox"/>

	Review 1	Review 2
has a conclusion that brings the narrative to a close	<input type="checkbox"/>	<input type="checkbox"/>
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>
uses description to develop characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses sensory details and precise language to make writing clearer and more vivid	<input type="checkbox"/>	<input type="checkbox"/>
creates an audio recording of the entire story	<input type="checkbox"/>	<input type="checkbox"/>
reads fluently during the audio recording	<input type="checkbox"/>	<input type="checkbox"/>
Language		
uses commas and quotation marks correctly in dialogue	<input type="checkbox"/>	<input type="checkbox"/>
orders adjectives in sentences appropriately	<input type="checkbox"/>	<input type="checkbox"/>
uses punctuation for effect	<input type="checkbox"/>	<input type="checkbox"/>

Review 1

Review 2

uses correct capitalization

spells grade-level-appropriate words correctly

Review 1 Comments

Review 2 Comments

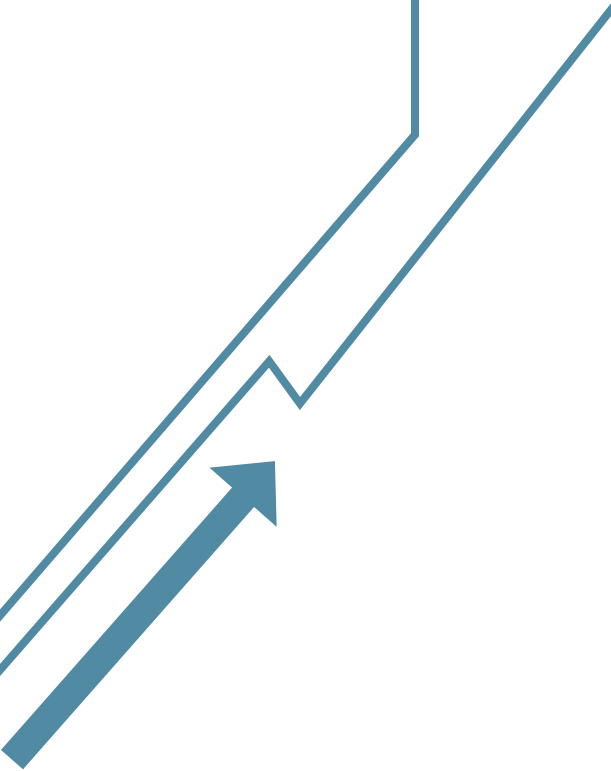


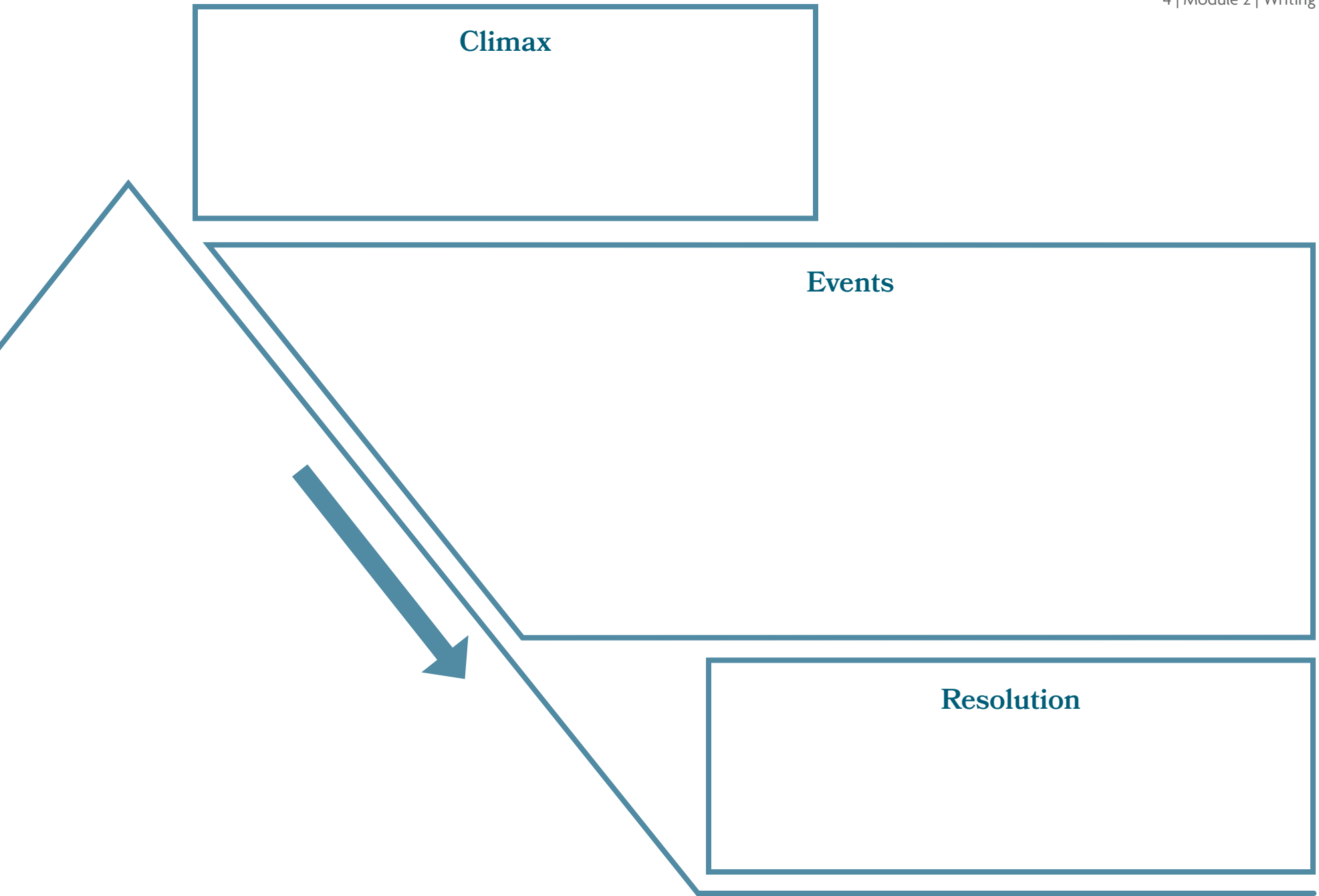


Narrative Writing Planner

End-of-Module Task | Add details for the story elements.

Setting	Events
Characters	
Problem	







Sentence Strategies

Module 2

Strategy 1: Use a coordinating conjunction to expand or link ideas.

Examples: and, but, or, for, so, yet

Sample Sentences: Blood contains red blood cells **and** white blood cells.

Blood contains red blood cells, **and** it contains white blood cells.

Strategy 2: Use a relative pronoun to add more information about a noun.

Examples: that, which, who

Sample Sentence: Walter Dean Myers wrote books, **which** won many awards.

Strategy 3: Use a relative adverb to provide information about a time, place, or reason.

Examples: when, where, why

Sample Sentences: Walter Dean Myers was famous in New York City, **where** he was a popular speaker in schools.

Myers wrote about African American teens **when** few others were writing about them.

Myers cared about children's stories, and this is the reason **why** he wrote so many books about them.

Strategy 4: Use an adjective to tell more about a noun.

Examples: tiny, round, new, yellow, silver, Spanish

Sample Sentence: Myths are **popular** stories that have been passed through **many** generations.

Your Turn

_____ warriors fought in the Battle of Troy.

The gods and goddesses often rewarded _____ people and punished _____ ones.

Strategy 5: Use adverbs to tell how an action takes place.

Examples: quickly, slowly, secretly, easily, carefully

Sample Sentence: He **quickly** opened the bottle.

Your Turn

Hugo slipped the toy into his pocket.

Isabelle followed Hugo up the stairs.

Strategy 6: Use a prepositional phrase to provide information about a time or place.

Examples: at, before, during, for, in, inside, on, to

Sample Sentence: **For one week**, Hugo and Isabelle worked alone **at the toy booth**.

Your Turn

The Invention of Hugó Cabret takes place _____ . (When?)

An illustration of Hugo appears _____ . (Where?)



Fluency







Fluency Practice

Gifts from the Gods

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

Gifts from the Gods, pages ii–iii

by Lise Lunge-Larsen and illustrated by Gareth Hinds

Humans have always loved telling stories, and to tell them we use words. Sometimes, however, the words themselves have stories to tell. The ancient words in this book come from the gods, goddesses, heroes, and humans in Greek and Roman mythology. The stories of their adventures so captured people’s imagination that they have been told and retold for thousands of years, and their names have survived as words we use every day. Not only do these tales illuminate and explain words, but they also help us understand our own world more deeply.



Fluency Practice

The Invention of Hugo Cabret, passage 1

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

The Invention of Hugo Cabret, passage 1, “A Brief Introduction”

by Brian Selznick

The story I am about to share with you takes place in 1931, under the roofs of Paris. Here you will meet a boy named Hugo Cabret, who once, long ago, discovered a mysterious drawing that changed his life forever.

But before you turn the page, I want you to picture yourself sitting in the darkness, like the beginning of a movie. On screen, the sun will soon rise, and you will find yourself zooming toward a train station in the middle of the city. You will rush through the doors into a crowded lobby. You will eventually spot a boy amid the crowd, and he will start to move through the train station. Follow him, because this is Hugo Cabret. His head is full of secrets, and he’s waiting for his story to begin.

—Professor H. Alcofrisbas



Fluency Practice

The Invention of Hugo Cabret, passage 2

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

The Invention of Hugo Cabret, passage 2, page 139

by Brian Selznick

At the end of the day, Hugo put down his bucket of tools and sat next to the clock he had been checking. He placed the railroad watch in the bucket, pulled his knees up to his chin, and held his head in his hands.

The steady rhythm of the clock lulled Hugo to sleep, but he dreamed of fire and woke up with a start.

Frustrated and sad and finished with the clocks, he finally returned to his room and tried to sleep. But his mind wouldn't stop spinning, and so he reached for a scrap of paper and a pencil from one of the boxes near his bed. He sat down on the floor and drew pictures of clocks and gears, imaginary machines and magicians on stage.



Fluency Practice

The Invention of Hugo Cabret, passage 3

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

The Invention of Hugo Cabret, passage 3, pages 233–234

by Brian Selznick

Hugo's hands were shaking.

He had managed to finish fixing the mechanical man. The only thing he had needed was the key. The original key had been lost in the fire, and all the other keys he found around the station and in the windup toys from the booth didn't fit. But when he saw the key around Isabelle's neck, he knew right away it would work. And now he had it.

He put the key in the heart-shaped hole in the middle of the mechanical man's back.

He had been right. It fit perfectly. Hugo's mind raced. At last the time had come for him to get the message he had been waiting for.

But just as Hugo began to turn the key, he heard his door rattle.



Fluency Practice

The Invention of Hugo Cabret, passage 4

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

The Invention of Hugo Cabret, passage 4, pages 234–235

by Brian Selznick

“What is this place?” she said. “Who *are* you?” The candlelight was reflected brightly in her fierce black eyes.

“It’s a secret! I can’t tell you anything.”

“It’s not a secret anymore! I’m here! Now tell me what this place is.” She jabbed him with her knees, which hurt.

“This is where I *live*,” Hugo spat back at her.

Isabelle didn’t budge.

“Isn’t that what you wanted to know? Well, now you know.”

Quietly, Isabelle said, “Why should I believe you? You’re a liar and a thief. Where is my key?”

In the candlelight, Isabelle hadn’t yet seen the mechanical man sitting nearby.



Fluency Practice

The Invention of Hugo Cabret, passage 5

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

The Invention of Hugo Cabret, passage 5, page 378

by Brian Selznick

They watched the stars, and they saw the moon hanging high above them. The city sparkled below, and the only sound was the steady rhythmic pulse of the clock's machinery. Hugo remembered another movie he and his father had seen a few years earlier, where time stops in all of Paris, and everyone is frozen in their tracks. But the night watchman of the Eiffel Tower, and some passengers who land in an airplane, are mysteriously able to move around the silent city. What would that be like? Even if all the clocks in the station break down, thought Hugo, time won't stop. Not even if you really want it to.

Like now.

Volume of Reading





Volume of Reading Questions

Module 2 | After reading or listening to a text, add to your reading log for module 2. Then follow your teacher's instructions for which questions to answer in your journal.

Wonder	What do I notice and wonder about this text?
Organize	What is happening in this text?
Reveal	What does a deeper look at text and illustrations reveal? What does a deeper look at vocabulary reveal?
Distill	What is a central idea in this text?
Know	How does this text build my knowledge about myths and stories?
Essential Question	What do people learn from myths and stories?
Your Knowledge	How do people in your community share stories? What is a story that has been passed down in your family?



Reading Log

After reading or listening to a text, write the date and text title. If you did not read a whole text, write the page numbers for the section that you did read.

Date	Title	Pages

Date	Title	Pages

Date	Title	Pages

Date	Title	Pages

Date	Title	Pages

Date	Title	Pages

Date	Title	Pages

Date	Title	Pages

Glossary





Glossary

Module 2 | Parts of Speech Key: **(n.)** noun, **(v.)** verb, **(adj.)** adjective

automaton (n.)

a machine that can move by itself

Notes 

climax (n.)

the point in a story at which characters face their most important problem

Notes 

dialogue (n.)

the things that are said by a character in a story, movie, or play

endure (v.)

1. to continue to exist; to last for a period of time
2. to deal with or accept something unpleasant for a long time



etymology (n.)

1. an explanation of where a word came from
2. the history of a word

fortune (n.)

1. good or bad luck
2. wealth; riches



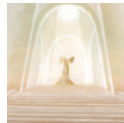
heroic (adj.)

having or showing great courage



illuminate (v.)

1. to shine a light on something
2. to make something clear and easier to understand



Notes 

invention (n.)

1. a useful new device or process
2. the act of creating something new



muse (n.)

a source of inspiration, especially for a poet



myth (n.)

a story that was told in an ancient culture to explain a practice, belief, or natural occurrence



nemesis (n.)

1. a source of harm or ruin
2. an opponent that cannot be beaten or overcome



obstacle (n.)

a thing that blocks one's way or prevents progress

purpose (n.)

the aim or goal of a person; what a person is trying to do or become

Notes 

screenplay (n.)

1. the written form of a movie that also includes instructions on how it is to be acted and filmed
2. the script for a movie

story (n.)

1. a description of imaginary events that is told as a form of entertainment
2. a description of how something happened



suspense (n.)

a feeling or state of nervousness or excitement caused by wondering what will happen

victory (n.)

defeat of an enemy or opponent



vivid (adj.)

producing powerful feelings or strong, clear images in the mind

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Knowledge is your superpower.

Read great books from around the world.

Explore documents that take you back in time.

Write like an author.

Discuss and debate topics you care about.

Study art to make paintings come to life.

Ready to tap into knowledge?

GRADE 4 MODULES

Module 1 | A Great Heart

Module 2 | Myths and Enduring Stories

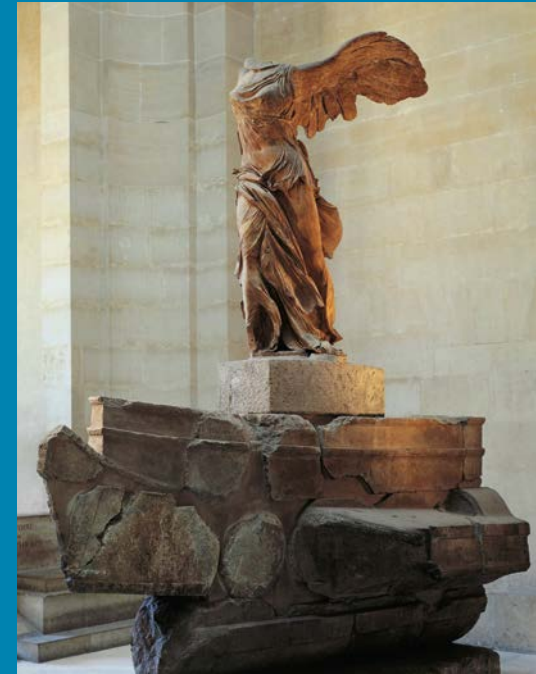
Module 3 | The American Revolution

Module 4 | Let's Play Ball

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ON THE COVER

Winged Victory of Samothrace,
ca. 190 BCE

Parian marble statue, height 328 cm

Photo by DEA/G. DAGLI ORTI/DeAgostini via Getty Images

GREAT
MINDS

every child
is capable of
greatness