

4

PROLOGUE

Module 2

**Myths and
Enduring
Stories**

Arts
& letters™





Prologue | 4 | Module 2

Myths and Enduring Stories

What do people learn from myths and stories?



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

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- **Language Progress** | Use sensory details and precise language to make writing clearer and more vivid.

Arc C | *The Invention of Hugo Cabret*

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- **Language Progress** | Order adjectives in sentences appropriately.

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- **Learning Goal** | Analyze the comparison between Hugo and parts of a machine in *The Invention of Hugo Cabret*.
- **Language Progress** | Use description to develop characters and events.

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- **Learning Goal** | Order events in chapter 9 by using transition words.
- **Language Progress** | Use a transition word or phrase to sequence events.

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- **Language Progress** | Ask questions to deepen your understanding.

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ESSENTIAL QUESTION

What do people learn from myths and stories?

PROLOGUE MODULE FOCUS

In module 2, *Arts & Letters Prologue*™ lessons focus on helping students deepen their understanding of what people learn from myths and stories.

- *Prologue* lessons support reading development by helping students identify story elements in fictional texts and summarize plot events.
- *Prologue* lessons support writing development by helping students write a single narrative text throughout the module. Students use transition words and phrases to sequence the events in their narrative text. They enhance their writing by adding dialogue, precise language, and sensory details.
- *Prologue* lessons support speaking and listening development by providing additional instruction and practice for the module's speaking and listening goals: Ask questions to deepen your understanding, review and build on others' ideas, and elaborate on the evidence you use. Use the Module 2 Speaking and Listening Goal Tracker to track progress toward these goals.
- *Prologue* lessons support language development by providing practice with speaking and writing in complete sentences. Students examine the function and placement of adjectives and adverbs and practice using them to describe and develop characters, settings, and events.



PROLOGUE TEXTS

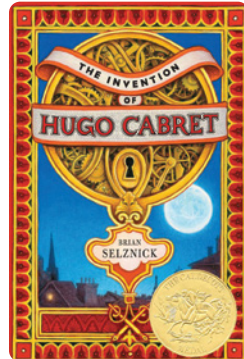
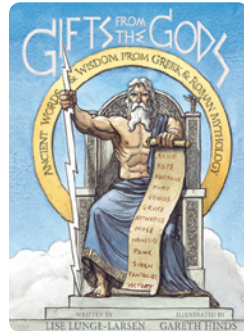
Books

Literary

- *Gifts from the Gods: Ancient Words and Wisdom from Greek and Roman Mythology*, Lise Lunge-Larsen and Gareth Hinds
- *The Invention of Hugo Cabret*, Brian Selznick
- “The Myth of Prometheus,” Rachel Hylton

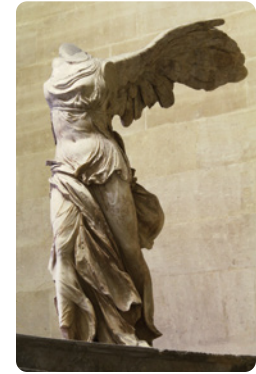
Informational

- *Gifts from the Gods: Ancient Words and Wisdom from Greek and Roman Mythology*, Lise Lunge-Larsen and Gareth Hinds
- excerpts from *Understanding Greek Myths*, Natalie Hyde



Art

- *Winged Victory*, artist unknown

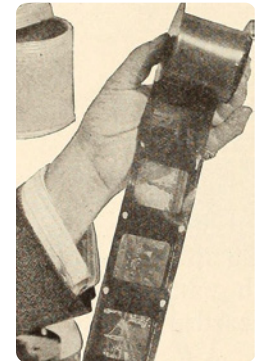


Screenplay

- *Hugo: The Shooting Script*, John Logan

Videos

- “Early Movies,” Great Minds®
- *A Trip to the Moon*, Georges Méliès



KNOWLEDGE THREADS

- Myths and stories contain universal messages that help readers understand the world more deeply.
- Modern literature and language often include allusions to Greek and Roman mythology.
- Storytellers use media, such as text, drama, film, art, and illustrations, to share stories.
- People share stories to entertain, teach, and connect with each other.

PROLOGUE MATERIALS AND PREPARATION

Prepare the following materials for use throughout the module.

- Determine how to access the module texts.
- Determine how to display *Prologue* reference charts, *Prologue* student resources, and select *Learn* book pages. These are listed in the Materials section of each lesson.
- Print or copy student resources from the *Prologue* Student Resources appendix. These are listed in the Materials section of each lesson.
- Make one set of story stones by cutting out the story element images from the *Prologue* Reference Chart page. Alternatively, cut out the images and paste them onto real stones. Save all story stones for future use.
- Determine how to access the Module 2 Speaking and Listening Goal Tracker from the Great Minds® Digital Platform.
- Ensure access to the module 2 Knowledge Cards.
- Ensure students have paper for short responses. They can use their journals or other paper.
- For a comprehensive list of all the materials used in the module, see the digital platform.



PROLOGUE ENGLISH LANGUAGE DEVELOPMENT STANDARDS

Arts & Letters Prologue lessons for module 2 provide additional language support to develop the following English Language Development (ELD) standards. Educators should consult their state's ELD standards and proficiency descriptors to identify the best ways to help multilingual learners reach the module's learning goals. See the Great Minds® Digital Platform for a lesson-by-lesson breakdown of ELD standards.

WIDA Standards

ELD-SI.4-12.Narrate: Multilingual learners will

- Share ideas about one's own and others' lived experiences and previous learning
- Connect stories with images and representations to add meaning
- Recount and restate ideas to sustain and move dialogue forward
- Create closure, recap, and offer next steps

ELD-SI.4-12.Inform: Multilingual learners will

- Report on explicit and inferred characteristics, patterns, or behavior
- Describe the parts and wholes of a system
- Sort, clarify, and summarize relationships
- Summarize most important aspects of information

ELD-SI.4-12.Explain: Multilingual learners will

- Generate and convey initial thinking

- Follow and describe cycles and sequences of steps or procedures and their causes and effects

ELD-SI.4-12.Argue: Multilingual learners will

- Support or challenge an opinion, premise, or interpretation

ELD-LA.4-5.Narrate.Interpretive: Multilingual learners will interpret language arts narratives by

- Analyzing how character attributes and actions develop across event sequences
- Determining the meaning of words and phrases used in texts, including figurative language, such as metaphors and similes

ELD-LA.4-5.Narrate.Expressive: Multilingual learners will construct language arts narratives that

- Develop and describe characters and their relationships
- Develop story with complication and resolution, time and event sequences
- Engage and adjust for audience

ELP Standards

Standard 1: An ELL can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.

Standard 2: An ELL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

Standard 3: An ELL can speak and write about grade-appropriate complex literary and informational texts and topics.

Standard 4: An ELL can construct grade-appropriate oral and written claims and support them with reasoning and evidence.

Standard 7: An ELL can adapt language choices to purpose, task, and audience when speaking and writing.

Standard 8: An ELL can determine the meaning of words and phrases in oral presentations and literary and informational text.

Standard 9: An ELL can create clear and coherent grade-appropriate speech and text.

Standard 10: An ELL can make accurate use of standard English to communicate in grade-appropriate speech and writing.

PROLOGUE LANGUAGE CONNECTIONS

Students' home languages and cultures are assets that everyone in the school setting should value and celebrate. Teachers can support the strategic use of home languages to facilitate activating background knowledge, acquiring ELA knowledge and world knowledge, and engaging with grade-level content. This can happen individually or in groups. Teachers should encourage students to draw explicit metalinguistic connections between English and their home language through cognates and morphological awareness.

Multilingual learners in the United States speak a variety of languages at home, but an increasing majority speak Spanish at home. In 2019, more than 75 percent of students who were identified as “English learners” spoke Spanish as a home language (National Center for Education Statistics). For this reason, we offer a number of supports for Spanish speakers.

Contrastive Analysis

This module focuses on helping students to use precise language and sensory details. *Prologue* lessons help students understand how to use adjectives and adverbs to describe and develop characters, settings, and events. For students who also speak other languages, the grammatical rules of English may be confusing. Here are some grammatical differences for which students may need extra explanation and modeling of this structure. In addition to Spanish, we compare English to Arabic and Mandarin Chinese, the second and third most common languages spoken among multilingual learners in the United States (National Center for Education Statistics).

Language	Similarity	Difference
Spanish	Adjectives are also used in Spanish. Adverbs are also used in Spanish.	In Spanish, adjectives can come before or after nouns.
Arabic	Adjectives are also used in Arabic. Adverbs are also used in Arabic.	In Arabic, adjectives come after nouns. Adverb placement is more variable than in English.
Mandarin Chinese	Adjectives are also used in Chinese and come before nouns, as in English. Adverbs are also used in Chinese.	Adverb placement is more variable than in English.

Spanish Cognates

Here are Spanish cognates for terms taught in module 2 *Prologue* lessons. Teacher notes in the lessons draw attention to Spanish cognates. Use an online Spanish dictionary for pronunciation guidance or to play a recording of the Spanish cognate for students.

Term	Cognate
dialogue (n.)	diálogo (s.)
figurative (adj.)	figurado (adj.)
fortune (n.)	fortuna (s.)
hero (n.)	héroe (s.)
literal (adj.)	literal (adj.)
machine (n.)	máquina (s.)
myth (n.)	mito (s.)
nemesis (n.)	némesis (s.)
obstacle (n.)	obstáculo (s.)
precise language	lenguaje preciso
rebel (n.)	rebelde (s.)
sensory details	detalles sensoriales
story (n.)	historia (s.)
victory (n.)	victoria (s.)

MODULE PLAN




Essential Question | What do people learn from myths and stories?

KEY





 = **assessment**

 = **Prologue lesson**

Arc A | *Gifts from the Gods*

Lesson 1 Opening Bookend	Lesson 2 Wonder <i>Gifts from the Gods</i> excerpts from <i>Understanding Greek Gods</i>	Lesson 3 Organize <i>Gifts from the Gods</i> <i>Winged Victory</i> 	Lesson 4 Organize <i>Gifts from the Gods</i> <i>Winged Victory</i> 	Lesson 5 Reveal <i>Gifts from the Gods</i> <i>Winged Victory</i>	Lesson 6 Reveal <i>Gifts from the Gods</i> Distill <i>Winged Victory</i> 	Lesson 7 Know <i>Gifts from the Gods</i> <i>Winged Victory</i>
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Arc B | *The Invention of Hugo Cabret*

Lesson 8 Wonder <i>The Invention of Hugo Cabret</i> 	Lesson 9 Organize <i>The Invention of Hugo Cabret</i> 	Lesson 10 Organize <i>The Invention of Hugo Cabret</i>	Lesson 11 Reveal <i>The Invention of Hugo Cabret</i> 	Lesson 12 Organize <i>The Invention of Hugo Cabret</i>	Lesson 13 Organize <i>The Invention of Hugo Cabret</i>	Lesson 14 Organize <i>The Invention of Hugo Cabret</i> 
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Arc B | *The Invention of Hugo Cabret*

<p>Lesson 15</p> <p>Reveal <i>The Invention of Hugo Cabret</i></p> <p> Module Task 1 completed</p> <p></p>	<p>Lesson 16</p> <p>Organize <i>The Invention of Hugo Cabret</i></p>	<p>Lesson 17</p> <p>Organize <i>The Invention of Hugo Cabret</i></p> <p></p>	<p>Lesson 18</p> <p>Reveal <i>The Invention of Hugo Cabret</i></p>	<p>Lesson 19</p> <p>Distill <i>The Invention of Hugo Cabret</i></p> <p></p>	<p>Lesson 20</p> <p>Know <i>The Invention of Hugo Cabret</i></p> <p></p>	<p>Lesson 21</p> <p> Reading Comprehension Assessment 1</p>
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<p>Lesson 22</p> <p>Responsive Teaching</p>
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Arc C | *The Invention of Hugo Cabret*

<p>Lesson 23</p> <p>Organize <i>The Invention of Hugo Cabret</i></p> <p></p>	<p>Lesson 24</p> <p>Organize <i>Hugo</i></p> <p></p>	<p>Lesson 25</p> <p>Reveal <i>Hugo</i></p>	<p>Lesson 26</p> <p>Organize <i>The Invention of Hugo Cabret</i></p> <p> Module Task 2 completed</p> <p></p>	<p>Lesson 27</p> <p>Organize <i>The Invention of Hugo Cabret</i></p>	<p>Lesson 28</p> <p>Reveal <i>The Invention of Hugo Cabret</i></p> <p></p>	<p>Lesson 29</p> <p>Organize <i>The Invention of Hugo Cabret</i></p>
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Arc C | *The Invention of Hugo Cabret*

Lesson 30 Organize <i>The Invention of Hugo Cabret</i> P	Lesson 31 Organize <i>The Invention of Hugo Cabret</i>	Lesson 32 Reveal <i>The Invention of Hugo Cabret</i> P	Lesson 33 Distill <i>The Invention of Hugo Cabret</i> P	Lesson 34 Know <i>The Invention of Hugo Cabret</i> <i>A Trip to the Moon</i>	Lesson 35 Reading Comprehension Assessment 2	Lesson 36 Responsive Teaching
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Module Finale

Lesson 37 Know module texts	Lesson 38 Know module texts End-of-Module Task completed	Lesson 39 Know module texts	Lesson 40 Closing Bookend
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Prologue to Lesson 3

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine the myth of Nemesis. As they notice and wonder about the story, students practice asking questions to deepen their understanding. This work prepares students to discuss the myth in greater detail in lesson 3.

Learning Goal

Notice and wonder about the myth of Nemesis.


 **LEARNING TASK:** Discuss what you notice and wonder about the myth of Nemesis.

Language Progress

In this lesson, students work on this module speaking and listening goal: Ask questions to deepen your understanding.

To support students with beginning English proficiency, provide familiar topics about which students can ask questions and offer responses for additional practice. To support students with intermediate English proficiency, invite students to ask additional questions, such as “Why do you wonder _____?” and “Can you tell me more about _____?”

Vocabulary

goddess (n.) 

myth (n.)

Materials

TEACHER

- *Gifts from the Gods*
- Knowledge Card: *myth*
- Question Words (*Prologue* Reference Charts appendix)

STUDENTS

- *Gifts from the Gods*

Preparation

- none

LAUNCH

5 minutes

Review Prior Knowledge

1. Assess and activate prior knowledge by asking this question:

 **What is one thing you remember about myths?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss this question.

2. Use responses to emphasize that myths are a type of story.
3. Review the vocabulary term *myth* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

Language Support

The term *myth* has a Spanish cognate: *mito*. Share this language connection with students whose home language is Spanish.



Definition

myth (n.): a story that was told in an ancient culture to explain a practice, belief, or natural occurrence

4. Explain that the people who created these myths lived thousands of years ago in ancient Greece, a place that included several countries in what is now Europe.

Teacher Note

Display a map of modern-day Greece to help students understand that Greece is a country. Explain that ancient Greece had more territory but was located in the same area of the world.

5. Introduce the vocabulary term *goddess* by displaying the term and definition. Engage students in Vocabulary Exploration.
6. Tell students that they will read one myth about a goddess from ancient Greece. Explain that the popularity of this myth has endured, or continued, over time.

Definition

goddess (n.): a female god

LEARN 20 minutes

Notice and Wonder About Nemesis

1. Direct students to page 54 of *Gifts from the Gods*. Read aloud page 54, starting with “Nemesis was the,” while students follow along.
2. Define unknown words, such as *behavior*, *deeds*, *dispense*, and *justice*.

Language Support

For students with beginning English proficiency, create a word wall of terms for this myth. Add symbols, pictures, or words in students’ home languages as well as any cognates.

3. Think aloud to model how to notice and wonder.
4. Provide these questions and sentence frames:
 - What do you notice?
 - I notice that _____.
 - What do you wonder?
 - I wonder why _____.
5. Pair students. Instruct them to use the questions and sentence frames to discuss one thing each partner notices and one thing each partner wonders about page 54.

Language Support

For students with beginning English proficiency, instruct them to notice and wonder about something specific in the illustration, such as Nemesis’s facial expression, the items in her hands, or her surroundings.

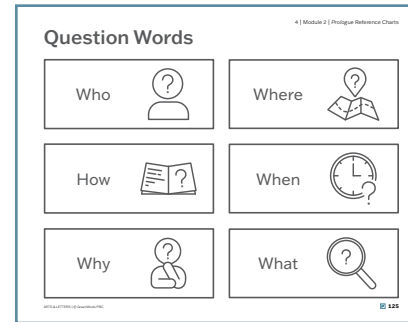
6. Read aloud the portion of pages 55–56 from “Once, an exceedingly” to “till his death.” Define unknown words, such as *installed*, *magnificent*, and *sumptuous*.

Sample Think Aloud

I notice that Nemesis does not like when Fortuna, the goddess of luck, gives people too many good things. I wonder why Nemesis does not want people to be too happy. I also notice that Nemesis really does not like pride, or when people feel they are better than others. I wonder why Nemesis watches Fortuna so closely, like a hawk would watch the animal it is hunting.

7. Display Question Words and provide these additional sentence frames:

- I wonder how _____.
- I wonder who _____.
- I wonder what _____.
- I wonder where _____.



8. Remind students that the words *who*, *what*, *where*, *why*, *when*, and *how* are used to ask questions to learn more about something.

9. Instruct partners to ask each other what they notice and wonder about Solon or Croesus. Remind students to look at the illustrations on pages 55–56 and to use the questions and sentence frames.

Language Support

For students with beginning English proficiency, model how to use the sentence frames to notice and wonder about one character and instruct students to complete the sentence frames for the other character.

10. Continue reading aloud from page 56, starting with “Croesus would soon” and ending on page 57 with “of one’s ruin.” Define unknown words, such as *avert*, *braggarts*, *foe*, and *transgressions*.

11. Instruct partners to ask each other this question:

 **What do you notice and wonder about the ending of this myth?**

12. Remind students to look at the illustrations on pages 56–57 and to use the sentence frames to discuss the myth. Encourage students to listen closely to their partner and to ask them to repeat their answers if needed.

Language Expansion

For students with intermediate English proficiency, invite them to draw and label a picture to illustrate something that they notice or wonder or that their partner notices or wonders.



13. Invite a few students to share what their partner noticed and wondered.

Language Support

For students with beginning English proficiency, provide these sentence frames for reporting what their partner shared: My partner noticed _____. My partner wondered _____.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to ask and answer this question with a new partner:
 **What do you notice and wonder about the myth of Nemesis?**
2. Remind students to look at all the illustrations and to use the sentence frames as needed. Tell them to be prepared to share what their partner says.

Analyze Student Progress

Monitor: Do students share one thing they notice and one thing they wonder about the myth of Nemesis?

Offer Immediate Support: If students need additional support sharing what they notice and wonder, ask these questions: What is one thing you notice about Nemesis in the illustration on page 54? What do you wonder about how Nemesis looks?

3. Invite a few students to share their partner's responses.
4. Summarize that noticing and wondering about a text helps the reader learn more about a story.



Prologue to Lesson 4

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine the myth of Victoria. As they notice and wonder about the story, students practice asking questions to deepen their understanding. This work prepares students to discuss the myth in greater detail in lesson 4.

Learning Goal

Notice and wonder about the myth of Victoria.

 **LEARNING TASK:** Discuss what you notice and wonder about the myth of Victoria.


Language Progress

In this lesson, students work on this module speaking and listening goal: Ask questions to deepen your understanding.

To support students with beginning English proficiency, provide familiar topics about which students can ask questions and offer responses for additional practice.

To support students with intermediate English proficiency, invite them to ask additional questions, such as “Why do you wonder _____?” and “Can you tell me more about _____?”

Vocabulary

goddess (n.) 

myth (n.)

Materials

TEACHER

- *Gifts from the Gods*
- Knowledge Card: *myth*
- Question Words (*Prologue* Reference Charts appendix)

STUDENTS

- *Gifts from the Gods*

Preparation

- none

LAUNCH 5 minutes

Review Prior Knowledge

1. Review the vocabulary term *myth* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

Language Support

The term *myth* has a Spanish cognate: *mito*. Share this language connection with students whose home language is Spanish.



Definition

myth (n.): a story that was told in an ancient culture to explain a practice, belief, or natural occurrence

2. Instruct students to Think–Pair–Share to answer this question:

 **What is one thing you remember about the myth of Nemesis?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss this question. Remind students to look at the images on pages 54–56.

3. Use responses to emphasize that the goddess Nemesis punishes Croesus because of his pride.
4. Introduce the vocabulary term *goddess* by displaying the term and definition. Engage students in Vocabulary Exploration.
5. Tell students that they will read another myth about a goddess from ancient Greece. Explain that the popularity of this myth, like the one about Nemesis, has endured, or continued, over time.

Definition

goddess (n.): a female god

LEARN 20 minutes

Notice and Wonder About Victoria

1. Direct students to page 80 of *Gifts from the Gods*. Read aloud the portion of page 80 from “Even though the” to “were nearly invisible.” Tell students to follow along.

2. Define unknown words, such as *accompanied*, *immense*, *invisible*, and *sped*.

Language Support

For students with beginning English proficiency, create a word wall of terms for this myth. Add symbols, pictures, or words in students' home languages, as well as any cognates.

3. Direct attention to the image of Minerva holding Victoria on page 80. Think aloud to model how to notice and wonder.
4. Provide these questions and sentence frames:
 - What do you notice?
 - I notice that _____.
 - What do you wonder?
 - I wonder why _____.
5. Pair students. Instruct them to use the questions and sentence frames to discuss one thing each partner notices and one thing each partner wonders about the first image and the first two paragraphs of text on page 80.

Language Support

For students with beginning English proficiency, instruct them to notice and wonder about something specific in the illustration, such as Minerva's hand or armor or Victoria's wings or spear.

6. Continue reading from page 80, starting with "As soon as" and ending with "sure they won." Define unknown words, such as *battleground*, *championed*, *generals*, and *hastened*. Explain that a fair and just cause is something that is right or worth fighting for.

Language Expansion

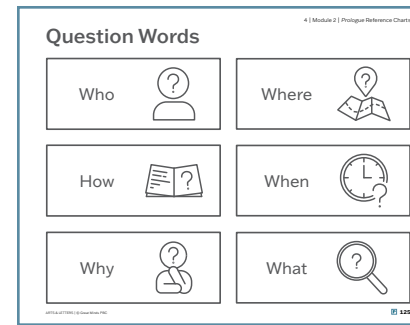
For students with intermediate English proficiency, invite them to point out the sequence transition words *first* and *then*.

Sample Think Aloud

I notice that Victoria looks strong while holding a spear, even though she is tiny. I wonder why she is so small. I notice how large Minerva, the goddess of wisdom and war, looks while holding Victoria. I wonder where Victoria is speeding, or flying, off to.

7. Display Question Words and provide these additional sentence frames:

- I wonder who _____.
- I wonder what _____.
- I wonder where _____.
- I wonder why _____.
- I wonder when _____.
- I wonder how _____.



8. Remind students that the words *who*, *what*, *where*, *why*, *when*, and *how* are used to ask questions to learn more about something.
9. Instruct partners to ask each other what they notice and wonder about the third paragraph on page 80. Remind them to look at the illustration at the bottom of the page.

Language Support

For students with beginning English proficiency, model how to use the sentence frames to notice and wonder about Minerva and instruct students to complete the sentence frames for Victoria.

Language Expansion

For students with intermediate English proficiency, invite them to compare the presentation of Victoria in this myth with the presentation of her in the artwork *Winged Victory*.

10. Read aloud page 81, starting with “Sometimes other gods,” while students follow along. Define unknown words, such as *absent*, *righteous*, *strategy*, and *triumph*.
11. Instruct students to ask and answer this question with their partner:

 **What do you notice or wonder about the ending of this myth?**

12. Remind students to look at the illustrations on page 81 and to use the sentence frames to discuss the myth. Encourage students to listen closely to their partner and to ask them to repeat their answers if needed.

Language Expansion

For students with intermediate English proficiency, invite them to draw and label a picture to illustrate something that they notice or wonder or that their partner notices or wonders. Invite a few students to share what their partner noticed and wondered.

Language Support

For students with beginning English proficiency, provide these sentence frames for reporting what their partner shared: My partner noticed _____. My partner wondered _____.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to ask and answer this question with a new partner:

 **What did you notice and wonder about this myth?**

2. Remind students to look at all the illustrations and to use the sentence frames as needed. Tell them to be prepared to share what their partner said.

Analyze Student Progress

Monitor: Do students share one thing they notice and one thing they wonder about the myth of Victoria?

Offer Immediate Support: If students need additional support sharing what they notice and wonder, ask these questions: What is one thing you notice about Victoria in the illustrations on page 80? What do you wonder about how Victoria looks?

3. Invite a few students to share their partner's responses.
4. Summarize that noticing and wondering about a text helps the reader learn more about a story.

Teacher Note

For the Jigsaw activity in lesson 4, assign the myth of Victoria to students who would benefit from multiple exposures to the same story.



Prologue to Lesson 6

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine text features in myths. As they discuss how the features help readers understand the story, students practice elaborating on the evidence they use. This work prepares students to discuss evidence in greater depth in lesson 6.

Learning Goal

Examine text features.

-  **LEARNING TASK:** Discuss which text feature is most helpful for understanding myths from *Gifts from the Gods*.

Language Progress

In this lesson, students work on this module speaking and listening goal: Elaborate on the evidence you use.

To support students with beginning English proficiency, model how to elaborate on evidence by explaining how text features help you understand: This feature helps me understand more about _____ because _____. Invite students to use the sentence frame to practice sharing about another text feature. To support students with intermediate English proficiency, invite two students to model how to elaborate on evidence by explaining what the evidence shows.

Vocabulary

none

Materials

TEACHER

- *Gifts from the Gods*

STUDENTS

- *Gifts from the Gods*

Preparation

- Display examples of these types of text features from *Gifts from the Gods* in three areas of the classroom: illustrations, vocabulary definitions (could include Knowledge Cards), and modern excerpts. Use examples from the myths of Nemesis, Victoria, and Fortuna. See the Learn and Land sections for details.

LAUNCH 5 minutes

Build Knowledge About Text Features

1. Direct students to the illustrations on page 80 of *Gifts from the Gods*. Read aloud pages 80–81, starting with “Even though the,” while students follow along.
2. Instruct students to Think–Pair–Share to answer this question:



How does the illustration on page 81 help you understand the myth of Victoria?

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss this question.

Key Ideas

- The illustration shows that Victoria can fly because she has wings.
 - The illustration shows that Victoria fights in battle.
 - The illustration shows that Victoria helps one side to win, or have victory.
3. Explain that the illustrations are one text feature in *Gifts from the Gods*. Remind students that text features provide more information about the story. Tell students that they will examine other text features that help readers understand the stories in this book.

LEARN 20 minutes

Examine Text Features

1. Direct students to page 79 of *Gifts from the Gods*. Echo Read the vocabulary word *victory* and the definitions. Tell students that this information is another example of a text feature.
2. Ask this question: What does this text feature help you understand about the myth?

3. Invite a few students to share their responses.

Key Ideas

- It helps us understand the connection between Victoria’s name and the meaning of the word *victory*.
- It helps us understand that the goddess is named Victoria because she helps one side win, or have victory.

4. Read aloud the quote on page 79 from John Flanagan. Direct students to the author name and text title. Explain that this is an excerpt—or small part—from another text. This quotation is about a character from another story.

5. Ask this question:



How does seeing the word *victory* in another text help you understand the myth of Victoria?

Key Ideas

- It helps us understand how Victoria’s name has become a word.
- It gives us an example of how the word *victory* is used in another story.

6. Emphasize that this text feature helps the reader better understand both the word *victory* and the myth because it gives another example of how Victoria’s name has become a word.

7. Direct attention to the text features from *Gifts from the Gods* that are displayed in three areas of the classroom: illustrations, vocabulary definitions, and modern excerpts. Form small groups and assign each group one of the text features. Instruct students to locate and examine their assigned text feature in the myth of Nemesis on pages 53–57.

Language Expansion

For students with intermediate English proficiency, invite them to find the text features in the myth of Fortuna.

Language Support

The term *nemesis* has a Spanish cognate: *némesis*. Share this language connection with students whose home language is Spanish.

8. Instruct students to discuss this question in their small groups:

 **How do these text features help you understand the myth?**


9. Invite a few students to share their responses.

Key Ideas

- **illustrations:** help readers picture Nemesis's kingdom and his treasures
- **definitions:** helps readers understand that the word is used to describe someone or something harmful
- **modern excerpts:** helps readers understand how the word is used in modern stories to describe someone's enemy

LAND 5 minutes

Demonstrate Learning

1. Direct attention to the text features from *Gifts from the Gods* that are displayed around the room. Read aloud the name of each text feature.
2.  **Introduce the learning task.** Instruct students to stand in the area of the room where their chosen text feature is displayed.
3. Explain that students will select the text feature that they think is most useful for understanding the myths. Tell students they will discuss their text feature with other students who have made the same choice. Provide this sentence frame for discussion: This text feature is most helpful because _____.

Analyze Student Progress

Monitor: Do students explain why they chose the text feature?

Offer Immediate Support: If students need additional support explaining why a text feature is helpful, review examples of text features from other myths to help students determine which one helps them most. Ask this question: What would this story be like without this feature?

4. Invite a few students to share their responses.

Language Expansion

For students with intermediate English proficiency, invite them to write speech bubbles on sticky notes and add them to a myth's illustration to help readers better understand the story.

5. Summarize that text features, such as illustrations, vocabulary definitions, and modern excerpts, help readers better understand stories.



Prologue to Lesson 8

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine a writing model. As they discuss what happens in the story, students practice sequencing events leading to a climax and resolution. This work prepares students to discuss the writing model and narrative planner in lesson 8.

Learning Goal

Sequence events in a writing model.

 **LEARNING TASK:** Act out the ending of a story from the writing model.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Organize a sequence of events leading to a climax and resolution.

To support students with beginning English proficiency, model how to recount a series of events for a section of the story by using the words *first*, *next*, and *then*. To support students with intermediate English proficiency, invite them to orally recount the sequence of events of the full story in the writing model.

Vocabulary

story (n.)

Materials

TEACHER

- *Gifts from the Gods*
- Knowledge Card: *story*
- Girl with a Goat photograph (digital platform)

STUDENTS

- Writing Model for Module 2 (*Learn* book, Writing)

Preparation

- none

LAUNCH 5 minutes

Review Prior Knowledge

1. Instruct students to Think–Pair–Share to answer this question:

 **What is a story?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss this question.

2. Review the vocabulary term *story* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

Language Support

The term *story* has a Spanish cognate: *historia*. Share this language connection with students whose home language is Spanish.

**Definition****story (n.):**

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

3. Remind students that stories, such as Greek myths, have characters, such as Nemesis and Victoria. Explain that the things that happen in a story are called events, such as when Nemesis punishes Croesus for his pride or when Victoria helps the soldiers win battles.
4. Display the Girl with a Goat photograph. Echo Read the label. Tell students that they will discuss the events in a story that is set in ancient Greece—like the myths of Nemesis and Victoria—about a girl with a goat.

LEARN 20 minutes

Examine a Writing Model

1. Direct students to the Writing Model for Module 2, located in the *Learn* book. Read aloud the first paragraph as students follow along. Define *herded*.

2. Ask this question:

 **What is the girl doing at the beginning of the story?**

3. Reinforce the correct response: The girl is walking down a road, herding her goat.

4. Invite a few students to act out what the girl is doing.

5. Read aloud the second paragraph as students follow along. Ask this question:

 **Who does the girl see in this paragraph?**

6. Reinforce the correct response: five men marching down the hill and leading many more men with red helmets.

7. Display the illustrations of Greek soldiers from pages 80–81 of *Gifts from the Gods* and point to the helmets topped with red feathers.

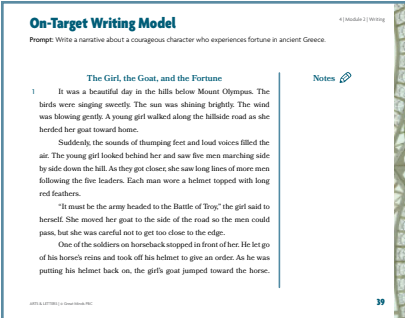
8. Invite a few students to act out what the soldiers are doing.

9. Echo Read the third paragraph. Explain that Troy is a city where a big battle is taking place.

10. Read aloud the fourth paragraph. Define *on horseback* and *panic*. Explain that *her* in the first line refers to the girl with the goat.

Language Support

For students with beginning English proficiency, direct them to the picture on page 81 of *Gifts from the Gods* and point out the horse reins.



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

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 

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11. Ask this question:

 **Who stops in front of the girl?**

12. Reinforce the correct response: a soldier on horseback.

13. Think aloud as you identify the series of events that occur in this paragraph.

14. Invite a few students to act out what the soldier, the goat, and the horse do in the fourth paragraph.

15. Echo Read the fifth paragraph. Ask this question:

 **What does the soldier discover?**

16. Reinforce the correct response: The soldier discovers that his helmet rolled down the hill.

17. Invite a student to read aloud with you the dialogue between the soldier and the girl in paragraphs 6–10, or invite two students to read it. Point out the quotation marks and remind students that many stories include dialogue, or conversation, between characters. Explain that this helps make the story more interesting.

18. Read aloud the eleventh paragraph. Instruct students to Think–Pair–Share to identify the three events that happen in the first three sentences. Tell them to use the words *first*, *next*, and *then*.

19. Reinforce the correct responses:

- First, the girl smiles.
- Next, she ties a rope around her goat’s neck.
- Then, she leads the goat to the edge of the hill.

20. Instruct students to Think–Pair–Share to identify the three events that happen in the fourth through sixth sentences, starting with “The goat hopped” and ending with “the soldier’s helmet.”

Sample Think Aloud

I am going to use the words *first*, *next*, and *then* to describe what happens. These words help put events in order. First, one of the soldiers stops in front of the girl and takes off his helmet. Next, the girl’s goat jumps toward the horse and the horse gets scared. Then, the soldier throws his helmet down so he can control the horse.

21. Reinforce the correct responses:

- First, the goat hops onto one rock, and the girl holds on and goes with him.
- Next, the goat hops onto another rock, and the girl does the same.
- Then, the girl and the goat reach the soldier’s helmet.

22. Think aloud as you summarize the end of the eleventh paragraph.


23. Invite a student to read aloud with you the dialogue between the soldier and the girl in paragraphs 12–14, or invite two students to read it aloud. Point out the vocabulary word *fortune* and remind students that this word has more than one meaning. In this case, it means “wealth” because the soldier gives the girl a gold coin as a reward for retrieving his helmet.

Sample Think Aloud

I am going to recount what the girl does after she reaches the soldier’s helmet. First, the girl picks up the helmet. Next, she lets the goat lead her back up the hill. Then, she gives the helmet to the soldier.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to work in small groups to act out the ending of the story, beginning with the eleventh paragraph.

Analyze Student Progress

Monitor: Do students act out the events in the correct order?

Offer Immediate Support: If students need additional support acting out the events in order, work together to annotate the writing model with numbers to show the order of events.

2. Invite groups to perform the ending of the story for the class.

Language Expansion

For students with intermediate English proficiency, instruct them to add additional dialogue as they act out the events.

3. Summarize that stories include events that happen in an intentional order.



Prologue to Lesson 9

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine the introduction and a related illustration in *The Invention of Hugo Cabret*. As they discuss the opening scene, students practice ordering adjectives appropriately to describe what they hear and see. This work prepares students to discuss chapter 1 in more detail in lesson 9.

Learning Goal

Use adjectives to describe the setting in the introduction of *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Write a sentence with at least one adjective to describe an illustration that accompanies the introduction in *The Invention of Hugo Cabret*.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Order adjectives in sentences appropriately.

To support students with beginning English proficiency, provide a few sentences with adjectives and nouns. Circle the nouns and direct attention to the placement of adjectives before each noun. To support students with intermediate English proficiency, provide a list of scrambled adjectives and nouns, and instruct students to form adjective-noun pairs that make sense.

Vocabulary

none

Materials

TEACHER

- *The Invention of Hugo Cabret*
- “Grand Central Station” (digital platform)

STUDENTS

- *The Invention of Hugo Cabret*
- Fluency Practice for *The Invention of Hugo Cabret*, passage 1 (*Learn* book, Fluency)

Preparation

- none

LAUNCH 5 minutes

Review Prior Knowledge

1. Play “Grand Central Station.” Ask this question:

 **What do you notice?**

2. Repeat any adjectives that students use as they share their responses. Remind students that words used to describe people or things are called adjectives.
3. Play “Grand Central Station” again. Define *lobby*. Think aloud to describe the video, emphasizing adjectives as you speak.
4. Explain that in English, adjectives come before the nouns they describe or after some verbs.
5. Tell students that they will reread the introduction in *The Invention of Hugo Cabret* to examine adjectives and then they will describe an illustration.

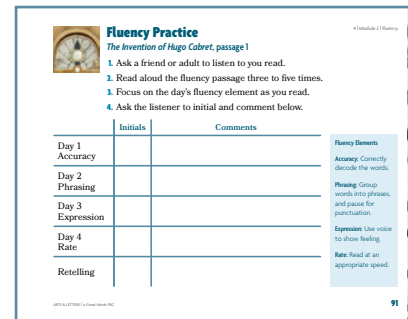
Sample Think Aloud

I see the lobby of a train station. I notice that it is a large lobby and that it is a very spacious train station. There are many tall windows in the station. Finally, I notice that there are many people walking around, so I can say that this is a busy train station.

LEARN 20 minutes

Describe a Scene

1. Direct students to Fluency Practice for *The Invention of Hugo Cabret*, passage 1, located in the *Learn* book. Read aloud the text as students follow along. Model the elements of fluency: accuracy, phrasing, expression, and rate.
2. Point out the name Professor H. Alcofrisbas at the bottom of the page, and explain that this professor, or teacher, is talking to the reader to introduce Hugo’s story.



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 decide the words.
- Phrasing:** Group words into phrases, and pause for punctuation.
- Expression:** Use voice to show feeling.
- Rate:** Read at an appropriate speed.

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3. Echo Read the first paragraph. Ask this question:

 **Which word is an adjective?**

Language Support

For students with beginning English proficiency, direct attention to the second sentence. Ask this question:
What kind of drawing is it?

4. Reinforce the correct response: *mysterious*. Define the word. Explain that it describes the drawing. Remind students that in English, adjectives always come right before the nouns they describe.

5. Display the following adjectives: *strange, weird, inexplicable, clear, dirty, clean*. Ask this question:

 **Which of these words are similar to *mysterious*?**

6. Reinforce the correct responses: *strange, weird, inexplicable*.

7. Instruct students to Think–Pair–Share to answer this question:

 **What other things can be described as *mysterious*?**

8. Instruct students to close their eyes while you read aloud the second paragraph again. Invite them to imagine they are in a theater, watching the scene unfold.

9. Direct students to the illustration on pages 16–17 of *The Invention of Hugo Cabret*. Instruct students to Think–Pair–Share to answer these questions:

 **What do you see in the illustration?**

 **Is this what you pictured in your mind?**

Language Support

For students with beginning English proficiency, instruct them to focus on one part of the illustration, such as the size of the train station or the size of the windows. Provide a sentence frame about this part, such as one of these: I see a _____ train station. The train station has _____ windows.

10. Explain that the many illustrations in the book help paint pictures in the reader's mind.
11. Echo Read the portion of the second paragraph of the fluency passage from "You will rush" to "the train station."
12. Ask this question:

 **What adjective describes the lobby?**

Language Support

For students with beginning English proficiency, ask this question: What kind of lobby is it?

13. Reinforce the correct response: *crowded*. Define the word. Remind students that the adjective *crowded* comes before the noun *lobby*.
14. Display the following adjectives: *busy, full, empty, packed, deserted, large, crazy*. Ask this question:

 **Which of these words are similar to *crowded*?**

15. Reinforce the correct responses: *busy, full, packed*.
16. Ask this question:

 **Which of the words mean the opposite of *crowded*?**


17. Reinforce the correct responses: *empty, deserted*.
18. Instruct students to Think–Pair–Share to answer this question:

 **What other places can be described as *crowded*?**

19. Choral Read the last sentence in the second paragraph of the fluency passage. Tell students that they will continue reading the story of Hugo Cabret to learn about the secrets in his head.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to work with a partner to write a sentence with at least one adjective to describe the illustration on pages 16–17.

Analyze Student Progress

Monitor: Do students use at least one adjective to describe the scene on pages 16–17?

Offer Immediate Support: If students need additional support using adjectives, prompt them to identify people or things featured in the illustration. Provide a word bank of adjectives and instruct students to select the adjectives that describe the nouns they identified.

2. Invite a few students to share their responses. Reinforce strong examples of adjectives and the nouns they describe. Emphasize that the adjectives are placed before the nouns.
3. Summarize that stories often use descriptive words and images to engage the reader.



Prologue to Lesson 11

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students sequence events in *The Invention of Hugo Cabret*. As they discuss what happens in the text, students practice using transition words to sequence events. This work prepares students to discuss Hugo's and Papa Georges's actions and reactions in more detail in lesson 11.

Learning Goal

Sequence events in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Use sequence transition words to put key events from pages 81–95 of *The Invention of Hugo Cabret* in order.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use transition words or phrases to sequence events.

To support students with beginning English proficiency, provide more practice with using the words *first*, *next*, and *then* by instructing students to retell a familiar story or to describe a process such as tying one's shoe. To support students with intermediate English proficiency, invite them to summarize the events on pages 84–93: beginning, middle, and end.

Vocabulary

none

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Sequence Sentence Strips for *The Invention of Hugo Cabret* (Prologue Reference Charts appendix)

STUDENTS

- *The Invention of Hugo Cabret*

Preparation

- Make one set of sentence strips for each small group by cutting out the Sequence Sentence Strips for *The Invention of Hugo Cabret*. See the Land section for details.

LAUNCH 5 minutes

Review Prior Knowledge

1. Display and Echo Read the words *first*, *next*, and *then*. Remind students that these words help readers recount events in order.
2. Instruct students to Think–Pair–Share to answer this question:

 **What are three things that you have done today?**

Language Support

For students with beginning English proficiency, provide these sentence frames: First, I _____. Next, I _____. Then, I _____. Model how to use the sentence frames as needed by sharing your own activities.

3. Tell students that they will reread parts of *The Invention of Hugo Cabret* to recount key events in order.

LEARN 20 minutes

Discuss Events

1. Direct students to page 81 of *The Invention of Hugo Cabret*. Read aloud pages 81–83, starting with “The old man,” as students follow along.

2. Define unknown words, such as *emerged*, *hesitated*, and *shuffled*, as needed. Point out adjective-noun pairs, such as *light snow*, *toy booth*, and *wooden gate*. Remind students that adjectives come before the nouns they describe and can answer the *what kind?* question.

Language Support

For students with beginning English proficiency, provide images or gestures to support students' understanding of unknown words. You may also include home language translations or cognates.

Language Expansion

For students with intermediate English proficiency, invite them to identify one or two adjectives from pages 81–83.

3. Think aloud about the sequence of events depicted on pages 84–93, using the words *first*, *next*, and *then*.
4. Explain that some of the events from the text are shown in the images, such as when Hugo first starts following Papa Georges home. Tell students that some of the other events—such as when Hugo asks for his notebook or when Papa Georges says he's going to burn it—are not as clearly shown in the images. Clarify that readers can use the text together with the images to try to retell the story. Emphasize that the words *first*, *next*, and *then* help readers tell the events in order.
5. Read aloud pages 94–95, starting with “They soon arrived,” as students follow along. Define unknown terms, such as *decrepit*, *interlocking*, and *summon*, as needed. Point out the adjective-noun pairs, such as *chipped green door*, *cracked paint*, and *decrepit apartment building*.
6. Instruct students to work with a partner to retell this part of the story in their own words by looking at the illustration on pages 96–97. Remind them to use the words *first*, *next*, and *then*.
7. Invite a few students to share their responses.

Key Ideas

- First, Hugo and the old man arrive at the old man's apartment.
- Next, the old man goes into the apartment without giving Hugo the notebook.
- Then, Hugo is left alone in the snowy street.

Sample Think Aloud


First, Hugo follows Papa Georges home from the station. I see this happening on page 85.

Next, Hugo asks Papa Georges for his notebook back. It looks like they may be talking about the notebook on page 91.

Then, Hugo asks again, and Papa Georges says he is going to burn Hugo's notebook. On page 92, it looks like Papa Georges is ignoring Hugo as Hugo continues to follow him.

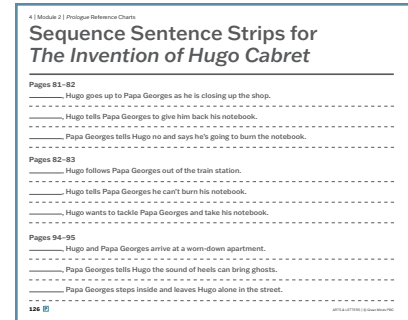
LAND 5 minutes

Demonstrate Learning

1. Distribute sets of sentence strips from Sequence Sentence Strips for *The Invention of Hugo Cabret* to small groups.
2.  **Introduce the learning task.** Instruct students to work with their group to put the events in order. Tell them to write the word *first*, *next*, or *then* before each event once they have placed the events in order.

Language Support

For students with beginning English proficiency, read aloud the sentence strips.

**Analyze Student Progress**

Monitor: Do students put the events in the correct order?

Offer Immediate Support: If students need additional support putting events in order, refer them to the parts of the text or illustrations on pages 84–93 that provide clues about the order of events.

3. Invite a few students to share their responses, and reinforce the correct responses:

- **Pages 81–82**—First, Hugo goes up to Papa Georges as he is closing up the shop. Next, Hugo tells Papa Georges to give him back his notebook. Then, Papa Georges tells Hugo “no” and says he’s going to burn the notebook.
- **Pages 82–83**—First, Hugo follows Papa Georges out of the train station. Next, Hugo tells Papa Georges that he can’t burn his notebook. Then, Hugo wants to tackle Papa Georges and take his notebook.
- **Pages 94–95**—First, Hugo and Papa Georges arrive at a worn-down apartment. Next, Papa Georges tells Hugo that the sound of heels can bring ghosts. Then, Papa Georges steps inside and leaves Hugo alone in the street.

4. Summarize that a reader can retell story events by using sequence transition words.



Prologue to Lesson 14

Essential Question | What do people learn from myths and stories?

OVERVIEW

Preview

Students sequence events in *The Invention of Hugo Cabret*. As they discuss excerpts from the story, students practice using transition words to clarify the order in which narrative events happen. This work prepares students to use transition words when adding to their narrative writing in lesson 14.

Learning Goal

Use transition words to clarify the order of events in a narrative text.

 **LEARNING TASK:** Add two transition words to a narrative draft.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use transition words or phrases to sequence events.

To support students with beginning English proficiency, provide more examples of each sequence transition word in a sentence. To support students with intermediate English proficiency, invite students to orally replace the sequence transition word in a sentence with another word that has a similar meaning.

Vocabulary

none

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Transitions for Writing Chart (*Learn book*)

STUDENTS

- *The Invention of Hugo Cabret*
- Sequenced Events from *The Invention of Hugo Cabret* (*Prologue Student Resources* appendix)
- Narrative Writing Planner for Module Task 1 (*Learn book*, Writing)

Preparation

- none

LAUNCH 5 minutes

Review Prior Knowledge

1. Direct students to the first section of Sequenced Events from *The Invention of Hugo Cabret*. Read aloud the sentences summarizing events from chapters 6–7.

Teacher Note

Instruct students to cover the rest of the page to minimize distraction.

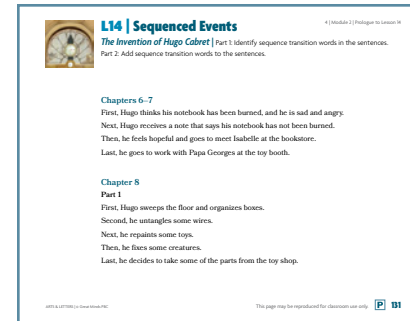
2. Instruct students to Think–Pair–Share to answer this question:

 **What words do you see in these sentences that help you know the order of events?**

Language Support

For students with beginning English proficiency, remind them that when you order events, you put them in the way they happen.

3. Reinforce the correct response: *first*, *next*, *then*, and *last*. Instruct students to underline these words. Explain that these words usually come at the beginning of a sentence.
4. Tell students that they will look at a few more examples of events in order and identify transition words so they can use them in their own writing.

**LEARN** 20 minutes

Examine Transition Words

1. Direct students to page 165 of *The Invention of Hugo Cabret*, and read aloud the portion of pages 165–166 from “After making his” to “mechanisms he wanted.”

2. Based on your students' needs, pause to define select words with a synonym (e.g., *deftly*, *mechanical*, *resentful*, *untangled*).
3. Ask this question:

 **What does Hugo do at the toy booth in this section?**

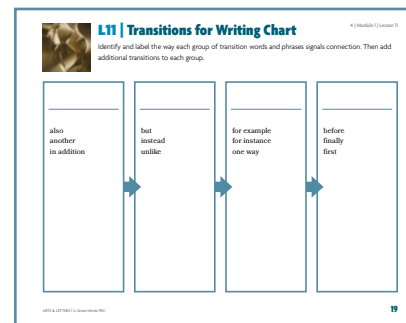
Key Ideas

- Hugo goes to the toy booth to work.
 - He's thinking about his notebook and hoping to get it back.
 - He does jobs at the booth, such as cleaning, organizing, untangling wires, and fixing toys.
 - He sees a lot of parts he could use, so he decides to take some.
4. Think aloud about how transition words could be used to show the order of Hugo's actions at the toy booth.
 5. Direct students to the second section of Sequenced Events from *The Invention of Hugo Cabret*. Read aloud the sentences in part 1 summarizing events from chapter 8.

6. Ask this question:

 **What words do you see that show the order, or sequence, of events?**

7. Reinforce the correct responses: *first*, *second*, *next*, *then*, and *last*. Instruct students to underline the words.
8. Display the Transitions for Writing Chart, located in the *Learn* book, and read aloud the following sequence transition words: *before*, *finally*, and *first*. Invite a few students to share alternative transition words that could be used at the beginning of sentences summarizing events in chapter 8. Reinforce the correct responses: *Finally* could be used instead of *last*, and *then* or *next* could be used for the second event.



Sample Think Aloud

I see that Hugo is doing many things, and he's doing them in a certain order. I see the word *after* at the very beginning, which shows that first he does his rounds with clocks, and then he goes to the toy booth. I could add more words like this to help show the order of things Hugo does at the toy booth.

9. Tell students that they will practice using a variety of transition words from the list.
10. Direct students to page 166. Read aloud the portion of pages 166–167 from “While Hugo worked” to “on his shoulder.”
11. Based on your students’ needs, pause to define select words with a synonym (e.g., *arching*, *captivated*, *delight*, *distinct impression*, *entertain*, *succession*).
12. Ask this question:

 **What are Hugo and Papa Georges doing in this section?**

Key Ideas

- Hugo is amazed by the old man’s card tricks.
 - Hugo asks Papa Georges to show him some tricks.
 - Papa Georges refuses at first.
 - He does a few tricks before telling Hugo to go back to work.
 - Hugo continues to watch Papa Georges work until he eventually falls asleep.
13. Direct students to Sequenced Events from *The Invention of Hugo Cabret*. Read aloud the sentences in part 2 summarizing events in chapter 8.
 14. Instruct students to work with a partner to add sequence transition words to these sentences.

Language Support

For students with beginning English proficiency, model how to add one or two sequence transition words to the sentences.

Language Expansion

For students with intermediate English proficiency, invite them to use additional sequence transition words (e.g., *after a while*, *eventually*).

15. Invite a few students to share their responses.


Key Ideas

- First, Hugo is amazed by the old man's card tricks.
- Second, Hugo asks Papa Georges to show him some tricks.
- Next, Papa Georges refuses but eventually does a few tricks.
- Then, Papa Georges tells Hugo to go back to work.
- Before Papa Georges falls asleep, Hugo watches him do more card tricks.
- Finally, Hugo feels a tap on his shoulder.

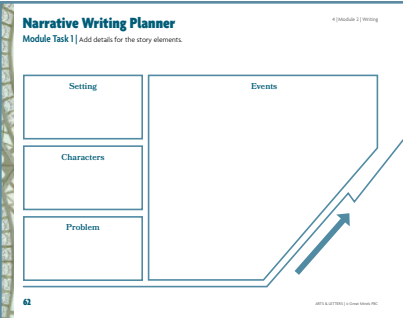
16. Highlight the words *before* and *finally*. Direct attention to the word *eventually*. Explain that the word *eventually* is also a sequence word that refers to something that happens after a period of time.

LAND 5 minutes

Demonstrate Learning

1. Direct students to their narrative writing drafts.
2.  **Introduce the learning task.** Instruct students to add two sequence transition words to their Narrative Writing Planner for Module Task 1 and to share the new sentences with a partner.

Tell students to refer to the Transitions for Writing Chart, and remind them that these words are often placed at the beginning of sentences.



The image shows a 'Narrative Writing Planner' form. It has a title 'Narrative Writing Planner' and a subtitle 'Module Task 1 | Add details for the story elements.' The form is divided into several sections: 'Setting', 'Characters', 'Problem', and 'Events'. The 'Events' section is the largest and is outlined with a dashed line. A blue arrow points to the bottom right corner of the 'Events' section. There is a small page number '41' in the bottom left corner and a copyright notice '© 2014 by Great Minds. All rights reserved.' in the bottom right corner.

Analyze Student Progress

Monitor: Do students add two sequence transition words to their narrative drafts?

Offer Immediate Support: If students need additional support inserting sequence transition words, instruct them to label the first two events with the numbers *1* and *2* and to then add the transition words *first* and *second*.

3. Invite a few students to share their responses. Reinforce examples that use appropriate sequence transition words.
4. Summarize that transition words help show more clearly the order, or sequence, of events in a story.



Prologue to Lesson 15

Essential Question | What do people learn from myths and stories?

OVERVIEW

Preview

Students examine figurative language in *The Invention of Hugo Cabret*. As they analyze the comparison of Hugo’s mind to a machine, they discuss what a reader learns about Hugo from this description. This work prepares students to discuss figurative language in more detail in lesson 15 and to apply description to their own writing.

Learning Goal

Analyze the comparison between Hugo’s mind and a machine in *The Invention of Hugo Cabret*.

LEARNING TASK: Draw a picture of Hugo’s mind as a machine with wheels, cogs, and gears, and add a thought bubble to describe what Hugo may be thinking about.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use description to develop characters and events.

To support students with beginning English proficiency, discuss how a mind and a machine could be similar by listing things that both minds and machines do. To support students with intermediate English proficiency, invite them to explain how the description of Hugo having a mind like a machine helps the reader learn more about Hugo’s relationship with his father.

Vocabulary

machine (n.) **P**

Materials

TEACHER

- *The Invention of Hugo Cabret*
- “Close-up of Clock Mechanism in Slow Motion” video (digital platform)

STUDENTS

- *The Invention of Hugo Cabret*

Preparation

- none

LAUNCH 5 minutes

Build Knowledge About Machines

1. Play the “Close-up of Clock Mechanism in Slow Motion” video. Instruct students to Think–Pair–Share to answer these questions:

 **What do you notice?**

 **What do you wonder?**

2. Play the video again, and direct attention to the wheels, cogs, and gears. Explain that this video shows a close-up picture of the inside of a clock, where all the parts are connected and making the other parts move. Explain that the wheels, cogs, and gears are moving in slow motion in this video.
3. Introduce the vocabulary term *machine* by displaying the term and definition. Engage students in Vocabulary Exploration.
4. Display page 78 of *The Invention of Hugo Cabret*, and explain that clocks are a type of machine. Tell students that wheels, cogs, and gears are used in many machines.

Language Support

The term *machine* has a Spanish cognate: *máquina*. Share this language connection with students whose home language is Spanish.

5. Display page 57 and remind students that the automaton is another type of machine that uses wheels, cogs, and gears.
6. Tell students that they will examine comparisons between Hugo’s mind and machines to learn more about Hugo’s character.

Definition


machine (n.): a piece of equipment with moving parts that works when powered by a force

LEARN 20 minutes

Analyze a Comparison

1. Direct students to page 126 of *The Invention of Hugo Cabret*. Read aloud the portion of the page from “And so Hugo” to “the station worked.”
2. Based on your students’ needs, pause to define select words with a synonym (e.g., *cogs*, *connection*, *gears*, *imagined*).
3. Ask this question:

 **Whom is the writer describing here?**

4. Reinforce the correct response: Hugo.
 5. Tell students that when someone thinks hard about something, sometimes people say their head is “spinning” or “the wheels are turning.” Remind students that cogs and gears are the parts that help the whole wheel turn.
 6. Ask this question:
-  **Do we really have wheels in our head that spin?**
7. Reinforce the correct response: No. Explain that this is a figurative saying because it is not real, or literal. It compares the feeling of the mind as it works to remember or solve something with the image of wheels turning in a machine.

Language Support

For students with beginning English proficiency, review the definitions of *figurative* and *literal*. The module 1 Knowledge Deck includes cards for these terms.

8. Ask this question:

 **What might Hugo be thinking about?**

Key Ideas

- He is probably thinking about how to keep the clocks working or how to fix them.
- He is remembering what his father taught him and thinking about how to use what he learned.
- He may be thinking about how to fix the automaton.

9. Emphasize that there is a lot going on inside Hugo's mind.

10. Instruct students to Think–Pair–Share to answer this question:

 **Why do you think Hugo compares his mind to a clock instead of a different machine?**

Key Ideas

- Hugo works on clocks.
- Hugo knows how a clock works with cogs and gears.
- Hugo is familiar with clock parts and feels close to machines.

Language Expansion

For students with intermediate English proficiency, invite them to consider other things the mind can be compared to.

11. Ask this question:

 **How does Hugo feel about clocks and machines?**


Key Ideas

- Hugo loves learning about and working on clocks.
- He feels connected to machines like clocks.
- It feels satisfying to him to be able to fix the clocks.

12. Emphasize that clocks are a big part of Hugo’s life and have been for a long time because his father worked on clocks. Explain that these descriptions help us learn more about Hugo as a character.

LAND 5 minutes

Demonstrate Learning

1. Direct attention to page 78.
2.  **Introduce the learning task.** Instruct students to draw a picture of Hugo’s mind as a machine with wheels, cogs, and gears and to add a thought bubble to describe what Hugo may be thinking about.

Language Expansion

For students with intermediate English proficiency, invite them to add labels to the wheels, cogs, and gears.

Analyze Student Progress

Monitor: Do students draw a picture of Hugo’s mind with parts and thoughts that represent the comparison between the mind and a machine?

Offer Immediate Support: If students need additional support drawing Hugo’s mind, show the clock video again and remind them that people say “the wheels are turning” in their head to mean that someone’s mind is working to think about something.

-
3. Invite a few students to share their responses.
 4. Summarize that comparisons tell a reader more about characters.



Prologue to Lesson 17

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students explore dialogue in *The Invention of Hugo Cabret*. As they discuss punctuation and character expression, students practice using dialogue to show how characters interact and respond to situations. This work prepares students to identify the purpose of dialogue in a story in lesson 17.

Learning Goal

Explore dialogue in *The Invention of Hugo Cabret*.


 **LEARNING TASK:** Write a sentence of dialogue for a section of *The Invention of Hugo Cabret*.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use dialogue to show how characters interact and respond to situations.

To support students with beginning English proficiency, display examples of dialogue and ask these questions to help them identify the beginning and ending quotation marks of each section: What are the first and last words Hugo says? What are the first and last words Isabelle says? To support students with intermediate English proficiency, invite them to draft another sentence spoken by a second character in response to the first.

Vocabulary

dialogue (n.) 

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

- *The Invention of Hugo Cabret*

Preparation

- none

LAUNCH 5 minutes

Build Knowledge About Dialogue

1. Direct students to page 223 of *The Invention of Hugo Cabret*, and read aloud.
2. Ask this question:

 **Who is talking on this page?**

3. Reinforce the correct response: Papa Georges and Hugo.
4. Introduce the vocabulary term *dialogue* by displaying the term and definition. Engage students in Vocabulary Exploration. Explain that the dialogue in a text is the conversation between characters.

Language Support

The term *dialogue* has a Spanish cognate: *diálogo*. Share this language connection with students whose home language is Spanish.

5. Direct attention to the quotation marks. Invite students to repeat the term *quotation marks*. Explain that quotation marks are used to show when characters are talking.
6. Tell students that they will look at how dialogue is used in the text.

Definition

dialogue (n.): the things that are said by a character in a story, movie, or play

LEARN 20 minutes

Explore Dialogue and Punctuation

1. Read aloud the portion of pages 223–224 from “The next day” to “boy to leave.” Read with expression to highlight the punctuation used. Based on your students’ needs, pause to define select words with a synonym (e.g., *disheveled*, *fiercely*, *mechanisms*, *seizing*).

2. Ask this question:

 **What are Hugo and Papa Georges arguing about in this section?**

Key Ideas

- Papa Georges is angry because he thinks Hugo broke into his house and stole the notebook back.
- Papa Georges tries to get the notebook, but Hugo says he doesn't have it.

3. Ask this question:

 **How do you know when someone is speaking?**

4. Reinforce the correct response: The quotation marks show that someone is speaking.

5. Display pages 223–224. Instruct students to point to the instances when Hugo and Papa Georges talk.

6. Instruct students to read dialogue as a conversation with a partner. Assign one partner to read aloud Hugo's lines and the other to read aloud Papa Georges's lines from page 223, starting with "Give it to me," to page 224, ending with "theft, more lies."

7. Ask these questions:

 **How is Hugo feeling in this section?**

 **How is Papa Georges feeling in this section?**

 **How do you know?**

Key Ideas

- Hugo is confused. He asks questions and is "in shock."
- Papa Georges is angry. His face is red as he grabs Hugo and asks questions "fiercely."

8. Instruct students to Think–Pair–Share to answer these questions:

 **What do you notice about the punctuation in Hugo’s sentences?**

 **What do you notice about the punctuation in Papa Georges’s sentences?**

Language Support

For students with beginning English proficiency, remind them that punctuation includes periods, exclamation points, and question marks. Review the purpose of each with examples.

Key Ideas

- There are question marks at the end of Hugo’s sentences.
- Exclamation points, question marks, and periods end Papa Georges’s sentences.

9. Explain that Hugo’s sentences end in question marks, which helps the reader understand that he is confused and asking questions. Papa Georges’s sentences end in a variety of punctuation marks, including exclamation points, because he is upset and speaking with a lot of emotion.

10. Read aloud the portion of pages 224–225 from “At that moment” to “without looking back.” Instruct students to look for more instances of dialogue with quotation marks. Tell students to use a nonverbal signal (e.g., a thumbs-up) each time they notice someone speaking.

Language Support

For students with beginning English proficiency, review the difference between a beginning quotation mark and an ending quotation mark. Help students annotate the quotations marks in the dialogue on pages 224–225.

11. Ask this question:

 **Which characters use dialogue in this section?**

12. Reinforce the correct response: Papa Georges, Isabelle, and Hugo.

13. Instruct students to Think–Pair–Share to answer these questions:

 **What do you notice about the punctuation in Isabelle’s sentences?**

 **What does this show about Isabelle?**


Key Ideas

- Isabelle’s sentences have an exclamation point, a question mark, and a period.
- She really wants to know where the drawings are.

14. Explain that the dialogue can tell us a lot about what the characters are thinking and feeling.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to choose either Hugo, Papa Georges, or Isabelle. Tell them to write a sentence of dialogue with quotation marks to show what the character might say next in this section.

Analyze Student Progress

Monitor: Do students write a sentence of dialogue that uses quotation marks and shows how a character responds or reacts to the situation?

Offer Immediate Support: If students need additional support writing a sentence of dialogue, read aloud more examples of dialogue from the text (e.g., Papa Georges’s words to Hugo on page 223).

2. Invite a few students to share their responses. Reinforce responses that use dialogue to show how characters interact and respond to the situation.
3. Summarize that dialogue is an important part of many stories.



Prologue to Lesson 19

Essential Question | What do people learn from myths and stories?

OVERVIEW

Preview

Students examine an obstacle and Hugo's responses in *The Invention of Hugo Cabret*. As they discuss Hugo's responses to the obstacle, students practice listening to and building on others' ideas. This work prepares students to discuss Hugo's obstacles and responses in more depth in lesson 19.

Learning Goal

Examine an obstacle and Hugo's responses to it in *The Invention of Hugo Cabret*.


 **LEARNING TASK:** Discuss ways Hugo could have responded to an obstacle.

Language Progress

In this lesson, students work on this speaking and listening goal: Review and build on others' ideas.

To support students with beginning English proficiency, model how to restate what someone else says and build on their thinking. To support students with intermediate English proficiency, invite them to model restating what someone else says with another student to provide more examples.

Vocabulary

obstacle (n.) 

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Obstacle and Responses T-chart

STUDENTS

- *The Invention of Hugo Cabret*
- Talking Tool (*Learn* book)

Preparation

- none

LAUNCH 5 minutes

Preview Vocabulary

1. Instruct students to Think–Pair–Share to answer these questions:

 **What is something you wish you had or could do?**

 **What has kept you from having or doing it?**

2. Introduce the term *obstacle* by displaying the term and definition. Engage students in Vocabulary Exploration.

Language Support

The term *obstacle* has a Spanish cognate: *obstáculo*. Share this language connection with students whose home language is Spanish.

3. Remind students that they have been writing their narratives about a problem Hugo has with a nemesis in *The Invention of Hugo Cabret*. Explain that a problem, like an obstacle, is something that gets in the character’s way and must be overcome for the story to have a resolution.
4. Tell students that they will look at one of Hugo’s obstacles.

Definition

obstacle (n.): a thing that blocks one’s way or prevents progress

LEARN 20 minutes

Examine an Obstacle and Responses

1. Direct students to page 51 of *The Invention of Hugo Cabret*. Remind them that Papa Georges has just caught Hugo stealing a toy. Read aloud the portion of the page from “The boy struggled” to “old man’s eye.” Based on your students’ needs, pause to define select words with a synonym (e.g., *battered*, *snatched*, *struggled*).

2. Instruct students to Think–Pair–Share to answer this question:

 **What is Hugo’s obstacle in this section?**

3. Reinforce the correct responses:

- Hugo has lost his notebook because Papa Georges took it away.
- Hugo thinks he cannot finish the automaton without the notebook.

4. Display the Obstacle and Responses T-chart. Add Hugo’s obstacle to the chart.

Obstacle and Responses	
Obstacle	Responses

5. Display and read aloud this question:

 **Why is losing the notebook an obstacle for Hugo?**

6. Instruct students to Think–Pair–Share to answer the question.

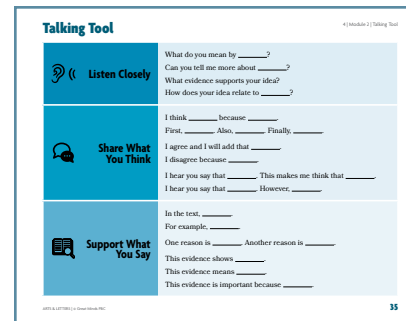
Key Ideas

- Losing the notebook is an obstacle because Hugo thinks he needs it to fix the automaton, but Papa Georges won’t give it to him.
- The notebook is very important to Hugo. He has kept it in his pocket for a very long time, but now it’s gone.

7. Explain that students can practice reviewing and building on each other’s ideas by using a sentence frame. Direct students to the Talking Tool, located in the *Learn* book. Echo Read these sentence frames:

- I hear you say that _____. This makes me think that _____.
- I hear you say that _____. However, _____.

8. Invite a student to discuss the question in step 4 with you. Model how to use the sentence frames to respond to them.



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 _____.

9. Instruct students to discuss the question in step 4 with a partner, using the sentence frames to review and build on each other's ideas.
10. Direct attention to the Responses column of the chart. Tell students that they will consider how Hugo responds to this obstacle. Clarify that *respond* can mean saying something back to someone or reacting to something by acting a certain way.
11. Read aloud pages 60–61. Based on your students' needs, pause to define select words with a synonym (e.g., *collected*, *grunted*, *shuddered*).
12. Ask this question:



How does Hugo respond to the obstacle of having his notebook taken away?

13. As students share, add responses to the chart.

Key Ideas

- Hugo keeps telling Papa Georges to give the notebook back.
- Hugo does not explain where he got the notebook.
- Hugo does not explain what the notebook is for or why it's important to him.
- Hugo tells Papa Georges that he's the real thief and runs off.


14. Instruct students to discuss these questions with a partner:



Do you think Hugo's response was appropriate? Why or why not?

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to discuss this question with a different partner, using the Talking Tool to review and build on each other's ideas:

 **What else could Hugo have done to respond to this obstacle?**

Analyze Student Progress

Monitor: Do students share what Hugo could have said or what he could have done in response to the situation?

Offer Immediate Support: If students need additional support discussing other ways Hugo could have responded, instruct them to think about ways they might respond to having something important taken away.

2. Invite a few students to share their responses as well as those of their partners.

Key Ideas

- He could have given up and walked away.
- He could have told Papa Georges how he got the notebook and why it's so important.
- He could have tried to get another adult's help with getting the notebook back.
- He could have attacked Papa Georges and forced him to give back the notebook.

3. Summarize that stories include obstacles and how the characters respond to those obstacles.



Prologue to Lesson 20

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine adverbs in *The Invention of Hugo Cabret*. As they discuss verbs, students practice using adverbs to describe actions. This work prepares students to practice with adverbs in lesson 20.

Learning Goal

Use adverbs to describe actions.

 **LEARNING TASK:** Write two sentences using an adverb to describe Hugo's or Isabelle's actions.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use sensory details and precise language to make writing clearer and more vivid.

To support students with beginning English proficiency, provide images to help students understand the verbs and adverbs in the word bank. To support students with intermediate English proficiency, invite them to use the word bank to create more than one sentence.

Vocabulary

none

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Verbs and Adverbs Word Bank (*Prologue* Reference Charts appendix)

STUDENTS

- *The Invention of Hugo Cabret*
- Fluency Practice for *The Invention of Hugo Cabret*, passage 3 (*Learn* book, Fluency)

Preparation

- none

LAUNCH 5 minutes


Review Prior Knowledge

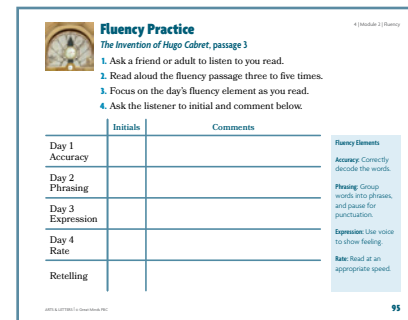
1. Clap your hands slowly and then quickly, softly and then loudly. As you clap, describe how you are clapping by using an adverb (e.g., I clap slowly; I clap quickly; I clap loudly).
2. Explain that these words that end in *-ly* are called adverbs. They add to, or tell more about, verbs or actions.
3. Read aloud and act out each of the following sentences. After each sentence, invite students to act out and repeat the sentence.
 - I wave slowly. I wave quickly.
 - I raise my hand slowly. I raise my hand quickly.
 - I tap my finger quietly. I tap my finger loudly.
4. Tell students that they will look at how adverbs describe actions in *The Invention of Hugo Cabret*.

LEARN 20 minutes

Examine Adverbs

1. Direct students to Fluency Practice for *The Invention of Hugo Cabret*, passage 3, located in the *Learn* book. Read aloud the portion of the page from “He put the” to “been waiting for.”
2. Ask this question:

 **What does *it* refer to in the sentence “It fit perfectly”?**
3. Reinforce the correct response: the key to the automaton. Remind students that Hugo had taken the key from around Isabelle’s neck.



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.
 1. 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.

95

4. Ask this question:

 **How does the key fit?**

5. Reinforce the correct response: perfectly.
6. Direct students to the image on page 247. Explain that *perfectly* means that the key fits just right into the hole in the automaton's back—not too loosely or too tightly.
7. Display the word *perfectly* and underline the *-ly* suffix. Remind students that this word part is used to create adverbs.
8. Remind students that adverbs describe verbs, or actions. Adverbs add details about verbs and are often used to describe how something is done.
9. Reinforce that *loosely* and *tightly* also have *-ly* endings. They are adverbs that describe how the key could have fit.
10. Tell students that unlike adjectives, adverbs can come before or after the word they describe and are paired with.
11. Display and read aloud these two sentences from page 234:
 - “His head banged painfully against the floorboards.”
 - “They were both breathing heavily.”
12. Instruct students to Think–Pair–Share to answer these questions:

 **How does Hugo's head bang against the floorboard?**

 **How do Hugo and Isabelle breathe?**

Language Support

For students with beginning English proficiency, help them locate the word after the verb in each sentence. Remind them to look for the *-ly* ending.

- 13.** Reinforce the correct responses: painfully and heavily. Display the words *painfully* and *heavily* on the board.
- 14.** Emphasize that these adverbs provide details about how characters do certain things.
- 15.** Invite two volunteers to underline the part of the words that shows they are adverbs. Reinforce that both words end in *-ly* and describe how the action is done.
- 16.** Display the Verbs and Adverbs Word Bank. Echo Read the words. Model how to use a verb and an adverb from the word bank to create a sentence.

Language Support


For students with beginning English proficiency, read aloud the verbs and adverbs. Use gestures, or pantomime each action and description.

Verbs and Adverbs Word Bank	
Verbs	Adverbs
eat	carefully
listen	closely
look	happily
read	loudly
run	quickly
shout	quietly
walk	slowly
whisper	softly

- 17.** Instruct students to work with a partner to form sentences about what Hugo or Isabelle did, or might do next, by using the verbs and adverbs from the word bank.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to use verbs and adverbs from the word bank to write two sentences about Hugo's or Isabelle's actions.

Analyze Student Progress

Monitor: Do students write two sentences that each include a verb and an adverb that describes that verb?

Offer Immediate Support: If students need additional support writing a sentence that includes a verb and an adverb, choose a verb and ask this question: What are different ways to do this action? Help students choose an adverb that answers this question.

2. Invite a few students to share their responses.

Language Expansion

For students with intermediate English proficiency, invite them to include two adverbs for the same action (e.g., Hugo ran slowly and carefully).

3. Summarize that adverbs give more detail about how people or characters do something.



Prologue to Lesson 23

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students identify precise language and sensory details in *The Invention of Hugo Cabret*. As they discuss how the words and phrases make the scenes clearer and more vivid, students practice using precise language and sensory details to describe an illustration from the text. This work prepares students to discuss and apply sensory details and precise language in more depth in lesson 23.

Learning Goal

Identify sensory details and precise language in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Use precise language or sensory details to write two sentences describing an illustration from *The Invention of Hugo Cabret*.


Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use sensory details and precise language to make writing clearer and more vivid.

To support students with beginning English proficiency, show or draw a simple picture and then add more details to illustrate examples of sensory details or precise language. To support students with intermediate English proficiency, invite them to illustrate and label details describing the scene from the text when Isabelle is turning the key.

Vocabulary

precise language 

sensory details 

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

- *The Invention of Hugo Cabret*

Preparation

- none

LAUNCH 5 minutes**Build Knowledge About Sensory Details and Precise Language**

1. Direct students to page 237 of *The Invention of Hugo Cabret*. Read aloud the portion of the page from “Letting go of” to “several times herself.”
2. Ask this question:



Which words or phrases help you picture this scene in your mind more clearly?

Key Ideas

- “letting go of his wrist”
 - “she pushed him back”
 - “grasped the end of the key”
 - “turned it several times”
3. Explain that instead of simply stating “Isabelle turned the key,” the author uses details that describe Isabelle’s specific actions before the final action of turning the key.
 4. Remind students that they have been learning about sensory details and precise language in their own writing to help paint a picture in a reader’s mind.
 5. Tell students that they will read some examples of sensory details and precise language to give them ideas of how to add description to their writing.

LEARN 20 minutes

Identify Sensory Details and Precise Language

1. Introduce the vocabulary term *sensory details* by displaying the term and definition. Engage students in Vocabulary Exploration.

Language Support

For students with beginning English proficiency, remind them of the five senses. Create a chart with images and examples. Add labels or cognates in students' home language(s) if applicable.

The term *sensory details* has a Spanish cognate: *detalles sensoriales*. Share this language connection with students whose home language is Spanish.

2. Read aloud the portion of page 237 from “The children watched” to “Hugo’s heart raced.” Based on your students’ needs, pause to define select words with a synonym (e.g., *engage*, *spun*, *whirred*).

3. Ask this question:



What are some sensory words and phrases from these sentences, and how do they help you imagine what Hugo and Isabelle see, hear, touch, or taste?

4. Invite a few students to share their responses.

Key Ideas

- The phrase “levers inside the man began to engage” may help you hear and see what is happening.
- The words “whirred” and “spun” help you hear what the automaton sounds like and see what it is doing.
- The phrase “heart raced” describes something that can be heard or felt.

5. Emphasize that authors use sensory details to make their writing clearer and more vivid for a reader.

Definition

sensory details: words that help the reader imagine what it would be like to see, hear, smell, touch, or taste

6. Introduce the vocabulary term *precise language* by displaying the term and definition. Engage students in Vocabulary Exploration.

Language Support

The term *precise language* has a Spanish cognate: *lenguaje preciso*. Share this language connection with students whose home language is Spanish.

Definition

precise language: words that are used accurately to convey an exact meaning

7. Read aloud the portion of page 237 from “Hugo yelled out” to “the automaton’s hand.” Based on your students’ needs, pause to define select words with a synonym (e.g., *automaton*, *bottle*, *nearby*).

8. Ask this question:



What are some words or phrases in this paragraph that help you picture this scene in your mind?

9. Invite a few students to share their responses.

Key Ideas

- “yelled”
- “quickly”
- “nearby”
- “few drops”
- “tiny bottle”
- “automaton’s hand”

10. Remind students that words like *quickly* tell how something is done and that these adverbs often end in *-ly*.


Language Expansion

For students with intermediate English proficiency, invite them to provide other words that end in *-ly* to describe how Hugo could have opened the bottle.

11. Remind students that words like *tiny* and *few* are adjectives that tell what kind or how many of something. Emphasize that adverbs and adjectives help make language more precise because they give more information about nouns and verbs.

LAND 5 minutes

Demonstrate Learning

1. Direct attention to the illustration on pages 238–239.
2.  **Introduce the learning task.** Instruct students to use sensory details and precise language to write two sentences describing what’s happening in the illustration.

Language Support

For students with beginning English proficiency, support adding sensory details by directing attention to specific parts of the illustration and asking students what they think Isabelle and Hugo hear, see, or feel.

Analyze Student Progress

Monitor: Do students use sensory details or precise language to describe Hugo and Isabelle watching the automaton as he writes?

Offer Immediate Support: If students need additional support adding sensory details or precise language, provide more examples of adjectives, adverbs, and other sensory or precise words and phrases.

3. Invite a few students to share their responses. Restate examples of precise language and sensory details.
4. Summarize that precise language and sensory details help paint a picture in a reader's mind.



Prologue to Lesson 24

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students identify adjectives in sentences from *The Invention of Hugo Cabret*. As they discuss the categories of adjectives, students practice putting adjectives in the appropriate order to describe a noun. This work prepares students to write sentences with adjectives ordered appropriately in lesson 24.

Learning Goal

Use multiple adjectives in the appropriate order to describe a noun.


 **LEARNING TASK:** Write a sentence by using at least two adjectives to describe one of the images on pages 272–281.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Order adjectives in sentences appropriately.

To support students with beginning English proficiency, model how to orally rehearse and write sentences by using adjectives from the Order of Adjectives Chart to describe a noun. To support students with intermediate English proficiency, invite them to orally rehearse and write additional sentences by using a variety of adjectives from the chart to describe a noun.

Vocabulary

condition (n.) 

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Order of Adjectives Chart (*Learn* book)

STUDENTS

- *The Invention of Hugo Cabret*

Preparation

- none

LAUNCH 5 minutes

Practice Vocabulary

1. Direct attention to page 266 of *The Invention of Hugo Cabret*, and read aloud the portion of the page from “With his good” to “to ask you.”
2. Remind students that the sentence refers to Hugo and that Hugo is talking to Isabelle’s godmother at that point of the story. Instruct students to Think–Pair–Share to answer this question:

 **What does it mean that he uses “his good hand”?**

Reinforce the correct response: Hugo has one good hand because his other hand was crushed in the door by Isabelle.

3. Emphasize that the words *good* and *bad* are adjectives. Remind students that adjectives provide more information about a noun by answering these questions: How many? What kind? Which one? Explain that *good* and *bad* tell what kind of hands Hugo has, or what condition they are in.
4. Introduce the vocabulary term *condition* by displaying the term and definition. Engage students in Vocabulary Exploration.

Language Support

The term *condition* has a Spanish cognate: *condición*. Share this language connection with students whose home language is Spanish.

5. Tell students that they will look at more examples of adjectives in *The Invention of Hugo Cabret*.

Definition

condition (n.): the state in which something exists

LEARN 20 minutes

Identify Adjective Categories and Order

1. Read aloud the portion of pages 266–268 of *The Invention of Hugo Cabret* from “Not now, Hugo!” to “of this again.” Based on your students’ needs, pause to define select words with a synonym (e.g., *stunned*, *reluctantly*, *snatched*, *dredge*).
2. Ask this question:

 **What’s happening in this scene with Hugo, Isabelle, and Isabelle’s godmother?**

Key Ideas

- They are talking about the drawing that the mechanical man drew.
 - Isabelle and her godmother are upset.
 - Hugo is explaining that he found the automaton and was able to fix it and wind it up with Isabelle’s key.
 - We find out that Isabelle took the key from her godmother.
3. Direct attention to some of the adjectives in this section and the nouns they describe (e.g., *old woman*, *stunned whisper*, *two halves*, *mechanical man*). Clarify that these adjectives provide information about what kind of noun the word is or how many there are of it.

Teacher Note

You may identify the adjectives *white* and *pretty* that describe Isabelle’s face and the key and remind students that sometimes adjectives can come after verbs instead of before nouns.

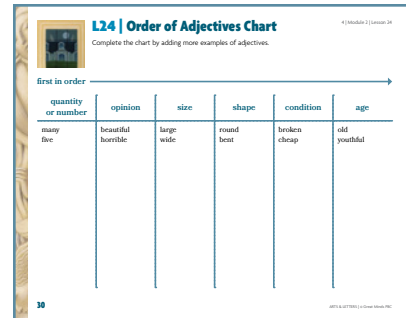
4. Read aloud pages 269–271, starting with “From the bedroom.” Based on your students’ needs, pause to define select words with a synonym (e.g., *divert*, *armoire*, *molding*).
5. Ask this question:

 **Why are Hugo and Isabelle searching the armoire?**

6. Reinforce the correct response: They see Isabelle’s godmother look at it, so they think there’s something hidden there.
7. Display and read aloud this sentence: “There was a decorative panel at the top of the armoire, which had two thin parallel cracks in it.” Explain that *parallel* means that the cracks are the same distance apart and never touch at any point and that *decorative* means that they don’t have a practical use; they are just meant to be beautiful to look at.
8. Ask this question:

 **What adjectives do you see in this sentence?**

9. Reinforce the correct responses: *decorative, two, thin, parallel*.
10. Underline the adjectives in the sentence, and draw an arrow to the noun that they are describing.
11. Emphasize that the words *two, thin, and parallel* are all adjectives that describe the cracks. They tell what kind of cracks and how many there are. Explain that sometimes two or more adjectives are used together to tell more about something.
12. Display the first page of the Order of Adjectives Chart, and read aloud the first six categories and examples—from quantity or number to age. Explain that these are types of adjectives that are used in a certain order before the noun they describe. Direct attention to the condition category. Remind students of the example of the state, or condition, of Hugo’s hands—one good and one bad.



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 tall	broken cheap	old youthful

Language Support

For students with beginning English proficiency, add symbols or images to the category labels.

Language Expansion

For students with intermediate English proficiency, invite them to generate additional adjectives that could describe cracks (e.g., *several, small, jagged*).

13. Ask this question:

 **Into which category would we put *two*?**

14. Reinforce the correct response: quantity or number. Emphasize that like the examples adjectives *many* and *five*, the adjective *two* tells how many cracks there are. Explain that this adjective comes first—before *thin* and *parallel*.

15. Ask this question:

 **Into which category would we put *thin*?**

16. Reinforce the correct response: size. Explain that like *large* and *wide*, the adjective *thin* describes how much space something takes up. Clarify that this adjective comes after the one that tells how many.

17. Ask this question:

 **Into which category would we put *parallel*?**

18. Reinforce the correct response: shape. Explain that the shape, or structure, of the two cracks is that they run alongside each other and never touch—like the lines on either side of a parking space.

19. Read aloud pages 282–283, starting with “Isabelle shrieked and.” Based on your students’ needs, pause to define select words with a synonym (e.g., *contents*, *frayed*, *brittle*).

20. Ask this question:

 **What do the children discover in the armoire in this scene?**

21. Reinforce the correct response: hundreds of drawings by Georges Méliès.

22. Instruct students to Think–Pair–Share to answer this question:

 **What is an example on page 282 of more than one adjective being used to describe the same noun?**


Language Support

For students with beginning English proficiency, identify the word *blanket* and explain that the adjectives describe this noun.

23. Reinforce the correct response: *thin* and *old*. Direct attention to the size and condition categories on the Order of Adjectives Chart, and remind students that *thin* refers to the size of the blanket and comes before the condition, or state, of being old.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Write a sentence by using at least two adjectives to describe one of the images on pages 272–281.

Language Support

For students with beginning English proficiency, assign the image of the chair on pages 280–281 and provide more examples of adjectives they can use to describe the image, such as *big*, *small*, *weak*, *strong*, *old*, and *new*.

Language Expansion

For students with intermediate English proficiency, invite them to use three adjectives to describe one or more of the images on pages 272–281.

Analyze Student Progress

Monitor: Do students write a sentence with at least two adjectives in the appropriate order?

Offer Immediate Support: If students need additional support writing a sentence with two adjectives in the appropriate order, refer them to the Order of Adjectives Chart and help them identify the relevant categories.

2. Invite a few students to share their responses. As students share, direct attention to the relevant categories on the chart.

Key Ideas

- Isabelle pulls on one big panel. (272–273)
 - Isabelle sees one small keyhole. (274–275)
 - Isabelle finds a large rectangular box. (276–277)
 - Isabelle pulls the big, heavy box down. (278–279)
 - Three thin chair legs break. (280–281)
3. Summarize that adjectives tell readers more about nouns and are used in a certain order when there is more than one.



Prologue to Lesson 26

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students explore punctuation in *The Invention of Hugo Cabret*. As they examine and practice using different types of punctuation, students discuss the various effects of punctuation on expression and meaning. This work prepares students to evaluate and revise their Module Task 1 narrative in lesson 26.

Learning Goal

Explore how punctuation is used for effect in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Revise a sentence in Module Task 1 by using punctuation for effect.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use punctuation for effect.

To support students with beginning English proficiency, provide more examples of question marks and exclamation points used for effect. To support students with intermediate English proficiency, invite them to use alternative punctuation in sentences and to read aloud the different effects.

Vocabulary

none

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

- *The Invention of Hugo Cabret*
- Module Task 1 (*Learn* book, Writing)

Preparation

- none

LAUNCH **5 minutes**

Review Prior Knowledge

1. Direct attention to *The Invention of Hugo Cabret*. Read aloud the portion of page 302 from “What’s going on” to “he saw them.” Demonstrate reading with expression.
2. Instruct students to Think–Pair–Share to answer these questions:

 **How is Isabelle feeling?**

 **How do you know?**

Key Ideas

- **feels:** confused, surprised, curious
- She asks several questions in a row.
- She asks questions about the drawings and Papa Georges’s reaction to seeing them.

3. Ask this question:

 **How does the punctuation help us understand how Isabelle feels?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss this question.


Key Ideas

- There are three question marks, so we understand that she has several questions about what is happening because she feels confused and surprised.
- The sentences with question marks are not followed by answers, which shows that she doesn’t wait for an answer to a question before asking the next because she feels curious.
- Three questions, one after another, tell us that Isabelle is very curious and concerned to know what’s going on. She’s probably speaking quickly to ask many questions in a row.

4. Clarify that Isabelle is speaking to her godmother in this section. She is asking her godmother many questions. Remind students that punctuation is used to show how a character is thinking or feeling or to show the way they are saying something.
5. Tell students that they will look at more examples of how punctuation shows the ways characters feel and respond to events in *The Invention of Hugo Cabret*.

LEARN 20 minutes

Explore Punctuation in *The Invention of Hugo Cabret*

1. Direct students to page 301 of *The Invention of Hugo Cabret*. Read aloud the portion of pages 301–303 from “Hugo had helped” to “to your room.” Based on your students’ needs, pause to define select words with a synonym (e.g., *hobble*, *nurse*, *makeshift*).
2. Ask this question:
 **What has happened that leads Hugo, Isabelle, and Papa Georges to need a doctor?**
3. Invite a few students to share their responses.

Key Ideas

- Hugo’s hand still hurts from when Isabelle closed it in the door.
 - Isabelle hurts her foot when the box of drawings falls on it from the armoire.
 - Papa Georges has a fever and is upset because the kids found his drawings.
4. Tell students that they will hear dialogue read aloud twice, using different expression. Instruct students to think about which use of expression best matches how the author intended the dialogue to be read.
 5. Read aloud the dialogue on page 301, starting with “Quiet, Isabelle.” The first time, read as if it were punctuated with exclamation points. Then read again by using accurate expression, matching the author’s use of punctuation.

6. Instruct students to Think–Pair–Share to answer these questions:

 **How is Mama Jeanne speaking or feeling when she responds to Isabelle?**

 **How do you know?**

Key Ideas

- Mama Jeanne does not speak with a lot of emotion because both sentences end in a period.
- Mama Jeanne seems to be speaking calmly because there are periods after what she says.
- Mama Jeanne is not yelling; if she were yelling, there would be exclamation points.

7. Direct attention to the last line of dialogue on page 301. Ask these questions:

 **How is Mama Jeanne speaking or feeling when she talks to Hugo?**

 **How do you know?**

Key Ideas

- Mama Jeanne may be feeling concerned about Hugo's injury.
- Mama Jeanne is probably feeling worried because she asks how Hugo's foot feels.
- The question mark shows that she is asking a question and wants to know how he's feeling.

Language Support

For students with beginning English proficiency, help them identify the period or question mark after each sentence in the dialogue spoken by Mama Jeanne. Explain that in English a period, a question mark, or an exclamation point always goes at the end of a sentence.

Language Expansion

For students with intermediate English proficiency, invite them to read aloud dialogue on page 302 by using different expression. Tell students to read Mama Jeanne's and Isabelle's sentences as if they were punctuated with exclamation points instead of periods. Emphasize that the characters' dialogue would be louder and that the characters would sound more excited or upset.

8. Read aloud the portion of pages 318–319 from “Morning finally came” to “of the shop.” Based on your students’ needs, pause to define select words with a synonym (e.g., *anxiously*, *jangled*, *intriguing*).

9. Ask this question:

 **What does Hugo do in this part of the story?**

10. Invite a few students to share their responses.

Key Ideas

- Hugo tries to wind the clocks, but he struggles with his hurt hand.
- Hugo goes to Monsieur Labisse's shop to see whether he has books about the first movies.
- Hugo doesn't find what he's looking for, but Monsieur Labisse tells him to check the Film Academy library.

11. Read aloud the dialogue on page 318, starting with “You’re Isabelle’s friend,” two times, using different expression. Read aloud the first time as if the dialogue were punctuated with a period at the end of each question. Then read aloud again by using accurate expression, matching the author’s use of punctuation.

12. Instruct students to Think–Pair–Share to answer these questions:

 **How is Hugo speaking or feeling?**

 **Which sentences from the text help you understand how he is speaking or feeling?**

 **How does the punctuation help you understand how he is speaking or feeling?**

13. Invite a few students to share their responses.

Key Ideas

- Hugo may be feeling curious because the sentences have question marks.
- Sentences that help are “Do you have books about the movies?” (318); “What about the very *first* movies?” (319); “Where’s that?” (319).
- Hugo is asking several questions about movies, which shows he is hoping he can find information about the movie his father saw.

14. Invite students to retrieve their Module Task 1 narratives and to locate or write a sentence of dialogue.



Prologue to Lesson 28

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine figurative language in *The Invention of Hugo Cabret*. As they analyze the comparison between Hugo and the parts of a machine, students practice using description to develop characters and events. This work prepares students to discuss how figurative language is used to develop Hugo's character in more depth in lesson 28.

Learning Goal

Analyze the comparison between Hugo and parts of a machine in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Draw a picture that represents the comparison between Hugo's purpose in the world and an important part of a machine.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use description to develop characters and events.

To support students with beginning English proficiency, review the definition of *machine* and provide practice discussing how the world is like a machine. To support students with intermediate English proficiency, invite them to compare different types of machines to the world.

Vocabulary

figurative (adj.)

literal (adj.)

Materials

TEACHER

- *The Invention of Hugo Cabret*
- module 1 Knowledge Cards: *figurative, literal*

STUDENTS

- *The Invention of Hugo Cabret*
- Sentence Deconstruction for *The Invention of Hugo Cabret* (Prologue Student Resources appendix)

Preparation

- none

LAUNCH 5 minutesReview Prior Knowledge

1. Display and read aloud this sentence from page 124 of *The Invention of Hugo Cabret*:

“He remembered hearing the blood beating hard in his ears, like the rhythm of a clock.”

Language Support

For students with beginning English proficiency, define *beating* and *rhythm*. Use your hands or an object to demonstrate a rhythmic beat.

2. Instruct students to Think–Pair–Share to answer these questions:

 **What two things is Hugo comparing in this sentence?**

 **What word in the sentence helps you know that something is similar to something else?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss these questions.

3. Reinforce the correct responses:

- Hugo compares the sound of his blood beating to the sound a clock makes.
- The word *like* helps readers know these two things are similar.

4. Ask this question:

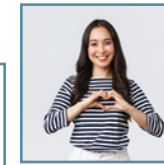
 **Does Hugo really have a clock ticking inside him?**

5. Reinforce the correct response: No. Emphasize that this is an example of figurative language because it is not literally true.

- Review the vocabulary terms *figurative* and *literal* by displaying the Knowledge Cards. Engage students in Vocabulary Exploration.

Language Support

The terms *figurative* and *literal* have Spanish cognates: *figurado* and *literal*. Share these language connections with students whose home language is Spanish.



Definitions

figurative (adj.): involving the meaning of a word or phrase that is different from its ordinary or usual meaning

literal (adj.): involving the ordinary meaning of a word or phrase

- Remind students that Hugo often compares himself to machines such as clocks and the automaton, or mechanical man, because he is so familiar with them and their parts. Emphasize that this description helps a reader know more about Hugo and how he sees the world.
- Tell students that they will look at more examples of figurative language in the text that help a reader learn more about the characters.

LEARN 20 minutes

Examine Figurative Language in *The Invention of Hugo Cabret*

- Distribute copies of Sentence Deconstruction for *The Invention of Hugo Cabret* to students. Read aloud the first part of the quote.
- Direct attention to the verb *is*. Explain that sometimes two things can be compared by using figurative language without using the word *like* or *as*. Clarify that saying that one thing is another means that they are very similar.

Teacher Note

You may remind students that this is called a metaphor.

- Echo Read the first sentence. Ask this question:

 **What two nouns do you see in the sentence?**

- Reinforce the correct response: *world* and *machine*. Instruct students to underline the two words.

L28 Sentence Deconstruction <i>The Invention of Hugo Cabret</i>	
Quote from page 378 of <i>The Invention of Hugo Cabret</i>	Notes
"I like to imagine that the world is one big machine."	
You know, machines never have any extra parts. They have the exact number and type of parts they need.	
So I figure if the entire world is a big machine, I have to be here for some reason."	

5. Ask this question:

 **What two things are being compared?**

6. Reinforce the correct response: The world is being compared to a machine. Instruct students to write this in the Notes column next to the first sentence: The world is like a machine.

7. Read aloud the second part of the quote. Define the words *extra* and *exact*.

8. Direct attention to these phrases: *never have any extra parts* and *exact number and type of parts*. Instruct students to underline the phrases.

9. Ask this question:

 **How does Hugo describe a machine and its parts?**

10. Reinforce the correct response: Hugo says machines don't have extra parts; each part has a purpose or reason for being in the machine. Tell students to write this in the Notes column, next to the second part of the quote: Every part has a reason for being in the machine.

11. Ask this question:

 **If the world is like a machine, what are its parts?**

12. Reinforce the correct response: people.

13. Instruct students to Think–Pair–Share to answer this question:

 **How are the people in the world like the parts in a machine?**

Key Ideas

- There are just the right number and type of people here.
- Each person contributes to the world in some way.
- Everybody is important and useful.
- Every person has a specific job to do, just like a part in a machine.

14. Echo Read the second part of the quote. Instruct students to write this in the Notes column: Every person is important, like each part in a machine.
15. Echo Read the last part of the quote. Define *reason* as “why something is the way it is.”
16. Direct attention to the adverb *here*. Ask this question:

 **What does *here* refer to?**

17. Reinforce the correct response: the world. Explain that Hugo is reflecting about his own place or importance in the world.
18. Instruct students to Think–Pair–Share to answer this question:

 **If every person is important, like each part in a machine, what does that tell us about Hugo?**

Key Ideas

- Hugo is a person who is important.
- Hugo sees himself as a part in the world.
- Hugo believes he has a purpose or reason for being in the world.
- If Hugo is a part inside the machine of the world, he must have an important job to do.

Language Support

For students with beginning English proficiency, help them recall Hugo’s important jobs (e.g., keeping the clocks running, fixing the automaton).


Language Expansion

For students with intermediate English proficiency, invite them to share important jobs Hugo has had throughout this story.

19. Display this progression and instruct students to write the following at the bottom of the Notes column: world (machine) → people (parts) → person (each part with a job to do) Hugo (a part that has a job to do).
20. Clarify that Hugo's view is that each part has a reason for being in the machine, just as each person has a reason for being in the world. Emphasize that the figurative language helps show this part of Hugo's character.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to draw a picture that represents the comparison between Hugo's reason for being in the world and an important part of a machine.

Language Support

For students with beginning English proficiency, model how to draw one of Hugo's important jobs and instruct students to draw one or two others.

Analyze Student Progress

Monitor: Do students draw a picture to illustrate the figurative meaning of Hugo as a part of the machine of the world?

Offer Immediate Support: If students need additional support drawing a picture, direct them to images of machines in the text, including parts such as wheels, gears, and cogs, to prompt ideas.

2. Instruct students to share their drawing with a partner and explain how it shows that Hugo is an important part of the world with a reason for being here.
3. Summarize that figurative language can compare one thing to another to help describe a character more fully for readers.



Prologue to Lesson 30

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students order events in chapter 9 of *The Invention of Hugo Cabret* by using transition words. As they draw the events in order, students practice adding appropriate transition words to sequence the events. This work prepares students to summarize chapter 10 in lesson 30.

Learning Goal

Order events in chapter 9 by using transition words.

-  **LEARNING TASK:** Draw three or four events from chapter 9, and write a transition word below each event.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use a transition word or phrase to sequence events.

To support students with beginning English proficiency, provide practice with recounting the events of their day or steps in a familiar routine by using *first*, *second*, *next*, *then*, and *last* or *finally*. To support students with intermediate English proficiency, invite them to use additional sequence transition words (e.g., *before*, *after*, *eventually*).

Vocabulary

none

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Chapter 9 Sentence Strips (*Prologue* Reference Chart appendix)

STUDENTS

- *The Invention of Hugo Cabret*

Preparation

- Make copies of sentence strips. Cut them out and mix up the order. See the Learn section for details.

LAUNCH 5 minutes

Review Prior Knowledge

1. Display and Echo Read these words: *first*, *second*, *next*, and *then*. Remind students that these words are called transition words. They can help readers understand the order that events happened.
2. Direct students to *The Invention of Hugo Cabret*. Read aloud the portion of pages 409–410 from “Hugo put on” to “some more ice.” Based on your students’ needs, pause to define select words with a synonym (e.g., *manage*, *sprinted*, *coursing*).
3. Display and read aloud these sentences out of order. After reading each sentence, instruct students to act out what Hugo is doing.
 - Hugo stops at the café to get more ice.
 - Hugo shakes himself dry and runs across the crowded halls.
 - Hugo puts on his shoes and runs back to the train station through the rain.
 - Hugo notices his hand hurting.
4. Read the sentences again, in the correct order, using an appropriate transition word at the beginning of each sentence. Instruct students to act out again what Hugo is doing, this time in the correct order.

Language Support

If possible, pair students who speak the same home language, and instruct them to act out the sentences together.

5. Ask this question:






How do transition words help you understand the events from the story?

6. Reinforce the correct response: Transition words help you understand the order of events.
7. Tell students that they will reread more events from chapter 9 and apply transition words to help retell the events in order.

LEARN 20 minutes

Use Transition Words to Order Events

1. Direct attention to *The Invention of Hugo Cabret*, and read aloud the portion of pages 410–411 from “Making sure no” to “station is haunted!” Based on your students’ needs, pause to define select words with a synonym (e.g., *Seine*, *dredged*, *disturbed*).
2. Ask this question:
 **What does Hugo overhear at the café about his uncle, the Timekeeper?**
3. Reinforce the correct response: that his uncle is dead and that his body was found in the river.
4. Read aloud the portion of pages 411–413 from “At that moment” to “slightly of cabbages.” Based on your students’ needs, pause to define select words with a synonym (e.g., *reeling*, *crook*, *croissants*, *writhing*).
5. Ask this question:
 **Why does the Station Inspector chase Hugo into his room?**
6. Reinforce the correct response: because Hugo is caught stealing milk and ice from the café.
7. Read aloud the portion of pages 413–452 from “The Station Inspector, not” to “Station Inspector hissed.” Based on your students’ needs, pause to define select words with a synonym (e.g., *descended*, *vultures*, *hissed*).
8. Ask this question:
 **What does the Station Inspector discover in Hugo’s room?**

9. Reinforce the correct response: the automaton and the Timekeeper's paychecks.

10. Ask this question:

 **What happens next?**

11. Invite a few students to share their responses.

Key Ideas

- Hugo escapes and runs away.
- The Station Inspector chases him.
- Hugo is caught, and the Station Inspector tells him he's going to prison.

12. Distribute sentence strips to groups. Instruct students to put the sentence strips in order according to how the events happened. Remind them to check the text if needed.

Language Support

For students with beginning English proficiency, help them find each event in the text and number the events.

13. Invite students to share their responses. Post the sentence strips in the correct order.

14. Instruct students to use these transition words to retell the order of the events: *first*, *second*, *next*, *then*, and *last* or *finally*. Explain that students will need to use *next* and *then* more than once.

Language Expansion

For students with intermediate English proficiency, invite them to use additional transition words (e.g., *before*, *after*, *eventually*).

4 | Module 2 | Prologue Sentence Strips

Chapter 9 Sentence Strips

Hugo overhears that his uncle is dead.

Hugo drops the milk and ice he was stealing and runs away from the café.

Madame Emile, Monsieur Frick, and the Station Inspector follow Hugo to his room.

The inspector sees the automaton and the Timekeeper's paychecks in Hugo's room.

Hugo escapes the Station Inspector and runs away.

The Inspector chases Hugo.

Hugo is caught again, and the Station Inspector tells him he is going to prison.

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- 15.** Invite students to share their responses. Write the transition words at the beginning of each posted sentence strip.

Reinforce the correct responses:


- First, Hugo overhears that his uncle is dead.
- Second, Hugo drops the milk and ice he was stealing and runs away from the café.
- Next, Madame Emile, Monsieur Frick, and the Station Inspector follow Hugo to his room.
- Then, the Station Inspector sees the automaton and the Timekeeper's paychecks in Hugo's room.
- Next, Hugo escapes the Station Inspector and runs away.
- Then, the Station Inspector chases Hugo.
- Last/finally, Hugo is caught again, and the Station Inspector tells him he is going to prison.

Language Expansion

For students with intermediate English proficiency, invite them to use transition words to narrate the illustrations on pages 416–451 in order.

LAND 5 minutes

Demonstrate Learning

- 1.  Introduce the learning task.** Instruct students to draw three or four events from chapter 9 and write a transition word below each event.
- 2.** Instruct students to work in groups, with each person drawing one event and then working together to put the events in order before adding the transition words.

Analyze Student Progress

Monitor: Do students put the events in order and include the appropriate transition words?

Offer Immediate Support: If students need additional support drawing events, refer them to illustrations in the text.

3. Invite a few students to share their drawings, narrating them in order by using transition words. Display the drawings around the room.
4. Summarize that transition words help retell events in order.



Prologue to Lesson 32

Essential Question | What do people learn from myths and stories?


OVERVIEW

Preview

Students examine the conflict in “The Myth of Prometheus.” As they ask and answer questions about Prometheus and Zeus, students practice the speaking and listening goal of asking questions to deepen understanding. This work prepares students to uncover connections between Prometheus and Hugo in lesson 32.

Learning Goal

Examine the conflict in “The Myth of Prometheus.”

 **LEARNING TASK:** Act out the conflict between Prometheus and Zeus in “The Myth of Prometheus.”

Language Progress

In this lesson, students work on this module speaking and listening goal: Ask questions to deepen your understanding.

To support students with beginning English proficiency, model how to ask and answer questions that begin with the words *what* and *how*. To support students with intermediate English proficiency, invite students to use additional question words (e.g., *what*, *where*, *when*, *why*) to indicate that a question is being asked.

Vocabulary

none

Materials

TEACHER

- class “The Myth of Prometheus” (digital platform)

STUDENTS

- “The Myth of Prometheus” (*Learn* book)

Preparation

- none

LAUNCH 5 minutes

Review Prior Knowledge

1. Instruct students to Think–Pair–Share to answer this question:

 **Have you ever had an experience in which you wanted something, but someone or something got in the way?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss this question.

2. Remind students that stories, or myths, often have a conflict in which one character wants something, but someone or something gets in the way.

Language Support

The term *conflict* has a Spanish cognate: *conflicto*. Share this language connection with students whose home language is Spanish.

3. Tell students that they will read “The Myth of Prometheus” and examine the conflict between Prometheus and Zeus.

LEARN 20 minutes

Identify Key Details

1. Display the class “The Myth of Prometheus,” and direct students to the page in their *Learn* book.
2. Read aloud the first paragraph from “After that most” to “what an idea!”
3. Underline these sentences: “He scooped mud from the river and formed humans like tiny gods” and “Prometheus was tremendously proud of what he created, so he called Zeus down to see his work.”

4. Display and ask these questions:

 **What did Prometheus create?**

 **How did this make him feel?**

5. Reinforce the correct responses:

- **create**—humans from mud
- **feel**—proud

6. Annotate the text by drawing humans in the margin next to the first paragraph. Circle the word *proud*.

7. Read aloud the portion of the page from “Prometheus believed his” to “in the dark.”

8. Underline these phrases: “he gave them fire to cook their food,” “Zeus was bored by the little humans,” and “Zeus declared that humans could no longer have fire.” Tell students that *to declare* means “to say something out loud.” Ask these questions:

 **What did Prometheus do to keep his humans alive?**

 **How did Zeus respond?**

9. Reinforce the correct responses:

- **Prometheus**—gave the humans fire
- **Zeus**—was bored by the humans, so he took fire away from them

10. Annotate the text in the margin by drawing a picture of fire and then crossing it out.

11. Read aloud the portion of the page from “Prometheus could not” to “Zeus in chains.”

12. Underline these phrases: “stole fire from the gods” and “shared the secret of how to make it.” Ask these questions:

 **What did Prometheus do to upset Zeus?**

 **How did Zeus respond?**

13. Reinforce the correct responses:

- **Prometheus**—stole fire and taught the humans how to make it
- **Zeus**—had Prometheus arrested and brought to him in chains

14. Annotate the text by drawing chains in the margin.

Language Expansion

For students with intermediate English proficiency, instruct them to use dialogue and act out the interactions between Prometheus and Zeus.

15. Read aloud the final paragraph, starting with “Now, Zeus could” and ending with “for all eternity.”

16. Underline these phrases: “he chained Prometheus to a cliff,” “every day a vulture swooped down upon Prometheus and tore out his liver,” “every night, his body healed,” and “only to be ripped open again daily, for all eternity.” Based on your students’ needs, pause to define select words with a synonym (e.g., *cliff, liver, vulture, anew*).

17. Instruct students to Think–Pair–Share to answer this question:


 **How did Zeus punish Prometheus?**

18. Reinforce the correct response: Zeus chained Prometheus to the cliff, where a vulture would eat his liver each day.

19. Annotate the text by drawing Prometheus chained to a cliff with a vulture swooping down.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to work with a partner to act out the conflict between Prometheus and Zeus. Assign one student the role of Prometheus and the other the role of Zeus. Tell students to act out a scene that shows what Prometheus wanted and what Zeus did to get in the way.

Analyze Student Progress

Monitor: Do students act out events that include Prometheus giving the humans fire, Zeus taking away the fire, and then Zeus punishing Prometheus by chaining him to a mountain?

Offer Immediate Support: If students need additional support acting out the conflict, direct them to refer to the drawings, annotations, and underlined words or phrases in the text.

2. Invite groups to perform acting out the conflict between Zeus and Prometheus for the class.
3. Summarize that stories such as Greek myths often include a conflict in which a character wants something, but someone or something gets in the way.



Prologue to Lesson 33

Essential Question | What do people learn from myths and stories?

OVERVIEW

Preview

Students identify problems Hugo faces in *The Invention of Hugo Cabret*. As they discuss these problems, students practice supporting what they say by elaborating on evidence. This work prepares students to discuss in more depth Hugo's chains and how he is set free in lesson 33.

Learning Goal

Identify problems Hugo faces in *The Invention of Hugo Cabret*.

LEARNING TASK: Share a problem that made Hugo feel chained, and support what you say by elaborating on evidence.

Language Progress

In this lesson, students work on this speaking and listening goal: Elaborate on the evidence you use.

To support students with beginning English proficiency, model how to use the Talking Tool to discuss one problem Hugo has with another character. To support students with intermediate English proficiency, invite them to select and elaborate on two pieces of evidence for a problem that Hugo has with another character.

Vocabulary

none

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Briefcase Chains image (digital platform)
- class Problems in Hugo's Life (*Prologue* Student Resources appendix)

STUDENTS

- *The Invention of Hugo Cabret*
- Problems in Hugo's Life (*Prologue* Student Resources appendix)
- Talking Tool (*Learn* book)

Preparation

- none

LAUNCH 5 minutes

Review Prior Knowledge

1. Ask this question:

 **How does Zeus punish Prometheus at the end of the myth?**

2. Reinforce the correct response: by chaining him to a rock where he is tortured by a bird.

3. Show the Briefcase Chains image. Ask these questions:

 **What do you think this image means?**

 **Are people literally chained to their briefcases?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss these questions.

4. Invite a few students to share their responses.

Key Ideas

- **meaning**—These people feel tied to their work, like they can't get away from it.
 - **literally**—No, they are not literally tied with metal chains to their briefcases, but they feel like they are trapped, like they can't escape their work.
5. Explain that chains can be actual metal links that tie someone to something and keep them from getting away. Tell students that chains can also be figurative, like the chains in the image that show people tied to their work briefcases. Clarify that the people are not literally chained, but they feel like they are.
 6. Tell students that they will review some things in Hugo's life that have felt like chains—that have kept him from being able to feel free.

LEARN 20 minutes

Identify Hugo's Problems

1. Display the class Problems in Hugo's Life, and distribute copies to students. Read aloud the headings. Tell students that they are going to discuss the problems Hugo has faced that have caused him to feel chained, or trapped. Explain that students will look at problems related to each of these characters.
2. Direct students to *The Invention of Hugo Cabret*, and read aloud the portion of page 124 from "Pack your things" to "taking you in." Based on your students' needs, pause to define select words with a synonym (e.g., *spectacles*, *bloodshot*, *relative*). Explain that "to take someone in" means to allow someone to live in one's home when they have nowhere else to go.

Father	Uncle

3. Ask this question:

 **What problem does Hugo have that is related to his father?**

4. Reinforce the correct response: Hugo's father has died, and now Hugo has to live with his uncle.
5. Write "Hugo's father died" in the Father column of the class Problems in Hugo's Life. Instruct students to do the same.
6. Read aloud the portion of pages 124–125 from "You'll be my" to "the train station." Ask this question:

 **What problems does Hugo have that are related to his uncle?**

7. Invite a few students to share their responses.

Key Ideas

- Hugo's uncle took him out of school to work in the station with him.
- Hugo's uncle grabbed him by the neck when Hugo thought about running away.

8. Write key responses in the Uncle column of the class Problems in Hugo’s Life, and instruct students to do the same.
9. Instruct students to Partner Read the portion of pages 126–127 from “And so Hugo” to “back at all.” Tell them to work with their partner to identify more problems Hugo has related to his uncle.

Language Support

For students with beginning English proficiency, pair them with a student with intermediate English proficiency.

Key Ideas

- Hugo never had enough to eat, had to steal food, and had to sleep on the floor.
- Hugo’s uncle hit Hugo’s knuckles when he made mistakes.
- Hugo cried himself to sleep because he was so unhappy living with his uncle.
- When his uncle disappeared, Hugo had to keep the clocks running and pretend his uncle was still around.

10. Invite a few students to share their responses.
11. Restate key responses and write them in the Uncle column of the class Problems in Hugo’s Life. Instruct students to write responses in the Uncle column of their handouts. Emphasize that Hugo feels trapped because to survive, he has had to do things he does not want to do—like steal and live with someone who is mean to him. Reiterate that Hugo wants to run away and be a magician, but he feels chained to stay.

- 12.** Assign groups or pairs a passage about the Station Inspector or Papa Georges. Assign these passages, and instruct students to discuss a problem Hugo has in their assigned passage:

Station Inspector

- page 138: last paragraph
- pages 453–454: full pages

Papa Georges

- page 51: last paragraph
- page 162: last two paragraphs

Language Support

For students with beginning English proficiency, read aloud the assigned text excerpts and define any unknown terms.

- 13.** Invite each group to share their responses. Remind students to cite evidence from the text. Restate key responses and instruct students to add them to the Station Inspector and Papa Georges columns of Problems in Hugo’s Life.

- 14.** Reinforce the correct responses:

- **Station Inspector**—Hugo is exhausted and considers turning himself in to the Station Inspector just so he would have something to eat without stealing. (138)
- **Station Inspector**—The Station Inspector catches Hugo and locks him up in a jail cell. (453–454)
- **Papa Georges**—Papa Georges takes Hugo’s notebook away, the only thing Hugo has left from his father besides the automaton. (51)
- **Papa Georges**—Papa Georges makes Hugo work in the toy booth to pay for what he stole. (162)

Language Expansion

For students with intermediate English proficiency, invite them to compare Hugo’s problems with Prometheus’s and how both sets of problems might make someone feel chained.


- 15.** Display the Talking Tool, and direct attention to the third section, Support What You Say. Instruct students to work in groups while using the Talking Tool to explain how the evidence they have collected shows that Hugo has felt chained, or trapped.

Language Support

For students with beginning English proficiency, prompt them to respond in a detailed way by providing these sentence frames: Hugo's problem is that _____. This makes him feel chained because _____.

LAND 5 minutes

Demonstrate Learning

- 1.**  **Introduce the learning task.** Instruct students to share a problem that has made Hugo feel chained and to support what they say by elaborating on evidence.
 - 2.** Instruct students to take turns sharing their responses with a partner. Remind students to refer to Problems in Hugo's Life and to choose one problem that has made Hugo feel chained.
-

Analyze Student Progress

Monitor: Do students describe a problem Hugo has faced and elaborate by explaining how it has made him feel chained?

Offer Immediate Support: If students need additional support describing how Hugo has felt chained, show them the chain image from the Launch section and relevant images from the text (e.g., Hugo's imprisonment on page 457).

- 3.** Invite a few students to share their responses.
- 4.** Summarize that Hugo has had many problems in his life that show why he has felt chained.

Prologue Vocabulary

condition (n.)

the state in which something exists

P to lesson 24

dialogue (n.)

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

P to lesson 17 | lesson 17

figurative (adj.)

involving the meaning of a word or phrase that is different from its ordinary or usual meaning



P to lesson 28 | lesson 4 (module 1)

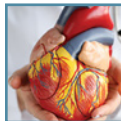
goddess (n.)

a female god

P to lessons 3 and 4

literal (adj.)

involving the ordinary meaning of a word or phrase



P to lesson 28 | lesson 4 (module 1)

machine (n.)

a piece of equipment with moving parts that works when powered by a force

P to lesson 15

myth (n.)

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



P to lessons 3 and 4 | lesson 2

obstacle (n.)

a thing that blocks one's way or prevents progress

P to lesson 19 | lesson 19

precise language

words that are used accurately to convey an exact meaning

P to lesson 23

sensory details

words that help the reader imagine what it would be like to see, hear, smell, touch, or taste

P to lesson 23

story (n.)

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



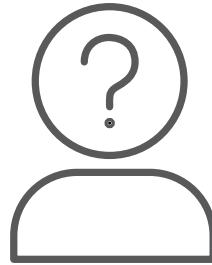
P to lesson 8 | lesson 2

Prologue Reference Charts



Question Words

Who



Where



How



When



Why



What



Sequence Sentence Strips for *The Invention of Hugo Cabret*

Pages 81–82

_____, Hugo goes up to Papa Georges as he is closing up the shop.

_____, Hugo tells Papa Georges to give him back his notebook.

_____, Papa Georges tells Hugo no and says he’s going to burn the notebook.

Pages 82–83

_____, Hugo follows Papa Georges out of the train station.

_____, Hugo tells Papa Georges he can’t burn his notebook.

_____, Hugo wants to tackle Papa Georges and take his notebook.

Pages 94–95

_____, Hugo and Papa Georges arrive at a worn-down apartment.

_____, Papa Georges tells Hugo the sound of heels can bring ghosts.

_____, Papa Georges steps inside and leaves Hugo alone in the street.

Verbs and Adverbs Word Bank

Verbs	Adverbs
eat	carefully
listen	closely
look	happily
read	loudly
run	quickly
shout	quietly
walk	slowly
whisper	softly

Chapter 9 Sentence Strips

Hugo overhears that his uncle is dead.

Hugo drops the milk and ice he was stealing and runs away from the café.

Madame Emile, Monsieur Frick, and the Station Inspector follow Hugo to his room.

The inspector sees the automaton and the Timekeeper's paychecks in Hugo's room.

Hugo escapes the Station Inspector and runs away.

The Inspector chases Hugo.

Hugo is caught again, and the Station Inspector tells him he is going to prison.

Prologue Student Resources





L14 | Sequenced Events

The Invention of Hugo Cabret | Part 1: Identify sequence transition words in the sentences.

Part 2: Add sequence transition words to the sentences.

Chapters 6–7

First, Hugo thinks his notebook has been burned, and he is sad and angry.

Next, Hugo receives a note that says his notebook has not been burned.

Then, he feels hopeful and goes to meet Isabelle at the bookstore.

Last, he goes to work with Papa Georges at the toy booth.

Chapter 8

Part 1

First, Hugo sweeps the floor and organizes boxes.

Second, he untangles some wires.

Next, he repaints some toys.

Then, he fixes some creatures.

Last, he decides to take some of the parts from the toy shop.

Part 2

_____, Hugo is amazed by the old man's card tricks.

_____, Hugo asks Papa Georges to show him some tricks.

_____, Papa Georges refuses but eventually does a few tricks.

_____, Papa Georges tells Hugo to go back to work.

_____ Papa Georges falls asleep, Hugo watches him do more card tricks.

_____, Hugo feels a tap on his shoulder.



L28 | Sentence Deconstruction

The Invention of Hugo Cabret

Quote from page 378 of *The Invention of Hugo Cabret*

Notes

“I like to imagine that the world is one big machine.

You know, machines never have any extra parts. They have the exact number and type of parts they need.

So I figure if the entire world is a big machine, I have to be here for some reason.”



L33 | Problems in Hugo's Life

The Invention of Hugo Cabret | Describe Hugo's problems related to the following characters.

Father

Uncle

Station Inspector

Papa Georges

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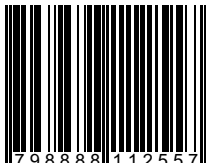
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Module 2 | Myths and Enduring Stories

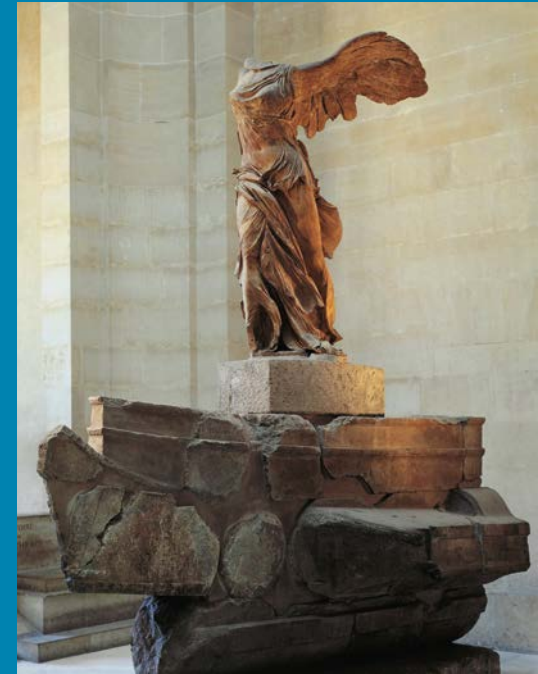
Module 3 | The American Revolution

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
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every child
is capable of
greatness