





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*®.

Published by Great Minds PBC

greatminds.org

© 2025 Great Minds PBC. All rights reserved. No part of this work may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying or information storage and retrieval systems—without written permission from the copyright holder. Where expressly indicated, teachers may copy pages solely for use by students in their classrooms.

Printed in the USA

A-Print

1 2 3 4 5 6 7 8 9 10 XXX 27 26 25 24 23

ISBN 979-8-88811-210-6

Contents



Module Overview

Summary	1
Texts	3
Knowledge Threads	4
Materials and Preparation	4
Learning Goals	4
Assessments	6
Achievement Descriptors Overview	8
English Language Development Standards	9
Module Plan	11



Arc A | *Gifts from the Gods*

L1 Opening Bookend	14
• Share experiences about enduring stories. • Explore the module topic.	
L2 Wonder	20
• Describe what makes a myth unique, using excerpts from <i>Understanding Greek Myths</i>. • Notice and wonder about <i>Gifts from the Gods</i>.	
L3 Organize	30
• Identify elements of a myth in <i>Gifts from the Gods</i>. • Notice and wonder about <i>Winged Victory</i>.	
L4 Organize	42
• Summarize the elements of a myth from <i>Gifts from the Gods</i>. • Describe <i>Winged Victory</i>.	
L5 Reveal	56
• Explain how the etymology of a word helps readers better understand new texts. • Examine the use of lines in <i>Winged Victory</i>.	
L6 Reveal	70
• Analyze evidence in <i>Gifts from the Gods</i>. • Conclude what <i>Winged Victory</i> communicates about victory.	



L7 | Know 82

- Reflect on the knowledge gained from studying *Gifts from the Gods* and “The Myth of Prometheus.”
- Describe the knowledge gained from studying *Winged Victory*.

Arc B | *The Invention of Hugo Cabret*

L8 | Wonder 94

- Notice and wonder about *The Invention of Hugo Cabret*.
- Analyze the narrative structure of the Writing Model for Module 2.

L9 | Organize 104

- Organize story elements in *The Invention of Hugo Cabret*.
- Establish an understanding of the words *nemesis* and *victory* to understand the prompt for Module Task 1.

L10 | Organize 116

- Describe what is happening in *The Invention of Hugo Cabret*.
- For Module Task 1, plan how a nemesis contributes to a problem.

L11 | Reveal 128

- Analyze how a character responds to the notebook in *The Invention of Hugo Cabret* to deepen understanding of the character.
- For Module Task 1, plan an exciting moment when characters consider a choice.

L12 | Organize 140

- Summarize chapter 5 of *The Invention of Hugo Cabret*.
- For Module Task 1, plan the events of a narrative.

L13 | Organize 150

- Describe how a character reacts to events in *The Invention of Hugo Cabret*.
- For Module Task 1, draft a narrative.



L14 | Organize 160

- Explain what is happening in chapter 8 of *The Invention of Hugo Cabret*.
- For Module Task 1, draft a narrative.

L15 | Reveal 170

- Examine the figurative language that is used to describe a character in *The Invention of Hugo Cabret*.
- For Module Task 1, revise a narrative.

L16 | Organize 180

- Explain what is happening in chapter 9 of *The Invention of Hugo Cabret*.
- For Module Task 1, share a narrative.

L17 | Organize 190

- Summarize what happens in chapter 12 of *The Invention of Hugo Cabret*.
- Identify the purpose of dialogue in a story.

L18 | Reveal 202

- Analyze how the author creates suspense in *The Invention of Hugo Cabret*.
- For Module Task 2, revise a narrative to include dialogue.

L19 | Distill 214

- Determine an important lesson from part 1 of *The Invention of Hugo Cabret*.
- For Module Task 2, use dialogue to show how characters interact and respond to situations.

L20 | Know 226

- Reflect on knowledge gained through the study of part 1 of *The Invention of Hugo Cabret*.
- Examine how descriptive language improves narrative writing.



L21 | Reading Comprehension Assessment 1 240

- Demonstrate knowledge of myths and stories and apply reading comprehension skills to a new text related to myths.

L22 | Responsive Teaching. 244

- Analyze relevant questions on Reading Comprehension Assessment 1.

Arc C | *The Invention of Hugo Cabret*

L23 | Organize 250

- Summarize part 2, chapters 1–2 of *The Invention of Hugo Cabret*.
- For Module Task 2, use descriptive language to strengthen a narrative.

L24 | Organize 260

- Identify similarities and differences between texts.
- For Module Task 2, use and order adjectives appropriately.

L25 | Reveal. 270

- Examine writers' craft in *Hugo: The Shooting Script* and *The Invention of Hugo Cabret*.
- Explain how writers use punctuation for effect.

L26 | Organize 280

- Summarize what is happening in part 2, chapter 4 of *The Invention of Hugo Cabret*.
- For Module Task 2, revise a narrative.

L27 | Organize 290

- Summarize part 2, chapters 5–6 of *The Invention of Hugo Cabret*.
- Create a drawing.



L28 | Reveal 300

- Examine the use of figurative language in *The Invention of Hugo Cabret* in order to develop better understanding of a character.
- Share an original narrative and drawing.

L29 | Organize 310

- Describe how events affect a character in *The Invention of Hugo Cabret*.
- Establish an understanding of the terms *heroic* and *fortune* to prepare for the End-of-Module Task.

L30 | Organize 322

- Summarize what is happening in part 2, chapter 10 of *The Invention of Hugo Cabret*.
- For the End-of-Module Task, plan characters and a problem appropriate for a setting from *The Invention of Hugo Cabret*.

L31 | Organize 330

- Describe the events in part 2, chapters 11–12 of *The Invention of Hugo Cabret*.
- For the End-of-Module Task, plan the climax and resolution of a narrative.

L32 | Reveal 340

- Examine how a mythological reference helps deepen understanding of a character's experiences in *The Invention of Hugo Cabret*.
- For the End-of-Module Task, plan the events of a narrative.

L33 | Distill 350

- Determine how a character in *The Invention of Hugo Cabret* experiences freedom.
- Draft a narrative using the Narrative Writing Planner for the End-of-Module Task.



L34 | Know. 360

- Describe the dreamlike parts of *A Trip to the Moon*.
- Reflect on knowledge you gained about storytelling from studying *The Invention of Hugo Cabret*, part 2, and *A Trip to the Moon*.

L35 | Reading Comprehension Assessment 2 372

- Demonstrate knowledge of what people learn from myths and stories and apply reading comprehension skills to a new text related to myths and stories.
- For the End-of-Module Task, draft a narrative essay.

L36 | Responsive Teaching. 378

- Analyze relevant questions on Reading Comprehension Assessment 2.



Module Finale

L37 | Know. 384

- Apply knowledge about what makes a story endure.
- For the End-of-Module Task, draft a narrative using a planner and checklist.

L38 | Know. 392

- For the End-of-Module Task, provide feedback to a peer to support their revision.
- For the End-of-Module Task, read aloud a narrative fluently.

L39 | Know. 400

- Create a drawing that enhances a narrative.

L40 | Closing Bookend 406

- Share knowledge gained from the module about myths and stories.
- Reflect on the module topic.



Appendices

Achievement Descriptors 410

Vocabulary 418

Reference Charts 420

About the Images 422

Works Cited 423

Credits 424

Acknowledgments 424



ESSENTIAL QUESTION

What do people learn from myths and stories?

SUMMARY

In *Myths and Enduring Stories*, students delve into the age-old tradition of storytelling. The module opens with ancient Greek mythology, travels through the earliest days of filmmaking, and touches on a contemporary screenplay. Students contemplate why people tell stories and examine various methods of sharing them. They compare oral traditions, literature, art, and cinema and analyze how each medium affects the audience's experience. Throughout the module, students consider key qualities of enduring stories and grapple with the Essential Question: What do people learn from myths and stories?

The module begins with excerpts from *Understanding Greek Myths* by Natalie Hyde, which introduce mythology and provide insight into what makes a story a myth. Students then read *Gifts from the Gods* by Lise Lunge-Larsen, an illustrated text that reveals how classical mythology has influenced everyday language in modern cultures. The book pairs Greek and Roman myths with informational passages to highlight the origins of common words and phrases. To extend their knowledge of mythology, students study “The Myth of Prometheus” and the Hellenistic sculpture *Winged Victory*, which depicts the goddess Nike, and focus on the artist's use of line and scale.

Next, students journey to 1930s Paris via Brian Selznick's cinematic novel *The Invention of Hugo Cabret*. Part historical fiction, part graphic novel, this text demonstrates the many forms that stories can take. Through words, illustrations, and photographs, the book tells the magical story of Hugo, an orphaned clock-keeper living in the walls of the Montparnasse train station. A narrative thread involving early filmmaking runs through the text, underscoring the impact, over time, of movies as a form of storytelling. In order to





deepen their understanding of the connection between *The Invention of Hugo Cabret* and Greek myths, students compare “The Myth of Prometheus” to references to the myth within the book. Throughout their close reading of the novel, students analyze the author’s craft by examining how it affects the audience and helps create an enduring story.

During their study of *The Invention of Hugo Cabret*, students pause to compare sections of the text to scenes from the screenplay *Hugo* by John Logan. Students build knowledge of the elements of a screenplay and analyze the differences between this genre and prose. They consider how Logan adapts Selznick’s work to capture the beauty and excitement of the text. To conclude their study of how people share stories, students watch the 1902 silent film *A Trip to the Moon* by Georges Méliès, which is referred to throughout *The Invention of Hugo Cabret* and widely considered to be the first science fiction movie.



During writing instruction, students draw on their knowledge of storytelling to develop two narratives. They learn about the structure of a story and use a narrative writing planner to plan and write original stories. Throughout the module, students examine language and the way language choice and conventions can enhance a story and affect a reader. They apply this knowledge during collaborative feedback and revision cycles. Finally, students demonstrate their knowledge of mythology by including words and lessons derived from Greek and Roman mythology in their assigned narratives.



Throughout this exciting module, students encounter myths and stories that are told in a multitude of forms and media. Young learners come away with the understanding that stories can connect humanity across time and place through shared experiences and universal lessons.

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

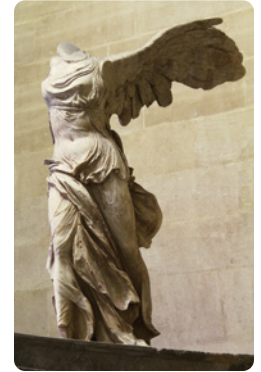


Art

- *Winged Victory*, artist unknown

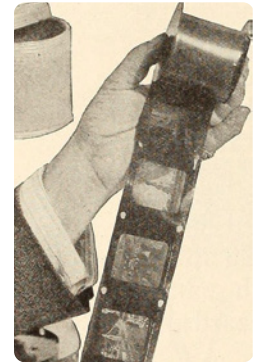
Screenplay

- excerpt from *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.

MATERIALS AND PREPARATION

- Module 2 World Knowledge Chart
- Module 2 ELA Knowledge Chart
- Module 2 Word Analysis Chart (Great Minds® Digital Platform)
- Module 2 Speaking and Listening Goal Tracker (digital platform)

Determine how to display class versions of *Learn* book pages and lesson materials throughout the module. Use the slides available on the digital platform, or use another method of display, such as chart paper or a document camera. For a comprehensive list of all materials used in the module, see the digital platform.

LEARNING GOALS

- Build knowledge about how myths and other stories endure by reading literary and informational texts.
- Summarize a range of texts, including myths and a novel, and determine enduring themes in the texts.
- Describe characters in detail, especially their reaction to important events in the text.
- Explore differences and connections between a story and the screenplay of its movie version.
- Write narratives about characters who face nemeses, experience victory and fortune, and show heroism.
- Strengthen writing by using dialogue, description, and sensory details.
- Transform narratives into engaging audio recordings that demonstrate fluent reading.
- Participate in class discussions about enduring stories, asking questions to deepen understanding, reviewing and building on others' ideas, and elaborating on evidence.

ASSESSMENTS

In every *Arts & Letters*™ module, students complete three types of formal assessments: module tasks, Reading Comprehension Assessments, and an End-of-Module Task. For the module tasks, students draft a narrative for Module Task 1 and then strengthen that narrative in Module Task 2. These module tasks prepare students for the End-of-Module Task.

For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Guide on the Great Minds® Digital Platform.

End-of-Module Task | Narrative Writing

For the End-of-Module Task, students write a narrative that includes a setting from *The Invention of Hugo Cabret* about a heroic character who experiences fortune. Students complete a narrative using a writing planner to develop elements such as characters and setting. As they write their End-of-Module Task, students strategically and correctly add dialogue, order adjectives, and use punctuation for effect. Students strengthen their writing by participating in a peer review exercise and revising their work according to a checklist. Finally, students record themselves fluently reading their narratives aloud.

Summary of Assessments

Lessons 9–15 | Module Task 1

Students write a narrative in which Hugo experiences victory over a new nemesis in the train station. Students use a narrative writing planner to draft their narratives. They include characters, setting, and an organized sequence of events leading to a climax and resolution. This module task prepares students for Module Task 2.

Lessons 17–26 | Module Task 2

Students revise and strengthen a narrative in which Hugo experiences victory over a new nemesis in the train station. For this module task, students add dialogue to show how characters interact and description that develops characters and events. Then students use sensory details and precise language to make their narratives clearer and more vivid. Students correctly punctuate dialogue and order adjectives appropriately. Finally, students participate in a peer review process and then record themselves fluently reading their narratives.

Lesson 21 | Reading Comprehension Assessment 1

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the first half of the module. The third section, Grow What You Know, assesses comprehension of a new topically related text about what people can learn from myths and stories. The fourth section, Self-Reflection, gives students an opportunity to evaluate their own confidence about the assessment and identify challenges posed by the assessment text.

Lesson 35 | Reading Comprehension Assessment 2

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the second half of the module. The third section, Grow What You Know, assesses comprehension of a new topically related text about what people can learn from myths and stories. The fourth section, Self-Reflection, gives students an opportunity to evaluate their own confidence about the assessment and identify challenges posed by the assessment text.

Lessons 29–38 | End-of-Module Task

Using a setting from *The Invention of Hugo Cabret*, students write a narrative about a heroic character who experiences fortune.

ACHIEVEMENT DESCRIPTORS OVERVIEW

Achievement Descriptors (ADs) are standards-aligned descriptions that detail what students should know and be able to do based on instruction. ADs are written by using portions of various standards to form a clear, concise description of the work covered in each module. Grade-level ADs may appear in multiple modules.

Arts & Letters alignment to state standards is available on the digital platform.

The ADs are organized into five strands.

Each strand is composed of grade-level parent ADs. Some parent ADs are further divided into child ADs, and some child ADs are further broken down into grandchild ADs.

Each AD has a unique code, which indicates the strand, the AD number, and the grade to represent the parent AD. If applicable, the code may also include a capital letter to indicate a child AD and a lowercase letter to indicate a grandchild AD.

The example shows the relationship of parent, child, and grandchild ADs.

The first number in the code is the AD number, which corresponds to the list of Achievement Descriptor Numbers by Strand. The second number in the code is the grade-level number.

For a list of this module's Achievement Descriptors, see the appendix.

Achievement Descriptor Strands

MM Make Meaning from Texts

CP Compose and Present Content

BU Build Understanding

DF Develop Foundations

DM Develop Metacognition

Grade Level 4 Achievement Descriptor

CP.4.4.A.a

Parent

CP.4.4 Structure: Organize content with an effective structure appropriate to the task, purpose, and audience.

Child

CP.4.4.A: Develop an introduction.

Grandchild

CP.4.4.A.a: Introduce a text or topic and an opinion clearly.

ENGLISH LANGUAGE DEVELOPMENT STANDARDS

By engaging students in a variety of language- and text-based activities, module 2 lessons align with the following English Language Development (ELD) standards. *Arts & Letters Prologue™* lessons provide additional language support to develop 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 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
- Identify and raise questions about what might be unexplained, missing, or left unsaid
- Create closure, recap, and offer next steps

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

- Report on explicit and inferred characteristics, patterns, or behavior
- Sort, clarify, and summarize relationships
- Summarize most important aspects of information

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

- Generate and convey initial thinking

- Compare changing variables, factors, and circumstances

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

- Support or challenge an opinion, premise, or interpretation
- Clarify and elaborate ideas based on feedback
- Refine claims and reasoning based on new information or evidence

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

- Identifying a theme from details
- 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

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

ELD-LA.4-5.Inform.Interpretive: Multilingual learners will interpret informational texts in language arts by

- Identifying and summarizing main ideas and key details

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 6: An ELL can analyze and critique the arguments of others orally and in writing

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

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 Myths</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>

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> 

Arc B | *The Invention of Hugo Cabret*

Lesson 15 Reveal <i>The Invention of Hugo Cabret</i> Module Task 1 completed	Lesson 16 Organize <i>The Invention of Hugo Cabret</i>	Lesson 17 Organize <i>The Invention of Hugo Cabret</i>	Lesson 18 Reveal <i>The Invention of Hugo Cabret</i>	Lesson 19 Distill <i>The Invention of Hugo Cabret</i>	Lesson 20 Know <i>The Invention of Hugo Cabret</i>	Lesson 21 Reading Comprehension Assessment 1

Lesson 22 Responsive Teaching

Arc C | *The Invention of Hugo Cabret*

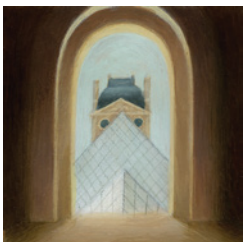
Lesson 23 Organize <i>The Invention of Hugo Cabret</i>	Lesson 24 Organize <i>Hugo</i>	Lesson 25 Reveal <i>Hugo</i>	Lesson 26 Organize <i>The Invention of Hugo Cabret</i> Module Task 2 completed	Lesson 27 Organize <i>The Invention of Hugo Cabret</i>	Lesson 28 Reveal <i>The Invention of Hugo Cabret</i>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

Arc C | *The Invention of Hugo Cabret*

Lesson 30 Organize <i>The Invention of Hugo Cabret</i> 	Lesson 31 Organize <i>The Invention of Hugo Cabret</i>	Lesson 32 Reveal <i>The Invention of Hugo Cabret</i> 	Lesson 33 Distill <i>The Invention of Hugo Cabret</i> 	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

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



Lesson 1

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

OVERVIEW

Preview

In this opening Bookend lesson, students explore the module topic and the Essential Question. Students share what they know about enduring stories. They continue to engage with the module topic through an experience that the teacher chooses. Students may explore stories, experience storytelling, read an enduring story, or engage in a teacher-created experience.

Learning Goals

- Share experiences about enduring stories.
- Explore the module topic.

Agenda

LAUNCH

Read the Essential Question

LEARN

- **Share:** Discuss Prior Knowledge
- **Engage:** Explore, Experience, or Read

LAND

Revisit the Essential Question

Vocabulary

endure (v.)

Materials and Preparation

- Knowledge Card: *endure*
- Determine how to display the Essential Question. Students continue working with the Essential Question throughout the entire module.
- Prepare materials for the selected activity in the Engage section.
- Depending on the option you choose, consider planning for more than the typical 60 minutes recommended for a lesson.

Follow-Up

Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 5 minutes

Read the Essential Question

1. Tell students that today they are starting a new module about enduring stories.
2. Introduce the vocabulary term *endure* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



Teacher Note

The Word Analysis Chart, located on the digital platform, identifies relevant word-part information for each vocabulary term defined in the module. Use the chart to inform additional phonics and word analysis support for students.

3. Display and Choral Read the Essential Question: What do people learn from myths and stories?

Teacher Note

Customize this lesson's content to incorporate your school's regional geography, the community's resources, and the area's history. Use the activities to activate and honor students' funds of knowledge, including their home life, languages, and experiences.

Definitions

endure (v.):

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

LEARN 50 minutes

Share | Discuss Prior Knowledge | 8 minutes

1. Explain to students that readers use background knowledge to understand new texts while reading. Tell students it is helpful to think about and discuss what we already know about the topic before reading. Instruct them to Think–Pair–Share to answer this question:



What is a favorite story shared in your family or community?

2. Facilitate a brief discussion in response to these questions:



Why is the story a family or community favorite?



How and when are stories shared in your family or community?

Teacher Note

As students share, listen closely for what they already know about the topic. Note students' prior knowledge to activate and incorporate into future discussions. Note misconceptions to clarify in future instruction.

3. Explain to students that they will now spend time experiencing stories and storytelling.

Engage | Explore, Experience, or Read | 42 minutes

Choose an Explore, Experience, or Read activity to engage students with the module topic.

Plan your own activity or choose an option below.

Option 1 | Explore Stories

1. Invite a community member into the classroom to share an important story that is connected to your local community or culture.

Teacher Note

As an alternative, ask a local librarian to come to the classroom and share stories of local history.

2. After the presentation, facilitate a discussion of these questions:



What did you learn about your community from the story?



Why does the story get passed down from generation to generation?

Option 2 | Experience Storytelling

1. Invite an artist (e.g., author, illustrator, poet, dancer) to the classroom to share a story through their art.

Teacher Note

As an alternative, consider taking students to a live performance (e.g., play, poetry reading) or showing them a video of an oral storyteller.

2. Facilitate a discussion of this question:



How did the artist tell a story?

3. Brainstorm a list of other ways people share stories.

Option 3 | Read an Enduring Story

1. Read an enduring story from the volume of reading list.
2. Facilitate a brief discussion of the theme of the story.

Teacher Note

If students select a fable or folktale from the volume of reading list, consider reviewing the unique characteristics of these stories before they read.

3. Facilitate a brief discussion of this question:



Is the theme of the story still relevant today?

LAND 5 minutes

Revisit the Essential Question

1. Facilitate a brief discussion to connect what students experienced in this lesson to the Essential Question. Consider using one of the following questions, based on each option from the Engage section, to initiate the discussion:
 - Option 1—Why is it important to read or listen to stories about your community?
 - Option 2—How was the experience of watching or listening to a story different from reading a story in a book?
 - Option 3—Why do you think the story you read has endured?
2. Tell students that throughout the module they will continue to build knowledge about ancient stories and how stories continue to affect people thousands of years later. Students will also think about how the format of the story affects the reader.

Teacher Note

Arts & Letters student and teacher materials feature borders, header images, and other carefully chosen visuals to align with each module's knowledge. Consult About the Images, located in the appendices, to learn more about how these elements connect to the module's knowledge. As students progress through the module, share related information about the images and encourage them to make connections to what they are learning.

ACHIEVEMENT DESCRIPTORS

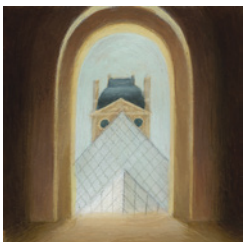
BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.3.4 Schema Building



Lesson 2

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

Content Framing Question | **Wonder:** What do I notice and wonder about this text?

OVERVIEW

Preview

In this Wonder lesson, students begin by reading an informational text describing the unique elements that make a story a myth. Then students preview *Gifts from the Gods* and share what they notice and wonder about the text. Students practice fluency by reading the introduction from *Gifts from the Gods* and focusing on the element of accuracy.

Learning Goals

Describe what makes a myth unique, using excerpts from *Understanding Greek Myths*.

 **LEARNING TASK:** Describe the elements of a myth as explained in the excerpts from *Understanding Greek Myths*.

Notice and wonder about *Gifts from the Gods*.

 **LEARNING TASK:** Write at least three things you notice about *Gifts from the Gods* and at least three related questions.

Vocabulary

myth (n.)

story (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read Excerpts from *Understanding Greek Myths*
- **Read:** Read *Gifts from the Gods*
- **Respond:** Notice and Wonder About *Gifts from the Gods*

LAND

Reflect on Learning

Materials

TEACHER

- excerpts from *Understanding Greek Myths* (digital platform)
- *Gifts from the Gods*
- Knowledge Cards: *story, myth*
- class Notice and Wonder Chart for *Gifts from the Gods* (*Learn* book)
- Fluency Reference Chart (Reference Charts appendix)
- Module 2 World Knowledge Chart
- Module 2 ELA Knowledge Chart

STUDENTS

- excerpts from *Understanding Greek Myths* (*Learn* book)
- *Gifts from the Gods*
- journal
- Notice and Wonder Chart for *Gifts from the Gods* (*Learn* book)
- Fluency Practice for *Gifts from the Gods* (*Learn* book, Fluency)

Preparation

- Determine how to display class versions of *Learn* book pages and lesson materials throughout the module. Use the slides available on the digital platform, or use another method of display, such as chart paper or a document camera.
- *Gifts from the Gods* is a partially unpaginated text. Number your text. Begin with the title page as Roman numeral i and the page titled “Achilles’ Heel” as page 1.
- Determine how to display the knowledge charts. Students continue working with these charts throughout the entire module.

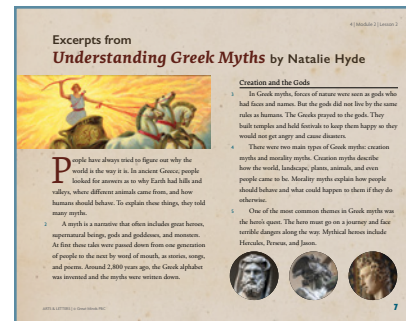
Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *Gifts from the Gods* (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display the excerpts from *Understanding Greek Myths* and *Gifts from the Gods*.
2. Display and Choral Read the Content Framing Question: What do I notice and wonder about this text?
3. Explain that during this Wonder lesson the class will begin by reading excerpts from *Understanding Greek Myths* to learn what makes a story a myth. Then the class will read *Gifts from the Gods* for the first time to spark their curiosity. Students will share what they notice and wonder about *Gifts from the Gods*. Introduce *Gifts from the Gods* by reading aloud the title, author, and illustrator.



Teacher Note

This lesson includes two Read sections to allow students additional time to explore the unique characteristics of myths. This extended exploration will support comprehension of the text.

LEARN 53 minutes

Read | Read Excerpts from *Understanding Greek Myths* | 21 minutes

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

What do you think of when I say the word *story*?

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



Definitions

story (n.):

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

3. Tell students that a myth is a special type of story. Direct students to the excerpts from *Understanding Greek Myths*, located in the *Learn* book.
4. Instruct students to follow along as you read aloud and to listen for how the author describes myths. Tell students to annotate the text when they hear details that describe myths.

Language Support

Based on your students' needs, pause to define select words with a synonym (e.g., *domain*, *supernatural*).

5. Instruct students to share their annotations with a partner.
6. Begin a list (e.g., on chart paper) with the title What Are Myths? Ask this question:

 **According to *Understanding Greek Myths*, what are the features of myths?**

Differentiation Support

To help students identify details describing myths from the text, ask these questions:

- What are the characters like in myths?
- What settings might you see in myths?
- What are the two types of myths?

As students share responses, add ideas to the list.

Key Ideas

- Myths include characters like gods, goddesses, heroes, supernatural beings, and monsters.
- Myths are passed down through generations.
- Myths are set in ancient times and supernatural places like the underworld.
- Myths include themes like the hero's quest or love and beauty.
- There are two types of myths: creation myths and morality myths. Creation myths describe how the world came to be. Morality myths explain how people should behave.

7. Introduce the vocabulary term *myth* by displaying the term, saying it, and simultaneously clapping once for each syllable. Instruct students to say the term and clap for each syllable.
8. Direct attention to the What Are Myths? list. Instruct students to work with a partner to infer the term's meaning. Invite a few students to share their ideas. As students share, display the Knowledge Card and reinforce the correct definition.
9.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to the following question:



What makes a story a myth?



Definition

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

Analyze Student Progress

Monitor: Do students describe where myths began and their purpose by using evidence from the excerpts from *Understanding Greek Myths*?

Offer Immediate Support: If students need additional support identifying the characteristics of a myth, direct them to the What Are Myths? list.

Plan Future Practice: Students practice analyzing myths from *Gifts from the Gods* in lesson 3.

Read | Read *Gifts from the Gods* | 13 minutes

1. Tell students that now that they know what makes a story a myth, they will explore a text that is a collection of myths.
2. Direct students to *Gifts from the Gods*, and ask this question:



What does a reader do when they notice and wonder?

Key Ideas

- look at illustrations
- read titles and headings
- identify unfamiliar words
- ask questions to make connections between what they already know and new knowledge

3. Instruct students to examine the front and back covers. Read aloud the description of the book on the back cover. Tell students to annotate unknown words.
4. Display the class Notice and Wonder Chart for *Gifts from the Gods*, and direct students to the page in their *Learn* book. Ask these questions:

What do you notice and wonder about the front and back covers of *Gifts from the Gods*?

Which words are unknown to you?

Add a few responses to the class chart.

5. Read aloud the portion of pages ii–iii, from “Humans have always” to “world more deeply.” Instruct students to annotate what they notice and wonder as well as unknown words.
6. Invite students to share what they notice and wonder as well as any unknown words. Add a few responses to the class chart.

Respond | Notice and Wonder About *Gifts from the Gods* | 19 minutes

1. **Introduce the learning task.** Instruct students to add at least three things they notice and at least three related questions to their Notice and Wonder Chart for *Gifts from the Gods*.

Analyze Student Progress

Monitor: Do students’ questions connect to their observations about the text?

Offer Immediate Support: If students need additional support noticing something and asking a related question, ask these questions: What do you notice about the words and illustrations on the front and back covers? What questions do you have about the illustrations in the text?

Plan Future Practice: Students practice noticing things and asking related questions about *The Invention of Hugo Cabret* in lesson 8.

- Invite a few students to share their responses, and add ideas to the class chart.
- Instruct students to review their charts, and ask this question:

 **What are you most curious about?**

Instruct students to identify a question they hope to answer later and share it with a partner.

- Explain that students will practice fluently reading a passage from *Gifts from the Gods*. Display the Fluency Reference Chart, and review the definition of *fluency*.
- Explain that students will focus on the element of accuracy. Ask this question:

 **What does it mean to read with accuracy?**

Reinforce that reading with accuracy means decoding the words correctly. Instruct students to turn to a partner and explain why it is important to read with accuracy.

Reinforce the correct response: To understand a text's meaning, it is important to read the words correctly.

- Direct students to Fluency Practice for *Gifts from the Gods*, located in the *Learn* book. Instruct students to annotate words that may be challenging to decode.

Teacher Note

If time allows, record students' annotated words and demonstrate how to use knowledge of phonics to decode the words.

- Instruct students to follow along as you read aloud with attention to accuracy. As you read, model making a mistake (e.g. pronouncing *imagination* with an /ī/ sound) and quickly addressing it by reading the word correctly.

4 | Module 2 | Reference Charts

Fluency Reference Chart

fluency (n.): the ability to read with accuracy, phrasing, and expression at an appropriate rate

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

430

4 | Module 2 | Fluency

Fluency Practice

Gifts from the Gods

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

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

Fluency Elements

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

89

Remind students that all readers, even very accurate ones, sometimes make mistakes when they read. Explain that paying close attention to what you are reading is one way to catch mistakes and self-correct in the moment.

Teacher Note

Every time you read aloud is an opportunity to demonstrate the elements of fluent reading: accuracy, phrasing, expression, and rate.

8. Instruct students to read the passage fluently with a partner. Remind students to pay attention to what they are reading to quickly self-correct small mistakes in the moment.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and read aloud each chart title. Explain that knowledge of the world is knowledge students gain from texts in the module. Explain that knowledge of ELA is knowledge students gain as they learn reading, writing, and speaking skills. Writing statements about new learning helps people remember and track the knowledge they gain.
2. Facilitate a brief discussion of the following question to help students articulate the knowledge they built during the lesson:



What did you learn today?

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about myths?
- What did you learn from *Gifts from the Gods*?
- What did you learn to do?

World Knowledge

ELA Knowledge

3. Add a few student-generated knowledge statements to the charts. Place statements about key ideas from the lesson and information from the texts on the World Knowledge Chart, and place statements about language arts on the ELA Knowledge Chart.

Teacher Note

Adding all students' knowledge statements to the charts is not necessary. Encourage all students to share their knowledge statements, and then choose a few to add to the charts. Alternatively, summarize students' comments into a few statements, and then add the summarized statements to the charts. We do not include a prescribed list of student knowledge statements because the discussion should flow organically and the statements should represent the authentic learning of each class. As needed, ask follow-up questions to guide students toward key ideas from the lesson, world knowledge from the texts, or ELA knowledge related to the learning goals.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.B

MM.5.4 Vocabulary: MM.5.4.A, MM.5.4.A.b, MM.5.4.A.c, MM.5.4.C

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.B, MM.12.4.B.b

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B

BU.3.4 Conversation and Collaboration: BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

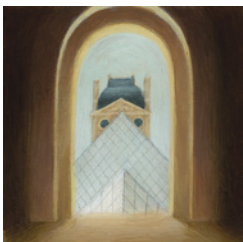
DF.3.4 Phonics and Spelling: DF.3.4.A

DF.5.4 Fluency: DF.5.4.A, DF.5.4.B, DF.5.4.C

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.A

DM.3.4 Schema Building



Lesson 3

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students practice reading fluently with a focus on phrasing. Then students read the myth about Nemesis in *Gifts from the Gods* and identify and organize the elements of a myth as well as write a summary of the myth. During visual art instruction, students look closely at *Winged Victory*, an ancient Greek sculpture from the Hellenistic period. They share what they notice about the sculpture and ask questions about what they see.

P A Prologue to lesson 3 is available for students who need additional support.

Learning Goals

Identify elements of a myth in *Gifts from the Gods*.

LEARNING TASK: Summarize the myth about Nemesis in *Gifts from the Gods*.

Notice and wonder about *Winged Victory*.

LEARNING TASK: Write at least three things you notice about *Winged Victory* and at least three related questions.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Explain a Myth
- **Respond:** Summarize a Myth
- **Observe:** Notice and Wonder About *Winged Victory*

LAND

Reflect on Learning

Materials

TEACHER

- *Gifts from the Gods*
- *Winged Victory* (digital platform)
- Fluency Reference Chart (Reference Charts appendix)
- Syllable Types (Reference Charts appendix)
- class Myth Organizer 1 for *Gifts from the Gods* (*Learn* book)
- class Notice and Wonder Chart for Work of Art 1 (*Learn* book)

STUDENTS

- *Gifts from the Gods*
- Fluency Practice for *Gifts from the Gods* (*Learn* book, Fluency)
- Myth Organizer 1 for *Gifts from the Gods*
- journal
- Notice and Wonder Chart for Work of Art 1 (*Learn* book)

Preparation

- Determine how to display side by side Syllable Types and the terms *nemesis* and *tantalize* with their syllable divisions. See the Read section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *Gifts from the Gods* (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *Gifts from the Gods*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Explain that during an Organize lesson the class rereads sections of the book and identifies what is happening to gain a basic understanding of the text. Tell students that in this lesson they will practice fluent reading as well as read and organize the elements of a myth that has endured for thousands of years.

LEARN 53 minutes

Read | Explain a Myth | 20 minutes

1. Display the Fluency Reference Chart. Direct attention to the term *phrasing*. Invite a student to read aloud the term and definition. Ask this question:

 **How does reading with phrasing help readers and listeners?**

Reinforce the correct responses:

- helps readers understand what they are reading
- makes the reading sound more organized and logical for listeners

2. Display the Fluency Practice for *Gifts from the Gods*, and direct students to the page in their *Learn* book. Read aloud the first sentence and instruct students to use a nonverbal signal (e.g., raise their hand) when they hear a natural pause in the sentence. Explain that one of the pauses they hear is between two meaningful phrases: “and to tell them” and “we use words.” Tell students to annotate the places to pause in the sentence.

Teacher Note

Use slash marks to indicate pauses (e.g., one slash for short pauses, two slashes for long pauses) or annotation symbols from your foundational skills program to indicate “scooping” or “chunking” of phrases, or a combination of the two.

3. Instruct students to read aloud the first sentence to a partner and pause at the places they annotated. Ask this question:

☞ **What did you annotate in the first sentence?**

Reinforce the correct responses: at the comma, at the space between the phrases “and to tell them” and “we use words.”

4. Instruct students to read the fluency passage and to annotate for phrasing. Tell them to read aloud the passage to a partner and focus on phrasing.

Fluency Practice
Gifts from the Gods

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

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

Fluency Elements

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

5. Direct students to *Gifts from the Gods*. Read aloud the third sentence on page iii, starting with “The stories of.” Ask this question:

 **How have myths endured?**

Key Ideas

- through oral traditions
 - as exciting stories
 - because of interesting characters
 - through character names used as words
6. Explain that *Gifts from the Gods* includes information about ancient Greek and Roman myths. Direct attention to the scroll on the text’s front cover. Explain that the words on the scroll reflect the names of characters from Greek and Roman mythology; they are also modern words.
7. Display side by side Syllable Types and the terms *nemesis* and *tantalize* with their syllable divisions: nem-es-is and tan-tal-ize. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the words.

Differentiation Support

If students produce inaccurate vowel sounds when blending syllables to read a term, ask this question: What other sound could this vowel make?

Reinforce the correct responses by saying the terms. Instruct students to repeat the terms and simultaneously clap once for each syllable.

4 | Module 2 | Reference Charts

Syllable Types		
Syllable Type	Examples	Definition
Closed	be- gin fun- ny	a syllable that ends in one or more consonants and the vowel sound is usually short
Open	bro- ken car- go	a syllable that ends in a vowel and the vowel sound is usually long
Vowel-Consonant-e	rep- tle mis- take	a syllable that has a vowel followed by one consonant then an e; the e is silent and the vowel is long
Vowel Team	pea- nut en- joy	a syllable with two vowels together that make one sound; that sound can be long, short, or sometimes a special sound
Vowel+ Controlled	par- ty fur- ther	a syllable with ar, er, ir, or ur; the vowel sound often changes
Consonant-le	lit- tle ta- ble	an unstressed final syllable that contains a consonant before the letter l, followed by a silent e
Other: Stable Final	fic- tion	a syllable at the end of a multisyllabic word that makes a stable sound (e.g., -tion, -sion, -cian, -ture, -cial, -cious, -tious)

421

8. Invite a student to read aloud the remaining words on the scroll. Ask this question:

... **Do you recognize any of the names on this list?**

Differentiation Challenge

Instruct students to use one of the character's names on the scroll in an original sentence.

9. Tell students that they will read about the goddess Nemesis. Explain that they will use an organizer that is similar to a story map. Display the class Myth Organizer 1 for *Gifts from the Gods*, and direct students to the page in their *Learn* book. Explain that each box on the organizer contains a question to help students organize what is happening in the myth. Read aloud the first four questions on the organizer:

L3 | Myth Organizer 1
Gifts from the Gods | Answer the questions for the myth about Nemesis.

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

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

... **Who are the characters in this myth?**

... **Where and when does the myth take place?**

... **What is happening?**

... **What does the myth explain?**

10. Direct attention to the myth about Nemesis on page 54 of *Gifts from the Gods*. Instruct students to read the myth with a partner and annotate details that answer the questions on the organizer.

Language Support

Based on your students' needs, pause to define select words with a synonym (e.g., *braggarts*, *dispense*, *transgressions*).

11. Ask this question:

... **Who are the characters in this myth?**

Encourage students to name and briefly describe each character. Reinforce the correct responses: Nemesis, goddess of justice; Croesus, rich king; Solon, wise man. Add responses to the class organizer, and instruct students to do the same on their organizer.

12. Ask this question:



Where and when does the myth take place?

Differentiation Support

To help students identify the setting, encourage them to examine the illustrations, and ask these questions:

- What can you learn from looking at people's clothing in the illustrations?
- What type of buildings do you see in the illustrations?

Key Ideas

- **where:** ancient Greece, palace of Croesus
- **when:** ancient times, thousands of years ago

Add responses to the class organizer, and instruct students to do the same on their organizer.

13. Ask this question:



What is happening?

Key Ideas

- Croesus wants the wise man to think he is the happiest man in the world because Croesus is rich and has a lot of material possessions.
- Nemesis punishes Croesus by taking away his family and possessions.

Add responses to the class organizer, and instruct students to do the same on their organizer.

14. Ask this question:



What does the myth explain?

Reinforce the correct response: People should not be too proud or brag about what they have.

Add responses to the class organizer, and instruct students to do the same on their organizer.

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

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

Differentiation Support

To help students recall the definitions of creation myth and morality myth, direct them to the What Are Myths? list from lesson 2.

Reinforce the correct response: It is a morality myth because it teaches people how to behave.

Instruct students to add this response to their organizer.

Respond | Summarize a Myth | 18 minutes

1. Explain to students that the completed myth organizer can help summarize a myth. Display the following sentence frames:

- This myth is about _____.
- It takes place in _____.
- First, _____.
- Then, _____.
- Last, _____.
- This myth explains _____.

Think aloud to model how students can use the sections of the organizer to create complete sentences.

2.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a summary of the myth of Nemesis by using the myth organizer and the displayed sentence frames.

Sample Think Aloud

To summarize this myth, I will include the characters, setting, and events as well as explain what the myth teaches people. I can use the myth organizer to help me complete these sentences. I will start by listing the characters. I will write, “This myth is about the goddess of justice, Nemesis; a rich king named Croesus; and a wise man named Solon.” Next, I will use the setting information on the myth organizer to describe where the story takes place. I will write, “It takes place in ancient Greece.” Then, I will use the events to write sentences that explain what happened in the myth. Finally, I will use the information from the explain section to complete the summary.

Analyze Student Progress

Monitor: Do students' summaries include the characters, setting, and events as well as describe what the myth explains?

Offer Immediate Support: If students need additional support writing a summary, instruct them to orally rehearse the sentences for the summary by using the sentence frames and information from the myth organizer.

Plan Future Practice: Students practice organizing elements of a myth in *Gifts from the Gods* in lesson 4.

3. Instruct students to read aloud their summaries to a partner.
4. Instruct students to review the illustrations on pages 54–57 with a partner and choose one illustration that best summarizes the story.
5. Invite a few students to share their selections and explain why they chose the illustration.

Observe | Notice and Wonder About *Winged Victory* | 15 minutes

1. Remind students that in the first module they examined several pieces of art along with written texts. Explain that students will examine a work of art and discuss what they notice and wonder.
2. Display and Choral Read the Content Framing Question: What do I notice and wonder about this work of art?

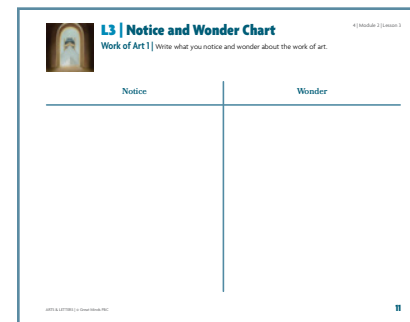
Teacher Notes

This sculpture was discovered in 1863 on the small island Samothrace, in the northeastern Aegean Sea. Nike, the Greek goddess of victory, is depicted alighting gracefully on the prow of a ship with the wind blowing against her. The sculpture originally stood facing the ocean in the niche of a large rock. The stone base of the sculpture resembles the prow of a ship. This is a prime example of art from the Hellenistic period when Greek sculpture moved away from the more constrained and serene figures of the previous Classical period. It is possible the statue was created to commemorate a naval victory by Rhodes.

To promote looking closely at the work of art, do not provide background information about it at this point. Rather, encourage students to share and expand on what they initially notice and wonder. Students revisit this work of art during the next few lessons and learn more about its history. Background information about the sculpture will be provided to students in lessons 4, 5, and 6.

3. Display *Winged Victory* without telling students the title. Instruct students to silently observe the work of art for at least two minutes. Tell them to move their eyes slowly around the work of art to take in all its details. Remind students that when viewing a work of art, they should start by spending a few minutes quietly observing it without talking or writing anything down.
4. Instruct students to Think–Pair–Share to answer this question:

 **What do you notice and wonder about this work of art?**
5. Display the class Notice and Wonder Chart for Work of Art 1. As students share responses, add ideas to the class chart.
6. Instruct students to silently view the work of art for one additional minute.
7.  **Introduce the learning task.** Direct students to the Notice and Wonder Chart for Work of Art 1, located in the *Learn* book. Instruct students to write at least three things they notice about the sculpture and at least three related questions on the chart.



Notice	Wonder

Analyze Student Progress

Monitor: Do students describe what they see in the sculpture and ask questions connected to what they notice?

Offer Immediate Support: If students need additional support identifying what they notice and wonder, ask them these questions: What shapes do you see? What parts of the work of art look familiar?

Plan Future Practice: Students practice noticing things and asking questions about a work of art in module 3.

8. Instruct students to put a star next to the question they want to come back to later. Facilitate a brief discussion of the following questions:



Which question do you want to return to and try to answer? Why?

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Notes

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about myths?
- What did you learn from *Gifts from the Gods*?
- What did you learn to do?

Adding to knowledge charts is a concrete way for students to self-assess how their learning has progressed. Students reflect on their growing knowledge of the module topic and their own development as readers and writers. This reflection helps students identify what they may need to learn more about, including topic- and text-related knowledge and ELA knowledge related to the learning goals.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A, MM.1.4.B

MM.3.4 Summary: MM.3.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.9.4 Media: MM.9.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.B, MM.12.4.B.b, MM.12.4.C, MM.12.4.C.b

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

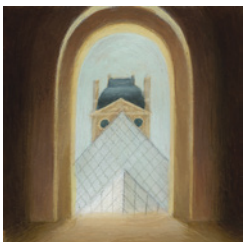
DF.5.4 Fluency: DF.5.4.A, DF.5.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 4

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students continue their practice of fluent reading, focusing on reading with expression. Then students read a myth from *Gifts from the Gods*, discuss what is happening in the myth, and share an oral summary of it. During visual art instruction, students closely observe *Winged Victory* and describe what they see.

P A Prologue to lesson 4 is available for students who need additional support.

Learning Goals

Summarize the elements of a myth from *Gifts from the Gods*.

LEARNING TASK: Orally summarize a myth using Myth Organizer 2 for *Gifts from the Gods*.

Describe *Winged Victory*.

LEARNING TASK: Describe the details in *Winged Victory*.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read a Myth
- **Respond:** Summarize a Myth
- **Observe:** Describe *Winged Victory*

LAND

Reflect on Learning

Materials

TEACHER

- *Gifts from the Gods*
- *Winged Victory* (digital platform)
- Fluency Reference Chart (Reference Charts appendix)

STUDENTS

- *Gifts from the Gods*
- Fluency Practice for *Gifts from the Gods* (Learn book, Fluency)
- Myth Organizer 2 for *Gifts from the Gods* (Learn book)
- journal

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *Gifts from the Gods* (Learn book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *Gifts from the Gods*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Remind students that during an Organize lesson the class rereads sections of the book and identifies what is happening to gain a basic understanding of the text. Tell students that in this lesson they will practice fluent reading and read and organize the elements of a new myth.

LEARN 53 minutes

Read | Read a Myth | 20 minutes

1. Display the Fluency Reference Chart. Direct attention to the term *expression*. Instruct students to read the definition. Ask this question:



How does reading with expression help the listener?

Reinforce the correct responses:

- Reading with expression helps the listener understand the meaning of a text.
- Reading with expression makes the text interesting or enjoyable.

2. Display Fluency Practice for *Gifts from the Gods*, and direct students to the page in their *Learn* book. Instruct students to listen closely as you read aloud one sentence from the passage with expression. Read the fourth sentence, starting with “The stories of.” Ask this question:

☰ **How did I use my voice to help you understand the text?**

Key Ideas

- made voice louder to emphasize certain words or phrases
- read some words or phrases slower and some faster

3. Instruct students to read aloud the same sentence to a partner, using their voice to add expression.
4. Instruct students to read the fluency passage silently, annotating places where they may use their voice to communicate meaning. Then tell students to read the passage with a partner and focus on expression.
5. Read aloud the last sentence of the fluency passage, starting with “Not only do.” Ask this question:

☰ **What can people learn from myths?**

Key Ideas

- Myths teach people how to behave.
 - Myths explain things about the natural world.
6. Explain that in this lesson students will read a new myth, organize the elements of a myth, and share what the myth explains.

Fluency Practice
Gifts from the Gods

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

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

Fluency Elements

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

7. Display Myth Organizer 2 for *Gifts from the Gods*, and direct students to the page in their *Learn* book. Tell students to use the boxes on the organizer to write down information about the myth.

8. Lead students through a Jigsaw to study the following text sections:

- “Achilles’ Heel”—pages 2–5
- “Fortuna”—pages 24–25
- “Muses”—pages 50–51
- “Pandora’s Box”—pages 60–64 (excluding the sidebar)
- “Victoria”—pages 80–81

L4 | Myth Organizer 2
Gifts from the Gods | Answer the questions about your assigned myth.

Who are the characters in the myth? | Where and when does the myth take place?

What is happening? | What does the myth explain?

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

Instruct student groups to read their assigned myth and complete the myth organizer. Listen for students to address key ideas in their discussions.

Teacher Notes

Incorporate strategic, flexible ways to form groups of students throughout the module. Bringing together students who have different levels of reading, writing, or English language proficiency can promote rich conversation and exchange of ideas. Also, grouping students with similar levels of reading, writing, or English language proficiency can help focus students on a specific task with teacher support. As applicable, complement any of these groups by pairing students who speak the same home language.

“Fortuna” is the only Roman myth students read in this text. As needed, display a map of ancient Greece and Rome so students can see the two locations.

Key Ideas

“Achilles’ Heel”

- **characters:** Achilles, a human and hero; Achilles’s mother, a nymph; Trojan soldiers
- **settings:** River Styx, an underworld in Greek mythology; Troy, a city in ancient Greece; battlefield; ancient times; thousands of years ago
- **events:** Achilles is dipped into the river Styx by his mother, but his ankle is left out of the water. This is the only part of him that is mortal. Achilles is killed when an arrow hits him in the ankle during battle.

- **explanation:** The myth explains that every human, even heroes, have a weakness.
- **morality or creation:** This is a creation myth because it explains how human weaknesses were created.

“Fortuna”

- **characters:** Fortuna, goddess of luck; Lucius Cornelius Sulla, a human soldier and risk-taker
- **settings:** ancient Rome; battlefield; ancient times; thousands of years ago
- **events:** Fortuna watches over Lucius, and she never lets him get caught in battle. She is the goddess of luck, and she rewards courageous men with good luck.
- **explanation:** If you are courageous in battle, you will be rewarded with good luck.
- **morality or creation:** This is a morality myth because it explains the importance of courage in battle.

“Muses”

- **characters:** the nine Muses, who are the daughters of Zeus
- **settings:** Mount Olympus; ancient times; thousands of years ago
- **events:** The Muses love stories and music. They perform all the time on Mount Olympus. The Muses sing beautiful songs that travel to Earth and inspire artists to create new works.
- **explanation:** The myth explains why people need and use inspiration when creating works of art.
- **morality or creation:** This is a creation myth because it explains how people are inspired to create new works.

“Pandora’s Box”

- **characters:** Pandora, the first woman on Earth; Zeus; Epimetheus
- **settings:** Earth; Epimetheus's home; ancient times; thousands of years ago
- **events:** Zeus gives Pandora insatiable curiosity and a box that she is not allowed to open. She opens it and lets out all the evil in the world.
- **explanation:** The myth explains why there is evil in the world.
- **morality or creation:** This is a creation myth because it explains how evil came into the world.

“Victoria”

- **characters:** Victoria, a goddess; Minerva, the goddess of wisdom and war; human generals and human soldiers
- **settings:** ancient Greece; battlefield; ancient times; thousands of years ago
- **events:** Victoria listens to and watches battles, and she guides her chosen armies to win. She believes that the side that is fair and has a good reason for fighting should win.
- **explanation:** In order to win a battle, you need to be fair and just.
- **morality or creation:** This is a morality myth because it explains the importance of being fair.

9. Instruct student groups to select one illustration that best summarizes the myth.

Respond | Summarize a Myth | 18 minutes

1. Remind students that in the last lesson they used Myth Organizer 1 to help them write a summary. In this lesson, they will use Myth Organizer 2 to orally summarize a myth.

Language Support

To help students retell the story, display the following sentence frames. Remind students to use the information in the myth organizer to summarize the story using complete sentences.

- This myth is about _____.
- It takes place in _____.
- First, _____.
- Then, _____.
- Last, _____.
- This creation/morality myth explains _____.

2.  **Introduce the learning task.** Form groups of five that include at least one student from each Jigsaw group. Instruct students to take turns sharing an oral summary of their myth and the illustration they chose.

Analyze Student Progress

Monitor: Do students share summaries that include accurate, text-based responses for all elements from Myth Organizer 2?

Offer Immediate Support: If students need additional support developing a summary, direct them to review Myth Organizer 1 for *Gifts from the Gods* and the summary of the myth of Nemesis completed in lesson 3.

Plan Future Practice: Students practice summarizing *The Invention of Hugo Cabret* in lesson 9.

3. Direct students to their journals. Instruct them to compare and contrast in writing what their myth and one other myth explain about people.
4. If time permits, instruct students to Think–Pair–Share to answer these questions:

 **Which myth is your favorite? Why?**

Observe | Describe *Winged Victory* | 15 minutes

1. Display *Winged Victory* without telling students the title. Explain to students that this is a sculpture, and remind them that they studied another sculpture, *Mother and Child*, in module 1. Tell students that they will be looking at photographs of an object that has three dimensions and takes up space, just like they did for *Mother and Child*.
2. Instruct students to silently observe the work of art for at least two minutes.

3. Instruct students to consider the figure's body position and to Think–Pair–Share to answer this question:



How would you describe the figure's pose?

Differentiation Support

To support students as they consider the figure's pose, direct them to focus on the positions of the figure's legs, torso, and wings.

Key Ideas

- Her chest is thrust forward.
 - She is leaning forward slightly.
 - Her wings are unfolded.
 - Her right leg is stepping forward, and her left leg seems to be hovering slightly above the ground.
4. Explain that this sculpture was discovered in 1863 on the small Greek island Samothrace, which is located in the Aegean Sea. Tell students that the sculpture is thousands of years old, and historians believe it originally had a head and arms.
5. Invite students to imitate the pose of the sculpture, imagining how her arms and head may have been positioned.

6. Direct attention to the figure's clothing. Explain that the figure wears some kind of robe or dress that drapes, or hangs, over her. Ask these questions:

 **What does the draped fabric look like?**

 **What details do you notice?**

 **Does the clothing look the same everywhere, or are there different shapes, lines, and textures?**

Key Ideas

- The robe appears windswept and flowing.
- The robe is pressed against her body in front and flowing behind her in the back.
- The robe looks like it has different weights and thicknesses. Across her stomach, the robe looks sheer or see-through. Around her legs, the robe looks thicker and opaque.

7. Instruct students to look at the base of the sculpture. Ask this question:

 **How would you describe the base?**

Key Ideas

- It looks like a rectangular block.
- The base has a curved line pointing upward at the front.
- It looks like the front part of a ship.
- The base is broken.
- The color of the base is different from the color of the sculpture.

8. Ask these questions:

 **What parts of the sculpture look real?**

 **What parts look imaginary?**

Language Support

Ask these questions: What parts of this sculpture make it look human? What parts of this sculpture make it look nonhuman?

Key Ideas

- **real:** The clothing on the sculpture looks like a dress.
- **real:** The figure has two legs, a neck, and shoulders.
- **real:** The figure has a belly button.
- **imaginary:** The figure has the wings of a bird attached to her back.
- **imaginary:** The figure is made of stone, and the color is a whitish gray.
- **imaginary:** The figure is very large.

9.  **Introduce the learning task.** Direct students to their journals. Instruct them to respond to this prompt:

 **Imagine you have just visited an art exhibit where you saw this sculpture. Write a paragraph describing the sculpture to a friend who is not in the room.**

Analyze Student Progress

Monitor: Do students describe the sculpture using specific details?

Offer Immediate Support: If students need additional support adding details to their paragraph, ask them to look at a specific part of the sculpture and to describe what they see.

Plan Future Practice: Students practice describing what is happening in a work of art in module 3.

10. Invite a few students to share their descriptions.

Key Ideas

- human woman with no head or arms and giant bird's wings
- posed with her wings back and open
- wearing a robe that clings to her skin

LAND 5 minutes

Reflect on Learning

- 1.** Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Gifts from the Gods*?
- What did you learn from viewing the sculpture?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.9.4 Media: MM.9.4.A

MM.11.4 Connections: MM.11.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.C, MM.12.4.C.b

CP Compose and Present Content

CP.8.4 Presentation: CP.8.4.A

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

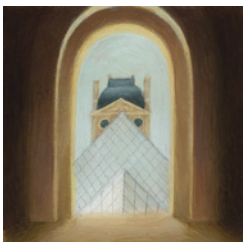
DF.5.4 Fluency: DF.5.4.A, DF.5.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 5

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

Content Framing Question | **Reveal:** What does a deeper look at etymology reveal?

OVERVIEW

Preview

In this Reveal lesson, students continue their practice of fluent reading with a focus on rate. Then students analyze words derived from Greek and Roman mythology. During visual art instruction, students look closely at the lines on *Winged Victory*. They analyze these details to determine what the lines reveal about the sculpture.

Learning Goals

Explain how the etymology of a word helps readers better understand new texts.

 **LEARNING TASK:** Explain how the history of the word *victory* helps a reader understand its meaning more deeply.

Examine the use of lines in *Winged Victory*.

 **LEARNING TASK:** Describe what the lines in *Winged Victory* reveal.

Vocabulary

etymology (n.)

fortune (n.)

nemesis (n.)

victory (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine the Etymology of Words
- **Respond:** Explain the Use of Etymology
- **Observe:** Examine Lines in *Winged Victory*

LAND

Reflect on Learning

Materials

TEACHER

- *Gifts from the Gods*
- *Winged Victory* (digital platform)
- Fluency Reference Chart (Reference Charts appendix)
- Knowledge Cards: *nemesis*, *fortune*, *victory*

STUDENTS

- *Gifts from the Gods*
- Fluency Practice for *Gifts from the Gods* (*Learn* book, Fluency)
- journal

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *Gifts from the Gods* (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 5 minutes

Read the Content Framing Question

1. Display *Gifts from the Gods*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at etymology reveal?
3. Introduce the vocabulary term *etymology* by displaying the term and definition. Engage students in Vocabulary Exploration. Explain that *Gifts from the Gods* is a book that tells us where words came from, or their etymology.
4. Explain that during a Reveal lesson the class focuses on only a part of the text—a part that is particularly complex or important. The class closely rereads and discusses this part to gain a deeper understanding of it. Tell students that in this lesson they will examine how the names of the characters in myths have become words in our modern language.

Definitions

etymology (n.):

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

LEARN 50 minutes

Read | Examine the Etymology of Words | 23 minutes

1. Tell students that they will now practice reading with fluency. Display the Fluency Reference Chart. Direct attention to the term *rate*. Instruct students to read the definition and Think–Pair–Share to answer these questions:

 **What does it mean to read at an appropriate rate or speed?**

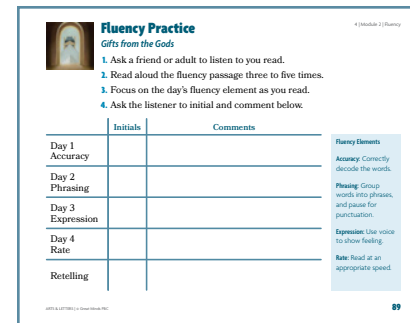
 **How does reading at an appropriate rate help listeners?**

Reinforce the correct response: Reading at an appropriate rate helps listeners understand what is being read.

2. Direct students to the Fluency Practice for *Gifts from the Gods*, located in the *Learn* book. Echo Read the first sentence and model appropriate rate.
3. Instruct students to read the fluency passage aloud to a partner and focus on reading at an appropriate rate and with accuracy, phrasing, and expression.

Teacher Note

After this arc of explicit instruction on the elements of fluency (accuracy, phrasing, expression, and rate), students have numerous opportunities to practice fluent oral and silent reading during lessons. Encourage students to apply what they have learned about fluent reading when they read in class, and reinforce these skills with the fluency passages assigned for follow-up. See Implementation Resources for additional fluency resources and advice on identifying readers who need regular fluency support, setting goals, and tracking progress.



Fluency Practice
Gifts from the Gods

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

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

Fluency Elements:
Accuracy: Correctly decode the words.
Phrasing: Group words into phrases, and pause for punctuation.
Expression: Use voice to show feeling.
Rate: Read at an appropriate speed.

4. Display these sentences from page iii of *Gifts from the Gods*:

“Sometimes, however, the words themselves have stories to tell. The ancient words in this book come from gods, goddesses, heroes, and humans in Greek and Roman mythology. The stories of their adventures so captured people’s imaginations that they have been told and retold for thousands of years, and their names have survived as words we use every day.”

Ask this question:



What do these sentences tell you about the myths we have read in the text *Gifts from the Gods*?

Key Ideas

- The myths have characters whose names have become modern words.
- The myths have endured for thousands of years.

5. Explain that *Gifts from the Gods* teaches readers about words in our modern language that were derived from myths. Tell students that the page before each myth gives the modern definition of a word that came from a mythological character or story.

6. Explain to students that they will explore the modern term *nemesis* and its connection to the myth about the goddess Nemesis. Introduce the vocabulary term *nemesis* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
7. Direct students to *Gifts from the Gods*. Instruct them to read pages 54–57. Ask this question:



Definitions

nemesis (n.):

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

Why did people begin to dislike Nemesis?

Differentiation Support

If students need additional support connecting the term *nemesis* to the details of the text, remind them that they can also refer to the Myth Organizer 1 for *Gifts from the Gods*, located in the *Learn* book.

Key Ideas

- Nemesis harmed Croesus's family and took away his riches.
 - Nemesis was harsh and punished people for small things.
 - Nemesis was always watching for people who had too much good luck.
8. Explain that students will examine the etymology of the word *nemesis* to understand its meaning in a sentence. Direct attention to page 53. Read aloud the sentence located below the definition, which is an excerpt from the book *Lemony Snicket: A Series of Unfortunate Events* by Daniel Handler.

Teacher Note

We did not include all definitions for *nemesis* that are provided in *Gifts from the Gods* to minimize complex vocabulary. Based on your students' needs, read the definitions on page 53; pause to define *retribution* as “a punishment for wrongdoing” and *vengeance* as “an act of revenge.”

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

Why might a nemesis be the worst enemy you could imagine?

Key Ideas

- A nemesis can cause great harm.
- You cannot beat a nemesis.

10. Introduce the vocabulary term *fortune* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

11. Instruct students to read pages 24–25. Ask this question:

 **Why did people pray to Fortuna?**

Key Ideas

- Fortuna was the goddess of luck.
- People believed that Fortuna could bring them luck.
- People believed that Fortuna saved people's lives.
- People believed that Fortuna could bless them with riches.

12. Direct attention to page 23. Instruct students to read the passage with a partner. Explain that the excerpt is from the book *Emily's Runaway Imagination* by Beverly Cleary.

Teacher Note

We did not include all definitions for *fortune* that are provided in *Gifts from the Gods* to minimize complex vocabulary. Based on your students' needs, read the definitions on page 23; pause to define *destiny* as “a power that is believed to control what happens in the future.”

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

 **Why does the word *fortune* mean different things to different people?**

Key Ideas

- To some people, fortune means having good or bad things happen in life.
- To some people, fortune means getting or having a lot of money or possessions.



Definitions

fortune (n.):

1. good or bad luck
2. wealth; riches

Respond | Explain the Use of Etymology | 12 minutes

1. Introduce the vocabulary term *victory* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
2. Instruct students to read pages 80–81 of *Gifts from the Gods*. Ask this question:



Why did the goddess Victoria's name come to mean victory?

Key Ideas

- People believed that Victoria helped them gain victory in battles.
 - People believed that when Victoria was there, they became stronger and smarter.
 - People believed that when Victoria was there, their strategy improved.
 - People believed that when they were victorious in a competition or conflict, it was because Victoria favored them.
3. Direct attention to page 79. Instruct students to read the passage, which is from the book *The Battle for Scandia* by John Flanagan.

Teacher Note

We did not include all definitions for *victory* that are provided in *Gifts from the Gods* to minimize complex vocabulary. Based on your students' needs, read the definitions on page 79; pause to define *triumph* as “a great success or achievement.”

Note that the correct title of the book by John Flanagan cited on page 79 is *The Battle for Skandia*.



Definition

victory (n.): defeat of an enemy or opponent

4. Ask this question:



Considering what you know about the myth of Victoria, why would someone who had many victories not be worried about defeat?

Key Ideas

- They knew their cause was just.
- They felt Victoria was on their side and helping them win.

5. **Introduce the learning task.** Direct students to their journals. Instruct them to explain how the etymology of *victory* helps them understand the term more deeply.

Analyze Student Progress

Monitor: Do students explain how the history of the term adds knowledge to the definition?

Offer Immediate Support: If students need additional support connecting the history of the word to the definition, ask this question: What new information do you have about the term after reading about the goddess Victoria?

Plan Future Practice: Students practice using terms related to myths in their writing in lesson 9.

Key Ideas

- Winning is more than just being stronger.
- To win, your reasons must be good and just.
- To win, you must fight fairly.

6. Ask this question:



What evidence do we have that words with mythological origins endure today?

Teacher Note

As time allows, consider instructing students to review the last page of each section. Then discuss the other words derived from the story or the mythical character's name. There is an error in the last sentence on page 58, however. The dates provided are when King Croesus reigned.

Key Ideas

- People use the word *nemesis* to describe an unbeatable enemy or a source of weakness.
- The word *victory* means “to win a game or any competition.”
- People use the phrase “fortune smiles upon us” when they have good luck.
- Authors use words with mythological origins when writing today.

Differentiation Challenge

Ask students to examine the story “Pandora’s Box” (pages 59–64), “Achilles’ Heel” (pages 1–5), or “Muses” (pages 49–52) and then retell the origin story. Encourage them to explain how etymology helps them understand a related term more deeply.

Observe | Examine Lines in *Winged Victory* | 15 minutes

1. Display *Winged Victory* without revealing the title of the work of art.
2. Explain that a line is an element of art—a mark on a surface that connects two points and can vary in direction, weight, and length. Ask this question:



What are some examples of types of lines?

Language Support

To leverage students' home languages as resources to support learning, encourage students who share the same home language to discuss questions like this together, especially in preparation for larger class discussions.

Key Ideas

- straight and curved
- thick and thin
- horizontal and vertical
- diagonal
- long and short

3. Instruct students to silently look closely at the work of art for at least three minutes. Direct students to their journals. Tell them to sketch the lines they see.

4. Ask this question:



Where do you see straight or curved lines?

Key Ideas

- **straight:** Most of the lines in the clothing are nearly vertical.
- **straight:** Most of the lines in the base are horizontal.
- **straight:** There is one straight line that travels diagonally down the figure's left leg along the edge of the robe.
- **curved:** There are curved lines in the figure's clothing, wings, and body parts (e.g., stomach, legs, and chest).

5. Explain that this sculpture is standing still, but the lines the artist created suggest the sculpture could be moving. Ask this question:

 **How do the lines contribute to a sense of movement or stillness?**

Key Ideas

- **movement:** Horizontal lines in the ship may show the boat charging forward.
- **movement:** Vertical lines in her robes make it seem like the figure is heading up or down, taking off or landing.
- **movement:** Curvy lines in the robes give a sense of action from the wind and the figure's body.
- **stillness:** It appears to be an action shot and frozen in time.
- **stillness:** Strong and straight horizontal lines of the ship at the base offer a solid platform for the goddess.

6. Ask this question:

 **How do the lines contribute to a sense of strength?**

Key Ideas

- The robes follow the shape of the figure's body, tracing where muscles might be underneath.
- The wings are solid and powerful. Although the wings look disheveled, they have carried the figure through the wind and the sky safely.

7.  **Introduce the learning task.** Direct students to their journals. Instruct students to explain what the lines of this sculpture reveal about the work of art.

Analyze Student Progress

Monitor: Do students provide specific details that explain what the lines in the sculpture convey to the viewer?

Offer Immediate Support: If students need additional support explaining what the lines in the sculpture convey, ask this question: How do the lines contribute to the ideas of movement or strength?

Plan Future Practice: Students practice examining a specific aspect of a work of art in lesson 6.

Key Ideas

- The sculpture is not moving, but it looks like it is in motion. It is like a photograph.
- The sculpture represents someone who is strong and powerful.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Gifts from the Gods*?
- What did you learn about the lines of the sculpture?
- What did you learn to do?

2. Assign the follow-up work to read chapter 3 in *The Invention of Hugo Cabret*, focusing on events related to Hugo's plan.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A, MM.1.4.B

MM.5.4 Vocabulary: MM.5.4.A, MM.5.4.A.a, MM.5.4.C

MM.6.4 Diction: MM.6.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.B, MM.12.4.B.b, MM.12.4.C, MM.12.4.C.b

CP Compose and Present Content

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.2.4 Discovery and Evidence

BU.3.4 Conversation and Collaboration: BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

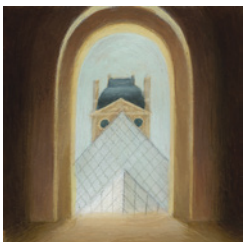
DF.3.4 Phonics and Spelling: DF.3.4.A

DF.5.4 Fluency: DF.5.4.A, DF.5.4.B, DF.5.4.C

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.C

DM.3.4 Schema Building



Lesson 6

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

Content Framing Question | **Reveal:** What does a deeper look at evidence reveal?

OVERVIEW

Preview

In this Reveal lesson, students examine *Gifts from the Gods* to identify the author's point and different types of evidence. This work prepares students to explain how the evidence supports the author's ideas. During visual art instruction, students synthesize their understanding of the traits associated with victory and consider how those traits might be visible in *Winged Victory*. Students then participate in a class discussion to share their ideas about how the sculpture portrays the idea of victory.

P A Prologue to lesson 6 is available for students who need additional support.

Learning Goals

Analyze evidence in *Gifts from the Gods*.

LEARNING TASK: Explain how evidence supports the author's point in *Gifts from the Gods*.

Conclude what *Winged Victory* communicates about victory.

LEARNING TASK: During a class discussion, share how the sculpture depicts victory.

Vocabulary

illuminate (v.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Evidence in *Gifts from the Gods*
- **Respond:** Explain Evidence from the Text
- **Observe:** Discuss an Important Idea in *Winged Victory*

LAND

Reflect on Learning

Materials

TEACHER

- *Gifts from the Gods*
- *Winged Victory* (digital platform)
- Knowledge Card: *illuminate*
- Gallery Walk charts

STUDENTS

- *Gifts from the Gods*
- journal
- Talking Tool (*Learn* book)

Preparation

- For the Gallery Walk, make six charts for different types of evidence from *Gifts from the Gods*. Label the charts as follows: Illustrations, Definitions, Modern Excerpts, Myths, Additional Words, and Author's Note. The class will complete the Illustrations chart together. Determine how to display the other charts at separate stations for small groups. See the Read section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *Gifts from the Gods* (*Learn* book, Fluency).

LAUNCH 2 minutes

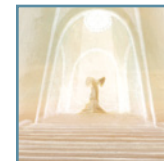
Read the Content Framing Question

1. Display *Gifts from the Gods*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at evidence reveal?
3. Remind students that during a Reveal lesson the class focuses on only a part of the text—a part that is particularly complex or important. The class closely rereads and discusses this part to gain a deeper understanding of it. Tell students that in this lesson they will focus on identifying and understanding how evidence supports an author's point.

LEARN 53 minutes

Read | Examine Evidence in *Gifts from the Gods* | 20 minutes

1. Direct students to *Gifts from the Gods*, and Choral Read the introduction.
2. Introduce the vocabulary term *illuminate* by displaying the Knowledge Card, saying the term, and simultaneously clapping once for each syllable. Instruct students to say the term and clap for each syllable.
3. Display and read aloud these word parts and their definition:
 - *lum, lumin* (root): light, glow
4. Instruct students to work with a partner to infer the term's meaning. Invite a few students to share their ideas. As students share, reinforce the correct definitions.



Definitions

illuminate (v.):

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

Teacher Note

Students continue morphology work with the roots *lum* and *lumin* during the Responsive Teaching lesson (lesson 22).

5. Ask this question:



What point does the author make in the introductory text on pages ii and iii?

Differentiation Support

To help students identify the author's point, direct attention to the last sentence and ask these questions:

- What tales is the author referring to here?
- What two things do the tales do?

Key Ideas

- Some modern words come from ancient stories.
- Those stories help people understand modern words and our world.

6. Display the author's point: Myths can help people understand words and the world more deeply.

7. Remind students that an author supports a point by providing evidence and that there are many types of evidence. For example, students learned while reading *The Circulatory Story* that authors can use illustrations as evidence. Ask this question:



What types of evidence support the author's point in *Gifts from the Gods*?

Encourage students to look at the entire text.

Key Ideas

- illustrations
- definitions
- modern excerpts
- myths
- additional words connected to the myth
- author's note

8. Direct attention to the Gallery Walk charts. Tell students that each chart names a type of evidence found in *Gifts from the Gods*. Explain that the class will look at one type of evidence together: illustrations. Instruct students to examine the illustrations on pages 5, 12, and 54. Instruct students to Think–Pair–Share to answer this question:

 **How do the illustrations support the author’s point?**

Key Ideas

- They emphasize the connection between mythological characters and modern words.
- They show Achilles’ heel, the source of a modern expression for weakness.
- They show Nemesis, whose name is now a word associated with her qualities.

Add a few responses to the Illustrations chart.

9. Tell students that they will now work in small groups to explain how the other types of evidence support the author’s point. Form small groups. Assign each group one of the following types of evidence, and direct them to the corresponding chart.
- Definitions: pages 31, 35, and 53
 - Modern Excerpts: pages 13, 39, and 59
 - Myths: pages 24–25 and 80–81
 - Additional Words: pages 26, 30, and 52
 - Author’s Note: pages 84–85

- 10.** Instruct students to read the pages associated with their assigned evidence and to discuss how the evidence supports the author's point. Tell students to add their responses to their group chart.

Look for students to address key ideas in their responses.

Key Ideas

- **Definitions:** show modern words and their modern meanings; define modern terms such as *genius*, *grace*, and others
- **Modern Excerpts:** show how modern words are used today; show how the term *echo* is used to describe a sound that repeats in a book titled *Taran Wanderer*
- **Myths:** tell stories that reflect human efforts to understand the world; tell how the goddess Victoria guided people to victory in battle
- **Additional Words:** provide other words associated with the myths and their modern meanings or uses; explain how the term *cornucopia* is connected to the myth of Fortuna
- **Author's Note:** explains that names, objects, and places in Greek and Roman myths endured and became English words

Respond | Explain Evidence from the Text | 15 minutes

1. Lead students in a Gallery Walk to review how the other types of evidence support the author's point. Close the Gallery Walk. Explain that students will synthesize their observations during the learning task.
2.  **Introduce the learning task.** Direct students to their journals, and instruct them to write a response to this prompt: Explain how the author supports the point that myths can help people understand words and the world more deeply.

Analyze Student Progress

Monitor: Do students identify evidence that supports the author's point about the use of words from myths?

Offer Immediate Support: If students need additional support identifying evidence that reinforces the author's point, ask these questions: Which evidence helps you understand a word? Which evidence helps you understand the world?

Plan Future Practice: Students practice examining evidence in module 3.

3. Invite a few students to share their responses.

Key Ideas

- The author uses definitions of words, such as *genius* and *grace*, to help people understand what the words mean today.
- The author includes myths that show the connection between characters and the modern meanings of specific words such as *fortune* and *victory*.
- The author includes myths that ancient Greeks and Romans used to explain things about the world, such as why people have weaknesses and the dangers of pride.
- The author uses modern excerpts to show people how words, such as *echo* and *hypnotize*, from the myths are still part of our world today.

Observe | Discuss an Important Idea in *Winged Victory* | 18 minutes

1. Tell students that just as they examined evidence that supports a point in *Gifts from the Gods*, they will now examine evidence from a work of art and consider how it communicates an important idea.

2. Display *Winged Victory* without revealing its title. Tell students that Charles Champoiseau discovered this marble sculpture in 1863 on the small Greek island Samothrace. Scholars believe it was housed in a sanctuary, or a place used for religious ceremonies. There, the sculpture stood atop a large rock, facing the ocean. From the bottom of the base to the tip of the wings, the sculpture stands 18 feet high, or almost two stories tall.

Teacher Note

To reinforce the relationship of the sculpture to Greece, display a map of the Greek islands, and direct attention to Samothrace in the northeastern Aegean Sea.

3. Remind students that they have encountered many different types of characters in the myths that they have read. Designate a nonverbal signal for each of three character types: goddess, hero, and human. Instruct students to use the appropriate nonverbal signal (e.g., one finger for goddess) to answer this question:

 **Do you think the sculpture shows a goddess, a hero, or a human?**

Reinforce the correct response: The figure is a goddess, Victoria. Tell students that the name of the sculpture is *Winged Victory of Samothrace* and that it may have been created to celebrate a naval victory.

4. Invite students to reflect on a time when they saw or experienced a victory. Instruct students to silently stand and strike a victorious pose. Tell students to release their poses, and ask this question:

 **How did you feel in your victorious pose?**

Language Support

Display the Knowledge Card for *victory*, and invite a student to share how the terms *victory* and *victorious* are related. Reinforce the meaning of *victorious* by asking this question: How might a victorious person look or act?

As students share, add qualities or traits associated with victory, such as determined, strong, powerful, brave, or courageous, to a class list.

5. Instruct students to look closely at the sculpture for at least 60 seconds. After 60 seconds of silent observation, form small groups and instruct students to discuss this question:

 **Where do you see these qualities or traits in the sculpture?**

Differentiation Support

Remind students that in an earlier lesson they mimicked the pose of the sculpture. Present this prompt: Describe how your victorious pose is like the pose you struck previously.

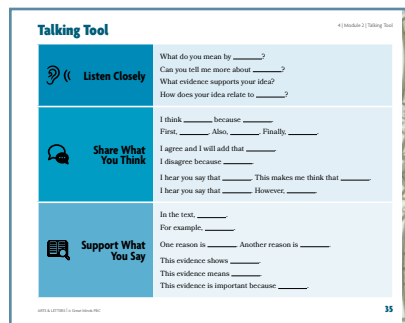
Key Ideas

- **determined:** curved lines to show body is leaning into the wind
- **strong or powerful:** large size, solid marble, large wings
- **brave or courageous:** torso leaning forward and one foot forward as if ready to land or take off, horizontal lines at base show forward movement

6. Display and Choral Read the discussion question:

 **How does the sculpture depict victory?**

7. Instruct students to silently think of a response to the discussion question.
8. Display and introduce the speaking and listening goal for the discussion: Ask questions to deepen your understanding.
9. Explain that students can practice this goal by using sentence frames or questions. Direct students to the Talking Tool, located in the *Learn* book. Echo Read these sentence frames and questions:
- What do you mean by _____?
 - Can you tell me more about _____?
 - What evidence supports your idea?
 - How does your idea relate to _____?



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 first, _____.

For example, _____.

One reason is _____ Another reason is _____.

This evidence shows _____.

This evidence means _____.

This evidence is important because _____.

Sample Think Aloud

If someone says the sculpture shows victory because it is big, I could ask this question to better understand what they mean: How does your idea relate to victory?

Think aloud to model how to use a sentence frame.

- 10.  Introduce the learning task.** Explain that students will now engage in a discussion. Remind students to listen to each other carefully and to use a nonverbal signal (e.g., raise a hand) when they want to ask a question. Display *Winged Victory*. Begin the discussion by asking this question:

 **How does the sculpture depict victory?**

Teacher Note

During the discussion, use the Module 2 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward this goal. As students practice their speaking and listening skills throughout the module, continue to use the tracker to monitor students' progress toward each goal.

Analyze Student Progress

Monitor: Do students explain how the sculpture's elements represent qualities associated with victory?

Offer Immediate Support: If students need additional support explaining how the sculpture portrays victory, name a specific element, and ask this question: How does the element relate to the term *victory*?

Plan Future Practice: Students practice determining how art conveys ideas in *A Trip to the Moon* in lesson 34.

- 11.** Reinforce key ideas.

Key Ideas

- The sculpture's size shows Victoria as a powerful goddess. When you achieve a victory, you feel powerful.
- The sculpture is made of marble, so it's solid and strong. To achieve victory, you must be strong.
- The figure is leaning forward and ready for action, like someone focused on victory.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *Gifts from the Gods*?
- What did you learn from *Winged Victory*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.B

MM.5.4 Vocabulary: MM.5.4.A, MM.5.4.A.b, MM.5.4.A.d, MM.5.4.C

MM.9.4 Media: MM.9.4.B

MM.10.4 Argument: MM.10.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.B, MM.12.4.B.b, MM.12.4.C, MM.12.4.C.b

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.C, BU.3.4.D

BU.4.4 Expression

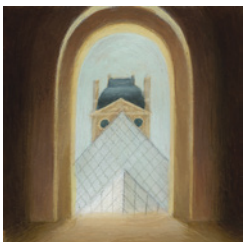
DF **Develop Foundations**

DF.3.4 Phonics and Spelling: DF.3.4.A

DM **Develop Metacognition**

DM.1.4 Content Stages: DM.1.4.C

DM.3.4 Schema Building



Lesson 7

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

Content Framing Question | **Know:** How does this text build our knowledge?

OVERVIEW

Preview

In this Know lesson, students learn about the god Prometheus and reflect on what they've learned about myths and mythic characters. They review adjectives and use adjectives to express their knowledge. During visual art instruction, students synthesize their understanding of the sculpture *Winged Victory*. They write knowledge statements about the sculpture that include adjectives.

Learning Goals

Reflect on the knowledge gained from studying *Gifts from the Gods* and "The Myth of Prometheus."

 **LEARNING TASK:** Write two knowledge statements about myths using adjectives.

Describe the knowledge gained from studying *Winged Victory*.

 **LEARNING TASK:** Write two knowledge statements about *Winged Victory* using adjectives.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Reflect on Knowledge from *Gifts from the Gods*
- **Respond:** Express Knowledge About Myths
- **Observe:** Share Knowledge About *Winged Victory*

LAND

Synthesize Learning

Materials

TEACHER

- *Gifts from the Gods*
- “The Myth of Prometheus” (digital platform)
- Syllable Types (Reference Charts appendix)
- gallery view of *Winged Victory* (digital platform)

STUDENTS

- “The Myth of Prometheus” (*Learn* book)
- *Gifts from the Gods*
- Sentence Strategies for Module 2 (*Learn* book, Writing)
- journal
- World Knowledge Statements for Module 2 (*Learn* book)

Preparation

- Determine how to display side by side Syllable Types and the term *Prometheus* with its syllable division. See the Read section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *Gifts from the Gods*.
2. Display and Choral Read the Content Framing Question: How does this text build our knowledge?
3. Explain that during a Know lesson, the class reflects on the knowledge they built and makes connections among texts to share what they know now. Tell students that in this lesson they will review the knowledge they have built around myths and the characters within them to write knowledge statements.

LEARN 53 minutes

Read | Reflect on Knowledge from *Gifts from the Gods* | 15 minutes

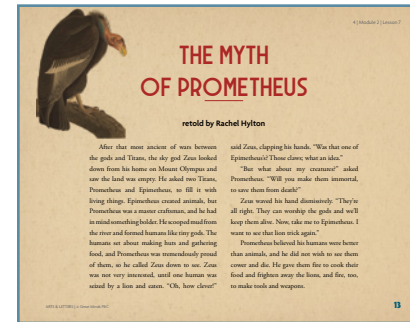
1. Tell students that today they will continue to build their knowledge of mythology by learning about another mythic figure. Tell them that they will learn about the figure by reading a short story.
2. Display side by side Syllable Types and the term *Prometheus* with its syllable division: Pro-me-the-us. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the word.

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

3. Direct students to “The Myth of Prometheus,” located in the *Learn* book. Choral Read the title. Instruct students to listen closely for how Prometheus protects humans and angers Zeus. Read aloud “The Myth of Prometheus.”

4. Ask this question:

 **What did you learn about Prometheus from the myth?**



Differentiation Support

To help students identify key details about Prometheus, ask questions such as these:

- Who is Prometheus?
- What is happening in the myth?
- What does the myth explain?

Key Ideas

- Prometheus is a Titan who makes humans out of mud.
- Prometheus tricks Zeus, so Zeus takes fire away from humans.
- Prometheus steals fire from the gods, carries it away in a stalk of fennel, and gives it back to humans.
- Zeus punishes Prometheus by chaining him to a cliff for eternity. Every day, a vulture eats his liver, and every night his liver regrows.

Differentiation Challenge

To extend students' thinking, remind them that they learned about creation myths and morality myths in lesson 2. Then ask these questions:

- In what ways is the story of Prometheus a creation myth?
- In what ways is it a morality myth?

5. Direct attention to the World Knowledge Chart. Add a few student-generated knowledge statements to the chart.
6. Instruct students to silently read the knowledge statements. Ask this question:

 **What did you learn from *Gifts from the Gods* about myths and the characters in them?**

Teacher Note

Tell students that they can also share knowledge by answering any of the questions in their Notice and Wonder Chart for *Gifts from the Gods* from lesson 2, located in the *Learn* book.

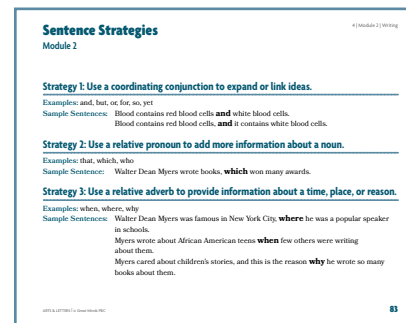
Key Ideas

- Myths are stories with gods, goddesses, heroes, and humans.
- Some myths tell humans what they should and should not do.
- Some myths explain why things happen in the world.
- The names of characters in myths are still used today.

Add a few student-generated knowledge statements to the chart.

Respond | Express Knowledge About Myths | 20 minutes

1. Remind students that, like other books, *Gifts from the Gods* introduced them to different people, places, and things, or nouns. Explain that adjectives can help tell more about a noun.
2. Direct students to Sentence Strategies for Module 2, located in the *Learn* book. Read aloud the examples of adjectives provided under Strategy 4.
3. Explain that adjectives tell more about a noun by answering the questions *how many?*, *what kind?*, and *which one?*



4. Invite a student to read the sample sentences. Ask these questions:

 **Which question does the adjective *popular* answer?**

 **Which question does the adjective *many* answer?**

Reinforce the correct responses:

- **popular**—What kind of stories?
- **many**—How many generations?

5. Instruct students to use adjectives to complete the sentences in the Your Turn section. Invite a few students to share their sentences.
6. Direct attention to the World Knowledge Chart. Invite students to identify nouns (e.g., myths, lessons, hero) in the knowledge statements. As students respond, circle at least three different nouns that do not have adjectives preceding them.
7. Direct students to their journals. Instruct them to write at least one adjective that could be used to describe each of the circled nouns.

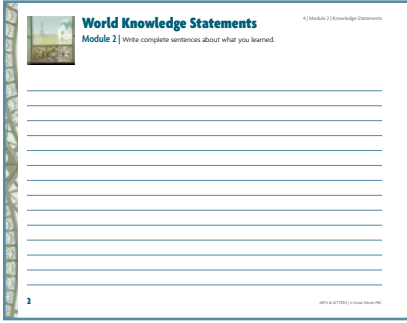
Invite a few students to share their responses. Add an adjective before each circled noun on the chart.

Language Support

Reinforce that adjectives usually come before nouns in English, while adjectives come after nouns in some other languages.

8. Instruct students to work with a partner to select two additional knowledge statements and orally add adjectives to the statements.

9.  **Introduce the learning task.** Direct students to World Knowledge Statements for Module 2, located in the *Learn* book. Instruct students to write at least two knowledge statements using adjectives to express what they learned about myths from *Gifts from the Gods* and “The Myth of Prometheus.”



Analyze Student Progress

Monitor: Do students write knowledge statements that demonstrate understanding of myths and include appropriate adjectives?

Offer Immediate Support: If students need additional support expressing knowledge about myths, direct them to a passage in *Gifts from the Gods* and ask this question: What does this myth teach us?

Plan Future Practice: Students practice forming knowledge statements in lesson 20.

10. Invite a few students to share their knowledge statements.

Key Ideas

- Some words people use today are from Greek and Roman myths.
- Achilles was a famous hero who had a weak spot.
- Fortuna often provided good luck to brave fighters, and that is why one meaning of fortune is “good luck.”
- Prometheus is a mythical character who created humans and gave them fire.

Observe | Share Knowledge About *Winged Victory* | 18 minutes

1. Remind students that not only do they build knowledge through the texts that they read, but they also build knowledge through the art that they examine.

2. Display gallery view of *Winged Victory*, and direct attention to the World Knowledge Chart. Read aloud a few knowledge statements related to the sculpture. Explain that the sculpture no longer stands atop a rock on a small island in Greece. Now, it is housed in the Louvre Museum in Paris, France. Tell students to imagine that they are in the Louvre, viewing the sculpture in person. Instruct students to silently observe the sculpture for at least 60 seconds.
3. Lead students in a Whip Around to respond to this prompt:

 **Name one adjective that comes to mind as you view this image of *Winged Victory*.**

Key Ideas

- massive
- fierce
- fearless
- determined

4. Display and Choral Read this question:

 **How does the sculpture help you understand victory?**

5. Form small groups and instruct students to discuss the question.
6. Then instruct students to take turns in their groups orally answering the question with a sentence that includes at least one adjective. Tell students to identify the adjectives as each group member shares their sentence.

Language Support

To help students craft a response that includes an adjective, remind them of the adjectives the class shared during the Whip Around. Then provide this sentence frame: The sculpture helps me understand victory by showing a _____ figure.

7.  **Introduce the learning task.** Direct attention to World Knowledge Statements for Module 2, located in the *Learn* book. Instruct students to add at least two knowledge statements about *Winged Victory* that include adjectives.

Analyze Student Progress

Monitor: Do students write knowledge statements that demonstrate knowledge of the sculpture and include adjectives?

Offer Immediate Support: If students need additional support writing knowledge statements that include adjectives, direct attention to a knowledge statement in the World Knowledge Chart, and tell students to identify the nouns in the sentence. Then instruct them to add an adjective to describe one of the nouns.

Plan Future Practice: Students practice expressing what they learned about a work of art in lesson 34.

8. Invite a few students to share their knowledge statements.

Key Ideas

- The sculpture represents victory by showing a strong figure.
- *Winged Victory* is a sculpture of a determined goddess who is ready to defeat an enemy.
- The sculpture shows a large and powerful goddess who represents victory.

LAND 5 minutes

Synthesize Learning

1. Remind students of the Essential Question. Tell them that they will answer this question in different ways throughout the module. Ask the Essential Question:

 **What do people learn from myths and stories?**

2. Use responses to reinforce these 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.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- How do myths help you understand words?
- How do myths help you understand the world?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A, MM.1.4.B

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.B, MM.12.4.B.b, MM.12.4.C, MM.12.4.C.c

CP Compose and Present Content

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.2.4 Discovery and Evidence

BU.4.4 Expression

DF **Develop Foundations**

DF.3.4 Phonics and Spelling: DF.3.4.A

DF.13.4 Sentence Construction: DF.13.4.A

DM **Develop Metacognition**

DM.1.4 Content Stages: DM.1.4.E

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 8

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

Content Framing Question | **Wonder:** What do I notice and wonder about this text?

OVERVIEW

Preview

In this Wonder lesson, students read the introductory text and examine illustrations in chapter 1 of *The Invention of Hugo Cabret*. Students write four things they notice and four related questions about this section of the text. During writing instruction, students analyze the narrative structure of the Writing Model for Module 2. This work prepares students to write their own narrative for Module Task 1.

P A Prologue to lesson 8 is available for students who need additional support.

Learning Goals

Notice and wonder about *The Invention of Hugo Cabret*.

LEARNING TASK: Write four things you notice about the illustrations on pages 14–59 of *The Invention of Hugo Cabret* and four related questions.

Analyze the narrative structure of the Writing Model for Module 2.

LEARNING TASK: Explain how a narrative writing planner helps the writer organize the Writing Model for Module 2.

Vocabulary

climax (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine *The Invention of Hugo Cabret*
- **Respond:** Notice and Wonder About Illustrations
- **Write:** Analyze a Writing Model

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- class Notice and Wonder Chart for *The Invention of Hugo Cabret* (*Learn book*)
- Knowledge Card: *story*
- class Narrative Writing Planner for the Writing Model for Module 2 (*Learn book*, Writing)

STUDENTS

- *The Invention of Hugo Cabret*
- Notice and Wonder Chart for *The Invention of Hugo Cabret* (*Learn book*)
- Writing Model for Module 2 (*Learn book*, Writing)
- Narrative Writing Planner for the Writing Model for Module 2 (*Learn book*, Writing)
- journal

Preparation

- The illustrations in *The Invention of Hugo Cabret* are unpaginated. Number your text; begin with “Part One” as page 1. Pages on the left will be even, and pages on the right will be odd. Use a writing utensil with white or silver ink so numbers will show on pages with dark illustrations.
- Determine how students will annotate *The Invention of Hugo Cabret*, and gather sticky notes, if needed. See the Read section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Invention of Hugo Cabret*, passage 1 (*Learn book*, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What do I notice and wonder about this text?
3. Introduce *The Invention of Hugo Cabret* by reading aloud the title. Explain that Brian Selznick is the author and illustrator of the text. Tell students that in this Wonder lesson they will read only a few paragraphs of text but look at many illustrations to write down what they notice and wonder.

LEARN 53 minutes

Read | Examine *The Invention of Hugo Cabret* | 13 minutes

1. Direct students to *The Invention of Hugo Cabret*. Instruct students to examine the text, including the front and back covers and pages within the text. Instruct students to discuss this question with a partner:



What do you notice and wonder about the text?

2. Direct students to the contents page, and tell them to annotate what they notice and wonder as you read the page aloud. Instruct students to turn the page, and tell them to continue to annotate what they notice and wonder as you read “A Brief Introduction” aloud.

Language Support

Tell students that *lobby* means “a large open area inside the entrance of a building.”

Teacher Note

The pages titled “Contents” and “A Brief Introduction” are not numbered. Display the pages so students know where to begin. The pages with illustrations are also not numbered. If page numbers have not been added to the students’ texts, display pages during this lesson so students know where to focus. Alternatively, instruct students to number their own pages, beginning with “Part One” as page 1.

3. Instruct students to examine the illustrations on pages 4–13 and to annotate what they notice and wonder.

Teacher Note

Students may jot annotations on sticky notes or in their journals. Determine which method is best for your class, and model how to annotate by using your chosen method.

4. Display the class Notice and Wonder Chart for *The Invention of Hugo Cabret*, and facilitate a brief discussion of this question:



What do you notice and wonder about these pages?

Add a few responses to the class chart.

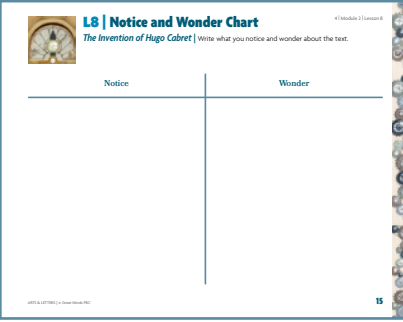
Respond | Notice and Wonder About Illustrations | 20 minutes

1. Direct attention to page 14, and instruct students to annotate what they notice and wonder about the illustrations on pages 14–59.
2. Instruct students to Mix and Mingle to answer this question:



What do you notice and wonder about the illustrations on pages 14–59?

3.  **Introduce the learning task.** Direct students to the Notice and Wonder Chart for *The Invention of Hugo Cabret*, located in the *Learn* book. Instruct students to write four things they notice about the illustrations on pages 14–59 and four related questions.



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

Notice	Wonder

Analyze Student Progress

Monitor: Do students' questions connect to the observations they made about the illustrations?

Offer Immediate Support: If students need additional support, instruct them to select an illustration that interests them. Tell them to identify one thing they notice about the illustration and then to craft a question about it.

Plan Future Practice: Students practice noticing things and asking questions about a text in module 3.

Write | Analyze a Writing Model | 20 minutes

1. Tell students that in this module they will write a narrative, and explain that the word *narrative* is a synonym for *story*. Display the Knowledge Card for *story*, and direct attention to the image to spark students' memory. Remind students that one definition of *story*, or *narrative*, is "a description of imaginary events that is told as a form of entertainment."

2. Display the Writing Model for Module 2, and direct students to the page in their *Learn* book. Tell them to follow along as you read the writing model aloud.

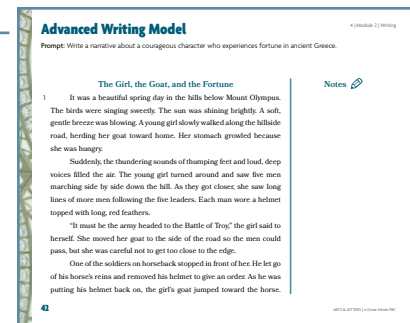
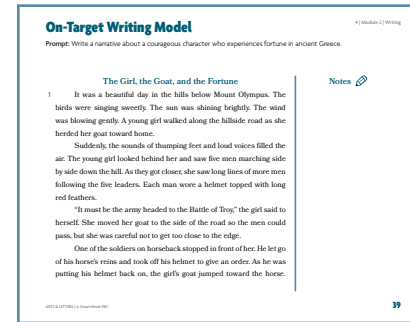
Teacher Note

Students use the writing model throughout the module. The on-target writing model is an example of a narrative that fully meets the on-target criteria from the End-of-Module Task rubric. The advanced writing model is an example of a narrative that exceeds some criteria for the End-of-Module Task. See the Assessment Guide for more information.

The *Learn* book also includes a checklist for the writing model. This checklist can be used to clarify expectations for writing an opinion essay.

Differentiation Challenge

Some students may be able to write advanced responses. For example, they may be able to use transition words and phrases in the middle of sentences or include additional dialogue that develops characters or events. Use the advanced writing model to support instruction for these students.



3. Instruct students to discuss with a partner what they notice and wonder about the narrative.
4. Remind students that a narrative contains story elements. Invite students to share the story elements they know.
- Reinforce the correct responses: setting, characters, problem, resolution, events.
5. Tell students they will include these story elements in their narratives, but first they will plan them. Explain that just as writers of an essay plan the structure and content of an essay, writers of a narrative plan the structure and content of a narrative.

6. Display the class Narrative Writing Planner for the Writing Model for Module 2, and direct students to the page in their *Learn* book. Invite students to review the planner and share what is familiar to them and what is new.
7. Explain that to better understand how writers use this kind of planner, students will analyze the writing model and fill in some of the story elements.

Teacher Note

Students will complete the Events boxes during lesson 12.

8. Instruct students to read the first paragraph of the writing model. Ask this question:

 **What is the setting of the narrative?**

Key Ideas

- a beautiful day
- on a hillside road below Mount Olympus

9. Model how to add setting details to the displayed planner. Instruct students to add the details to the *Learn* book page.
10. Instruct students to read paragraphs 2–6 of the writing model. Then instruct them to Jot–Pair–Share answers in the planner to these questions:

 **Who are the characters?**

 **What problem does one character have?**

As students share, reinforce the correct responses:

- **characters**—a young girl, a soldier, a goat
- **problem**—The soldier’s helmet has fallen over the edge of a hillside.

Write details for these two elements in the displayed planner.

- 11.** Instruct students to read the remaining paragraphs of the writing model. Instruct them to Jot–Pair–Share an answer in the planner to this question:

 **How is the problem solved, or what is the resolution?**

As students share, reinforce the correct response: The girl returns the helmet to the soldier. Write details for this element in the displayed planner.

- 12.** Direct attention to the Climax section of the class planner. Introduce the vocabulary term *climax* by displaying the term and definition. Engage students in Vocabulary Exploration.

- 13.** Instruct students to reread the writing model to identify the climax. Ask this question:

 **What is the climax of this story?**

Differentiation Support

To help students identify the climax, direct attention to paragraphs 6–11, beginning with “The soldier frowned” and ending with “Then she led the goat to the edge of the hill.”

Key Ideas

- The girl says she is brave, and she has her goat.
- The soldier tells the girl she shouldn’t go down the hill because it is dangerous.
- The soldier asks how the goat can help.
- The girl leads her goat to the edge of the hill.

- 14.** Add the climax details to the class planner, and instruct students to add the details to their planners.

Definition

climax (n.): the point in a story at which characters face their most important problem

- 15.  Introduce the learning task.** Tell students they now see the planner that the writer of the writing model used to write the narrative. Direct students to their journals, and instruct them to write a response explaining how the planner helped the writer of the writing model organize the narrative.

Analyze Student Progress

Monitor: Do students explain how completing the narrative writing planner helped the writer consider and order story elements in the writing model?

Offer Immediate Support: If students need additional support explaining how the narrative writing planner helped the writer, ask these questions: What did the writer of the writing model need to write a narrative? Where are these elements reflected on the planner?

Plan Future Practice: Students practice applying narrative structure in their writing in lesson 13.

- 16.** Invite a few students to share their responses.

Key Ideas

- The planner helped the writer use all the story elements to create an interesting narrative.
- The planner helped the writer see the story elements in order.
- The planner helped the writer keep track of the details for each story element.

- 17.** Direct attention to the triangular design on the narrative writing planner. Instruct students to Think–Pair–Share to answer this question:

 **Why do you think the planner features the shape of a mountain?**

Key Ideas

- A story has high and low points, just like a journey up and down a mountain.
- The climax is exciting, like reaching the top of a mountain.
- A story begins with descriptions of setting and character, but then events build, like a hiker who starts on a flat path and then begins to climb.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.2.4 Planning: CP.2.4.A, CP.2.4.B

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A

BU.3.4 Conversation and Collaboration: BU.3.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.A

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 9

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read “A Brief Introduction” and chapter 1 of *The Invention of Hugo Cabret* and examine illustrations. Students identify the setting, characters, and problem on a story map to show their understanding of what is happening in the beginning of the book. During writing instruction, students describe familiar characters to deepen their understanding of the words *nemesis* and *victory*. This work prepares students to write a narrative about Hugo defeating a new nemesis for Module Task 1.

P A Prologue to lesson 9 is available for students who need additional support.

Learning Goals

Organize story elements in *The Invention of Hugo Cabret*.

LEARNING TASK: Add story elements to the Story Map for *The Invention of Hugo Cabret*.

Establish an understanding of the words *nemesis* and *victory* to understand the prompt for Module Task 1.

LEARNING TASK: Describe one character’s victory over a nemesis.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Story Elements in *The Invention of Hugo Cabret*
- **Respond:** Complete a Story Map
- **Write:** Describe How to Defeat a Nemesis

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- class Module Task 1 (*Learn* book, Writing)
- Knowledge Cards: *nemesis*, *victory*

STUDENTS

- *The Invention of Hugo Cabret*
- sticky notes
- Story Map for *The Invention of Hugo Cabret* (*Learn* book)
- Narrative Writing Planner for Module Task 1 (*Learn* book, Writing)
- journal

Preparation

- Familiarize yourself with the materials and steps to engage students as they work on Module Task 1 in lessons 9–16 and Module Task 2 in lessons 17–20 and 23–28. See the Write section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Invention of Hugo Cabret*, passage 1 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will “follow Hugo”—as the novel’s introduction recommends—through the text and the illustrations to understand what is happening in the story.

LEARN 53 minutes

Read | Identify Story Elements in *The Invention of Hugo Cabret* | 20 minutes

1. Remind students that when they explored *The Invention of Hugo Cabret* in the previous lesson, they noticed that the text includes many illustrations. Explain that in order to understand what is happening in the book, they will need to read both the text and the illustrations.
2. Direct students to “A Brief Introduction,” and instruct them to independently reread the text and look at the illustrations through page 23.
3. Direct students back to “A Brief Introduction.” Tell students that they will now follow along and look more closely at the first several pages of the text as you read aloud “A Brief Introduction.” Tell students to wait for your instruction before turning to the next page.

4. Read aloud “A Brief Introduction.” Pause and provide these directions while reading the second paragraph:

- After “of the city,” tell students to examine pages 4–13.
- After “a crowded lobby,” tell students to examine pages 14–17.
- After completing “A Brief Introduction,” tell students to examine pages 18–23.

Teacher Note

Insert the directions for students in your copy of *The Invention of Hugo Cabret* for easy reference.

5. Ask these questions:

 **What is the setting at the beginning of the story?**

 **Who is the story about?**

 **Who is telling the story?**

Reinforce the correct responses:

- **setting**—1931, Paris, morning, train station
- **story is about**—a boy named Hugo Cabret
- **telling the story**—Professor H. Alcofrisbas

6. Ask this question:



How does the author and illustrator, Brian Selznick, use both text and illustrations to help readers understand the setting and characters?

Key Ideas

- He names Hugo and then shows a picture of him.
- He says the story happens in a train station in Paris and then shows a picture of the city and the train station.
- He shows a picture of what the train station looks like outside and inside.
- He creates illustrations that show action as the reader moves through the train station with Hugo.

Emphasize that through page 23 the illustrations are supported by the text of “A Brief Introduction.” Explain that there is no text to accompany the next several pages of illustrations.

7. Direct attention to page 24. Instruct students to look at the illustrations on pages 24–31.

8. Instruct students to return to page 24. Explain that even though these pages do not have words, readers can still tell what is happening. Instruct students to follow along and listen carefully as you think aloud to model how to narrate the illustrations on pages 24–31.

9. Ask this question:



What did you hear me include in my narration of the illustrations?

Key Ideas

- character and descriptive details
- places or settings
- character actions

10. Instruct students to look at the illustrations on pages 32–45.

Sample Think Aloud

I look at each illustration and ask myself, “What is happening?”

To answer that question, I can describe what I see. For example, in this illustration (pages 24–25), I see Hugo entering a hallway by himself. In the next illustration (pages 26–27), I see him looking around while standing near a vent in the wall. Turning the page (pages 28–29), I see Hugo reaching for a vent while looking behind him. Then (pages 30–31) he goes into the vent. The bottom of his shoe has holes.

- 11.** After students have finished examining the illustrations, instruct them to work with a partner and take turns narrating the illustrations on pages 32–45. Remind students to include details to describe the setting, characters, and character actions featured in the illustrations.

Listen for students to address key ideas as they narrate.

Key Ideas

- **settings:** a toy booth in the train station, behind a clock that faces the toy booth
- **characters:** an old man, Hugo, another character with the old man
- **actions:** The old man sits behind a counter, resting his head on his hand and looking or watching. Hugo watches the old man and the other character from behind a clock. The old man and the other character talk to each other.

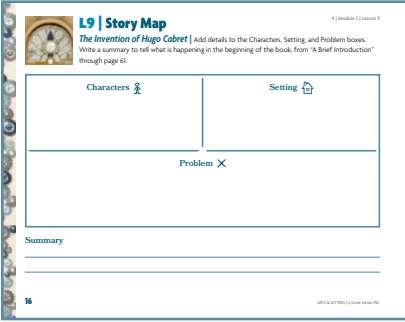
- 12.** Instruct students to independently read pages 46–61 and then narrate the illustrations with a partner.
- 13.** Direct attention to page 60, and distribute sticky notes. Explain that at the end of chapter 1, Hugo has a problem. Instruct students to write Hugo’s problem on their sticky note. Invite a few students to share what they wrote.

Reinforce the correct response: The old man says Hugo’s notebook is now his and he may burn it.

Respond | Complete a Story Map | 15 minutes

- 1.** Explain that “A Brief Introduction” and chapter 1 provide students with an initial understanding of the story’s setting, characters, and problem. Tell students that they will begin to organize the story elements of *The Invention of Hugo Cabret* by noting these elements in a story map.

2. Direct students to the Story Map for *The Invention of Hugo Cabret*, located in the *Learn* book. Tell students that they will fill in only the Characters, Setting, and Problem boxes of the story map. The Summary box will be completed later in this lesson.
3.  **Introduce the learning task.** Instruct students to add details that name and describe the characters, setting, and problem.



Analyze Student Progress

Monitor: Do students use their knowledge of “A Brief Introduction” and chapter 1 to accurately describe the characters, setting, and problem?

Offer Immediate Support: If students need additional support identifying characters and settings, instruct them to read “A Brief Introduction,” and ask these questions: In what year, city, and place does the story occur? Who is the story about? If students need additional support identifying the problem, instruct them to read page 60, and ask this question: What happens that makes Hugo yell, “No”?

Plan Future Practice: Students practice identifying story elements in chapters 2–4 of *The Invention of Hugo Cabret* in lesson 10.

4. Look for students to address key ideas in their story maps.

Key Ideas

- **characters:** a young boy named Hugo, an old man who works at the toy booth, a girl who knows the old man, Station Inspector
- **setting:** 1931, morning, Paris, train station, behind the walls of the train station, toy booth in the train station
- **problem:** The old man takes Hugo's notebook and threatens to burn it.

5. Tell students that story elements can help readers summarize what is happening.
6. Remind students that they wrote summaries for *Love That Dog* that included story elements such as characters, settings, and events. Tell students to consider which details they think are important in the beginning of the book. Instruct students to write a summary in their own words on their story map.
7. Remind students that summaries are written in a writer's own words. Because a writer can choose which details are important, no two summaries will be alike, but they should clearly tell what is happening. Think aloud to model how to summarize what is happening. Instruct students to raise their hands when they hear details in your summary that they included in theirs.
8. Tell students that in future lessons they will continue to identify story elements to help them summarize what is happening in *The Invention of Hugo Cabret*.

Teacher Note

As students continue to organize story elements in *The Invention of Hugo Cabret*, they may return to summaries they wrote in earlier lessons to recall how the narrative developed.

Sample Think Aloud

To write a summary, I first consider the story elements and then include important details that will help readers of my summary understand what is happening in the beginning of the book. Here's my summary: Hugo spies on an old man in a toy booth in a train station in Paris. When he thinks the old man is asleep, Hugo steals a toy from him but is caught. The old man makes Hugo empty his pockets. He takes Hugo's notebook with drawings of a mechanical man and threatens to burn it.

Write | Describe How to Defeat a Nemesis | 18 minutes

1. Tell students that in this lesson they will begin their first module task.

Teacher Note

Students will complete Module Task 1 in multiple lessons during arc B. During arcs B and C, students will revise their Module Task 1 responses as they complete Module Task 2. Familiarize yourself with the materials and steps to support students as they write and revise their narratives.

2. Display the class Module Task 1. Direct attention to and Choral Read the prompt: Write a narrative in which Hugo experiences victory over a new nemesis in the train station. Ask these questions:

... **What is this prompt asking you to do?**

... **Who will be the characters in the narrative?**

... **How will the narrative end?**

Reinforce the correct responses:

- **what to do**—write a narrative
- **characters**—Hugo and a new nemesis
- **ending**—Hugo achieves victory over the nemesis.

3. Direct students to the Narrative Writing Planner for Module Task 1, located in the *Learn* book. Instruct students to fill in the boxes in their planners for elements that are included in the displayed prompt.

Look for students to determine the correct responses:

- **characters**—Hugo and a new nemesis
- **setting**—the train station
- **resolution**—Hugo achieves victory over the nemesis.

4. Highlight the words *nemesis* and *victory* in the displayed prompt. Explain that students must understand these terms in order to further plan their narratives.
5. Display the Knowledge Cards for *nemesis* and *victory*, and direct attention to the images to spark students' memory. Remind students of the terms' meanings.

Module Task 1

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

55

Narrative Writing Planner

Module Task 1 | Add details for the story elements.

Setting

Characters

Problem

Events

61

6. Explain that nemeses are common in stories students read or watch for learning and for fun. Display the names or descriptions of a familiar nemesis and victor character pair of your choice (e.g., a cat and a mouse or a villain and a superhero). Lead students to brainstorm additional familiar nemeses and their corresponding characters or heroes. Display several student-generated character pairs.

Teacher Note

When choosing student-generated character pairs to display, take into account the context in which the nemesis is defeated to ensure that a description of that defeat is appropriate for a small-group discussion. Alternatively, you may display character pairs of your choice rather than having students brainstorm character pairs.

Differentiation Support

Prepare to display a pair of characters for which you can provide two images. One image will show the nemesis causing a problem for the other character. The other image will show the character achieving a victory over the nemesis. Instruct students to use the images to describe how one character achieves victory over the other.

7. Instruct students to work in small groups to answer this question for the displayed pairs:



How did the character achieve a victory over their nemesis?

8. **Introduce the learning task.** Tell students to choose one of the displayed character pairs. Direct students to their journals, and instruct them to write a description of how one character achieved a victory over their nemesis.

Analyze Student Progress

Monitor: Do students describe how one character defeated a nemesis in a story?

Offer Immediate Support: If students need additional support describing how one character achieved a victory over a nemesis, ask these questions: What problem did the nemesis cause? How did the other character stop the nemesis?

Plan Future Practice: Students practice describing how a nemesis contributes to a problem in lesson 10.

9. Tell students that in the next lesson they will think of a new nemesis for Hugo.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about nemeses?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.9.4 Media: MM.9.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.A

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 10

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students annotate details in chapter 2 of *The Invention of Hugo Cabret* and write a summary. Students then work with a partner to read chapters 3 and 4 and independently annotate details to summarize what is happening in those chapters. During writing instruction, students prepare for Module Task 1 by creating a new nemesis and problem for Hugo. Students will develop the nemesis and the problem in future lessons as they continue to work on the task.

Learning Goals

Describe what is happening in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Write a summary that includes important details from chapters 3 and 4 of *The Invention of Hugo Cabret*.

For Module Task 1, plan how a nemesis contributes to a problem.

 **LEARNING TASK:** Identify a new nemesis and problem for Hugo, using the Narrative Writing Planner for Module Task 1.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Details in *The Invention of Hugo Cabret*
- **Respond:** Summarize What Is Happening in the Text
- **Write:** Describe How a Nemesis Causes a Problem

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Syllable Types (Reference Charts appendix)
- class Module Task 1 (*Learn* book, Writing)

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Story Map for *The Invention of Hugo Cabret* (*Learn* book, lesson 9)
- chart paper
- Narrative Writing Planner for Module Task 1 (*Learn* book, Writing)

Preparation

- Determine how to display side by side Syllable Types and the term *mechanism* with its syllable division. See the Read section for details.
- Determine how to display students' work for the Gallery Walk. See the Write section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Invention of Hugo Cabret*, passage 1 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will learn more about what is happening in the text by reading chapters 2–4.

LEARN 53 minutes

Read | Examine Details in *The Invention of Hugo Cabret* | 18 minutes

1. Remind students that in the previous lesson they identified Hugo's problem. Invite a student to share this problem.

Reinforce the correct response: The old man has taken Hugo's notebook.

2. Explain that as students continue to read the book, known story elements, such as Hugo's problem, will change or develop, and new elements, such as a different setting, will be introduced. Paying attention to the details that describe these story elements will help students understand what is happening.
3. Tell students that before they read chapter 2, they will first decode a multisyllabic word that they will encounter while reading. Display side by side Syllable Types and the term *mechanism* with its syllable division: mech-an-ism. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the word.

Differentiation Support

If students produce an inaccurate sound when blending syllables to read the term, ask this question: What other sound could this vowel or digraph make?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

4. Direct students to page 63 in *The Invention of Hugo Cabret*. Instruct students to listen for details that tell what Hugo does in the train station as you read aloud the text and narrate the illustrations on pages 63–80.

Teacher Note

Narrate the illustrations just as students would, describing the setting, characters, and characters' actions using only the details that have been provided by the text or the illustrations themselves. For example, you would say that the illustration on pages 74–75 shows Hugo at a door. You would not say that it shows Hugo at the door to his apartment because students have not yet learned about his secret apartment. In addition to describing what you see in the illustrations, include transitions between your descriptions, such as *now*, *here*, *next*, *then*, and *finally*, so that students can follow the sequence of events.

Language Support

To help students understand the words for different clock parts (e.g., *crank*, *gears*, *gear shaft*, *motors*) on page 77, direct attention to the illustration on pages 78–79 and name the parts as students examine the illustration.

5. Remind students that one way to organize the elements of a story is to use a story map. Another way is to annotate. Explain that jotting marginal notes is a type of annotation. Instruct students to work with a partner to reread pages 63–80 and annotate by jotting two or three marginal notes that tell what Hugo does in the train station.

Teacher Note

Students may jot marginal notes on sticky notes or in their journals. Continue to use the method that is best for your class.

Look for students to address key ideas in their annotations.

Key Ideas

- lives in a secret apartment behind the walls of the train station
- takes care of clocks
- peers into Station Inspector's office through the clocks and spies on the old man in the toy booth

6. Remind students that a summary includes important details, such as the ones they annotated. Tell students to review their annotations independently and to consider how they will summarize chapter 2.
7. Instruct students to share an oral summary of chapter 2 with their partner.
8. Direct students to their journals. Instruct students to write a summary for chapter 2.
9. Instruct students to continue working with their partner and take turns orally reading the text and narrating the illustrations in chapters 3 and 4 (pages 81–105). Tell students to pay attention to the details that tell how Hugo tries to get his notebook back.

Language Support

Remind students that when they narrate the illustrations, they will describe what they see: setting, characters, and character actions.

Respond | Summarize What Is Happening in the Text | 15 minutes

1. Instruct students to independently annotate by jotting two or three marginal notes that tell how Hugo tries to get his notebook back in chapters 3 and 4.

Look for students to address key ideas in their annotations.

Key Ideas

- Hugo follows the old man to his apartment, but the old man leaves him outside.
 - Hugo throws a rock at the window, and the girl from the toy booth looks out.
 - Hugo asks the girl to let him inside. She says no but promises the old man won't burn the notebook.
2. Instruct students to review their annotations and consider how they will summarize chapters 3 and 4.
 3. Instruct students to share an oral summary of chapters 3 and 4 with their partner.

4.  **Introduce the learning task.** Instruct students to write a summary for chapters 3 and 4 in their journal.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses from the previous annotations?

Offer Immediate Support: If students need additional support writing a summary that includes important details, tell them to consider what information they would provide to someone who hasn't read chapters 3 and 4.

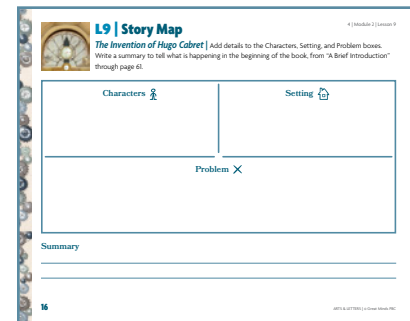
Plan Future Practice: Students practice writing a summary to tell what is happening in chapter 5 of *The Invention of Hugo Cabret* in lesson 12.

5. Explain that students will now look at how one specific story element has changed since the story began: Hugo's problem. Direct students to the Story Map for *The Invention of Hugo Cabret*, located in the *Learn* book. Tell students to read the summaries they wrote for chapter 1 and the summaries they wrote in this lesson. Instruct students to Jot–Pair–Share to answer this question:

 **How has Hugo's problem changed?**

Key Ideas

- In chapter 1, the old man says he is keeping Hugo's notebook and that maybe he'll burn it.
- In chapter 3, the problem changes when the old man says he is going home to burn the notebook.
- In chapter 4, the problem changes when the girl says she will make sure the old man doesn't burn the notebook.



L9 | Story Map
The Invention of Hugo Cabret | Add details to the Characters, Setting, and Problem boxes.
 Write a summary to tell what is happening in the beginning of the book, from "A Brief Introduction" through page 61.

Characters 	Setting 
Problem 	

Summary

16

Write | Describe How a Nemesis Causes a Problem | 20 minutes

1. Invite a few students to share what they know about the word *nemesis*.
2. Emphasize that students have been introduced to several characters in chapters 1–4. Ask these questions:

☞ **Which of the characters do you think could be a nemesis for Hugo? Why?**

Key Ideas

- **the old man/Papa Georges:** takes Hugo's notebook away from him
 - **the girl:** won't let Hugo inside the apartment to get his notebook; pushes Hugo to the ground
 - **the Station Inspector:** could catch him and put him in a jail cell
3. Display the class Module Task 1, and invite a student to read the prompt aloud. Remind students that for this task they will write a narrative about Hugo and a new nemesis. Highlight the word *new* in the displayed task, and explain that the new nemesis will be a character students create, one who is not in the story.
 4. Explain that to create a new nemesis, students first need to consider Hugo. Pose this prompt:

Module Task 1

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

55

☞ **Describe how Hugo lives.**

Differentiation Support

To help students describe how Hugo lives, ask questions such as these:

- Where does Hugo live?
- What does he do in the train station?
- How does he act when he's in the train station?
- Who does he live with?

Key Ideas

- Hugo lives alone.
- Hugo slips into air vents to get to his secret apartment.
- Hugo supports himself by stealing.
- Hugo doesn't leave the train station.
- Hugo takes care of the clocks so no one finds out his uncle is not with him.

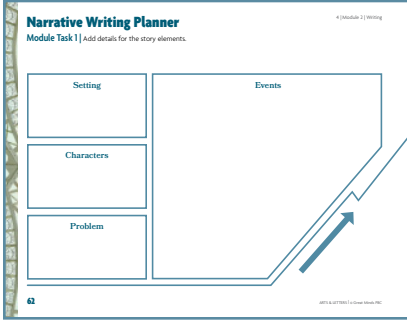
Use responses to emphasize that Hugo lives in secret, and he does what is necessary to survive. Tell students that a nemesis for Hugo might be someone who would reveal Hugo's secret life or prevent him from doing what he needs to survive.

5. Explain that students will now begin to develop a nemesis for Hugo. They will also think of a specific problem the nemesis will cause.
6. Form small groups, and distribute chart paper. Tell students to fold their paper in half lengthwise and label the left side Nemesis and the right side Problem. Instruct students to write responses to these questions in the corresponding columns:
 - **Nemesis column**—Who might reveal Hugo's secret life or prevent him from doing what he needs to survive?
 - **Problem column**—How would the nemesis cause a problem for Hugo?

Key Ideas

- **janitor:** finds Hugo living alone in his apartment and threatens to take him to the Station Inspector
- **shop owner:** catches Hugo stealing food and forbids him to go into the shop
- **teacher:** notices that Hugo is absent from school and tells the police
- **train passenger:** sees Hugo slipping through a vent in the station and tells the conductor

7. Display the groups' charts. Lead students in a Gallery Walk to observe other groups' nemeses and problems and to consider which ones they find interesting.
8. Close the Gallery Walk by inviting a few students to share their observations.
9.  **Introduce the learning task.** Direct students to the Narrative Writing Planner for Module Task 1, located in the *Learn* book. Instruct students to select one nemesis and its corresponding problem that they find interesting and add them to the Characters and Problem boxes in their planner.



The image shows a 'Narrative Writing Planner' form. At the top, it says 'Narrative Writing Planner' and 'Module Task 1 | Add details for the story elements.' Below this, there are four boxes: 'Setting', 'Events', 'Characters', and 'Problem'. The 'Events' box is the largest and has a blue arrow pointing into it from the bottom right. The 'Characters' and 'Problem' boxes are smaller and are located below the 'Setting' box. The form is titled '4 | Module 2 | Writing' in the top right corner.

Analyze Student Progress

Monitor: Do students select a new nemesis and problem for Hugo that relate to their knowledge of Hugo's secret life?

Offer Immediate Support: If students need additional support selecting a new nemesis for Hugo, tell them to consider not only Hugo's life but also the setting of the story, a train station in Paris in 1931. Help students brainstorm a list of characters who might encounter Hugo in the train station and reveal his secret.

Plan Future Practice: Students practice writing about a nemesis and a problem in lesson 13.

10. Tell students that in the next lesson they will decide how Hugo will solve his problem and achieve victory over his new nemesis.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about problems in stories?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP1.4.H

CP.2.4 Planning: CP.2.4.C, CP.2.4.D

CP.3.4 Content

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B

BU.3.4 Conversation and Collaboration: BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 11

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

Content Framing Question | **Reveal:** What does a deeper look at characters' actions reveal?

OVERVIEW

Preview

In this Reveal lesson, students examine Hugo's and Papa Georges's responses to the notebook in chapters 1–4 of *The Invention of Hugo Cabret*. Students explain what these responses reveal about the respective characters. During writing instruction, students analyze the story climax of the Writing Model for Module 2. Then they plan a climax for their narratives about Hugo and his new nemesis in preparation for Module Task 1.

P A Prologue to lesson 11 is available for students who need additional support.

Learning Goals

Analyze how a character responds to the notebook in *The Invention of Hugo Cabret* to deepen understanding of the character.

LEARNING TASK: Explain a character's reactions to the notebook by using Characters' Actions for *The Invention of Hugo Cabret*.

For Module Task 1, plan an exciting moment when characters consider a choice.

LEARNING TASK: Describe the climax for a story about Hugo and his new nemesis by using the Narrative Writing Planner for Module Task 1.

Vocabulary

climax (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine a Character's Actions
- **Respond:** Explain a Character's Actions
- **Write:** Create a Climax for a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- class Characters' Actions for *The Invention of Hugo Cabret* (*Learn* book)
- class Narrative Writing Planner for the Writing Model for Module 2 (*Learn* book, Writing)

STUDENTS

- *The Invention of Hugo Cabret*
- Characters' Actions for *The Invention of Hugo Cabret* (*Learn* book)
- Narrative Writing Planner for Module Task 1 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Invention of Hugo Cabret*, passage 1 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at characters' actions reveal?
3. Tell students that they will return to scenes associated with the notebook in the first four chapters.

LEARN 53 minutes

Read | Examine a Character's Actions | 20 minutes

1. Invite a student to share what they have learned so far about Hugo's problem.

Reinforce the correct response: Papa Georges has taken Hugo's notebook and is threatening to burn it.
2. Explain that the notebook is an important object in the story. Tell students that they will closely reread several scenes from chapters 1–4 to examine characters' reactions to the notebook and what those behaviors reveal.
3. Direct students to page 46 in *The Invention of Hugo Cabret*. Read aloud the portion of pages 46–51 from “From his perch” to “been rubbed smooth.” Instruct students to follow along and to annotate details that describe how Hugo treats his notebook.

4. Tell students that this scene features three references to the notebook. Display and read aloud the following quotations from the text:
 - “From his perch behind the clock, Hugo could see everything. He rubbed his fingers nervously against the small notebook in his pocket and told himself to be patient” (Selznick 46).
 - “Hugo crept through the walls, came out through an air vent, and hurried down the hall until he reached the toy booth. Nervously, he rubbed the notebook one last time, then cautiously lowered his hand around the windup toy he wanted” (50).
 - “Finally, his hand trembling, Hugo reached into his pocket and pulled out his small, battered cardboard notebook. The cover had been rubbed smooth” (51).
5. Explain that these quotes show how Hugo engages with his notebook. Think aloud to model how to use the quotations to describe Hugo’s actions.
6. Display the class Characters’ Actions for *The Invention of Hugo Cabret*, and direct students to the page in the *Learn* book. Model how to add Hugo’s actions to the Actions column. Instruct students to add his actions to their chart.
7. Tell students that to complete the What the Actions Reveal column, they will consider Hugo’s actions. Instruct students to work with a partner to discuss this question:

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

Sample Think Aloud

When I read these quotes, I ask myself, “How does Hugo engage with his notebook?” Hugo keeps his notebook with him and rubs it when he is nervous. Those are his actions.

... **Hugo keeps the notebook in his pocket and rubs it until the cover is smooth. What do these actions reveal about Hugo and his connection to the notebook?**

Differentiation Support

To help students discuss what Hugo’s actions reveal about him, ask these questions:

- How does Hugo feel about the notebook?
- What does the notebook mean to him?
- What does the notebook’s worn cover tell you about Hugo?

8. Invite a few students to share their responses. Add a few student-generated responses to the What the Actions Reveal column on the class chart to emphasize that there are many possibilities. Instruct students to select one or more of the displayed responses and add it to their chart.

Key Ideas

- Hugo is attached to the notebook.
- Hugo finds the notebook comforting.
- Hugo seems to be nervous often because the notebook is worn.

9. Direct attention to the next row on Characters' Actions. Invite a student to read aloud this question: How does Hugo react when the old man takes his notebook? Tell students that they will examine three scenes to answer this question. Direct students to the following pages, and instruct them to reread the scenes and annotate at least two details in each scene that describe how Hugo reacts when the old man takes his notebook:

- pages 60–61
- pages 82–83 (from “The old man”)
- pages 102–103

10. Invite a few students to share their annotations.

Key Ideas

- **pages 60–61:** “Give that back to me! It’s mine!”; “I didn’t steal it”; “I can’t leave without my notebook”; “You’re the thief!”
- **pages 82–83:** “Give me back my notebook”; “he burst through the doors”; “You can’t burn my notebook!”; “Hugo wanted to tackle him, to knock him to the ground and take back his notebook.”
- **pages 102–103:** “I have to get it back before he burns it”; “Let me inside”; “I won’t go until I have my notebook”; “Hugo picked up another stone to throw at the window.”

11. Instruct students to refer to their annotations as they add at least three actions in the Actions column of their chart.

12. Invite a few students to share their responses.

Key Ideas

- demands that the old man give the notebook back
- gets angry at the old man
- accuses the old man of being a thief
- follows the old man to his home
- wants to attack the old man to get his notebook back

13. Instruct students to discuss this question with a partner:



What do Hugo's actions reveal about him and his connection to the notebook?

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss Hugo's actions and what they reveal about him.

14. Invite a few students to share their responses.

Key Ideas

- Hugo is angry and upset that the old man has taken the notebook.
- The notebook is important to Hugo.
- Hugo is concerned that the old man will destroy the notebook.
- Hugo will take extreme measures to get the notebook back.

15. Instruct students to write a response in the What the Actions Reveal column.

Respond | Explain a Character's Actions | 15 minutes

1. Direct attention to the next row on Characters' Actions. Read aloud this question: How does Papa Georges react when he reads the notebook? Direct students to the following pages, and instruct them to work with a partner to reread the scenes and annotate details that describe how Papa Georges reacts when he sees the notebook:

- pages 51–61 (from “Still holding on”)
- pages 82–83 (from “The old man”)

Look for students to address key ideas in their annotations.

Key Ideas

- **pages 51–61:** “One page caught the old man’s eye”; “He closed the notebook. The expression on his face changed rapidly, from fear to sadness to anger”; “Did you draw these pictures?”; “Who did you steal this notebook from?”; “It is no longer *your* notebook. It is mine, and I will do with it what I want”; “Perhaps I will burn it!”; “The old man slammed a fist down on the counter.”
 - **pages 82–83:** “I am going home to *burn* your notebook”; “I can.”
2.  **Introduce the learning task.** Tell students they will now work independently to review their annotations and complete the third row on the chart. Instruct students to write Papa Georges’s actions and a response that explains what those actions reveal about him and his connection to the notebook.

Analyze Student Progress

Monitor: Do students describe Papa Georges’s reactions to the notebook and explain that his reactions reveal he knows something about the automaton?

Offer Immediate Support: If students need additional support describing Papa Georges’s actions and what they reveal, ask these questions: What catches the old man’s eye? What is his reaction to the drawing of the automaton? Why might he react this way?

Plan Future Practice: Students practice explaining a character’s reactions in *The Invention of Hugo Cabret* in lesson 13.

3. Invite a few students to share their responses.

Key Ideas

- **Actions:** stops to study one page, feels a range of emotions, gets angry at Hugo, accuses Hugo of stealing the notebook, threatens to destroy the notebook
- **What the Actions Reveal:** Papa Georges seems to recognize the drawings of the automaton. The drawings of the automaton make Papa Georges emotional and uncomfortable. Papa Georges seems to fear something related to the drawings of the automaton.

4. Reinforce that both Hugo and Papa Georges have emotional reactions to the notebook, but the emotions are very different. While the notebook brings Hugo comfort, it brings the old man discomfort. Facilitate a brief discussion of these questions:

Do you think Papa Georges will burn the notebook?

How do you think Hugo will solve his problem?

Write | Create a Climax for a Narrative | 18 minutes

1. Direct students to the Narrative Writing Planner for Module Task 1, located in the *Learn* book. Tell students that they know the setting of their stories, the characters, the problem the characters face, and the resolution. In this lesson, students will add a climax for the narrative to their planners.
2. Introduce the vocabulary term *climax* by displaying the term and definition. Engage students in Vocabulary Exploration.

The image shows a 'Narrative Writing Planner' template. It has a title 'Narrative Writing Planner' and a subtitle 'Module Task 1 | Add details for the story elements.' The planner is divided into four main sections: 'Setting', 'Characters', 'Problem', and 'Events'. The 'Events' section is the largest and is located on the right side. A blue arrow points from the 'Problem' section towards the 'Events' section, indicating a flow or connection between the two. The planner is designed to help students organize their story elements.

Definition

climax (n.): the point in a story at which characters face their most important problem

3. Display the class Narrative Writing Planner for the Writing Model for Module 2. Explain that one way to create a climax for a narrative is to turn the narrative's central problem into a question involving a choice. As part of the climax, characters must grapple with that choice. Direct attention to the Problem box. Think aloud to turn the problem of the writing model into a question, and add the question next to the Climax box in the class planner.
4. Direct attention to the Problem box in students' Narrative Writing Planners for Module Task 1. Instruct students to rewrite their problem as a question and add the question next to the Climax box in their planners.
5. Invite a few students to share their questions. Use responses to emphasize that in each of the possible scenarios, Hugo, his nemesis, or both face a choice.
6. Explain that the next step to creating a narrative climax is to describe in an exciting way the moment the characters consider the choice. Direct attention to the Climax box in the class planner. Tell students that in the writing model, the climax occurs when the soldier tells the girl she shouldn't go down the hill because it is dangerous, and then the girl leads her goat to the edge of the hill. Explain that describing the descent down the hill as "dangerous" adds excitement because readers will wonder whether the girl can truly solve the problem and get the helmet.
7. Direct attention to the questions students added to their planners. Instruct students to work with a partner to discuss how they can use their questions to create an exciting climax for their story.

Sample Think Aloud

In the writing model, the soldier and the girl share this problem: The soldier's helmet has fallen over a hill. I can turn that problem into a choice, like this: Will the soldier or the girl retrieve the helmet?

Differentiation Support

To help students assess the climax of their partner's narrative, instruct them to answer this question: How can the writer make readers wonder whether the characters will solve the problem?

8.  **Introduce the learning task.** Instruct students to describe the exciting moment when the characters in their narrative will consider a choice, using the Climax box of their planners.

Analyze Student Progress

Monitor: Do students demonstrate their understanding of climax by describing an exciting moment when the characters consider what to do about the problem?

Offer Immediate Support: If students need additional support creating a narrative climax, provide these sentence frames: Will the nemesis (or Hugo) _____ or _____? To add excitement, the nemesis (or Hugo) will _____.

Plan Future Practice: Students practice writing a climax for a narrative in lesson 13.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about events in a story?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.B, CP.2.4.D

CP.3.4 Content

CP.4.4 Structure: CP.4.4.B, CP.4.4.B.e

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.C

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 12

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 5 of *The Invention of Hugo Cabret* to learn about Hugo's past. They write summaries to tell what happened in Hugo's past. During writing instruction, students analyze the events in the writing model that come before and after the climax. This work prepares them to add events to their planners.

Learning Goals

Summarize chapter 5 of *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Write a summary of chapter 5 of *The Invention of Hugo Cabret*, focusing on Hugo's past.

For Module Task 1, plan the events of a narrative.

 **LEARNING TASK:** Add the events leading to the climax and resolution of a narrative to the Narrative Writing Planner for Module Task 1.

Vocabulary

automaton (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details
- **Respond:** Summarize Hugo's Past
- **Write:** Add Events to a Planner

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Syllable Types (Reference Charts appendix)
- class Narrative Writing Planner for the Writing Model for Module 2 (*Learn* book, Writing)

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Writing Model for Module 2 (*Learn* book, Writing)
- Narrative Writing Planner for Module Task 1 (*Learn* book, Writing)

Preparation

- Determine how to display side by side Syllable Types and the term *automaton* with its syllable division. See the Read section for details.

Follow-Up

- Before the next lesson, students read chapter 6 of *The Invention of Hugo Cabret*.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Invention of Hugo Cabret*, passage 1 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read and summarize chapter 5.

LEARN 53 minutes

Read | Identify Important Details | 20 minutes

Teacher Note

In this lesson, students will read about the death of Hugo's father in a fire. Be aware that students may have personal experiences that make it difficult for them to discuss this part of the story.

1. Direct students to page 107 in *The Invention of Hugo Cabret* and read aloud the title of chapter 5. Ask this question:



What questions do you have about Hugo's father?

2. Tell students that they will read chapter 5 to learn more about Hugo's father. Explain that chapter 5 begins in Hugo's present life but then goes back in time to provide information about his past. Read aloud the portion of pages 107–114 from “Hugo ran until” to “interesting than those,” and narrate the illustrations. Instruct students to listen for important details from Hugo's past.

Language Support

Based on your students' needs, pause to define select words with a synonym (e.g., *acrobat*, *frayed*, *trapeze*).

3. Remind students that one way to organize a text is to annotate by writing notes in the margins. Instruct students to write one or two important details about Hugo's past from page 114.

Teacher Note

Instruct students to annotate by using the same method they employed in lesson 10.

4. Display side by side Syllable Types and the term *automaton* with its syllable division: au-tom-a-ton. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the word.

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

5. Display and read aloud this word part and its definition:

- **auto (root)**—self

6. Direct attention to the illustration on pages 110–111 and the examples and definition on page 114 (from “What is it?” to “interesting than those”). Instruct students to work with a partner to infer the term's meaning. Invite a few students to share their ideas. As students share, reinforce the correct definition.

Definition

automaton (n.): a machine that can move by itself

Teacher Note

Students continue morphology work with the root *auto* during the Responsive Teaching lesson (lesson 36).

7. Tell students that you will resume reading, and they will resume listening for important details from Hugo's past. Continue reading aloud from page 114, starting with “What do you” and ending on page 121 with “what happened next.” Instruct students to turn the page and to silently narrate the illustration on pages 122–123.
8. Instruct students to annotate two or three important details about Hugo's past from pages 117–123.

9. Ask this question:

 **What important and tragic event occurred in Hugo's past?**

Reinforce the correct response: Hugo's father was trapped in a fire at the museum where he worked.

10. Instruct students to review their annotations and Think–Pair–Share to respond to this prompt:

 **Tell what happened in Hugo's past in two or three sentences by using details from pages 114–123.**

Key Ideas

- Hugo's father owned a clock shop and worked part-time in a museum.
- He found an automaton in the museum.
- Hugo's father drew pictures of the automaton in notebooks.
- He began to fix the automaton.
- The museum caught fire while Hugo's father was inside.

11. Instruct students to independently read the portion of pages 124–132 from “No one knows” to “to remain invisible” and to annotate two or three important details about events that occurred after the fire.

Differentiation Support

To help students annotate important details, direct them to pages 124, 127, 130, and 131. Ask these questions:

- Who took Hugo in after the fire?
- What did Hugo do when Uncle Claude disappeared?
- What did Hugo find?
- What did Hugo do with the automaton?

Respond | Summarize Hugo's Past | 18 minutes

1. Instruct students to review their annotations for pages 124–132. Tell them to work with a partner to develop two or three sentences that tell what happened to Hugo after the fire.

Key Ideas

- Uncle Claude took Hugo to the train station, but then Uncle Claude disappeared.
- Hugo decided to run away, and he found the automaton.
- He took it back to the train station to fix it.

2.  **Introduce the learning task.** Direct students to their journals. Tell students to review their annotations from pages 114–132, noting details about events leading up to and including the fire and details about events after the fire. Instruct students to write a summary that tells what happened in Hugo's past.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses for all elements from the previous discussion questions?

Offer Immediate Support: If students need additional support writing a summary, provide this instruction: First, orally summarize what happened up to and including the fire, and then write a response. Next, orally summarize what happened after the fire, and then write a response.

Plan Future Practice: Students practice identifying important details in *The Invention of Hugo Cabret* in lesson 13.

3. If time allows, invite a few students to share their summaries.
4. Direct attention to page 132 and read aloud this sentence: “Three months had passed since then.” Tell students that the story has now returned to Hugo's present life. Reinforce that the fire occurred three months ago, and ever since the fire, Hugo has been living in the train station. Then instruct students to independently read pages 132–133, from “Three months had” to the end of the chapter.

5. Ask this question:

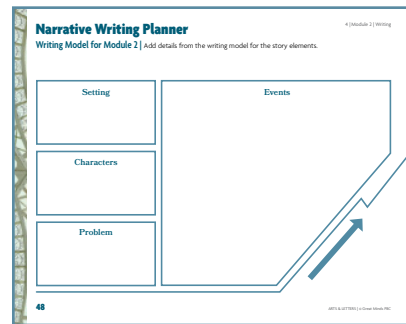
 **What does Hugo believe about the automaton's note?**

Key Ideas

- It would “answer all his questions and tell him what to do.”
- It would “save his life.”
- It would be written in his father's handwriting.

Write | Add Events to a Planner | 15 minutes

1. Display the class Narrative Writing Planner for the Writing Model for Module 2, and tell students that a narrative includes more than just the five story elements. Events occur between the problem and the climax and between the climax and the resolution. These events engage readers' interest and move the story forward.
2. Direct students to the Writing Model for Module 2, located in the *Learn* book. Tell students that they will identify the events between the story elements, beginning with those that lead up to the climax.



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

The planner is a form with a large central box labeled "Events". To the left of this box are three smaller boxes stacked vertically: "Setting", "Characters", and "Problem". A blue arrow points from the "Problem" box towards the "Events" box. The form is titled "Narrative Writing Planner" and "Writing Model for Module 2 | Add details from the writing model for the story elements." The page number "48" is visible in the bottom left corner.

3. Read aloud the climax listed on the class planner. Instruct students to annotate the climax in the writing model. Then instruct them to read the paragraphs leading up to the climax. Ask this question:

 What events lead to the climax?

As students share, add the actions in chronological order to the first Events box on the class planner.

Key Ideas

- The soldier asks what he will do without his helmet.
- The girl tells him she can get the helmet.
- The soldier doesn't believe her.
- The girl says she is brave, and her goat can help.

4. Instruct students to read the paragraphs after the climax. Ask this question:

 What events lead to the resolution?

As students share, add the actions in chronological order to the second Events box on the class planner.

Key Ideas

- The goat hops down the hillside six times as the girl follows.
- The girl retrieves the helmet.
- The goat leads her back up to the road.

5. Explain that writers plan a logical sequence of events that lead to the climax, as well as events that move the story from the climax to the resolution.
6. Tell students to consider what events might logically take place before and after the climax in their narrative. Then instruct them to take turns with a partner orally telling the events of their narrative. As one student shares, their partner will provide feedback about the order of events by answering this question: Am I able to visualize what is happening?

7. **🎯 Introduce the learning task.** Direct students to the Narrative Writing Planner for Module Task 1, located in the *Learn* book. Instruct students to add at least two events to the Events box leading to the climax and two events to the Events box leading to the resolution.

Analyze Student Progress

Monitor: Do students add events that logically lead to the climax and to the resolution?

Offer Immediate Support: If students need additional support adding events, ask these questions: What steps might the character take to solve the problem? What choice will they make? What will happen next?

Plan Future Practice: Students practice writing events in lesson 13.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about an automaton?
 - What did you learn from *The Invention of Hugo Cabret*?
 - What did you learn to do?
2. Assign the follow-up work to read pages 135–143 of *The Invention of Hugo Cabret* before the next lesson. Tell students to focus on important details about the notebook as they read.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A, MM.3.4.C

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.5.4 Vocabulary: MM.5.4.A, MM.5.4.A.a, MM.5.4.A.c, MM.5.4.A.d, MM.5.4.C

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.B, CP.2.4.D

CP.3.4 Content

CP.4.4 Structure: CP.4.4.B, CP.4.4.B.e

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.F

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 13

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students review chapter 6 and read chapter 7 of *The Invention of Hugo Cabret*. Students examine Hugo's reactions as he learns what may have happened to his notebook. During writing instruction, students consider how the writer of the writing model used a narrative writing planner to complete a narrative. Then students use their own narrative writing planners to begin drafting a narrative about Hugo achieving victory over a nemesis for Module Task 1.

Learning Goals

Describe how a character reacts to events in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Explain how Hugo reacts to a series of events concerning his notebook in chapters 6–7.

For Module Task 1, draft a narrative.

 **LEARNING TASK:** Begin drafting a narrative about Hugo achieving victory over a new nemesis, using the Narrative Writing Planner for Module Task 1.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Tell Important Details About *The Invention of Hugo Cabret*
- **Respond:** Explain Hugo's Reactions
- **Write:** Draft a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Writing Model for Module 2 (*Learn book*, Writing)
- class "The Girl, the Goat, and the Fortune" (*Learn book*, Writing)

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Narrative Writing Planner for the Writing Model for Module 2 (*Learn book*, Writing)
- Narrative Writing Planner for Module Task 1 (*Learn book*, Writing)
- Module Task 1 (*Learn book*, Writing)

Preparation

- Determine how students will complete Module Task 1. Students continue to work on this task in lessons 14–16 and then use their narrative to complete Module Task 2. See the Write section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Invention of Hugo Cabret*, passage 2 (*Learn book*, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will learn more about Hugo's present life.

LEARN 53 minutes

Read | Tell Important Details About *The Invention of Hugo Cabret* | 20 minutes

1. Direct students to *The Invention of Hugo Cabret*. Tell students that they will begin this lesson with a review of chapter 6. Tell students to consider what they learned about the notebook as they read the chapter. Instruct them to think about how they would use just a few sentences to tell someone what they learned. Ask this question:

 **What do we learn about the notebook in chapter 6?**

Key Ideas

- Hugo thinks the old man burned the notebook.
 - Hugo finds out later that the old man didn't burn it.
2. Tell students they will now read chapter 7 and annotate by writing marginal notes. Instruct students to independently read pages 145–163 and annotate important details about the notebook and Hugo.

Differentiation Support

Allow students to work with a partner to read and annotate the chapter.

Look for students to address key ideas in their annotations.

Key Ideas

- The girl tells Hugo that Papa Georges still has the notebook.
- Hugo visits Papa Georges several times to see whether he has the notebook, but Papa Georges won't say.
- On the third day, Papa Georges puts Hugo to work.
- Hugo fixes the broken mouse toy, and Papa Georges says he has talent.
- Papa Georges says Hugo might earn back his notebook if he works at the toy booth, so Hugo agrees.

3. After students have read, instruct them to review their annotations and discuss this question with a partner:

 **What do we learn about the notebook and Hugo in chapter 7?**

Respond | Explain Hugo's Reactions | 12 minutes

1. Tell students they will now look closely at how Hugo reacts to what he learns about the notebook at key points in these chapters. Form groups of five. Instruct each group to create Tableaus of four different moments to depict Hugo's various reactions to news about the notebook. Invite four students in each group to play Hugo in the following moments:
 - when the old man hands Hugo the handkerchief with ashes at the beginning of chapter 6
 - when Hugo picks up his coffee and notices the piece of paper at the end of chapter 6
 - when Papa Georges offers him a job in chapter 7
 - when Hugo accepts the job at the end of chapter 7
2. Tell the remaining student in each group to play the role of director by offering suggestions about how the four Hugos should pose.

Language Support

To help directors provide feedback, instruct them to read pages 138, 143, 162, and 163 for details they can use to help the four Hugos pose.

3. Release students from the Tableaus. Invite the students who played the director role to describe how each Hugo looked in the Tableau, and invite the students who played Hugo to share why they posed as they did.
4.  **Introduce the learning task.** Direct students to their journals, and instruct them to write a response to this prompt: Describe Hugo's reactions to what happens to his notebook in chapters 6–7.

Analyze Student Progress

Monitor: Do students accurately describe Hugo's reactions as he learns the fate of his notebook?

Offer Immediate Support: If students need additional support explaining Hugo's reactions, instruct them to draw four pictures of Hugo. For each picture, tell students to write a caption that tells why Hugo looks this way.

Plan Future Practice: Students practice identifying important details in *The Invention of Hugo Cabret* in lesson 14.

5. Invite a few students to share their responses.

Key Ideas

- Hugo believes his notebook has been burned. He is sad and angry at the old man.
- Hugo receives a note saying the notebook has not been burned. He feels hopeful and goes to meet the girl at the bookstore.
- The girl tells Hugo that the notebook was not burned. He isn't sure whether he can believe her, but he goes to the toy booth to talk to the old man.
- The old man tells Hugo that he will work at the toy booth and might earn his notebook back. Hugo recognizes that this is not a perfect plan, but it is the only way to get his notebook back.

Write | Draft a Narrative | 21 minutes

1. Tell students that in this lesson they will begin drafting their narratives.
2. Display the Writing Model for Module 2. Tell students that this is the final, revised version of the narrative. Display the class “The Girl, the Goat, and the Fortune.” Tell students that this is the writer’s first draft—like what they will draft for Module Task 1.
3. Explain that to create “The Girl, the Goat, and the Fortune,” the writer used their narrative writing planner. Direct students to the Narrative Writing Planner for the Writing Model for Module 2, located in the *Learn* book. Instruct students to silently review the story elements in the planner. Then read aloud “The Girl, the Goat, and the Fortune.” Tell students to raise their hands when they hear the story elements included in the planner.

Teacher Note

Tell students that they have a copy of “The Girl, the Goat, and the Fortune” in the Writing section of their *Learn* book.

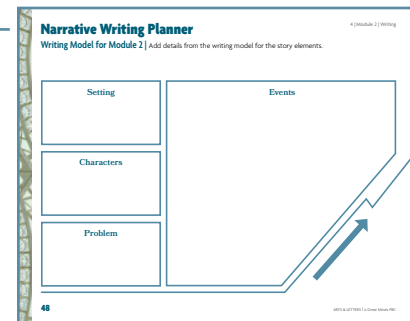
4. Instruct students to Think–Pair–Share to answer this question:



How do you think the planner helped the writer complete their narrative?

Key Ideas

- reminded the writer of what to include in their narrative
- helped the writer brainstorm story elements to engage the reader
- helped the writer organize events in a logical sequence



5. Direct students to the Narrative Writing Planner for Module Task 1, located in the *Learn* book. Tell students that just as the writer of the writing model used a planner to complete their narrative, students will use their own planner to begin writing their narrative.
6.  **Introduce the learning task.** Direct students to Module Task 1, located in the *Learn* book. Instruct students to use their planners to begin drafting their narratives about Hugo achieving victory over a new nemesis.

Language Support

To leverage students' home languages as resources to support learning, allow students to brainstorm and draft by using all their linguistic knowledge.

Teacher Note

In this lesson, students begin drafting Module Task 1. They may complete the assessment on paper or on the digital platform.

Using the platform gives students experience engaging in the writing process digitally. Alternatively, to support peer review and later completion of Module Task 2, students may draft by using shared digital documents and then transfer their work to the digital platform before submitting their assignment.

Analyze Student Progress

Monitor: Do students draft narratives that reflect the elements within and the sequence of the narrative writing planner?

Offer Immediate Support: If students need additional support drafting their narratives, direct them to a specific section of the narrative writing planner. Instruct them to first orally rehearse the section and to then write that part of their narrative.

Plan Future Practice: Students practice drafting a narrative for Module Task 1 in lesson 14.

7. Tell students that they will continue to work on Module Task 1 in the next lesson.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about characters?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.B

CP.3.4 Content

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c, CP.4.4.B, CP.4.4.B.e, CP.4.4.B.f, CP.4.4.C

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B

BU.3.4 Conversation and Collaboration: BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.B

DF.7.4 Capitalization

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 14

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 8 of *The Invention of Hugo Cabret* and identify important details from the beginning, middle, and end of the chapter. Students then describe what happens at the end of the chapter. During writing instruction, students use their writing planners to identify which story elements they have included in their narrative drafts for Module Task 1. This work helps students focus on adding the remaining story elements to their drafts.

P A Prologue to lesson 14 is available for students who need additional support.

Learning Goals

Explain what is happening in chapter 8 of *The Invention of Hugo Cabret*.

LEARNING TASK: Write a response that describes the ending of chapter 8.

For Module Task 1, draft a narrative.

LEARNING TASK: For Module Task 1, finish drafting a narrative about Hugo achieving victory over a new nemesis.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Tell What Is Happening in the Text
- **Write:** Draft a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- “Early Movies” (digital platform)

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Narrative Writing Planner for Module Task 1 (*Learn* book, Writing)
- Module Task 1 (*Learn* book, Writing)
- Checklist for Module Task 1 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Invention of Hugo Cabret*, passage 2 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read and summarize chapter 8.

LEARN 53 minutes

Read | Identify Important Details in *The Invention of Hugo Cabret* | 20 minutes

1. Direct students to *The Invention of Hugo Cabret*. Before students begin reading chapter 8, remind them that in the previous chapter, Hugo and Papa Georges make an agreement. Invite a student to share what Hugo agrees to do for Papa Georges in order to get his notebook back.

Reinforce the correct response: Hugo agrees to work for Papa Georges at the toy booth.

2. Direct attention to chapter 8 on page 165. Instruct students to independently read the portion of pages 165–168 from “Cards” to “down the hallway.” Tell them to annotate important details about Hugo’s first day working at the toy booth, including a decision he makes while he works.

Differentiation Support

To help students focus on important details, ask these questions:

- What activities does Hugo complete?
- What decision does Hugo make?
- What is Hugo’s interaction with Papa Georges like?

3. Instruct students to Think–Pair–Share to respond to this prompt:

 **Tell what happens at the beginning of the chapter in two or three sentences.**

Key Ideas

- Hugo sweeps, organizes, untangles wires, and fixes toys.
- He decides to steal mechanical parts.
- He learns that Papa Georges can do tricks with cards.

4. Direct attention to page 168, and read aloud the portion of pages 168–169 from “I started looking” to “young man entered.” Then ask this question:

 **What is the new setting?**

Reinforce the correct response: a bookstore.

5. Explain that over the next few pages, students will learn about a new character. Instruct students to examine the illustration on pages 170–171 and to independently read pages 172–177, starting with “‘Etienne!’ the girl.” Tell students that, as they read, they should annotate what this new character says he will do and what decision Hugo makes.

6. Instruct students to Think–Pair–Share to respond to this prompt:

 **Tell what happens in the middle of the chapter in two or three sentences.**

Key Ideas

- Etienne tells Hugo he will sneak him and Isabelle into the movie theater.
- Hugo decides he will go to the movies with Isabelle.

7. Instruct students to examine the illustrations and to independently read pages 178–187 and annotate what decision Hugo makes in this part of the chapter.

8. Ask this question:

 **What decision does Hugo make in this part of the chapter?**

Reinforce the correct response: to steal a book about magic tricks.

Respond | Tell What Is Happening in the Text | 13 minutes

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

 **What happens to prevent Hugo from stealing the book about magic tricks?**

Reinforce the correct response: Etienne catches him, does a magic trick to produce a coin, and gives Hugo the money to buy the book.

2.  **Introduce the learning task.** Direct students to their journals, and instruct them to write a response to this prompt: Write two or three sentences that tell what happens at the end of the chapter.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses for all elements from the previous discussion questions?

Offer Immediate Support: If students need additional support writing a summary, direct them to reread pages 186–187. Ask these questions: What did Hugo want? What was his plan to get it? How did he get it?

Plan Future Practice: Students practice identifying important details in *The Invention of Hugo Cabret* in lesson 16.

3. Direct attention to pages 174–175. Explain that the image on these pages differs from other images in the novel because it is a photograph, not an illustration. The photograph is a scene from *Safety Last*, the last movie Hugo saw with his father.
4. Tell students that in 1931, the year the book is set, movies were much different than they are today. Tell students that they will view a video to learn about the invention of movies and how they have evolved. Play “Early Movies.”

Teacher Note

Subsequent lessons do not include instructions to play “Early Movies.” As needed, play the video in subsequent lessons to help students make more connections between the world knowledge in the text and the video. For students whose home language is Spanish, arrange for them to view the Spanish version of the video.

Differentiation Challenge

To encourage students to make connections across texts and to extend their thinking, instruct them to read the portion of pages 176–177 from “The idea of” to “of the day.” Then ask these questions: Why would Hugo’s father compare watching an early movie to seeing a dream come to life? Do you agree that watching movies is like experiencing dreams? Why or why not?

Write | Draft a Narrative | 20 minutes

1. Direct students to the Narrative Writing Planner for Module Task 1 and to Module Task 1, both located in the *Learn* book. Tell students that they will finish drafting their narratives to complete the module task.
2. Ask this question:

Which resources do you have that can help you draft your narrative?

Key Ideas

- narrative writing planner
- writing model
- “The Girl, the Goat, and the Fortune”

Remind students that they can find these resources in the Writing section of the *Learn* book.

3. Before students begin drafting, instruct them to check their planner against the paragraphs they wrote in the previous lesson. Tell them to put a check mark next to the elements on the planner they have already included in their narrative. Explain that, as students continue writing, they will focus on the elements that remain unchecked on the planner.

Narrative Writing Planner
Module Task 1 | Add details for the story elements.

Setting

Characters

Problem

Events

61

Module Task 1

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

55

4.  **Introduce the learning task.** Instruct students to finish drafting their narrative, using their planner to ensure that they include all of the necessary elements.

Analyze Student Progress

Monitor: Do students draft narratives that include story elements identified in the narrative writing planner?

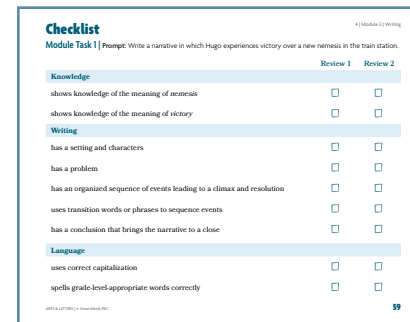
Offer Immediate Support: If students need additional support drafting their narratives, guide them to write about the first unchecked element on their planner and provide feedback for that element.

Plan Future Practice: Students practice drafting a narrative for the End-of-Module Task in lesson 32.

5. As students finish drafting, direct them to the Writing section of the Checklist for Module Task 1, located in the *Learn* book. Direct attention to this row: uses transition words or phrases to sequence events.

Teacher Note

If students require additional time to draft their narratives, they may use the checklist to review transitions in the next lesson when they revise their narratives.



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

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

39

6. Remind students that they used transition words and phrases in their writing during module 1. Invite students to share transitions that show sequence, or order of events.

Key Ideas

- first
 - second
 - next
 - last
 - before
 - then
 - after
7. Instruct students to review their narratives for at least two transitions to sequence events, adding two if needed.
 8. Tell students that they will revise their narratives in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about early movies?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A, MM.3.4.C

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.C, MM.12.4.C.c

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c, CP.4.4.B, CP.4.4.B.e, CP.4.4.B.f, CP.4.4.C

CP.5.4 Language: CP.5.4.B

CP.6.4 Revision

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.B

DF.7.4 Capitalization

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 15

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

Content Framing Question | **Reveal:** What does a deeper look at figurative language reveal?

OVERVIEW

Preview

In this Reveal lesson, students examine the author's use of figurative language to describe Hugo in *The Invention of Hugo Cabret*. This work prepares students to discover Hugo's connection to machines. During writing instruction, students use a checklist to review the story elements in their narratives. They revise their drafts to ensure that they contain the required story elements, use correct language, and share module knowledge.

P A Prologue to lesson 15 is available for students who need additional support.

Learning Goals

Examine the figurative language that is used to describe a character in *The Invention of Hugo Cabret*.

LEARNING TASK: Explain how the repetition of figurative language deepens your understanding of Hugo's connection to machines.

For Module Task 1, revise a narrative.

LEARNING TASK: Revise a narrative about Hugo and a new nemesis by using the Checklist for Module Task 1.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Figurative Language in the Text
- **Respond:** Explain Figurative Language
- **Write:** Revise Story Elements

LAND

Reflect on Learning

Materials

TEACHER

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

STUDENTS

- *The Invention of Hugo Cabret*
- index cards with passages from *The Invention of Hugo Cabret*
- journal
- Module Task 1 (*Learn* book, Writing)
- Checklist for Module Task 1 (*Learn* book, Writing)

Preparation

- Determine a number of groups for your class. For each group, prepare an index card with a different passage from *The Invention of Hugo Cabret*. See the Read and Respond sections for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Invention of Hugo Cabret*, passage 2 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at figurative language reveal?
3. Tell students that they will examine the language that the author uses to describe Hugo.

LEARN 53 minutes

Read | Examine Figurative Language in the Text | 15 minutes

1. Form small groups. Distribute one index card with text to each group.
 - Passage 1: “And so Hugo began working all day in the dark on the clocks. He had often imagined that his own head was filled with cogs and gears like a machine, and he felt a connection with whatever machinery he touched” (Selznick 126).
 - Passage 2: “But since he had nothing to lose, he marched over to the toy booth and waited until the old man was finished with his customers. The cogs and gears in his head were spinning out of control” (150).
 - Passage 3: “After making his morning rounds with the clocks, Hugo showed up at the toy booth the next day prepared to work. He could feel the cogs and wheels in his head spinning in different directions. One moment he felt hopeful that he’d get his notebook back, the next he felt angry and resentful. But he did his work” (165).
2. Instruct students to silently read the text on their group’s index card.

3. Display the Knowledge Cards for *literal* and *figurative*, and direct attention to the images to spark students' memory. Remind students that *literal* refers to the ordinary or usual meaning of a word or phrase and *figurative* refers to a meaning that is different from the ordinary or usual meaning of a word or phrase. Ask this question:

 **What two types of figurative language make comparisons?**

Reinforce the correct responses: metaphors and similes.

4. Instruct groups to read their passage again to identify examples of figurative language.

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

- **Passage 1**—“his own head was filled with cogs and gears like a machine”
- **Passage 2**—“The cogs and gears in his head were spinning out of control.”
- **Passage 3**—“He could feel the cogs and wheels in his head spinning in different directions.”

5. Instruct students to discuss this question with their groups:

 **What comparisons does the author make in the text?**

Differentiation Support

Instruct one student in each group to annotate the items the author is comparing in their group's quotation.

6. Invite one student from each group to share their responses.

Key Ideas

- **Passage 1:** The author compares Hugo's head with a machine.
- **Passage 2:** The author compares Hugo's head with the cogs and gears of a machine or clock.
- **Passage 3:** The author compares Hugo's head with the cogs and wheels of a machine or clock.

7. Reinforce that each of these examples of figurative language makes a similar comparison. Explain that authors often use repetition to emphasize important ideas. Tell students they will now examine the figurative language more closely to determine what it says about Hugo.

Respond | Explain Figurative Language | 18 minutes

1. Display all three passages. Instruct students to read the examples and discuss this question with their groups:



How is Hugo's mind similar to a machine with spinning cogs, gears, and wheels?

Language Support

To help students compare Hugo's mind with a machine, show a video of cogs, wheels, and gears working together. Alternatively, direct students to the illustrations of cogs, wheels, and gears in *The Invention of Hugo Cabret* on pages 52 and 78.

Listen for students to address key ideas in their discussions.

Key Ideas

- Both are filled with different ideas or parts.
 - Both are always working or moving.
 - Both have different ideas or parts that work to make something.
2. **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this prompt: Explain how the repeated instances of figurative language deepen your understanding of Hugo and his connection to machines. Include examples of figurative language in your response.

Analyze Student Progress

Monitor: Do students provide examples of figurative language to explain Hugo's connection to machines?

Offer Immediate Support: If students need additional support explaining how the figurative language connects Hugo and machines, ask these questions: How does Hugo feel about machines? Why does Hugo feel this way about machines?

Plan Future Practice: Students practice explaining figurative language in module 3.

3. Invite a few students to share their responses.**Key Ideas**

- The repeated description of Hugo's head spinning like a machine helps readers understand that Hugo's brain is constantly working like the parts of a machine.
- Saying that Hugo's head is filled with cogs and wheels helps readers understand that machines are important to Hugo.
- When Hugo imagines and feels the cogs, gears, and wheels in his head, readers understand that he thinks of himself as a machine with parts that work together.

4. Remind students that the automaton is a machine. Tell students to consider the connections between Hugo and the automaton. Ask this question:

What does the repeated figurative language tell readers about Hugo's connection to the automaton?

Key Ideas

- The automaton has parts that need to be fixed, just as Hugo has problems that need to be solved.
- Hugo's father tried to repair the automaton, and Hugo continues that work because he sees the automaton as a way to stay connected to his father.
- Hugo thinks restoring the automaton will provide answers that will restore his life.

Differentiation Challenge

To extend student thinking, instruct students to write their own simile or metaphor that demonstrates Hugo's connection to the automaton.

Write | Revise Story Elements | **20 minutes**

1. Tell students that they will use a checklist to ensure their narratives include all the required story elements.
2. Direct students to Module Task 1, located in the *Learn* book. Display the Checklist for Module Task 1, and direct students to the page in their *Learn* book. Explain that students will first focus on the Writing section of the checklist.
3. Direct attention to the Writing section, and invite a student to read aloud the first checklist item: has a setting and characters. Instruct students to annotate the setting and characters in their narratives. Tell students to mark the row in the checklist as complete if their narratives have both a setting and characters. Explain that if students were not able to annotate their narrative for both elements, they should leave the row unmarked.

Differentiation Support

To help students annotate their narratives and use the checklist, model how to annotate “The Girl, the Goat, and the Fortune” and use the Checklist for the Writing Model for Module 2.

[illegible]

Checklist		4 Module 2 Writing	
Module Task 1 Prompt: Write a narrative in which Hugo experiences victory over a new nemesis in the train station.		Review 1	Review 2
Knowledge			
shows knowledge of the meaning of nemesis		☐	☐
shows knowledge of the meaning of victory		☐	☐
Writing			
has a setting and characters		☐	☐
has a problem		☐	☐
has an organized sequence of events leading to a climax and resolution		☐	☐
uses transition words or phrases to sequence events		☐	☐
has a conclusion that brings the narrative to a close		☐	☐
Language			
uses correct capitalization		☐	☐
spells grade-level-appropriate words correctly		☐	☐

4. Repeat the steps above for the remaining items in the Writing section of the checklist.
5.  **Introduce the learning task.** Instruct students to use the rows they did not mark in the Writing section as well as the rows in the Knowledge and Language sections to guide the revision of their narratives.

Teacher Note

Students may complete the Checklist for Module Task 1 on paper or on the digital platform. Using the platform gives students experience leveraging digital feedback tools.

Analyze Student Progress

Following completion of Module Task 1, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about figurative language?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.5.4 Vocabulary: MM.5.4.A, MM.5.4.A.a, MM.5.4.B, MM.5.4.B.a

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c, CP.4.4.B, CP.4.4.B.e, CP.4.4.B.f, CP.4.4.C

CP.5.4 Language: CP.5.4.B

CP.6.4 Revision

CP.7.4 Editing

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.B

DF.7.4 Capitalization

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.C

DM.3.4 Schema Building



Lesson 16

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 9 of *The Invention of Hugo Cabret* to identify important details at the beginning and middle of the chapter. This work prepares students to describe the ending of the chapter. During writing instruction, students share their narratives in small groups. They give feedback to one another, identifying one part of the narrative they enjoyed and why.

Learning Goals

Explain what is happening in chapter 9 of *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Describe how chapter 9 ends.

For Module Task 1, share a narrative.

 **LEARNING TASK:** For Module Task 1, read aloud a narrative about Hugo achieving victory over a nemesis.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Describe What Is Happening
- **Write:** Share a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Knowledge Card: *story*
- Writing Model for Module 2 (*Learn* book, Writing)

STUDENTS

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

Preparation

- none

Follow-Up

- Before the next lesson, students read chapters 10–11 in *The Invention of Hugo Cabret*.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Invention of Hugo Cabret*, passage 2 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapter 9 to identify what happens in the chapter.

LEARN 53 minutes

Read | Identify Important Details in *The Invention of Hugo Cabret* | 20 minutes

1. Direct students to *The Invention of Hugo Cabret*. Remind students that at the end of chapter 8, Hugo is in the bookstore with Etienne. Ask this question:

 **What does Etienne help Hugo buy from the bookstore?**

Reinforce the correct response: a book about magic tricks.

2. Direct attention to chapter 9 on page 189. Read aloud the portion of pages 189–191 from the heading “The Key” to “close to finishing.” Ask this question:

 **What does Hugo do after he cleans the clocks that night?**

Differentiation Support

To help students organize important details that they identify in this chapter, instruct them to annotate these details using the system established in previous lessons.

Reinforce the correct response: reads the magic book.

3. Remind students that in chapter 8, Hugo agrees to go to the movies with Isabelle. Instruct students to read with a partner the portion of pages 191–204 from “When the time” to “He just listened.” Tell students to identify important details that show what happens at the movie theater.
4. Instruct students to Think–Pair–Share to respond to this prompt:



Tell what happens in the beginning and middle of the chapter in a few sentences.

Key Ideas

- Hugo attempts to learn magic tricks.
 - He fixes something on the automaton without using the notebook.
 - He works on the automaton in his spare time.
 - Hugo and Isabelle find out Etienne has been fired, but they sneak into the movie theater anyway.
 - They watch news, a cartoon, and a movie.
 - The manager catches them, puts them outside, and tells them not to come back.
5. Read aloud the third sentence on page 204, starting with “Soon they arrived.” Tell students that Hugo and Isabelle have now returned to the train station. Instruct students to independently read pages 204–222, starting with “As they entered.” Tell students to annotate important details that happen in the train station.

Language Support

To help students understand the idiom in the first sentence on page 205, remind them of their previous work with idioms. Then invite a student to explain the meaning of “a racing heart.”

Respond | Describe What Is Happening | 13 minutes

1. Instruct students to Think–Pair–Share to respond to this prompt:



Tell what happens at the end of the chapter in a few sentences.

Key Ideas

- Hugo tries to avoid the Station Inspector by first hiding behind a bench and then running away.
 - Isabelle chases after Hugo and falls, but Hugo sees her fall, helps her up, and notices a key on her necklace.
 - Hugo asks Isabelle about the key, but she won't tell him and runs away.
 - Hugo chases after her. She asks him why he wants to know about the key, but he won't say.
2.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this prompt: Describe what happens at the end of chapter 9.

Analyze Student Progress

Monitor: Do students accurately describe the ending of chapter 9 using text-based responses for all elements from the previous discussion question?

Offer Immediate Support: If students need additional support describing what happens at the end of chapter 9, instruct them to write two or three sentences that include important details from the illustrations on pages 206–220 and one or two sentences that include important details from page 222.

Plan Future Practice: Students practice summarizing events in *The Invention of Hugo Cabret* in lesson 17.

3. If time allows, invite a few students to share their responses.
4. Direct students to page 189. Read aloud the portion of pages 189–190 from “She said she” to “so many secrets.” Ask this question:

 **What secrets are Hugo and Isabelle keeping from each other?**

Reinforce the correct responses:

- **Hugo**—where he lives, what happened to his father, what is in the notebook, why the notebook is important
- **Isabelle**—where she got the key on her necklace

5. Facilitate a brief discussion of this question:

 **Could Hugo and Isabelle be friends?**

Encourage students to explain their responses using details from chapter 9.

Write | Share a Narrative | 20 minutes

1. Display the Knowledge Card for *story* and direct attention to the image to spark students’ memory. Remind students that one definition of *story* is “a description of imaginary events that is told as a form of entertainment.” Explain that for a story to entertain, it must be shared. Tell students that they will entertain their classmates by sharing their narratives in small groups.

- Form groups of four. Explain that students will take turns reading their narratives aloud. Then the other students will share one part of the story they enjoyed and explain why. Display the Writing Model for Module 2. Think aloud to model how to give feedback.

Teacher Notes

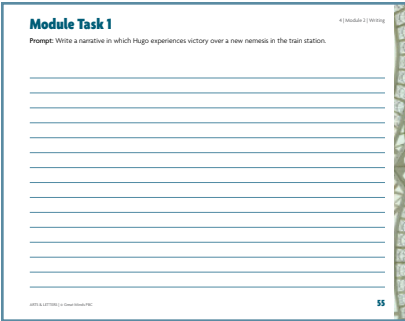
Strategically group students because groups will continue to support one another through the completion of Module Task 2.

As students share in their groups, note those who have narratives with missing story elements and allow time for them to complete the learning task from the previous lesson. Students will need complete narratives before the start of lesson 17 when they add dialogue.

-  **Introduce the learning task.** Direct students to Module Task 1, located in the *Learn* book. Instruct students to engage in a group share of their narratives. Remind students to give feedback about one part they enjoyed in each story and why they enjoyed it.

Language Support

To help students give feedback, provide these sentence frames:
One part I enjoyed is _____. I liked it because _____.



The image shows a worksheet titled "Module Task 1" with a prompt: "Write a narrative in which Hugo experiences victory over a new nemesis in the train station." The worksheet has several horizontal lines for writing. On the right side, there is a vertical strip of small, colorful illustrations of various animals and objects.

Sample Think Aloud

If I were listening to the writing model, I would say that the part I enjoyed the most was when the soldier asked how the goat would help the girl get his helmet because I had the same question. I didn't think a goat could help, but it did.

Analyze Student Progress

Monitor: Do students share their narratives and provide feedback to other students?

Offer Immediate Support: If students need additional support sharing their narratives, provide time for them to independently practice reading aloud their writing before sharing with their groups.

Plan Future Practice: Students practice sharing narratives in lesson 28.

4. Explain that the story elements students included in their narratives are not the only things that make stories enjoyable. Tell students that in future lessons they'll learn how to use dialogue and descriptive language to enhance their narratives.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about stories?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

2. Assign the follow-up work to read chapters 10 and 11 of *The Invention of Hugo Cabret* before the next lesson. Tell students to focus on the events related to the notebook and the key.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.8.4 Presentation: CP.8.4.A

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.F

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 17

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students review chapters 10–11 and read chapter 12 of *The Invention of Hugo Cabret* to examine the actions of Hugo, Isabelle, and the automaton. This work prepares students to write a summary of chapter 12. During writing instruction, students review the prompt for Module Task 2. Then students examine the purpose of dialogue in a story.

P A Prologue to lesson 17 is available for students who need additional support.

Learning Goals

Summarize what happens in chapter 12 of *The Invention of Hugo Cabret*.

LEARNING TASK: Write a summary describing what happens after Isabelle turns the key in the back of the automaton.

Identify the purpose of dialogue in a story.

LEARNING TASK: Describe how writers use dialogue to develop characters and events in a story.

Vocabulary

dialogue (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Describe What Is Happening
- **Write:** Explain the Purpose of Dialogue

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Module Task 2 (*Learn* book, Writing)
- Checklist for Module Task 2 (*Learn* book, Writing)

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Notice and Wonder Chart for *The Invention of Hugo Cabret* (*Learn* book, lesson 8)
- Writing Model for Module 2 (*Learn* book, Writing)
- “The Girl, the Goat, and the Fortune” (*Learn* book, Writing)
- coloring utensils

Preparation

- Determine how students will mark up Module Task 1 to revise their narrative. They will work with the narrative through lesson 26 as they complete Module Task 2. See the Write section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Invention of Hugo Cabret*, passage 2 (*Learn* book, Fluency).

LAUNCH **2 minutes**

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will review chapters 10–11 and read chapter 12 to learn more about Hugo, Isabelle, and the automaton.

LEARN **53 minutes**

Read | Identify Important Details in *The Invention of Hugo Cabret* | **18 minutes**

1. Direct students to *The Invention of Hugo Cabret*. Tell students that they will begin with a review of chapter 10. Ask this question:

 **What did you learn about the notebook in chapter 10?**

Key Ideas

- Someone stole the notebook, and Papa Georges thinks Hugo did it.
- Isabelle stole the notebook, but she will not give it to Hugo until he tells her what the drawings are.

2. Tell students to think about the significance of the key in chapter 11. Ask this question:

 **What is the significance of the key?**

Key Ideas

- The automaton has a heart-shaped keyhole on its back.
- Hugo stole the key when he hugged Isabelle goodbye.

3. Direct attention to chapter 12 on page 233. Read aloud the title, “The Message.” Instruct students to share with a partner one prediction they have that is based on the title.
4. Instruct students to read pages 233–237 with a partner, starting with “Hugo’s hands were.” Tell students to pay attention to Hugo’s and Isabelle’s actions while reading.
5. Direct students to their journals. Instruct them to Jot–Pair–Share to respond to this prompt:

 **Write three sentences that tell what happens in Hugo’s apartment.**

Encourage students to use these sentence frames to help them sequence events: First, _____.
Then, _____. Finally, _____.

Key Ideas

- First, Hugo starts to turn the key, and Isabelle bursts into the room.
- Then, Hugo and Isabelle have a fight because Hugo won’t answer her questions about the automaton.
- Finally, Isabelle grabs the key, turns it several times, and starts the automaton.

Respond | Describe What Is Happening | 15 minutes

1. Direct attention to page 238. Instruct students to independently read pages 238–254 and pay attention to what the automaton does in this scene.

Language Support

Based on your students’ needs, pause to define select words with a synonym (e.g., *calibrated*, *cascade*, *translated*).

2.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a summary describing what happens after Isabelle turns the key on the back of the automaton.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses from the previous instruction?

Offer Immediate Support: If students need additional support summarizing chapter 12, instruct them to review their annotations and orally rehearse a summary with a partner.

Plan Future Practice: Students practice summarizing events in *The Invention of Hugo Cabret* in lesson 23.

3. If time allows, invite a few students to share their summaries.

Key Ideas

- Hugo turns the key to start the automaton as Isabelle bursts through the door.
 - Isabelle asks Hugo questions, but Hugo refuses to answer her questions.
 - Isabelle grabs the key from Hugo, puts it into the automaton, and turns it.
 - The automaton draws a picture of a moon with a face and a rocket in its eye, which Hugo recognizes.
4. Instruct students to independently read page 255. Facilitate a brief discussion of these questions:

 **Why is this not the end of the story?**

 **What new mystery does Hugo have to solve?**

5. Direct students to the Notice and Wonder Chart for *The Invention of Hugo Cabret*, located in the *Learn* book. Instruct students to add one or two new things they notice or wonder about part 1.

Write | Explain the Purpose of Dialogue |

20 minutes

1. Explain that writers often return to their works and revise them to make them better. Direct students to “The Girl, the Goat, and the Fortune” and the Writing Model for Module 2, located in the *Learn* book. Remind students that the writing model is a revised draft of the story “The Girl, the Goat, and the Fortune.” Instruct students to silently read “The Girl, the Goat, and the Fortune” and the Writing Model for Module 2. Ask these questions:

☞ **What differences do you notice between the story “The Girl, the Goat, and the Fortune” and the writing model?**

☞ **Which story is more exciting? Why?**

Key Ideas

- **differences:** model is longer
- **differences:** model has dialogue
- **differences:** model includes more details
- **more exciting and why:** the model because readers can picture the setting
- **more exciting and why:** the model because readers can hear the characters' voices

- 2.** Tell students that they will revise their Module Task 1 narratives. Display Module Task 2, and read aloud the prompt: After your partner has reviewed your response to Module Task 1, revise your narrative. Strengthen your writing by including or enhancing your use of dialogue, description, precise language, and sensory details. Explain that students will revise Module Task 1 to complete Module Task 2. Ask this question:



Reinforce the correct response: by including or enhancing dialogue, description, precise language, and sensory details.

3. Display the Checklist for Module Task 2. Read aloud the criteria.
4. Tell students that they will begin their revisions by adding dialogue. Direct attention to the word *dialogue* in the prompt.
5. Introduce the vocabulary term *dialogue* by displaying the term and definition. Engage students in Vocabulary Exploration.
6. Distribute one coloring utensil to each student. Instruct students to annotate the dialogue in the Writing Model for Module 2.

Teacher Note

In future lessons, students will annotate additional elements in the writing model. Consider giving them a different-color utensil for each element.

Module Task 2

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

[Blank lined area for student response]

Module 2 Writing

©2019 by eSOL™ LLC • Open Social Arts

65

Checklist		Module 2 Writing	
Module Task 2 Prompt After your partner has reviewed your response to Module Task 1, revise your narrative. Strengthen your writing by including or enhancing your use of dialogue, description, precise language, and sensory details.			
	Review 1	Review 2	
Knowledge			
shows knowledge of the Montparnasse train station	☐	☐	
Writing			
uses dialogue to show how characters interact and respond to situations	☐	☐	
uses description to develop characters and events	☐	☐	
uses sensory details and precise language to make writing clearer and more vivid	☐	☐	
Language			
uses commas and quotation marks correctly in dialogue	☐	☐	
orders adjectives in sentences appropriately	☐	☐	

Definition

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

7. Instruct students to discuss this question with a partner:

 **What helped you identify dialogue in the model?**

Differentiation Support

To help students engage in a discussion, ask questions such as these:

- How did you know when someone was speaking?
- How did you know who was speaking?

Invite a few students to share their responses.

Key Ideas

- quotation marks around the characters' spoken words
- dialogue tags or the names of the speaker, which can come before or after what the speakers say
- the words *said*, *asked*, and *exclaimed*
- new paragraphs when a new speaker talks

8. Explain that students will now look more closely at the purpose of dialogue. Instruct students to read the model. Tell students to pay attention to how the dialogue adds information about the characters and events.

9. Read aloud the first sentence of dialogue in paragraph 3 of the writing model: “It must be the army headed to the Battle of Troy,” the girl said to herself.

Ask this question:

 **What new information do we learn from this dialogue?**

Key Ideas

- The girl believes the men are soldiers in an army.
- There is a battle in Troy.
- The setting is near Troy.

Explain that the dialogue develops the story by providing additional details about the character’s thoughts.

10. Form small groups. Assign each group a different line of dialogue:

- “Now, what am I supposed to do? How can I go into battle without a helmet?” he asked.
- “You can’t go down there. It’s too dangerous!” he said.
- “I am brave! Also, I have my goat,” said the girl.

Instruct students to discuss the information provided through the dialogue. Invite a few students to share their responses.

Key Ideas

- The soldier’s helmet is important during battle.
- The hillside setting is dangerous.
- The girl is brave.

- 11.  Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this question:

 **How do writers use dialogue to develop characters and events?**

Analyze Student Progress

Monitor: Do students identify the ways that writers use dialogue to develop characters and events?

Offer Immediate Support: If students need additional support identifying the purpose of dialogue, direct them to an example of it in the writing model and ask these questions: What new information does the dialogue give the reader? How?

Plan Future Practice: Students practice writing dialogue for Module Task 2 in lesson 18.

- 12.** Facilitate a discussion of responses.

Key Ideas

- to move stories forward
- to provide important details
- to add excitement
- to share characters' thoughts, opinions, and emotions
- to give the reader more information about characters

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about stories?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.2.4 Planning: CP.2.4.A, CP.2.4.B

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF **Develop Foundations**

DF.3.4 Phonics and Spelling: DF.3.4.A

DM **Develop Metacognition**

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 18

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

Content Framing Question | **Reveal:** What does a deeper look at suspense reveal?

OVERVIEW

Preview

In this Reveal lesson, students closely read several passages in chapter 12 of *The Invention of Hugo Cabret* to identify the author's use of suspense. Students analyze how events build suspense for the reader. During writing instruction, students review how dialogue is used to develop characters and events in a story. Students revise their Module Task 1 narratives by adding dialogue.

Learning Goals

Analyze how the author creates suspense in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Describe how the author creates suspense in part 1 of *The Invention of Hugo Cabret*.

For Module Task 2, revise a narrative to include dialogue.

 **LEARNING TASK:** For Module Task 2, write three lines of dialogue that develop characters and events.

Vocabulary

suspense (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Suspense in the Text
- **Respond:** Describe the Author's Craft
- **Write:** Write Dialogue

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

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

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Invention of Hugo Cabret*, passage 3 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at suspense reveal?
3. Tell students that they will examine how text and illustrations can be used to build excitement in a text, making a reader want to read more.

LEARN 53 minutes

Read | Examine Suspense in the Text | 15 minutes

1. Ask this question:



Why is the automaton so important to Hugo?

Differentiation Support

Refer students to pages 132–133 as needed, starting with “Three months had.”

Key Ideas

- Hugo thinks it will give him a message from his father.
- Hugo believes the automaton’s message will tell him what to do.
- The automaton is Hugo’s only connection to his father.

2. Explain that authors use suspense to keep readers' attention and to get them excited to read more. Introduce the vocabulary term *suspense* by displaying the term and definition. Engage students in Vocabulary Exploration.

Explain that authors create suspense in the following ways:

- They interrupt the action.
- They slow down the story.
- They introduce a new problem.

3. Direct students to *The Invention of Hugo Cabret*. Tell them that they will look closely at chapter 12 to see how the author creates suspense. Engage students in a Repeated Reading of the portion of pages 233–234 from “He put the” to “door burst open.” Tell students to listen closely for how the author creates suspense in this scene. Instruct them to annotate places in the text that make them feel nervous or excited.

4. Ask these questions:



What makes you feel nervous or excited in this scene?



What questions do you have about what will happen next?

Key Ideas

- **nervous or excited:** Hugo puts the key in the automaton.
- **nervous or excited:** Hugo begins to turn the key.
- **nervous or excited:** Someone bursts through the door.
- **questions:** Who is at the door? Is it the Station Inspector? Will the person at the door stop Hugo from seeing the message? Will the automaton start writing even though Hugo turned the key only a little?

Definition

suspense (n.): a feeling or state of nervousness or excitement caused by wondering what will happen

5. Ask this question:

 **How does the author create suspense in this passage?**

Think aloud to model how to answer this question. Instruct students to write their answer on a sticky note. Tell them to place the sticky note on the text near the passage.

6. Read aloud the portion of page 237 from “Letting go of” to “the automaton’s hand.” Instruct students to Think–Pair–Share to answer these questions:

 **What happens in this scene that makes you feel nervous or excited?**

 **What questions do you have about what will happen next?**

Key Ideas

- **excited:** Isabelle pushes Hugo out of the way and turns the key in the automaton.
- **nervous or excited:** Hugo yells because the automaton does not have ink.
- **nervous or excited:** Hugo adds the ink to the bottle in the automaton’s hand.
- **questions:** Did Hugo get the ink to the automaton fast enough? Will the automaton break?

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

 **How does the author create suspense in this passage?**

Key Ideas

- The author interrupts the action.
- The author introduces a new problem.

8. Instruct students to record their answer on a sticky note. Tell them to place the sticky note in the text near the passage.

Sample Think Aloud

When I was reading the passage, I got excited when Hugo began to turn the key. I thought I was finally going to find out what the automaton’s message is for Hugo. Then the author interrupted the action by writing “the door burst open,” which made me feel nervous and excited, and I had a lot of new questions. I will write on my sticky note that the author interrupted the action. I will put my sticky note next to the passage.

Respond | Describe the Author's Craft | 18 minutes

1. Instruct students to read pages 238–249 and examine the illustrations. Ask these questions:

 **What happens in this scene that makes you feel nervous or excited?**

 **What questions do you have about what will happen next?**

Key Ideas

- **nervous or excited:** The automaton slowly comes to life, one gear at a time.
- **nervous or excited:** The automaton starts to write.
- **nervous or excited:** The automaton is only writing random lines.
- **questions:** Did Hugo fix the automaton correctly? Will the automaton write a message?

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

 **How does the author create suspense in this passage?**

Key Ideas

- The author slows down the action by explaining every detail of the automaton coming to life.
- The author uses the illustrations to slow down the action.

3. Instruct students to write their answer on a sticky note. Tell them to place the sticky note in the text near the passage.

4.  **Introduce the learning task.** Direct students to their journals. Instruct them to review the tagged passages and to choose the most suspenseful scene in chapter 12. Instruct students to describe how the author creates suspense and the effect it has on the reader.

Analyze Student Progress

Monitor: Do students clearly explain how the author uses details to create suspense in a chosen scene?

Offer Immediate Support: If students need additional support describing the effect of the suspense, direct them to a specific scene and ask these questions: Which events make you feel excited or nervous? How does the author make you feel this way?

Plan Future Practice: Students practice analyzing the author's craft in lesson 19.

Invite a few students to share their responses.

Key Ideas

- **scene:** The door opens before Hugo can turn the key.
- **creates suspense:** The action is interrupted.
- **effect on the reader:** The reader is nervous and asks new questions about who opened the door.
- **scene:** Illustrations complete the scene on pages 243–249.
- **creates suspense:** The speed of the story changes.
- **effect on the reader:** The reader is excited and wonders what the automaton will create.

5. Facilitate a brief discussion of this question:



How does the automaton's message build suspense for part 2 of *The Invention of Hugo Cabret*?

Key Ideas

- The picture is one that Hugo recognizes, which leaves the reader excited to find out what happens next.
- Hugo expected the automaton to reveal a message from his father, and the reader wonders whether this drawing is connected to his father.

Write | Write Dialogue | 20 minutes

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



Why do writers use dialogue in a story?

Key Ideas

- to develop characters and events
 - to move the story forward
 - to provide important details
 - to add excitement
 - to share a character's thoughts, opinions, and emotions
2. Display and read aloud this sentence from page 222 of *The Invention of Hugo Cabret*: “Where did you get that?” Hugo whispered.” Remind students that in this scene Hugo is asking Isabelle where she got the key.
3. Tell students that they will continue the conversation between Hugo and Isabelle. Direct students to their journals. Instruct them to write and correctly punctuate a one-line response from Isabelle.

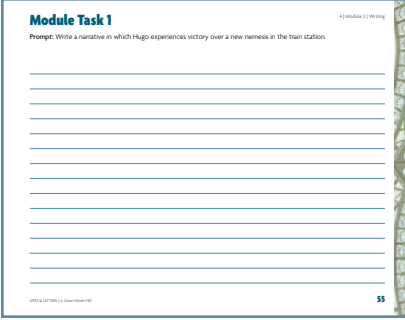
Differentiation Support

To help students punctuate dialogue, direct them to paragraphs 7–10 of the writing model.

4. Instruct students to take turns sharing their dialogue with a partner. Tell partners to identify the new information the dialogue provides.
5. Direct students to Module Task 1, located in the *Learn* book. Instruct them to read their story and to annotate places where there are conversations between characters or where a character is thinking about something.

Language Support

Tell students to look for the verbs *said*, *asked*, or *told* in their narrative to identify places where dialogue may fit.

A worksheet titled "Module Task 1" with a prompt: "Write a narrative in which Hugo experiences victory over a new nemesis in the train station." The page contains several horizontal lines for writing. On the right side, there is a vertical strip of small, colorful illustrations. The page number "55" is visible in the bottom right corner.

6.  **Introduce the learning task.** Instruct students to revise their narrative by adding at least three lines of dialogue to develop characters and events.

Differentiation Challenge

Instruct students to add at least one line of dialogue that builds suspense.

Analyze Student Progress

Monitor: Do students add dialogue that develops the characters and events in their narrative?

Offer Immediate Support: If students need additional support adding dialogue to their narrative, ask the following questions: Where do two characters talk to each other in your story? Where can you write dialogue to tell what a character is thinking?

Plan Future Practice: Students practice writing dialogue in a narrative for the End-of-Module Task in lesson 33.

7. Place students in their writing groups. Instruct them to share their revisions by reading aloud the dialogue in their narratives. Invite students to speak lines of dialogue by using dramatic elements (e.g., facial expressions and gestures). Instruct students to share how the writer develops characters and events by using dialogue.

Teacher Note

Students were assigned to groups in lesson 15 to share their final draft of Module Task 1. Consider assigning students to the same group for each revision session so that they can see how narrative writing improves with revision.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about suspense?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.7.4 Structure

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.4.4 Structure

CP.5.4 Language: CP.5.4.B

CP.6.4 Revision

CP.8.4 Presentation: CP.8.4.A

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A, DF.3.4.B

DF.7.4 Capitalization

DF.8.4 Punctuation: DF.8.4.A

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.C

DM.3.4 Schema Building



Lesson 19

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

Content Framing Question | **Distill:** What is a central idea in this text?

OVERVIEW

Preview

In this Distill lesson, students prepare for a discussion by identifying the obstacles Hugo faces in part 1 of the text and analyzing how he responds to them. Students use this textual evidence to discuss life lessons readers can learn from part 1 of *The Invention of Hugo Cabret*. During writing instruction, students examine how verb choice in the dialogue tag provides more information about the character or events. Then students revise their Module Task 1 narratives, replacing verbs in the dialogue tags with descriptive verbs.

P A Prologue to lesson 19 is available for students who need additional support.

Learning Goals

Determine an important lesson from part 1 of *The Invention of Hugo Cabret*.

LEARNING TASK: During a class discussion, explain what life lessons readers can learn from part 1 of *The Invention of Hugo Cabret*.

For Module Task 2, use dialogue to show how characters interact and respond to situations.

LEARNING TASK: For Module Task 2, revise dialogue by replacing the word *said* or *asked* with a descriptive verb.

Vocabulary

obstacle (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss a Central Idea
- **Write:** Revise Dialogue

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Talking Tool (*Learn* book)
- coloring utensils
- Writing Model for Module 2 (*Learn* book, Writing)
- Module Task 1 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Invention of Hugo Cabret*, passage 3 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is a central idea in this text?
3. Explain that during a Distill lesson the class puts together what they learned from different parts of the book. The class uses evidence they gathered from the book to discuss a central idea. Tell students they will reflect on part 1 of *The Invention of Hugo Cabret* to determine a central idea of the text.

LEARN 53 minutes

Read | Prepare for a Discussion | 15 minutes

1. Display and Choral Read today's discussion question: How does Hugo respond to obstacles in part 1?
2. Ask this question:



What problems does Hugo attempt to solve in part 1?

Key Ideas

- Hugo needs to hide that he is living alone with no caregiver.
 - The notebook is taken away from Hugo.
 - Hugo must steal to survive.
 - Hugo needs to fix the automaton because he thinks it holds a message from his father.
3. Explain to students that throughout part 1, Hugo faces many obstacles. Introduce the vocabulary term *obstacle* by displaying the term and definition. Engage students in Vocabulary Exploration.
 4. Direct students to their journals. Instruct them to draw a T-chart and label the left side Obstacles and the right side Hugo's Response to Obstacles.

Definition

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

5. Instruct students to use textual evidence to answer these questions with a partner. Tell students to add their responses to the T-chart.



What obstacles does Hugo face?



How does Hugo respond to these obstacles?

Differentiation Support

Provide these page numbers to support student collection of evidence: 76–80, 138–139, 142–143, 189–190, 232.

Key Ideas

- **obstacle:** Hugo needs food and other necessities.
- **responses:** Hugo steals only what he needs and what no one else wants. Hugo finds items in the Lost and Found at the train station.
- **obstacle:** Hugo does not want to get caught by the Station Inspector.
- **responses:** Hugo learns how to care for the clocks so he won't be caught living alone. He makes sure he keeps track of the time so the clocks do not stop.
- **obstacle:** Papa Georges steals Hugo's notebook.
- **responses:** Hugo follows Papa Georges home and asks for the notebook. Hugo asks Isabelle to get the notebook, works for Papa Georges, and tries to fix the automaton without the notebook.
- **obstacle:** The automaton is broken and needs parts.
- **responses:** Hugo steals parts from the toy store to fix the automaton, works on the automaton every day, and tries to fix the automaton by studying drawings he makes of it.
- **obstacle:** Hugo needs a key to make the automaton work.
- **response:** Hugo steals the key from Isabelle.

Respond | Discuss a Central Idea | 20 minutes

1. Display and introduce the speaking and listening goal for today's discussion: Review and build on others' ideas.
2. Explain that students can practice this goal by using sentence frames. 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, _____. Model how to use the sentence frames by thinking aloud: I hear you say that Hugo shows determination when he leaves the train station to try to get his notebook back. However, I think this shows courage because he has never been outside of the train station alone.

Teacher Note

During the discussion, use the Module 2 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward this goal. As students practice their speaking and listening skills throughout the module, continue to use the tracker to monitor students' progress toward each goal.

3. Facilitate a brief discussion of this question:



What obstacles does Hugo face in part 1?

4. Continue the discussion by asking this question:



How does Hugo respond to obstacles in part 1?

5.  **Introduce the learning task.** Explain that students will continue the discussion to answer this question:

 **What can you learn from the way Hugo responds to obstacles?**

Analyze Student Progress

Monitor: Do students share text-based details that explain life lessons related to how Hugo responded to obstacles in part 1?

Offer Immediate Support: If students need additional support providing examples from the text, ask these questions: What personal qualities help Hugo overcome obstacles? How did Hugo's creative ability help him solve his problems?

Plan Future Practice: Students practice identifying central ideas in *The Invention of Hugo Cabret* in lesson 33.

Key Ideas

- Creativity is an important part of solving problems.
 - A person can learn a lot from watching and studying another person's work.
 - People can be inspired by family or by the memory of a lost family member.
 - To achieve a goal, a person has to be determined and resourceful.
6. Direct students to their journals. Instruct students to write about the life lesson they learned from part 1 of *The Invention of Hugo Cabret*.
7. If time allows, facilitate a brief discussion of these questions:

 **Do you think it is wrong that Hugo steals to survive in the train station? Why or why not?**

Differentiation Challenge

Instruct students to write a few sentences in response to the following questions: What do you think the title of the text, *The Invention of Hugo Cabret*, means? Why do you think the author chose this title?

Write | Revise Dialogue | 18 minutes

1. Tell students that they will take a closer look at the dialogue tag, which is the part of the text that tells who is speaking the dialogue.
2. Display these examples:
 - “What is this place?” she **said**.
 - “What is this place?” she **yelled**.
 - “My father made it before he died,” Hugo **said**.
 - “My father made it before he died,” Hugo **lied**.
 - “What happens when you wind it up?” she **asked**.
 - “What happens when you wind it up?” she **whispered**.

Ask this question:



What is different about the dialogue tag in the second sentence of each pair?

Reinforce the correct response: The verbs are different. Tell students that the second sentence of each pair contains a descriptive verb that gives readers more information about the words spoken by the character.

3. Instruct students to read each pair of sentences with a partner by using expression. Tell students to listen closely as their partner reads the sentences and think about how the second sentence gives more information about the character or events.

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



What additional information can the reader get from the second sentence?

Key Ideas

- how the character feels
- how the words are spoken
- how the character interacts with others
- how the character reacts to situations

5. Distribute coloring utensils that are the same color. Direct students to the Writing Model for Module 2, located in the *Learn* book. Invite students to circle the word *said* or *asked* in two sentences of dialogue.

6. Lead students in a Whip Around to respond to this prompt:



Share a descriptive verb to replace *said* or *asked*.

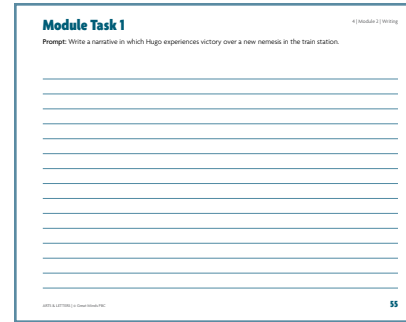
Language Support

To help students identify descriptive verbs, instruct them to find examples on pages 234–235 in *The Invention of Hugo Cabret*.

Key Ideas

- yelled
- hissed
- exclaimed
- declared
- questioned

- Instruct students to orally share with a partner the descriptive verb they chose to replace one of the annotated verbs in the writing model. Tell students to share with their partner how the verb adds information to the sentence.
-  **Introduce the learning task.** Direct students to their completed Module Task 1, located in the *Learn* book. Instruct them to review their dialogue and to revise two sentences of dialogue by replacing the word *said* or *asked* with a descriptive verb.



Analyze Student Progress

Monitor: Do students add descriptive verbs that fit logically in their story?

Offer Immediate Support: If students need additional support revising verbs, provide a list of verbs to choose from.

Plan Future Practice: Students practice adding dialogue to a narrative for the End-of-Module Task in lesson 33.

- 9.** Form small groups. Instruct students to perform their dialogue with expression. Invite them to share why they chose the verb and what they wanted to convey about the character with this choice.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from how Hugo handled obstacles?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.2.4 Theme and Central Idea: MM.2.4.A, MM.2.4.B

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.B

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.E

CP.6.4 Revision

CP.8.4 Presentation: CP.8.4.A, CP.8.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.C, BU.3.4.D, BU.3.4.E

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.D

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 20

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

Content Framing Question | **Know:** How do these texts build our knowledge?

OVERVIEW

Preview

In this Know lesson, students synthesize their learning about stories and the different ways stories are told. Students also learn why writers add adverbs, and then students revise knowledge statements by adding adverbs. During writing instruction, students are introduced to descriptive language in narrative writing. They revise the story “The Girl, the Goat, and the Fortune,” adding precise language and sensory details in preparation for revising their own narrative for Module Task 2.

P A Prologue to lesson 20 is available for students who need additional support.

Learning Goals

Reflect on knowledge gained through the study of part 1 of *The Invention of Hugo Cabret*.

LEARNING TASK: Revise two knowledge statements about part 1 of *The Invention of Hugo Cabret* by adding adverbs.

Examine how descriptive language improves narrative writing.

LEARNING TASK: Add precise language and sensory details to a narrative.

Vocabulary

vivid (adj.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Reflect on Knowledge
- **Respond:** Express Knowledge
- **Write:** Use Descriptive Language

LAND

Synthesize Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- “Early Movies” (digital platform)

STUDENTS

- *The Invention of Hugo Cabret*
- Sentence Strategies for Module 2 (*Learn* book, Writing)
- journal
- World Knowledge Statements for Module 2 (*Learn* book)
- Checklist for Module Task 2 (*Learn* book, Writing)
- coloring utensils
- “The Girl, the Goat, and the Fortune” (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Invention of Hugo Cabret*, passage 3 (*Learn* book, Fluency) and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: How do these texts build our knowledge?
3. Tell students that they will review the knowledge they have gained from reading part 1 of *The Invention of Hugo Cabret* and viewing “Early Movies.” Students will then write knowledge statements to capture their learning.

LEARN 53 minutes

Read | Reflect on Knowledge | 10 minutes

1. Direct attention to the World Knowledge Chart. Instruct students to read the knowledge statements. Ask this question:



What did you learn about the role of illustrations in a story from *The Invention of Hugo Cabret*?

Teacher Note

Tell students that they can also share knowledge by answering any of the questions in their Notice and Wonder Chart for *The Invention of Hugo Cabret*, located in the *Learn* book (lesson 8).

Key Ideas

- Illustrations can help tell a story.
- Illustrations give clues about future events in a story.
- Illustrations can be used to build suspense.

Add a few student-generated knowledge statements to the chart.

2. Remind students that they have also gained knowledge about early movies. Play “Early Movies.”

3. Ask this question:

 **What did you learn about early movies?**

Differentiation Support

To help students respond to the question, replay “Early Movies” or instruct them to review the Gallery for “Early Movies,” located in the *Learn* book.

Key Ideas

- Early movies made imaginary events seem real.
- Actors told the stories in some early movies. Later, stories were told with cartoons.
- Early movies made some actors famous.
- Early movies used effects to entertain viewers.

Add a few student-generated knowledge statements to the chart.

Respond | Express Knowledge | 24 minutes

1. Ask this question:

 **How do authors strengthen their writing?**

Key Ideas

- Authors make revisions to a first draft.
- They use dialogue to develop characters and events.

2. Explain that authors can also strengthen their writing by using adverbs. Display Sentence Strategies for Module 2, and direct students to the page in their *Learn* book. Read aloud the examples. Tell students that an adverb gives the reader more information about how an action takes place.
3. Invite a student to read aloud the sample sentence: He quickly opened the bottle.
4. Instruct students to underline the verb in the sentence. Tell students that the adverb in the sentence is *quickly*. Ask this question:

 **What question does the adverb *quickly* answer?**

Reinforce the correct response: The adverb answers how he opened the bottle.

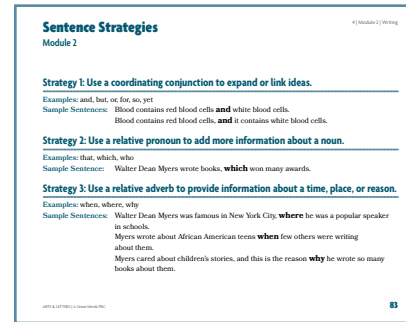
5. Display and read aloud these sentences to students:
 - Quickly, he opened the bottle.
 - He quickly opened the bottle.
 - He opened the bottle quickly.

Ask this question:

 **What do you notice about the three sentences?**

Reinforce the correct response: The three sentences have the exact same meaning. Explain that adverbs can be placed at the beginning or end of a sentence or directly before a verb.

6. Direct students to their journals. Instruct them to write down a list of adverbs with a partner.



7. Lead students in a Whip Around to respond to this prompt:



Share an adverb with the class.

Language Support

To help students identify adverbs, invite them to act out the different ways a person could open a bottle. Remind students that an adverb gives the reader more information about how an action takes place. Ask these questions: How might someone open a bottle if it were made of delicate glass? Tough plastic? What if the bottle contained something precious inside?

Key Ideas

- carefully
- slowly
- immediately
- simply
- calmly
- courageously

8. Direct attention to the Your Turn section of Sentence Strategies for Module 2. Instruct students to revise the sentences by adding adverbs and to share their revised sentences with a partner.

9. Direct attention to the World Knowledge Chart. Instruct students to read the knowledge statements and identify the verbs in at least three statements. Invite a few students to share the verbs they identified. Underline these verbs on the chart.

10. Tell students to select one knowledge statement with an underlined verb. Instruct students to orally practice adding an adverb to the sentence.

11. 🎯 Introduce the learning task. Direct students to World Knowledge Statements for Module 2, located in the *Learn* book. Instruct students to revise two knowledge statements from the class chart by adding adverbs to them. Tell students to add these knowledge statements to World Knowledge Statements for Module 2.

Differentiation Challenge

To expand language use, prompt students to use multiple strategies from Sentence Strategies for Module 2, located in the *Learn* book, in their knowledge statements.

Analyze Student Progress

Monitor: Do students write statements that include adverbs?

Offer Immediate Support: If students need additional support including adverbs in their knowledge statements, provide them with a word bank of adverbs.

Plan Future Practice: Students practice forming knowledge statements about stories and storytelling methods in lesson 34.

12. Invite students to share their knowledge statements.

Key Ideas

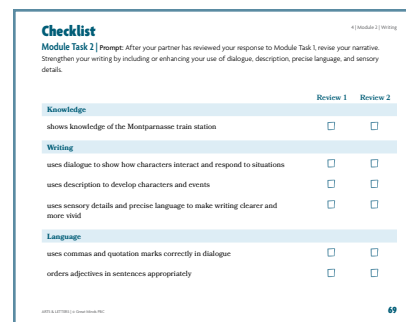
- People seemed to magically appear and disappear in early movies.
- Illustrations offer creative clues about a story's future events.
- Early movies quickly turned some actors into movie stars.
- Eagerly, people went to early movies in theaters.

Write | Use Descriptive Language | 19 minutes

1. Display the Checklist for Module Task 2, and direct students to the page in their *Learn* book.
2. Read aloud this row on the checklist: uses sensory details and precise language to make writing clearer and more vivid. Explain that students will look at how writers use descriptive language (e.g., sensory details and precise language) to enhance a narrative.
3. Instruct students to close their eyes and to listen closely as you read aloud this sentence: The people played with a ball.
4. Direct students to their journals, and distribute coloring utensils. Instruct students to draw what they picture when they hear the sentence. Invite students to share their drawing with two or three classmates. Ask this question:

 **Why do you think the pictures are so different?**

Reinforce the correct response: The sentence is not descriptive, so each listener has to imagine or make up the details in their head. Explain that when writers add descriptive language, they help readers imagine what is happening in the story. Sensory details and precise language help readers imagine the story with their senses and create a vivid picture in their mind.



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

5. Introduce the vocabulary term *vivid* by displaying the term, saying it, and simultaneously clapping once for each syllable. Instruct students to say the term and clap for each syllable.
6. Display and read aloud this word part and its definition:
 - **viv (root):** life; alive; lively
7. Instruct students to work with a partner to infer the term's meaning. Invite a few students to share their ideas. As students share, reinforce the correct definition.
8. Tell students to close their eyes again. Read aloud the following sentences, pausing after each one and prompting students to consider how the picture in their mind changes.
 - The 10-year-old children played with a ball.
 - The 10-year-old children played with a basketball.
 - The 10-year-old children played with a blue basketball.
 - The 10-year-old children played with a muddy, blue basketball.
 - The 10-year-old children dribbled a muddy, blue basketball.
9. Display the first and last example sentences:
 - The people played with a ball.
 - The 10-year-old children dribbled a muddy, blue basketball.
10. Ask these questions:
 -  **What are the nouns in the first sentence?**
 -  **What makes the second sentence more vivid than the first?**
 -  **What makes the second sentence more interesting and engaging to read?**

Definition

vivid (adj.): producing powerful feelings or strong, clear images in the mind

Key Ideas

- **nouns:** people, ball
- **vivid:** Including the age helps the reader picture the people.
- **vivid:** Adding the details about the type of ball, the color of ball, and the mud helps the reader picture the scene.
- **interesting and engaging:** Including the word *dribbled* tells the reader how the children were playing with the ball.

- 11.** Explain that precise language refers to words that accurately convey an exact meaning (e.g., using the word *goat* instead of the word *animal*). Explain that sensory details help the reader imagine what it would be like to see, hear, smell, touch, or taste elements of a story (e.g., a writer may add the word *stinky* to describe the goat and to help the reader imagine what the goat smells like).
- 12.** Display the last example sentence again. Instruct students to Think–Pair–Share to identify an example of sensory detail and precise language in the sentence.

The 10-year-old children dribbled a muddy, blue basketball.

Key Ideas

- **sensory details:** dribbled, muddy, blue
- **precise language:** 10-year-old children, blue, basketball

Explain that the sentence’s descriptive language appears as nouns (children, basketball), adjectives (10-year-old, muddy, blue), and a verb (dribbled).

- 13.** Direct students to “The Girl, the Goat, and the Fortune,” located in the *Learn* book. Instruct students to read the story and annotate two places where they will add descriptive details. Invite students to orally revise a sentence so that it includes descriptive language and to share their revised sentence with a partner.

Language Support

Provide students with additional examples of imprecise and precise words:

- mountain, Mount Olympus
- man, soldier
- dirty, muddy
- ran, sprinted

- 14.**  **Introduce the learning task.** Direct students to their journals. Instruct them to revise the sentences they annotated in “The Girl, the Goat, and the Fortune” so that they include descriptive language.



Analyze Student Progress

Monitor: Do students appropriately revise two sentences so that they include descriptive language?

Offer Immediate Support: If students need additional support revising the sentences, ask these questions: Where can you use more exact nouns? Where can you add descriptive details to help the reader imagine how part of the story looks, sounds, tastes, or feels?

Plan Future Practice: Students practice adding descriptive language to their own writing in lesson 23.

- 15.** Instruct students to share a revised sentence with a partner. Tell students to discuss how they chose descriptive language to enhance the sentence.

LAND 5 minutes**Synthesize Learning**

1. Remind students of the Essential Question and that they have been answering this question in different ways throughout the module. Ask the Essential Question:



What do people learn from myths and stories?

2. Use responses to reinforce these Knowledge Threads:

- 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.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about early movies?
- What did you learn about how storytellers use illustrations?
- What did you learn about descriptive language?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.C

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.C, MM.12.4.C.c

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.I

CP.2.4 Planning: CP.2.4.A, CP.2.4.B

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.E

CP.6.4 Revision

CP.8.4 Presentation: CP.8.4.A

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A

BU.3.4 Conversation and Collaboration: BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DF.11.4 Adjectives and Adverbs

DF.13.4 Sentence Construction: DF.13.4.A

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.E

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 21

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

OVERVIEW

Preview

In this lesson, students complete Reading Comprehension Assessment 1. In the first section of the assessment, students demonstrate their fluency by reading aloud an excerpt from the assessment text. In the second section, students demonstrate their knowledge by answering questions about important words and concepts in the module. In the third section, students expand their knowledge by applying comprehension skills to the assessment text. In the fourth section, students evaluate their confidence about the assessment and identify challenges posed by the assessment text. After completing the assessment, students read from a volume of reading text.

Learning Goal

Demonstrate knowledge of myths and stories and apply reading comprehension skills to a new text related to myths.

 **LEARNING TASK:** Complete Reading Comprehension Assessment 1.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Respond:** Complete an Assessment
- **Read:** Read More Stories

LAND

Revisit the Essential Question

Materials

TEACHER

- text for Reading Comprehension Assessment 1 (Assessment Guide)
- Assessment Guide (digital platform)

STUDENTS

- Reading Comprehension Assessment 1 (Assessment Guide)

Preparation

- Refer to the Assessment Guide for information on how to administer Reading Comprehension Assessment 1.
- Select volume of reading books for the Read section.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: What do people learn from myths and stories?
2. Tell students that in this lesson they will show and grow what they know about myths and stories by completing an assessment. Reinforce that the text students read during the assessment will add to their understanding of the Essential Question.

LEARN 55 minutes

Respond | Complete an Assessment | 40 minutes

1.  **Introduce the learning task.** Tell students that they will complete an assessment. Explain that the assessment includes four sections. In the first section, students demonstrate fluency by reading aloud a new text related to myths. In the second section, they answer questions related to important words and ideas in the module. In the third section, they closely reread the new text and answer questions about the text. In the fourth section, they evaluate their answers and identify challenges.
2. Administer the assessment according to the instructions in the Assessment Guide.

Teacher Notes

Students may complete Reading Comprehension Assessment 1 on paper or on the digital platform. Using the platform gives students experience with technology-enhanced assessments.

As needed, adjust instruction in the next section to allow students time to complete the assessment.

Analyze Student Progress

Refer to the Assessment Guide for next steps following Reading Comprehension Assessment 1. Use this information to plan responsive teaching for lesson 22.

Read | Read More Stories | 15 minutes

1. Instruct students who completed the assessment to read a volume of reading book. Those who are still working on the assessment can read a volume of reading book during the regularly scheduled volume of reading time.

LAND 3 minutes**Revisit the Essential Question**

1. Instruct students to share with a partner one thing they learned about myths from the text for Reading Comprehension Assessment 1.
2. Tell students that they will continue to build knowledge about myths and stories as they read additional module texts.

ACHIEVEMENT DESCRIPTOR**DM Develop Metacognition****DM.3.4 Schema Building**



Lesson 22

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

OVERVIEW

Preview

In this Responsive Teaching lesson, students follow along and listen closely to another reading of the text for Reading Comprehension Assessment 1. They discuss assessment questions they might have missed to explain how to identify the correct answers. The lesson concludes with an opportunity for students to engage in work with roots and module terms. Reviewing the assessment, roots, and module terms solidifies students' understanding of myths and stories and prepares them to continue building their knowledge.

Learning Goal

Analyze relevant questions on Reading Comprehension Assessment 1.

 **LEARNING TASK:** Explain how to identify correct answers for relevant questions on Reading Comprehension Assessment 1.

Vocabulary

selected module 2 terms



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Read:** Listen Closely to the Assessment Text
- **Respond:** Revisit the Assessment
- **Engage:** Build Vocabulary

LAND

Reflect on the Assessment

Materials

TEACHER

- text for Reading Comprehension Assessment 1 (Assessment Guide)
- Assessment Guide (digital platform)
- Knowledge Cards: *endure, fortune, illuminate, myth, nemesis, story, victory*

STUDENTS

- Reading Comprehension Assessment 1 (Assessment Guide)
- Glossary for Module 2 (*Learn* book)
- Word Parts Web for *lum, lumin* (*Learn* book)

Preparation

- Use the student performance data from Reading Comprehension Assessment 1 to determine which questions to review in this lesson. Refer to the Assessment Guide for additional information.
- Use the student performance data from the second section of Reading Comprehension Assessment 1 to identify module terms to highlight for review. Then review the options in the Engage section. Depending on the option you choose, gather the necessary Knowledge Cards and materials.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: What do people learn from myths and stories?
2. Tell students that they will listen to and follow along with the text for Reading Comprehension Assessment 1 and discuss some of the questions. Emphasize that revisiting the text and assessment helps students deepen their knowledge, respond to the Essential Question, and strengthen their reading comprehension skills.

LEARN 55 minutes

Read | Listen Closely to the Assessment Text | 10 minutes

1. Read aloud the text for Reading Comprehension Assessment 1, modeling fluent reading.

Respond | Revisit the Assessment | 25 minutes

1.  **Introduce the learning task.** Display selected questions from Reading Comprehension Assessment 1. Explain that the class will discuss these questions to understand how to identify the correct answers.
2. Refer to the Assessment Guide for information on responsive teaching for Reading Comprehension Assessment 1.

Analyze Student Progress

Monitor: Do students explain how to identify the correct answers for items reviewed on Reading Comprehension Assessment 1?

Offer Immediate Support: If students need additional support explaining how they arrived at the correct answers, think aloud to model an explanation before having students practice in pairs.

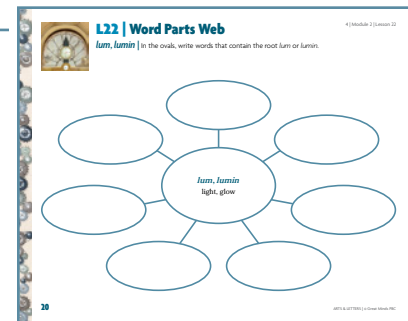
Plan Future Practice: Students practice discussing responses to an assessment in lesson 36.

Engage | Build Vocabulary | 20 minutes

1. Remind students that knowing the definition of a root can help readers understand the meanings of new words. Direct students to the term *illuminate* in the Glossary for Module 2, located in the *Learn* book. Invite a few students to identify the root and share the root's definition. Reinforce the correct response: *lumin* means “light or glow.”
2. Direct students to the Word Parts Web for *lum*, *lumin*, located in the *Learn* book. Instruct students to work with a partner to brainstorm words that contain the roots *lum* or *lumin* and then add those words to their webs. Tell students to use glossaries and dictionaries as needed.

Language Support

To leverage students' home languages as resources to support learning, prompt students to make cross-linguistic connections between their home languages and English through cognates and morphology.



3. Invite a few students to share their words. Students may generate words such as these: *illumine*, *illumination*, *luminary*, *luminescence*, *luminous*. Correct any misunderstandings or misapplied affixes.

4. Instruct students to choose two or three words on their web and quickly sketch an image to illustrate each word. Tell students to add their drawings underneath or next to the words they represent.
5. Invite a few students to share one of their drawings. Ask these questions:



What do you notice about the drawings?



How do they relate to the meaning of *lum* and *lumin*?

6. Remind students that there are other ways to build their knowledge of vocabulary. Use Knowledge Cards to review terms and definitions introduced in previous lessons. Select terms for students to use in one of the following vocabulary activities.
 - **Share What You Know:** Choose one Knowledge Card, and read aloud the term and definition. Direct students to the World Knowledge Statements for Module 2, located in the *Learn* book. Instruct students to write a knowledge statement containing the term and then share it with a partner. Invite pairs to share with the class. Repeat the activity by choosing another card.
 - **Create a Web:** Display a Knowledge Card, and instruct students to generate a web of words and phrases in their journal to express the knowledge they have gained about that term.

Teacher Note

Reviewing Knowledge Cards offers an opportunity to deepen the knowledge of the module. Consider which Knowledge Threads to elevate when selecting terms for the activity. Find the Knowledge Threads in the module overview.

LAND 3 minutes

Reflect on the Assessment

1. Instruct students to share with a partner one thing they learned as they worked through assessment questions with the class.
2. Tell students that they will continue to build their knowledge about myths and stories as they read more module texts.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.B

MM.5.4 Vocabulary: MM.5.4.A.d, MM.5.4.C

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.B, MM.12.4.B.b

BU Build Understanding

BU.2.4 Discovery and Evidence

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DM Develop Metacognition

DM.4.4 Reflection and Evaluation



Lesson 23

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read part 2, chapters 1–2 of *The Invention of Hugo Cabret* to learn more about the drawing and Papa Georges. They summarize what happens after Hugo and Isabelle find additional drawings in the apartment. During writing instruction, students review examples of precise language and sensory details. This work prepares students to revise their Module Task 1 responses for Module Task 2.

P A Prologue to lesson 23 is available for students who need additional support.

Learning Goals

Summarize part 2, chapters 1–2 of *The Invention of Hugo Cabret*.

LEARNING TASK: Write a summary to tell what happens after Papa Georges sees his drawings.

For Module Task 2, use descriptive language to strengthen a narrative.

LEARNING TASK: For Module Task 2, revise a draft of a narrative by adding precise language and sensory details.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in the Text
- **Respond:** Describe What Is Happening
- **Write:** Revise a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

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

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Invention of Hugo Cabret*, passage 3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read part 2, chapters 1–2. Explain that as they read, they will discover answers to their questions about Hugo and the automaton, but they may develop new questions about the drawing and Papa Georges.

LEARN 53 minutes

Read | Identify Important Details in the Text | 20 minutes

1. Direct students to *The Invention of Hugo Cabret*. Instruct students to independently read the portion of page 251 from “And then something” to “down his spine” and to examine the illustration on pages 252–253. Instruct students to discuss with a partner what happened at the end of this section of the text.

Listen for students to determine the correct response: The automaton drew a picture of the Moon with a rocket coming out of its eye.

2. Ask these questions:



What questions do you think Hugo has right now?



What questions do you have?

3. Read aloud the portion of pages 259–262 from the chapter title “The Signature” to “Papa Georges’ name?”

4. Ask this question:

 **What new mystery will Hugo and Isabelle try to solve?**

Reinforce the correct response: They will try to uncover the connection between Papa Georges and the automaton.

5. Continue reading aloud from page 262, starting with “She looked at” and ending on page 268 with “of this again.” Instruct students to focus on Hugo and Isabelle’s actions and follow along.**6. Ask this question:**

 **What do Hugo and Isabelle do in the first part of the chapter?**

Differentiation Support

To help students recall the characters’ actions, ask these questions:

- What do Hugo and Isabelle learn about the drawing?
- What do Hugo and Isabelle learn about Papa Georges?
- Where do Hugo and Isabelle go? What happens there?

Key Ideas

- Hugo recognizes that the drawing is a scene from his father’s favorite movie.
- Isabelle accuses Hugo of stealing the automaton from Papa Georges because the automaton signs Papa Georges’s name to the drawing.
- Isabelle and Hugo get into a fight, and the drawing rips.
- Isabelle decides she will ask Mama Jeanne about the drawing.
- Hugo follows her. When he tries to push his way into the apartment, his hand gets slammed in the door.

7. Read aloud pages 269–271, starting with “The Armoire.” Instruct students to listen for what happens when Hugo and Isabelle hide in the bedroom and to annotate key events in that scene. Ask this question:

 **What happens in the bedroom after Mama Jeanne leaves?**

Language Support

Based on your students’ needs, provide the synonyms *wardrobe* or *large cabinet* for the term *armoire* and show students a picture of an armoire.

Key Ideas

- Hugo tells Isabelle that Mama Jeanne looked at the armoire as she was leaving the room.
 - Isabelle says there’s no need to search the armoire because she already searched it.
 - They briefly argue but decide to search the armoire again.
 - Hugo notices a panel on top of the armoire, and Isabelle removes it.
8. Direct students to pages 272–297. Instruct them to examine the illustrations and to read and annotate what Hugo and Isabelle find behind the panel.

Respond | Describe What Is Happening | 13 minutes

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

 **What do Hugo and Isabelle find behind the panel?**

Reinforce the correct response: They find a box that contains a blanket and hundreds of beautiful drawings by Georges Méliès.

2. Instruct students to look closely at the drawings on pages 284–297 and discuss with a partner what they notice and wonder about the drawings.

3. Instruct students to read pages 298–299, starting with “No,’ the old.” Instruct them to annotate how Papa Georges responds to the drawings.
4.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a summary describing how Papa Georges responds to his drawings.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses?

Offer Immediate Support: If students need additional support summarizing Papa Georges’s response, ask the following questions: What does Papa Georges say? What does he do?

Plan Future Practice: Students practice summarizing in lesson 26.

5. Invite a few students to share their responses.

Key Ideas

- Papa Georges whispers to himself.
- Papa Georges asks who did the drawings and who is playing a trick on him.
- Papa Georges begins to rip up the drawings.
- Papa Georges begins crying, and Mama Jeanne helps him into bed.

6. Instruct students to Mix and Mingle to answer this question:



Why do you think Papa Georges responds the way he does?

Write | Revise a Narrative | 20 minutes

1. Tell students that they will continue to revise their narratives. Display the following quotation from *The Invention of Hugo Cabret*:

“She pushed as hard as she could and slammed the door, crushing Hugo’s fingers. Hugo heard an awful crunch and screamed in pain. Isabelle screamed, too, and opened the door” (Selznick 264).

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

 **Where do you see examples of precise language and sensory details in these sentences?**

Key Ideas

- **precise language:** crushing, fingers
 - **sensory details:** crushing, crunch, screamed
2. Remind students that precise language refers to specific words used to convey an exact meaning, and sensory details are words that help readers imagine what it would be like to see, hear, smell, touch, or taste.
 3. Ask this question:

 **How do precise language and sensory details in the displayed quotation enhance the reader’s understanding of the events?**

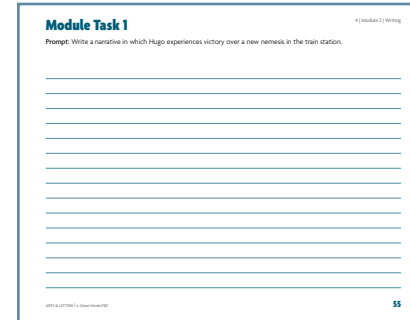
Key Ideas

- **precise language:** The word *fingers* gives the reader specific information about what part of Hugo’s hand gets injured so the reader can imagine the scene more clearly.
- **sensory details:** The words *crunch* and *screamed* help the reader imagine what it sounds like when Isabelle slams the door on Hugo’s fingers.
- **sensory details:** The word *crushing* helps readers imagine the feeling of Hugo’s hand getting caught in the door.

4. Emphasize that precise language and sensory details enhance a narrative by helping the reader visualize what is happening.
5. Remind students that they practiced adding precise language and sensory details to the narrative “The Girl, the Goat, and the Fortune.” Tell students that they will now look back at their own writing to find ways to make it more vivid.
6. Direct students to their completed Module Task 1, located in the *Learn* book. Instruct them to read their narrative and to identify at least three places where precise language and sensory details would help the reader better visualize what is happening.

Differentiation Support

To help students identify where to add precise language and sensory details, facilitate a brief peer review. Instruct students to read a partner’s draft and identify places where the narrative needs more information or where the scene is difficult to imagine.



Module Task 1

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

Below the prompt is a sheet of lined paper with 15 horizontal lines for writing. The page number 55 is visible in the bottom right corner.

7. Instruct students to brainstorm words or phrases to enhance the areas of the narrative they have identified.

Language Support

To help students brainstorm words or phrases to use for their revision, instruct them to review the examples they annotated in the writing model.

8. Instruct students to orally practice revising one sentence and share with a partner. Tell the listening partner to share feedback about what new information the revision gives the reader or how the new detail helps the reader visualize the scene.

9.  **Introduce the learning task.** Instruct students to add precise language and sensory details to their responses to Module Task 1.

Analyze Student Progress

Monitor: Do students revise their responses to Module Task 1 by using precise language and sensory details that enhance their narratives?

Offer Immediate Support: If students need additional support adding precise language and sensory details to their writing, instruct them to circle the nouns and verbs in one of the sentences they identified for revision. Select one of the circled words, and ask this question: How can you revise this word to be more specific?

Plan Future Practice: Students practice writing with descriptive language in a narrative for the End-of-Module Task in lesson 33.

10. Instruct students to share their revised sentences in their writing groups.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about descriptive language?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A, MM.3.4.C

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.E

CP.6.4 Revision

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.F

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 24

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read an excerpt from *Hugo: The Shooting Script* and identify the specialized formatting used in screenplays. Students consider differences between the novel and the screenplay as they read and perform two scenes. During writing instruction, students examine adjectives and the rules for ordering multiple adjectives in a sentence. Students revise their Module Task 1 narratives by adding multiple adjectives to make their writing more descriptive.

P A Prologue to lesson 24 is available for students who need additional support.

Learning Goals

Identify similarities and differences between texts.

LEARNING TASK: Identify similarities and differences between corresponding scenes in *Hugo: The Shooting Script* and *The Invention of Hugo Cabret*.

For Module Task 2, use and order adjectives appropriately.

LEARNING TASK: For Module Task 2, revise sentences to include descriptive adjectives in the appropriate order.

Vocabulary

screenplay (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read a Screenplay
- **Respond:** Perform a Scene
- **Write:** Order Adjectives

LAND

Reflect on Learning

Materials

TEACHER

- excerpt from *Hugo: The Shooting Script* (digital platform)

STUDENTS

- excerpt from *Hugo: The Shooting Script* (*Learn* book)
- journal
- Order of Adjectives Chart (*Learn* book)
- Module Task 1 (*Learn* book, Writing)

Preparation

- none

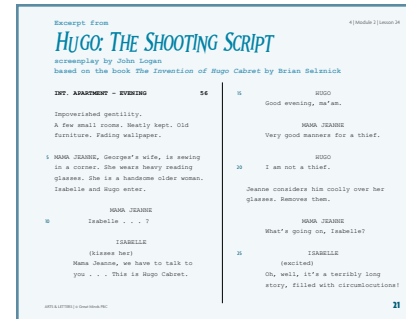
Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Invention of Hugo Cabret*, passage 3 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display the excerpt from *Hugo: The Shooting Script*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read two scenes from the screenplay *Hugo: The Shooting Script*, which is the script for a movie based on *The Invention of Hugo Cabret*.



LEARN 53 minutes

Read | Read a Screenplay | 18 minutes

1. Display and direct students to the excerpt from *Hugo: The Shooting Script*, located in the *Learn* book. Ask this question:

What are the first things you notice and wonder about this text?

2. Introduce the vocabulary term *screenplay* by displaying the term and definitions. Engage students in Vocabulary Exploration.

Definitions

screenplay (n.):

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

3. Instruct students to examine the screenplay and to Think–Pair–Share to answer this question:

 **How does the format of *Hugo: The Shooting Script* look different from the format of *The Invention of Hugo Cabret*?**

Key Ideas

- centered text
- words in all capital letters
- underlined words
- dialogue that does not include quotation marks
- directions to actors

4. Read the screenplay aloud. Instruct students to follow along.

Language Support

Based on your students' needs, pause to define select words with a synonym (e.g., *circumlocutions*, *gentility*, *impoverished*).

5. Explain that a screenplay provides filmmakers and actors with specific instructions about how to make the movie; these instructions use a special kind of formatting. Direct attention to scene 56, line 1. Read the line aloud. Tell students that this is called a scene heading. Explain that the scene heading tells the reader the location of the scene and the time of day. Explain that “INT.” means an interior setting, or inside, and “EXT.” means an exterior setting, or outside.
6. Ask this question:

 **What is the setting of scene 56?**

Reinforce the correct response: inside the apartment, in the evening.

7. Explain that students will read and examine a portion of the text to consider additional formatting features. Display and read aloud scene 56, lines 5–22. Ask these questions:

 **What is happening at the beginning of the scene?**

 **Who is speaking?**

 **What do they say?**

 **What is the character doing as they deliver the lines?**

Emphasize that as students answer each of the questions, they should explain how they know by referring to the relevant formatting features (e.g., character names centered in capital letters). As students share, reinforce the correct responses and emphasize the formatting conventions used by screenplay writers.

- **what is happening:** Mama Jeanne is sewing. Hugo and Isabelle enter the apartment. The left-justified action lines provide this information.
- **who is speaking:** Mama Jeanne, Isabelle, and Hugo are speaking. The character names are centered and appear in capital letters before each character speaks.
- **what do they say:** Mama Jeanne greets Isabelle. Isabelle tells Mama Jeanne she needs to talk to her. Isabelle introduces Hugo. The dialogue is centered below the characters' names.
- **what do they do:** Isabelle kisses Mama Jeanne. Mama Jeanne looks at Hugo over her glasses and then removes them. The action lines and the parenthetical notes above the dialogue tell actors what actions to take.

Respond | Perform a Scene | 20 minutes

1. Tell students that they will work in small groups to perform the two scenes. Form groups of three and groups of four. Assign groups of three to scene 56 and groups of four to scene 57. Assign roles within each group as follows:
 - scene 56: three parts—Isabelle, Hugo, Mama Jeanne
 - scene 57: four parts—Isabelle, Hugo, Mama Jeanne, and Papa Georges
2. Instruct students to read their scene with their group and to annotate their assigned parts, noting special actions including facial expressions and gestures.

Differentiation Support

To help students prepare to perform, instruct them to highlight their part so it is easy to see. Tell them to use one color for dialogue and another color for actions.

3. Tell students that they will now merge with a group assigned to the other scene. Form new groups; in each new group, include one small group assigned to scene 56 and one small group assigned to scene 57. Instruct students in the combined groups to perform their respective scenes for each other.

Teacher Note

Establish performance guidelines to ensure students' safety. For example, tell students not to stand on a chair, pretend to fall, or throw papers in the air during their performance.

4.  **Introduce the learning task.** Tell students that now that they have performed the scenes, they will reflect on a comparison of the screenplay and the novel. Direct students to their journals. Instruct them to write a response to this prompt:



How is the screenplay similar to the novel? How is it different?

Analyze Student Progress

Monitor: Do students identify similarities and differences between the screenplay and the novel?

Offer Immediate Support: If students need additional support identifying similarities and differences, ask the following questions: Which events are similar? Which events are different?

Plan Future Practice: Students practice comparing texts by using *Hugo: The Shooting Script* and *The Invention of Hugo Cabret* in lesson 25.

5. Invite a few students to share their responses.

Key Ideas

- **similar:** Both texts feature descriptions of what happens when Hugo and Isabelle find the box of drawings.
- **similar:** In both texts, Mama Jeanne glances toward the armoire before leaving the room.
- **different:** In the novel, Isabelle steals the key from Mama Jeanne. In the screenplay, Mama Jeanne gives it to her.
- **different:** The novel features Papa Georges's drawings as illustrations. The screenplay describes the drawings.

Write | Order Adjectives | 15 minutes

1. Ask this question:



How do adjectives give a reader more information about a noun?

Reinforce the correct response: Adjectives give more information about a noun by answering the questions *how many?*, *what kind?*, and *which one?*

2. Tell students that they will learn about how to use multiple adjectives to describe a noun. Explain that when a writer uses more than one adjective to describe a noun, they add the adjectives in a specific order.

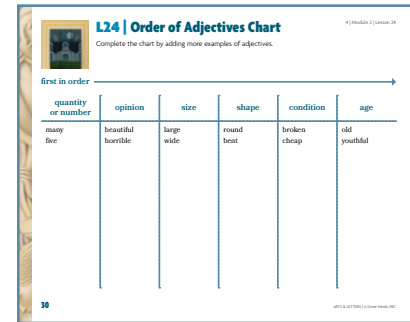
3. Display the Order of Adjectives Chart and direct students to the page in their *Learn* book. Briefly explain each category of adjective and review the provided examples. Instruct students to work with a partner to add at least one adjective to each column on the chart.

Teacher Note

The examples in the “purpose” column on the Order of Adjectives Chart include both adjectives and nouns for clarity. The terms used here as adjectives (*playing*, *flower*) may also function as other parts of speech.

Language Support

To help students generate adjectives, provide a noun (e.g., *armoire* or *chair*) and instruct students to describe it by using adjectives.



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 heart	broken cheap	old youthful

4. Invite a few students to share the adjectives they identified. Instruct students to add additional adjectives to their chart as students share.
5. Display and read aloud the following sentence frame: Hugo rubbed the _____ notebook in his pocket.

Instruct students to work with a partner and follow the order of the chart to add multiple adjectives to describe the notebook.

Differentiation Challenge

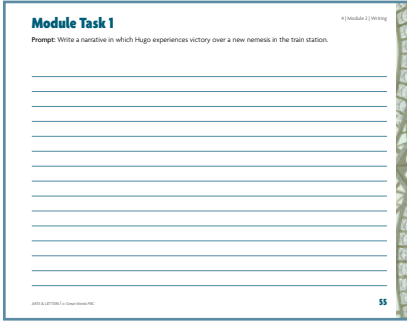
Instruct students to identify one adjective for each category on the chart to describe the notebook.

6. Invite a few students to share their responses. Instruct students to use a nonverbal signal (e.g., a thumbs-up) if the adjectives shared are in the appropriate order.

Key Ideas

- tattered old red
- dirty striped paper
- small square cardboard

7.  **Introduce the learning task.** Direct students to their completed Module Task 1, located in the *Learn* book. Instruct students to identify at least two nouns in their narrative and to add two or more adjectives to describe each noun by using the correct order of adjectives.



The image shows a worksheet titled "Module Task 1" with a prompt: "Write a narrative in which Hugo experiences victory over a new nemesis in the train station." Below the prompt are several horizontal lines for writing. The page number "55" is visible in the bottom right corner.

Analyze Student Progress

Monitor: Do students describe each noun by using two or more appropriately ordered adjectives?

Offer Immediate Support: If students need additional support adding adjectives in the appropriate order, instruct them to write several adjectives to describe the noun and use the chart to determine the appropriate order before making revisions in their narrative.

Plan Future Practice: Students practice ordering adjectives in a narrative for the End-of-Module Task in lesson 33.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about screenplays?
- What did you learn from *Hugo: The Shooting Script*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.7.4 Structure: MM.7.4.A, MM.7.4.B

MM.9.4 Media: MM.9.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.A.c

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.5.4 Language: CP.5.4.B

CP.6.4 Revision

CP.8.4 Presentation: CP.8.4.A

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DF.11.4 Adjectives and Adverbs: DF.11.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 25

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

Content Framing Question | **Reveal:** What does a deeper look at a writer's craft reveal?

OVERVIEW

Preview

In this Reveal lesson, students examine the role an audience plays in a writer's approach to craft. Students compare sections of *The Invention of Hugo Cabret* with sections from the screenplay *Hugo: The Shooting Script* and explain why writers use different techniques to tell a similar story. During writing instruction, students examine how writers use punctuation in dialogue to tell the reader more about the characters' emotions. This work prepares students to use punctuation for effect in their narratives for Module Task 2.

Learning Goals

Examine writers' craft in *Hugo: The Shooting Script* and *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Explain why writers use different techniques to tell a similar story in *Hugo: The Shooting Script* and *The Invention of Hugo Cabret*.

Explain how writers use punctuation for effect.

 **LEARNING TASK:** Explain how writers use punctuation in dialogue to show characters' emotions.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine a Writer's Craft
- **Respond:** Explain a Writer's Craft
- **Write:** Use Punctuation for Effect

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- excerpt from *Hugo: The Shooting Script* (digital platform)

STUDENTS

- *The Invention of Hugo Cabret*
- excerpt from *Hugo: The Shooting Script* (*Learn* book, lesson 24)
- journal
- Module Task 1 (*Learn* book, Writing)

Preparation

- none

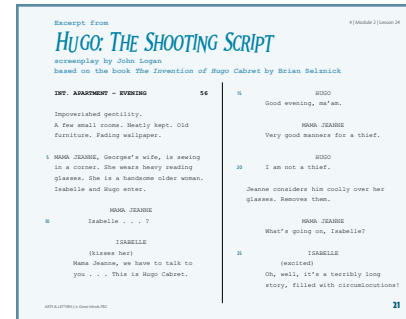
Follow-Up

- Before the next lesson, students read part 2, chapter 3 of *The Invention of Hugo Cabret*.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Invention of Hugo Cabret*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret* and the excerpt from *Hugo: The Shooting Script*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at a writer's craft reveal?
3. Tell students that they will compare *The Invention of Hugo Cabret* with *Hugo: The Shooting Script* to examine the techniques that screenwriter John Logan used as he adapted Selznick's book into a screenplay.



LEARN 53 minutes

Read | Examine a Writer's Craft | 18 minutes

1. Explain that authors and illustrators consider their audience when they create stories. Ask these questions:

Who is Selznick's audience for *The Invention of Hugo Cabret*?

What does Selznick do to capture the audience's attention and entertain them?

Key Ideas

- **audience:** young readers
- uses descriptive and precise words
- includes detailed illustrations
- develops elements of suspense
- includes story elements such as interesting characters and challenging problems

2. Direct students to page 272 of *The Invention of Hugo Cabret*. Instruct students to work with a partner to narrate the series of illustrations on pages 272–281.

3. Ask this question:



What elements do you include when narrating the illustrations in this text?

Key Ideas

- character and descriptive details
- places or settings
- character actions and events

4. Explain that when they write, screenwriters, like other types of writers, think about their audience and what the audience might need to fully understand the screenplay. Ask this question:



Who is the audience for a screenplay?

Differentiation Support

To help students identify the audience for a screenplay, remind them of the definition of *screenplay* and ask this question: Who reads and uses a screenplay?

Key Ideas

- actors
- directors
- filmmakers
- moviegoers

5. Tell students that they will now examine a section of the screenplay to consider how John Logan wrote with his audience in mind. Direct students to the excerpt from *Hugo: The Shooting Script*, located in the *Learn* book. Instruct students to read scene 57, lines 57–79, and to annotate the methods that Logan used to adapt the book’s illustrations for the screenplay.
6. Instruct students to review their annotations and Think–Pair–Share to answer this question:



What techniques does Logan use to tell actors and filmmakers how to show this part of the story in the film?

Key Ideas

- uses action lines to describe character actions and events
- uses precise language, such as “tiptoes,” to make the scene more vivid
- uses ellipses to slow down the action before the chair leg breaks
- uses descriptive adjectives, such as “relieved,” to show characters’ emotions
- uses all capital letters to emphasize expressive words, such as “SNAPS”

Respond | Explain a Writer’s Craft | 15 minutes

1. Tell students that they will read sections from the book and the screenplay and annotate the techniques each author uses to tell the same part of the story. Instruct students to read and annotate page 282, starting with “Isabelle shrieked and,” and to examine and annotate the illustrations on pages 284–297 of *The Invention of Hugo Cabret*. Instruct them to read and annotate scene 57, lines 80–109 of *Hugo: The Shooting Script*.

2. Instruct students to Think–Pair–Share to respond to this prompt:



Compare the techniques that Selznick and Logan use in the sections you examined.

Key Ideas

- Both authors use descriptive language.
- Selznick uses prose and illustration to describe character actions and events, while Logan uses action lines to describe character actions and events.
- Selznick uses literal language such as “scattered across the floor” to describe what happens to the papers, whereas Logan uses figurative language such as “cyclone of papers” and “tornado of papers” to describe the papers falling to the floor.
- Selznick shows the drawings in a series of illustrations, but Logan describes the images on the papers by using adjectives such as “fanciful and imaginative.”

3. **Introduce the learning task.** Direct students to their journals. Instruct students to respond to this question: Why do screenwriters and book authors use different techniques to tell a similar story?

Analyze Student Progress

Monitor: Do students explain that writers use different techniques to tell a story based on their intended audience?

Offer Immediate Support: If students need additional support explaining why different writers use different techniques, ask this question: How does each writer engage their audience?

Plan Future Practice: Students practice analyzing a writer’s craft in module 3.

4. Invite a few students to share their responses.

Key Ideas

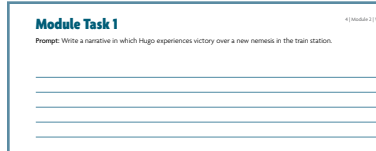
- Book authors and screenwriters write for different audiences.
- Book authors write to entertain their readers and help them follow the story.
- Screenwriters write for filmmakers, who tell stories through film for moviegoers.

Write | Use Punctuation for Effect | 20 minutes

1. Tell students that just like screenwriters, other writers use punctuation to enhance a narrative. This is called using punctuation for effect. Explain that students will learn more about how to use punctuation for effect to strengthen their writing.
2. Display and read aloud with expression the following quotations from page 262 of *The Invention of Hugo Cabret*:
 - “That’s Papa Georges’ name!” said Isabelle.
 - “Are you listening to me, Hugo? This is not your father’s!”
 - “It was my father’s notebook. He drew it.”
3. Instruct students to read aloud the quotations with a partner. Tell students to consider the appropriate tone and volume for delivery as they read.
4. Instruct students to Think–Pair–Share to answer this question:

 How does punctuation help readers understand the characters' emotions?

Key Ideas

- **quotation 1:** The exclamation point helps convey that Isabelle is shocked or surprised.
 - **quotation 2:** The exclamation point helps suggest that Isabelle is mad at Hugo and is speaking loudly.
 - **quotation 3:** The periods show that Hugo is speaking calmly, slowly, and intentionally.
- 5.** Direct students to their completed Module Task 1, located in the *Learn* book. Instruct students to review the dialogue in their narrative and identify areas where they can revise by adding punctuation for effect.
- 

Module Task 1

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

Module Task 1

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

4/Module 1 Writing

55

6. Instruct students to share their revisions with a partner. Tell them to explain what emotion the punctuation conveys about their character.

Language Support

To help students explain what emotion the punctuation conveys about their character, instruct them to draw an emoji that represents the emotion.

Differentiation Challenge

Instruct students to revise dialogue or other aspects of their narrative by including additional types of punctuation for effect, such as ellipses, dashes, or capital letters.

7.  **Introduce the learning task.** Direct students to their journals. Instruct students to write an explanation that describes how writers use punctuation in dialogue to show characters' emotions.

Analyze Student Progress

Monitor: Do students explain that writers use punctuation to reveal the emotions of the character speaking?

Offer Immediate Support: If students need additional support explaining the effect of punctuation in dialogue, direct them to page 267 of *The Invention of Hugo Cabret* and ask this question: How does the author use punctuation to convey emotion in this scene?

Plan Future Practice: Students practice using punctuation for effect in a narrative for the End-of-Module Task in lesson 33.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about a writer's craft?
 - What did you learn from *Hugo: The Shooting Script*?
 - What did you learn to do?
2. Assign the follow-up work to read part 2, chapter 3 of *The Invention of Hugo Cabret* before the next lesson. Tell students to focus on events related to Hugo's plan.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.7.4 Structure: MM.7.4.B

MM.9.4 Media: MM.9.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.A.c

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.A

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.5.4 Language: CP.5.4.B, CP.5.4.D

CP.6.4 Revision

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.5.4 Fluency: DF.5.4.A, DF.5.4.B

DF.8.4 Punctuation: DF.8.4.A

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.C

DM.3.4 Schema Building



Lesson 26

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students review part 2, chapter 3 and read part 2, chapter 4 of *The Invention of Hugo Cabret* and identify important details. This work prepares students to summarize what Hugo learns about Georges Méliès in chapter 4. During writing instruction, students use a checklist to evaluate their Module Task 2 narrative, and they provide feedback to a peer. Students then revise their narrative.

P A Prologue to lesson 26 is available for students who need additional support.

Learning Goals

Summarize what is happening in part 2, chapter 4 of *The Invention of Hugo Cabret*.

LEARNING TASK: Summarize what Hugo learns about Georges Méliès during his visit to the Film Academy library.

For Module Task 2, revise a narrative.

LEARNING TASK: Revise a narrative by using the Checklist for Module Task 2 and peer feedback.

Vocabulary

invention (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Summarize Important Details
- **Write:** Revise a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Knowledge Card: *invention*

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Checklist for Module Task 2 (*Learn* book, Writing)
- Module Task 2 (*Learn* book, Writing)
- sticky notes

Preparation

- Determine peer review assignments and how students will access their peer's writing and checklist.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Invention of Hugo Cabret*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will review part 2, chapter 3 and read part 2, chapter 4 to learn more about Papa Georges.

LEARN 53 minutes

Read | Identify Important Details in *The Invention of Hugo Cabret* | 19 minutes

1. Direct students to *The Invention of Hugo Cabret*. Tell students that they will begin with a review of chapter 3. Direct them to page 301, and remind them that the title of this chapter is “The Plan.” Instruct students to work in small groups to write and sequence four actions that are part of Hugo’s plan.

Differentiation Support

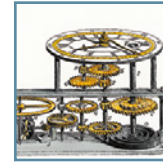
To help students identify the beginning of Hugo’s plan, instruct them to read the portion of page 303 from “But Hugo didn’t” to “never noticed before.”

Listen for students to address key ideas in their discussions.

Key Ideas

- Hugo stole the keys to the toy booth from Papa Georges’s coat pocket.
- Hugo goes to the toy booth and searches through the boxes and drawers.
- Hugo goes to the bookstore to see whether there are any books about the first movies.
- Hugo gets directions to the Film Academy library from Monsieur Labisse.

2. Direct students to page 321 and read aloud the title of chapter 4, “The Invention of Dreams.” Introduce the vocabulary term *invention* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



Differentiation Challenge

To extend students' vocabulary use, instruct them to generate a list of synonyms for the term *invention*. Then tell them to form sentences using these synonyms.

3. Instruct students to read chapter 4 with a partner. Tell students to annotate what Hugo learns at the Film Academy library.
4. Instruct students to discuss this question with their partner:

 **What does Hugo learn at the Film Academy library?**

Invite a few students to share their responses.

Key Ideas

- *A Train Arrives in the Station*, made in 1895, was one of the first films ever shown.
- Many people who saw the film were scared because it felt so real.
- Hugo's father's favorite movie was called *A Trip to the Moon*, and it was made by Georges Méliès.

Definitions

invention (n.):

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

Respond | Summarize Important Details | 13 minutes

1. Tell students that they will Mix and Mingle to discuss what Hugo learns in chapter 4. To prepare for the routine, instruct students to reread the portion of pages 354–360 from “The filmmaker Georges” to “he’s Isabelle’s godfather” and to write one fact on a sticky note in response to this question:

 **What does Hugo learn about Papa Georges in chapter 4?**

Lead students through a Mix and Mingle.

Listen for students to address key ideas in their discussions.

Key Ideas

- Georges Méliès was a filmmaker.
 - Georges Méliès began his career as a magician.
 - Georges Méliès was among the first filmmakers to make movies that did not represent real life.
 - Georges Méliès used tricks to make things appear and disappear on screen.
 - *A Trip to the Moon* was Georges Méliès’s most famous film.
 - People believe Georges Méliès is dead.
2.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a summary describing what Hugo learns about Georges Méliès while at the Film Academy library in chapter 4. Tell students to include specific details from the text and to include the term *invention* in their summary.

Language Support

Instruct students to orally rehearse a summary before writing.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses from the Mix and Mingle?

Offer Immediate Support: If students need additional support summarizing what Hugo learned about Georges Méliès, instruct them to review the text and illustrations on pages 354–360.

Plan Future Practice: Students practice summarizing *The Invention of Hugo Cabret* in lesson 27.

3. Facilitate a brief discussion of the following question:



Which definition of *invention* helps readers understand the title of chapter 4, “The Invention of Dreams”?

Key Ideas

- definition 1 because Georges Méliès used new devices and processes to make dreamlike sequences in his films
- definition 2 because Georges Méliès created the substitution trick to make his films seem dreamlike

Write | Revise a Narrative | 21 minutes

1. If students have been marking revisions to their narrative on paper, allow time for them to complete a draft digitally or on the Module Task 2 page in the *Learn* book before completing their review.
2. Tell students that they will complete a review of their narrative by using the checklist. Then they will provide peer feedback, make revisions, and submit a final draft.

3. Display the Checklist for Module Task 2, and direct students to the page in their *Learn* book. Invite a student to read the criteria in the Writing and Language sections of the checklist.
4. Direct students to Module Task 2, located in the *Learn* book. Instruct them to use the checklist to review their narrative. Tell students that they will put a check mark in the box if they have made the revisions for the criteria listed.

Teacher Note

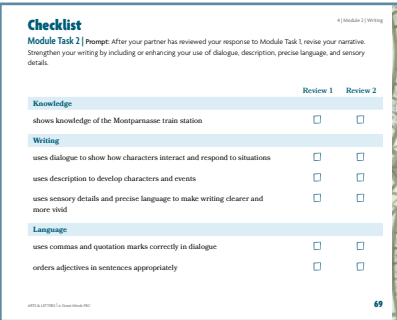
Students may complete the Checklist for Module Task 2 on paper or on the digital platform. Using the platform gives students experience leveraging digital feedback tools.

5. Distribute sticky notes. Instruct students to exchange narratives with a partner from their writing group. Tell students to read their partner's narrative and provide feedback by writing on the sticky notes one thing they like about the narrative, one thing they are confused about, and one suggestion to improve the narrative.

Teacher Note

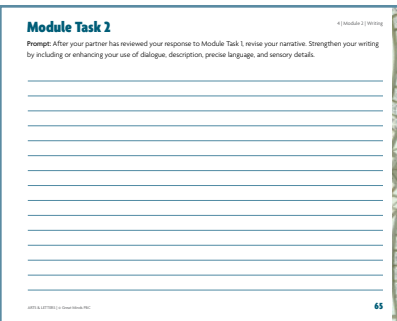
As time allows, instruct students to exchange narratives with an additional partner in their writing group for a second round of feedback.

6.  **Introduce the learning task.** Instruct students to review the checklist and their peer feedback and make any necessary revisions to their Module Task 2 narrative.



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

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



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

Analyze Student Progress

Following completion of Module Task 2, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about some of the first films ever made?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.5.4 Vocabulary: MM.5.4.A, MM.5.4.A.a

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.4.4 Structure

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.D, CP.5.4.E

CP.6.4 Revision

CP.7.4 Editing

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.F

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A, DF.3.4.B

DF.7.4 Capitalization

DF.8.4 Punctuation: DF.8.4.A

DF.11.4 Adjectives and Adverbs: DF.11.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 27

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read part 2, chapters 5–6 of *The Invention of Hugo Cabret* and identify important details. This work prepares students to summarize what is happening in the chapters. During writing instruction, students synthesize what they have learned from examining illustrations in the text. They create a drawing to accompany their narrative for Module Task 2.

Learning Goals

Summarize part 2, chapters 5–6 of *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Write a summary to explain what is happening in chapters 5–6.

Create a drawing.

 **LEARNING TASK:** Create a drawing to enhance a narrative.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Summarize Important Details
- **Write:** Create a Drawing

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Module Task 2 (*Learn* book, Writing)
- unlined white paper
- coloring utensils

Preparation

- Gather drawing supplies. See the Write section for details. Save students' drawings for use in lesson 28.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Invention of Hugo Cabret*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 5–6 and learn more about Hugo and Isabelle’s relationship.

LEARN 53 minutes

Read | Identify Important Details in *The Invention of Hugo Cabret* | 18 minutes

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

 **At this point in the story, are Hugo and Isabelle friends? Why or why not?**

Key Ideas

- Yes, because Hugo and Isabelle went to the movies.
- Yes, because Isabelle invites Hugo to the bookstore.
- No, because they lie to each other and keep secrets.
- No, because they fight and yell at each other.
- No, because Hugo steals from Isabelle.

Emphasize that in some scenes Hugo and Isabelle seem like friends, but in other scenes they act like enemies.

2. Direct students to *The Invention of Hugo Cabret*. Tell students that they will read chapter 5, focusing on one character's actions. Specifically, they will pay close attention to the information their assigned character shares with another character. Assign half the class to focus on Isabelle and the other half to focus on Hugo. Instruct students to read and annotate information their assigned character shares.
3. Instruct students to share their annotations with a partner who focused on the other character.

Key Ideas

- Isabelle tells Hugo she snuck out of the apartment to see him.
- Isabelle tells Hugo that Papa Georges is still very sick; he has a high fever and is talking to himself.
- Isabelle tells Hugo that Papa Georges needs medication, but he has no money to pay for it because the toy booth is closed.
- Hugo tells Isabelle that Papa Georges used to make movies.
- Hugo tells Isabelle about his visit to the Film Academy library.
- Hugo tells Isabelle that he invited Etienne and René Tabard, Etienne's teacher, to her apartment.
- Hugo tells Isabelle his life story.

4. Display and read aloud the following passage from page 368:

“Come by the booth tomorrow after school. I have an idea.”

“But the booth will be closed.”

“No, it won't,” said Hugo.

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

 **What do you think Hugo's idea might be?**

6. Instruct students to independently read chapter 6, paying close attention to what Hugo and Isabelle are doing.

Differentiation Support

To help students identify what Hugo and Isabelle are doing, provide two colors of sticky notes. Instruct students to use one color to annotate Hugo's actions and the other color to annotate Isabelle's actions.

Respond | Summarize Important Details | 10 minutes

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

 **What do Hugo and Isabelle do in chapter 6?**

Key Ideas

- work in the toy booth
 - read and discuss myths
 - discuss machines and their purposes
 - discuss Papa Georges
 - climb to the top of the clock tower and look at the city
2.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a summary describing what happens in chapters 5–6. Tell students to include specific details from the text in their summaries.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses from the previous discussion questions?

Offer Immediate Support: If students need additional support summarizing the chapters, ask these questions: What did Hugo and Isabelle do in each chapter? What did they talk about?

Plan Future Practice: Students practice summarizing key details in *The Invention of Hugo Cabret* in lesson 29.

3. Facilitate a brief discussion of this question:



How has Hugo and Isabelle's relationship changed since the beginning of part 2?

Language Support

To help students show how Hugo and Isabelle's relationship has changed, provide this sentence frame: At the beginning of part 2, Hugo and Isabelle _____, but now they _____.

Key Ideas

- Hugo and Isabelle have become friends.
- Hugo and Isabelle are now honest with each other.
- Hugo and Isabelle are now working together.
- Hugo and Isabelle now share their hopes, dreams, and worries with each other.
- Hugo and Isabelle now show gratitude to each other.

Write | Create a Drawing | **25 minutes**

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



How do the illustrations in *The Invention of Hugo Cabret* contribute to the story?

Key Ideas

- The illustrations show the reader the characters, settings, and events.
- The illustrations add excitement by showing action.
- The illustrations slow down or speed up scenes to build suspense.
- The illustrations show how characters feel about each other through their facial expressions.
- The illustrations show readers the films and drawings that the characters refer to in the text.

2. Direct students to Module Task 2, located in the *Learn* book. Instruct students to read their narrative and to write in their journals two or three ideas for a drawing that would enhance the narrative for readers.

Teacher Note

In addition to writing, students may choose to sketch their ideas in their journals. Tell students that they may use the drawing to support a place in their narrative where a visual would make it easier for a reader to understand or imagine the story.

Module Task 2

A1 Module 2 Writing

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

[Blank lined area for writing]

© 2019 by ETS® Inc., under license from

65

3. Instruct students to share their ideas with a partner. Tell them to explain how each of their ideas for a drawing would enhance their narrative and then decide which drawing they will create.
4.  **Introduce the learning task.** Distribute unlined white paper and coloring utensils. Instruct students to create a drawing to accompany their narrative.

Analyze Student Progress

Monitor: Do students create a drawing that helps the reader better understand or visualize details from the narrative?

Offer Immediate Support: If students need additional support deciding what to draw, ask these questions: Where is there a lot of excitement in your narrative? Is there a unique setting or character that would be helpful for the reader to see?

Plan Future Practice: Students practice creating a drawing for a narrative for the End-of-Module Task in lesson 39.

5. If time allows, instruct students to share their drawing with their partner. Instruct students to add additional details based on peer feedback.

Differentiation Challenge

Instruct students to add an event to their narrative by creating a multiple-drawing sequence in the style of Brian Selznick (e.g., zooming in on elements, using pencil drawings). Remind students that Selznick uses series of drawings to represent events not included in the prose portions of his text.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about illustrations?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.3.4 Content: CP.3.4.A, CP.3.4.A.f

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 28

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

Content Framing Question | **Reveal:** What does a deeper look at figurative language reveal?

OVERVIEW

Preview

In this Reveal lesson, students examine the use of figurative language in chapter 6. Students explain what they learn regarding Hugo's beliefs about the world and his place in it. During writing instruction, students share their narrative and accompanying drawing with their peers. Students reflect on the narrative writing process in preparation for writing a new narrative for the End-of-Module Task.

P A Prologue to lesson 28 is available for students who need additional support.

Learning Goals

Examine the use of figurative language in *The Invention of Hugo Cabret* in order to develop better understanding of a character.

LEARNING TASK: Explain how the comparisons Hugo makes help readers understand Hugo's view of the world and his place in it.

Share an original narrative and drawing.

LEARNING TASK: Read an original narrative fluently and share the accompanying drawing.

Vocabulary

purpose (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Figurative Language in the Text
- **Respond:** Explain Figurative Language
- **Write:** Showcase Writing

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Module Task 2 (*Learn* book, Writing)
- narrative drawing (lesson 27)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Invention of Hugo Cabret*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at figurative language reveal?
3. Tell students that they will examine how figurative language deepens their understanding of Hugo's beliefs about purpose.

LEARN 53 minutes

Read | Examine Figurative Language in the Text | 17 minutes

1. Direct students to page 369 of *The Invention of Hugo Cabret* and read aloud the title of the chapter, "Purpose." Introduce the vocabulary term *purpose* by displaying the term and definition. Engage students in Vocabulary Exploration.
2. Assess and activate prior knowledge by asking this question:



What was Hugo's purpose, or goal, in part 1?

Reinforce the correct response: Hugo's purpose was fixing the automaton.

Definition

purpose (n.): the aim or goal of a person; what a person is trying to do or become

3. Read aloud the portion of page 374 from “Hugo thought about” to “like the automaton.” Instruct students to Think–Pair–Share to answer this question:



How does Hugo explain the purpose of machines?

Differentiation Support

To help students describe the purpose of machines, ask these questions:

- What do machines do?
- Why do people invent machines?

Key Ideas

- Hugo explains that machines help people perform jobs and tasks.
- Hugo explains that machines make jobs easier.
- Hugo explains that machines complete tasks.
- Hugo explains that machines entertain people.
- Hugo explains that machines save people’s lives.
- Hugo explains that machines provide people with information.

4. Continue reading aloud from page 374, starting with “Maybe that’s why” and ending on page 375 with “he said. ‘Maybe.’” Instruct students to annotate the comparisons Hugo and Isabelle make in this passage. Ask this question:



What comparisons do Hugo and Isabelle make in this passage?

Reinforce the correct responses: Hugo compares broken machines to people without a purpose, and Isabelle compares Papa Georges to a broken machine.

- Engage students in Repeated Reading of the portion of page 378 from “Sometimes I come” to “some reason, too.” Instruct students to annotate the comparisons that Hugo makes in this passage. Ask this question:

 **What comparisons does Hugo make in this passage?**

Reinforce the correct responses: Hugo uses figurative language to compare the world to a big machine and himself and Isabelle to parts in that machine.

Tell students that they will reflect on the significance of those comparisons in writing.

Respond | Explain Figurative Language | 13 minutes

-  **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this prompt: What do the comparisons Hugo makes show about his understanding of the world and his purpose in it? Encourage students to use the term *purpose* in their response.

Analyze Student Progress

Monitor: Do students describe specific beliefs that Hugo has about purpose by using examples of figurative language to support their response?

Offer Immediate Support: If students need additional support explaining Hugo’s beliefs about the world and his purpose in it, direct them to the following sentence on page 378: “So I figure if the entire world is a big machine, I have to be here for some reason.” Then instruct students to explain what Hugo means.

Plan Future Practice: Students practice examining figurative language in module 3.

2. Invite a few students to share their responses.

Key Ideas

- Hugo believes that the world is like a machine in which all parts work together for a purpose.
- Every part in a machine is necessary, so every person in the world is necessary.
- Everyone has a place in the world, just like every part has a place in a machine.
- Each person has a purpose, just like each part in a machine has a purpose.

3. Ask this question:



 **Do you agree with Hugo that everyone has a purpose in the world?**

Instruct students to line up based on the extent to which they agree with Hugo. Those who agree most strongly should stand at one far end of the line, and those who disagree most strongly should stand at the other far end of the line. After students have found their place in the line, instruct them to discuss their opinion and the reasons for their opinion with a partner who has a different opinion.

Write | Showcase Writing | **23 minutes**

1. Remind students that one reason people tell stories is to entertain.

Tell students that now that they have finalized their narratives, they will share them so that others can enjoy them. Direct students to Module Task 2, located in the *Learn* book, and to the drawing they created to accompany their narrative.

[illegible]

2.  **Introduce the learning task.** Instruct students to take turns sharing their narratives and drawings in small groups. Remind students to practice elements of fluency when they read their stories aloud.

Language Support

To help multilingual learners hear proficient language models, form groups of students with a variety of English proficiency levels.

Teacher Note

This activity is an opportunity for students to share completed written work, learn from each other, and celebrate their writing. Consider placing students in new groups, rather than their regular writing groups, to provide them with new audiences for their narratives.

As an alternative, allow students to create audio recordings of their narratives, and provide time for students to listen to the recordings while they view the accompanying drawings.

Analyze Student Progress

Monitor: Do students read their narrative fluently and share their drawings?

Offer Immediate Support: If students need additional support sharing their narratives, instruct them to practice reading their narrative aloud before they participate in the activity.

Plan Future Practice: Students practice presenting a narrative for the End-of-Module Task in lesson 39.

3. Instruct students to write a reflection in their journals to answer these questions:

-  **What did you learn about writing a narrative?**
-  **What is one thing you did well?**
-  **What is one thing you will try to improve in your next narrative?**

4. If time allows, invite a few students to share their responses.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about *purpose*?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.5.4 Vocabulary: MM.5.4.B, MM.5.4.B.a

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.3.4 Content: CP.3.4.A, CP.3.4.A.f

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DF.5.4 Fluency: DF.5.4.A, DF.5.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.C

DM.3.4 Schema Building



Lesson 29

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read part 2, chapters 7–8 of *The Invention of Hugo Cabret* to learn more about Papa Georges’s past. This work prepares students to explain why Papa Georges dislikes the sound of shoes clicking on the ground. During writing instruction, students analyze the prompt for the End-of-Module Task and evaluate the meanings of *heroic* and *fortune*. Students demonstrate their understanding of these words by describing different ways in which heroic characters can experience fortune.

Learning Goals

Describe how events affect a character in *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Explain how events in Papa Georges’s past shape him.

Establish an understanding of the terms *heroic* and *fortune* to prepare for the End-of-Module Task.

 **LEARNING TASK:** Describe heroic characters experiencing three types of fortune.

Vocabulary

heroic (adj.)

muse (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Connect Events in Papa Georges's Past
- **Write:** Describe Heroic Characters Experiencing Fortune

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- Knowledge Cards: *muse, heroic, fortune*
- class End-of-Module Task (*Learn* book, Writing)
- Heroic Characters Experience Fortune Charts

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Glossary for Module 2 (*Learn* book)

Preparation

- Make a Heroic Characters Experience Fortune Chart for each writing group. Determine how to display the charts at separate stations. See the Write section for details.

Follow-Up

- Before the next lesson, students read part 2, chapter 9 of *The Invention of Hugo Cabret*, focusing on what happens to Hugo when he returns to the train station.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Invention of Hugo Cabret*, passage 4 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read part 2, chapters 7–8 to learn more about Papa Georges.

LEARN 53 minutes

Read | Identify Important Details in *The Invention of Hugo Cabret* | 21 minutes

1. Tell students that before they begin reading chapter 7, they will review what happened in earlier chapters. Ask this question:

 **What do Hugo and Isabelle do to help Papa Georges?**

Key Ideas

- Hugo and Isabelle work at the toy booth selling toys to raise money for Papa Georges’s medicine.
 - Hugo invites Etienne and Monsieur Tabard to Papa Georges’s apartment to see whether they can help Papa Georges find his purpose.
2. Direct students to chapter 7 of *The Invention of Hugo Cabret*. Read aloud the portion of pages 379–384 from the chapter title to “for the meeting.” Instruct students to annotate what causes Hugo to worry.

Teacher Note

On page 380, Hugo refers to a “terrible accident that occurred in the train station” years earlier. A terrible train accident did occur in the Montparnasse train station on October 22, 1895, when a train approached the station too quickly, was unable to stop, and crashed through the front of the building. The photograph on pages 382–383 shows the aftermath of the derailment.

3. Ask this question:

 **What does Hugo worry about, and how do those worries affect him?**

Key Ideas

- **worries:** the clocks breaking down, the Station Inspector finding him, not getting answers about the automaton, Etienne and Monsieur Tabard's visit
- **effects:** has trouble falling asleep, has a nightmare about a train falling on him, is afraid to go back to sleep

4. Continue reading aloud from page 384, starting with “It was raining,” to the end of the chapter. Instruct students to annotate important details related to Papa Georges during and after the visit from Monsieur Tabard and Etienne.

Language Support

To support students' understanding of the terms *projector* and *film reel* and how Monsieur Tabard shows one of Papa Georges's movies (page 391), direct them to the Gallery for “Early Movies,” located in the *Learn* book.

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

 **What do you learn about Papa Georges during the visit from Monsieur Tabard and Etienne?**

Key Ideas

- Papa Georges met and inspired Monsieur Tabard when he was a boy.
- He may be upset hearing about the past.
- He made the movie *A Trip to the Moon*, which Hugo's father saw.

6. Ask this question:

 **What does Papa Georges do at the end of the visit?**

Key Ideas

- comes out of his room crying
- meets Etienne and Monsieur Tabard
- learns about the automaton and the key
- takes the projector back to his room and locks the door

7. Direct attention to chapter 8 on page 395. Tell students that they will read chapter 8 independently. Explain that before they read this chapter, it is helpful to know the definition of the term *muse*. Introduce the vocabulary term *muse* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



Definition

muse (n.): a source of inspiration, especially for a poet

Teacher Note

Students may recognize the term *muse* from their study of *Gifts from the Gods*.

8. Instruct students to independently read pages 395–407 and to annotate what Papa Georges does with the projector behind the locked door.

9. Ask this question:

 **What do the characters discover when they open the door?**

Key Ideas

- Papa Georges has placed old drawings of the automaton all over the room.
- Papa Georges has set up the projector and is watching his film.

Respond | Connect Events in Papa Georges's Past | 12 minutes

1. Direct students to their journals. Instruct them to reread the portion of pages 404–406 from “My parents were” to “so many years” and list the jobs Papa Georges has done in his life.

Look for students to address key ideas in their lists.

Key Ideas

- worked in his parents' shoe factory
- owned a magic theater
- made movies
- owned a toy booth

2. Instruct students to refer to their lists and discuss this question with a partner:



What do you learn about Papa Georges from his past work?

Differentiation Support

To help students identify important details about Papa Georges, ask questions such as these:

- How did Papa Georges feel about each of his jobs?
- What did Papa Georges do in his jobs?

Key Ideas

- Papa Georges hated shoes but liked fixing the machinery in the shoe factory.
- Papa Georges was happy working with his wife in the magic theater where he also built the automaton.
- Papa Georges made his own camera, and he enjoyed making films until the war and the death of one of his workers made him stop.
- Papa Georges felt trapped by working in the toy booth.

Differentiation Challenge

To extend student thinking, instruct students to research Georges Méliès, the French filmmaker, and compare details from his real life to those presented in the book.

3.  **Introduce the learning task.** Remind students that Papa Georges has previously said that he does not like the sound of clicking shoe heels. Direct students to their journals. Instruct them to write a response to this question: How does understanding Papa Georges’s past explain why he doesn’t like the sound of clicking shoe heels?

Analyze Student Progress

Monitor: Do students connect Papa Georges’s past experiences in the shoe factory and as a filmmaker to his dislike of shoes?

Offer Immediate Support: If students need additional support connecting Papa Georges’s past experiences to his dislike of shoes, instruct them to reread pages 404–406 and identify the three jobs in which Papa Georges mentions shoes. Then ask these questions: Why did Papa Georges dislike shoes in his first job? Why did he dislike shoes in two other jobs?

Plan Future Practice: Students practice identifying important details in *The Invention of Hugo Cabret* in lesson 30.

4. Invite a few students to share their responses.

Key Ideas

- Papa Georges’s parents owned a shoe factory, but Papa Georges hated shoes and wanted to get away.
- As a filmmaker, Papa Georges had to sell his films, which were then melted into shoe heels.
- In the toy booth, Papa Georges hears shoe heels clicking, which reminds him that his films have been destroyed to make the heels.

5. Explain that Papa Georges’s retelling of his past provides information not only about his work and why he dislikes shoes but also about Isabelle and the key she stole and wore on a necklace. Ask this question:



What do you learn about Isabelle and the key?

Key Ideas

- Isabelle’s parents were killed in a car accident.
- Isabelle’s father was a cameraman who worked for Papa Georges, and her mother was a teacher.
- The key was an anniversary present that Papa Georges made for Mama Jeanne.



6. Display the Knowledge Card for *fortune*, and direct attention to the image to spark students' memory. Remind students that one meaning of *fortune* is “good or bad luck” and another meaning is “wealth; riches.” Ask this question:

 **Using these definitions, what are three ways a heroic character may experience fortune?**

Reinforce the correct responses: have good luck, have bad luck, gain wealth or riches.

7. Direct attention to the Heroic Characters Experience Fortune Charts. Tell students that the left-hand column in each chart lists the three types of fortune. Explain that students will work with their writing group to complete the right-hand column by describing how one heroic character experiences good luck, how a second heroic character experiences bad luck, and how a third heroic character experiences wealth or riches.

Heroic Characters Experience Fortune	
Type of Fortune	Experience
good luck	
bad luck	
wealth; riches	

Tell students that they can choose characters from the ones they listed in the glossary. Invite a student to share one character they listed. Think aloud to model how to add a description of that character experiencing one type of fortune.

8.  **Introduce the learning task.** Instruct students to join their writing groups. Tell them to work with their groups to describe in their charts how three heroic characters each experience a different type of fortune.

Sample Think Aloud

You've told me that a pilot is a heroic character. A pilot can be courageous, especially if that pilot is trying to defeat space aliens. However, she can have bad luck if her spaceship runs out of power and she has to make a crash landing. In my chart next to “bad luck,” I can describe her experience with bad luck like this: A pilot battling space aliens has bad luck when her spaceship loses power and she is forced to crash-land.

Analyze Student Progress

Monitor: Do students describe one heroic character experiencing good luck, another experiencing bad luck, and another experiencing wealth?

Offer Immediate Support: If students need additional support describing how a heroic character experiences a type of fortune, tell them to imagine a hero and their problem. Ask this question: How might the character experience good luck (or bad luck or wealth) while solving the problem?

Plan Future Practice: Students practice describing how a heroic character experiences fortune in a narrative for the End-of-Module Task in lesson 33.

9. Tell groups to select the experience with fortune that they found most interesting. Invite groups to share that experience with the class.
10. Tell students that in the next lesson they'll think of a heroic character who experiences fortune in a setting from *The Invention of Hugo Cabret* for the End-of-Module Task.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn about how a heroic character might experience fortune?
- What did you learn to do?

2. Assign the follow-up work to read part 2, chapter 9 of *The Invention of Hugo Cabret* before the next lesson. Tell students to focus on what happens to Hugo when he returns to the train station.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.2.4 Planning: CP.2.4.A, CP.2.4.D

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 30

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students review what they learned in part 2, chapter 9 of *The Invention of Hugo Cabret* and read chapter 10 to discover what happens to Hugo. Students then summarize the important events in the chapter. During writing instruction, students select a setting from *The Invention of Hugo Cabret* and then create characters and a problem that are appropriate for that setting. Students add these elements to the Narrative Writing Planner for the End-of-Module Task.

P A Prologue to lesson 30 is available for students who need additional support.

Learning Goals

Summarize what is happening in part 2, chapter 10 of *The Invention of Hugo Cabret*.

LEARNING TASK: Write a summary that describes important events in part 2, chapter 10.

For the End-of-Module Task, plan characters and a problem appropriate for a setting from *The Invention of Hugo Cabret*.

LEARNING TASK: Add characters and a problem to the Narrative Writing Planner for the End-of-Module Task.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Summarize Important Events
- **Write:** Create Characters and a Problem for a Setting

LAND

Reflect on Learning

Materials

TEACHER

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

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Invention of Hugo Cabret*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that in this lesson they will discuss what happened in part 2, chapter 9, and read to learn what happens in chapter 10.

LEARN 53 minutes

Read | Identify Important Details in *The Invention of Hugo Cabret* | 20 minutes

1. Direct students to chapter 9 on page 409 of *The Invention of Hugo Cabret*. Instruct students to Think–Pair–Share to answer this question:

 **What happens to Hugo when he returns to the train station?**

Key Ideas

- Hugo learns from the shop owners that Uncle Claude is dead.
 - Hugo is caught stealing ice by the café owner.
 - Hugo runs to his apartment but is followed by the shop owners and the Station Inspector, who discover he is living in his uncle's apartment.
 - Hugo runs away, falls, and is caught by the shop owners and the Station Inspector, who tell Hugo he is going to prison.
2. Direct attention to chapter 10 on page 453. Read aloud the portion of pages 453–458 from the chapter title to “into the station.” Instruct students to identify important details that tell what happens to Hugo after he is caught.

3. Ask this question: **What happens to Hugo?****Key Ideas**

- Hugo is put into a cell in the Station Inspector's office.
- Hugo is left alone in the cell for a long time.
- Hugo escapes the cell when the policemen arrive.
- Hugo runs back into the train station.

Differentiation Challenge

On page 455, Hugo is described as sitting in the cell “like an animal, wet and shivering in the corner.” To encourage students to creatively retell events from the story, instruct them to create another simile that describes Hugo in the cell or when he escapes.

4. Instruct students to independently read pages 458–485, starting with “It was crowded,” and annotate important details that tell what happens to Hugo after he escapes and runs back into the station.**Language Support**

Direct attention to the illustrations of the train on pages 460–467. Explain how the image of the train getting closer illustrates the concepts of “barreling” and “zooming” mentioned on page 459.

5. Form groups of five. Instruct each group to create one Tableau depicting what happens after Hugo escapes from the Station Inspector and another Tableau depicting what happens when Hugo returns to the Station Inspector's office.**Differentiation Support**

To help students plan each Tableau, instruct them to work with their groups to first narrate what happens in each scene.

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

 **How is Hugo’s second experience in the Station Inspector’s office different from his earlier experience?**

 **Why is Hugo smiling in the illustration on pages 484–485?**

Key Ideas

- Hugo is lying on a bench, not locked inside a cell.
- Hugo has a cape to keep him warm and water to drink.
- Papa Georges and Isabelle are with Hugo.
- Hugo gets to leave with Papa Georges and Isabelle, not the policemen.

Respond | Summarize Important Events | 10 minutes

1.  **Introduce the learning task.** Direct students to their journals. Instruct students to summarize the important events from chapter 10.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses from the previous discussion questions?

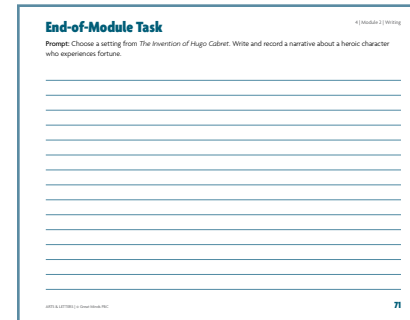
Offer Immediate Support: If students need additional support summarizing important events, ask these questions: What happens at the beginning of the chapter? What happens in the middle? What happens at the end?

Plan Future Practice: Students practice identifying important details in *The Invention of Hugo Cabret* in lesson 31.

2. If time allows, invite a few students to share their summaries.

Write | Create Characters and a Problem for a Setting | 23 minutes

1. Display the End-of-Module Task. Invite a student to read the prompt. Reinforce that the prompt instructs students to choose a setting from *The Invention of Hugo Cabret*.
2. Direct students to their journals. Tell them to create a three-column chart, labeling the left-hand column Setting, the center column Characters, and the right-hand column Problem.
3. Instruct students to complete the chart by first brainstorming at least three settings from *The Invention of Hugo Cabret* and listing them in the left-hand column. Then tell students to describe the characters and problem appropriate for each setting in the next two columns.



End-of-Module Task

4 | Module 2 | Writing

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

The worksheet features a series of horizontal lines for writing.

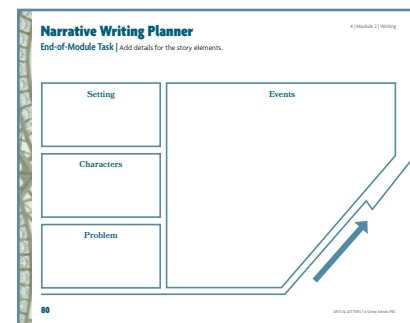
Differentiation Support

To help students brainstorm, allow them to discuss ideas with members of their writing group.

Language Support

To help students brainstorm for characters, direct them to the Heroic Characters Experience Fortune charts that were created in the previous lesson.

4.  **Introduce the learning task.** Direct students to the Narrative Writing Planner for the End-of-Module Task, located in the *Learn* book. Instruct students to review their chart; select the most interesting combination of a setting, characters, and a problem; and add those elements to the boxes in their planners.



Narrative Writing Planner

4 | Module 2 | Writing

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

The planner includes a table with the following structure:

Setting	Events
Characters	
Problem	

An arrow points from the bottom right corner of the table towards the 'Events' column.

Analyze Student Progress

Monitor: Do students add a setting, characters, and a problem appropriate for the End-of-Module Task prompt?

Offer Immediate Support: If students need additional support creating characters and a problem for a setting, direct attention to a specific setting and ask these questions: Who would you see in this place in 1931? What problems might these characters face?

Plan Future Practice: Students practice writing about a setting, characters, and a problem in a narrative for the End-of-Module Task in lesson 33.

5. Tell students that in the next lesson they will decide what happens when their characters face and solve the problem.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn about creating characters and a problem for a setting?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.3.4 Summary: MM.3.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.C, CP.2.4.D

CP.3.4 Content

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 31

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read part 2, chapters 11–12 of *The Invention of Hugo Cabret* to learn how Papa Georges's and Hugo's lives change after their secrets are revealed. Students describe what Hugo becomes and what he accomplishes in his new role. During writing instruction, students plan how the characters in their narratives will resolve the problem. Then students plan a climax in which the characters face the problem in an exciting way.

Learning Goals

Describe the events in part 2, chapters 11–12 of *The Invention of Hugo Cabret*.

 **LEARNING TASK:** Describe Hugo's actions at the end of *The Invention of Hugo Cabret*.

For the End-of-Module Task, plan the climax and resolution of a narrative.

 **LEARNING TASK:** Add a climax to the Narrative Writing Planner for the End-of-Module Task.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Identify Important Details in *The Invention of Hugo Cabret*
- **Respond:** Describe What Hugo Does
- **Write:** Create a Climax and a Resolution

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Invention of Hugo Cabret*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will finish reading *The Invention of Hugo Cabret* to learn what life is like for Papa Georges and Hugo now that all their secrets have been revealed.

LEARN 53 minutes

Read | Identify Important Details in *The Invention of Hugo Cabret* | 20 minutes

1. Direct students to pages 486–487 of *The Invention of Hugo Cabret*, read aloud the text, and then tell students to turn the page and compare the illustration on pages 488–489 to the one on pages 484–485. Ask this question:

 **How has Hugo's appearance changed in six months?**

Key Ideas

- longer messy hair in the first illustration; shorter combed hair in the second illustration
 - different clothes
 - hopeful or relieved smile in the first illustration; comfortable or confident smile in the second illustration
2. Direct attention to page 491. Explain that Hugo's appearance is not the only thing that has changed in six months. Read aloud the portion of pages 491–494 from the chapter title to “the Film Academy.” Instruct students to identify important details that tell how Hugo's life has changed.

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

 **What has Hugo been doing in the past six months?**

Key Ideas

- moving in with the Méliès family
- making mechanical creatures and magic tricks
- going to school
- going to the World's Fair
- going to movies with Isabelle

4. Direct attention to page 494, and invite a student to share where the characters are going.

Reinforce the correct response: to a celebration for Georges Méliès at the Film Academy.

5. Instruct students to independently read pages 494–507 from “It’s been a” to “perfectly into place.” Tell them to identify important details that tell what happens during and after the celebration.

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

 **What happens at the celebration?**

Differentiation Support

To help students identify important details about the celebration, ask questions such as these:

- What does Monsieur Tabard say at the beginning of the celebration?
- What does the audience do?
- What does Georges Méliès tell the audience at the end of the celebration?

Key Ideas

- Monsieur Tabard describes how Georges Méliès’s films were rediscovered.
- The audience cheers Georges Méliès and watches his films.
- Georges Méliès is given a laurel crown, and he tells the audience that they are fantastic characters and dreamers.

7. Ask this question:



After the celebration, what does Papa Georges call Hugo?

Reinforce the correct response: Professor Alcofrisbas.

8. Ask this question:



Who is Professor Alcofrisbas?

Key Ideas

- a character in Georges Méliès's movies
- an explorer, an alchemist, a magician

9. Direct attention to page 509. Instruct students to independently read chapter 12, pages 509–525, and identify important details that tell what happens to Hugo at the end of the book.

Respond | Describe What Hugo Does | 12 minutes

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



What did you find surprising in the final chapter?

2.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to describe what Hugo becomes and accomplishes as an adult.

Analyze Student Progress

Monitor: Do students accurately describe what Hugo becomes and accomplishes using details from the chapter?

Offer Immediate Support: If students need additional support describing what Hugo accomplishes, instruct them to reread pages 510–511. Ask these questions: What does Hugo build? What does the new automaton write? What does Hugo mean by “These words”?

Plan Future Practice: Students practice identifying important details in a text in module 3.

3. Invite a few students to share their responses.

Key Ideas

- As an adult, Hugo is a magician who goes by the name Professor Alcofrisbas.
- Hugo has built a new automaton that can write the story about Georges Méliès, his wife, his goddaughter, and Hugo.
- Hugo's automaton writes *The Invention of Hugo Cabret*.

4. If time allows, facilitate a brief conversation to allow students to share their reactions to discovering that Hugo is the narrator and that the automaton he built is writing the book they read.

Write | Create a Climax and a Resolution | 21 minutes

1. Direct students to the Narrative Writing Planner for the End-of-Module Task, located in the *Learn* book. Tell students that in this lesson they will create the climax and resolution for their narratives and fill in the boxes on their planners. Remind students that *climax* means “the point in a story at which characters face their most important problem.” Tell students that *resolution* means “the point in a story at which the main problem is solved.”
2. Direct attention to the Problem box. Tell students to review the problem of their narrative and consider how the characters will solve it. Instruct students to add to the Resolution box of their planners a description of how the character solves the problem.
3. Explain that now that students know the resolution, they can consider the climax. Remind students that one way to create a climax is to turn the problem into a question that presents the characters with a choice. Instruct students to turn the problem into a question and to write the question next to the Climax box of their planners.
4. Instruct students to Think–Pair–Share to discuss a moment when their characters consider the choice in an exciting way.

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

Setting

Characters

Problem

Events

88

Language Support

To help students create an exciting moment, ask the following question: What choice will your character have to make in order to solve the problem?

5.  **Introduce the learning task.** Instruct students to describe in the Climax box of their planners the exciting moment when the characters face their problem.

Analyze Student Progress

Monitor: Do students describe how the characters interact with the problem in a way that demonstrates understanding of climax?

Offer Immediate Support: If students need additional support creating a climax, instruct them to orally describe what happens before the resolution. Ask this question: At what point will your readers wonder whether your characters can solve the problem?

Plan Future Practice: Students practice writing a climax in a narrative for the End-of-Module Task in lesson 33.

6. Remind students that the heroic character must experience fortune somewhere in the narrative. Instruct students to review their climax and resolution to determine whether fortune connects to either of these story elements. If it does, tell students to add a description of fortune's influence to their planner.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the character Professor Alcofrisbas?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.D

CP.3.4 Content

CP.4.4 Structure: CP.4.4.B, CP.4.4.B.e

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.B

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building



Lesson 32

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

Content Framing Question | **Reveal:** What does a deeper look at a mythological reference reveal?

OVERVIEW

Preview

In this Reveal lesson, students explore the reference to the myth of Prometheus in *The Invention of Hugo Cabret* to uncover connections between Prometheus and Hugo. This work prepares students to explain Hugo's experiences feeling chained and then set free. During writing instruction, students visualize what the characters in their narratives for the End-of-Module Task do as they face a problem and then work to solve it. Students add these events to their narrative writing planners.

P A Prologue to lesson 32 is available for students who need additional support.

Learning Goals

Examine how a mythological reference helps deepen understanding of a character's experiences in *The Invention of Hugo Cabret*.

LEARNING TASK: Explain how a moment in Hugo's life is similar to Prometheus being set free from his chains.

For the End-of-Module Task, plan the events of a narrative.

LEARNING TASK: Add the events that lead to the climax and to the resolution to the Narrative Writing Planner for the End-of-Module Task.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Connections Between Hugo and Prometheus
- **Respond:** Explain Hugo's Experiences
- **Write:** Plan Events

LAND

Reflect on Learning

Materials

TEACHER

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

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Invention of Hugo Cabret*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at a mythological reference reveal?
3. Tell students that they will revisit the myth of Prometheus as it appears in *The Invention of Hugo Cabret*.

LEARN 53 minutes

Read | Examine Connections Between Hugo and Prometheus | 18 minutes

1. Direct students to *The Invention of Hugo Cabret*. Read aloud the portion of page 494 from “It’s been a” to “How about that?”
2. Remind students that Hugo and Isabelle know the myth of Prometheus from reading about it in a book. Direct attention to page 370. Read aloud the portion of pages 370–371 from “Hugo learned that” to “be something else.”
3. Ask this question:



How does the version of Prometheus’s myth in Isabelle’s book compare to the short story you read?

Teacher Note

As needed, direct students to “The Myth of Prometheus,” located in the *Learn* book, to help students make comparisons.

Key Ideas

- In both versions, Prometheus creates humans and steals fire to give to them.
- In both versions, Prometheus is chained to a rock and his liver is eaten by a bird before regrowing to be eaten again.
- The book doesn't specify who punishes Prometheus, but in the story Zeus punishes him.

4. Instruct students to reread the portion of pages 370–371 from “Hugo learned that” to “be something else.” Tell them to annotate the connections Hugo notices between himself and Prometheus as well as the questions the connections raise for Hugo.

Differentiation Support

To help students annotate connections and questions, ask questions such as these:

- What does Prometheus do that Hugo also does?
- How is Prometheus punished?
- What questions does Hugo ask about himself?

5. Invite a few students to share their annotations.

Key Ideas

- **connections:** Hugo and Prometheus are thieves who stole to help someone or something.
- **questions:** If Prometheus was punished for his theft by being chained to a rock, what will Hugo's punishment be? Will Hugo spend his life in the toy booth?

6. Direct attention to page 371. Read aloud the portion of page 371 from “Isabelle continued reading” to “be something else.” Ask this question:



For Hugo, how would spending his life behind the counter of a toy booth be a punishment, like being chained to a rock?

Key Ideas

- The work would not be enjoyable.
- The work would make him feel trapped.
- The work would keep him from doing what he wanted to do.

7. Instruct students to independently read the portion of page 494 from “It’s been a” to “How about that?” Tell them to identify what Papa Georges tells Hugo about Prometheus that was not included in Isabelle’s book.
8. Instruct students to Think–Pair–Share to answer this question:



What do these new details about Prometheus lead you to predict about Hugo?

Key Ideas

- Hugo feels like he is chained, or trapped.
 - Hugo can be rescued.
 - Hugo can have his chains broken.
 - Hugo can be set free.
9. Direct attention to page 506. Instruct students to independently read the portion of pages 506–507 from “After the gala” to “perfectly into place” and to focus on what happens to Hugo.

Respond | Explain Hugo’s Experiences | 15 minutes

1. Tell students that Papa Georges wants everyone, including Hugo, to remember a specific moment. Instruct students to Think–Pair–Share to answer this question:



What happens in that moment?

Key Ideas

- Papa Georges gives Hugo a new name, Professor Alcofrisbas.
- Hugo’s future falls into place.

2.  **Introduce the learning task.** Direct students to their journals. Instruct them to write to compare this moment in Hugo's life to Prometheus breaking free from his chains.

Analyze Student Progress

Monitor: Do students use their understanding of the Prometheus myth to explain how Hugo is figuratively chained and then set free?

Offer Immediate Support: If students need additional support comparing how Hugo's and Prometheus's chains are broken, pose these prompts: Prometheus was chained to a rock. What was Hugo chained to? Prometheus was freed from the rock. What happened that made Hugo think he could be freed from the toy booth?

Plan Future Practice: There is no additional instruction on mythological references in this level. Consider using volume of reading texts to provide more practice.

3. Invite a few students to share their responses.

Key Ideas

- Hugo feels free when he begins to believe that he is a magician.
- Hugo feels free because he can now see a better future for himself.
- Hugo's freedom makes him feel like he has broken out of chains.
- Prometheus also experiences freedom when he is released from his chains.
- Hugo's chains are figurative, and Prometheus's chains are literal.

Differentiation Challenge

To extend students' thinking related to a mythological reference, ask these questions:

- What other character felt chained to the toy booth?
- How were the chains of that character broken?

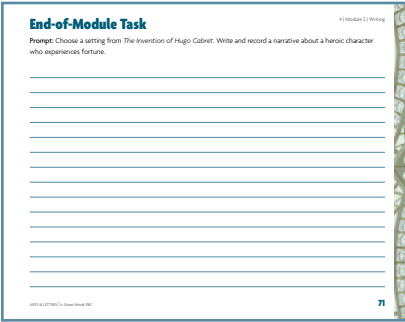
Write | Plan Events | 20 minutes

1. Display the End-of-Module Task. Remind students that they are planning the elements of a narrative about a heroic character who experiences fortune in a setting from *The Invention of Hugo Cabret*.
2. Direct students to the Narrative Writing Planner for the End-of-Module Task, located in the *Learn* book. Ask this question:

As you look over your narrative writing planner, what do you have left to plan?

Reinforce the correct response: events before the climax, and events before the resolution.

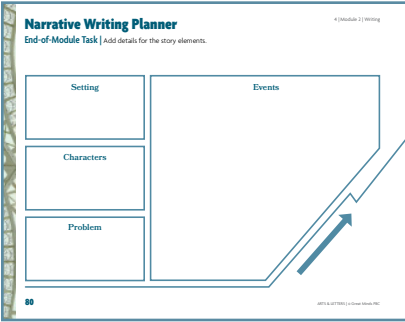
3. Instruct students to read the elements they have already listed in their planners. Tell them to visualize their characters in the setting and what those characters are doing up to the point at which they face their problem. Give students a few minutes to form these mental pictures.
4. Instruct students to visualize their characters facing their problem, deciding how to solve it, and then working toward a solution. Give them a few minutes to form these mental pictures.
5. Instruct students to take turns with a partner orally telling the events they visualized, in order, from the problem to the climax to the resolution.
6.  **Introduce the learning task.** Instruct students to add events to the Events box before the climax and to the Events box before the resolution.



End-of-Module Task

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

71



Narrative Writing Planner

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

Setting	Events
Characters	
Problem	

80

Analyze Student Progress

Monitor: Do students add events that logically lead to the climax and then to the resolution?

Offer Immediate Support: If students need additional support adding events, instruct them to draw pictures of what their characters do before the climax and what they do after the climax. Then tell them to describe in the two Events boxes what is happening in the drawings.

Plan Future Practice: Students practice writing events in a narrative for the End-of-Module Task in lesson 33.

7. Remind students that the heroic character must experience fortune somewhere in the narrative. Instruct students to review their planners and add the heroic character's experience with fortune to one of the boxes if needed.

Language Support

To help students add an experience with fortune, direct them to the Glossary for Module 2, located in the *Learn* book, and instruct them to review the definitions for *fortune*.

Differentiation Challenge

To encourage students to expand their writing, prompt them to describe another character in their narrative who experiences fortune and add those details to a box on the narrative writing planner. An example is the soldier in the advanced writing model whose helmet unfortunately rolls down the hill.

8. Tell students that in the next lesson they will begin drafting their narratives.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the connections between Prometheus and Hugo?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.9.4 Media: MM.9.4.A

MM.11.4 Connections: MM.11.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.2.4 Planning: CP.2.4.D

CP.3.4 Content

CP.4.4 Structure: CP.4.4.B, CP.4.4.B.e

CP.5.4 Language: CP.5.4.B

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.C

DM.3.4 Schema Building



Lesson 33

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

Content Framing Question | **Distill:** What is a central idea in this text?

OVERVIEW

Preview

In this Distill lesson, students gather evidence from *The Invention of Hugo Cabret* that shows how Hugo is set free from the circumstances that chain him. This work prepares students to participate in a discussion about how this freedom affects Hugo and how the story teaches readers a lesson about life. During writing instruction, students explore the Checklist for the End-of-Module Task and consider how the items in the checklist might apply to what they've written in their narrative writing planners. This work helps students identify the elements they should focus on as they begin drafting their narratives for the End-of-Module Task.

P A Prologue to lesson 33 is available for students who need additional support.

Learning Goals

Determine how a character in *The Invention of Hugo Cabret* experiences freedom.

LEARNING TASK: During a class discussion, explain how being set free affects Hugo.

Draft a narrative using the Narrative Writing Planner for the End-of-Module Task.

LEARNING TASK: For the End-of-Module Task, begin drafting a narrative about a heroic character who experiences fortune.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss a Central Idea
- **Write:** Draft a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- class Checklist for the End-of-Module Task (*Learn* book, Writing)

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Talking Tool (*Learn* book)
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)
- End-of-Module Task (*Learn* book, Writing)

Preparation

- Determine how students will complete the End-of-Module Task. Students continue to work on this task in the module finale. See the Write section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Invention of Hugo Cabret*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: What is a central idea in this text?
3. Tell students that they will answer the question by returning to three important scenes in *The Invention of Hugo Cabret*.

LEARN 53 minutes

Read | Prepare for a Discussion | 18 minutes

1. Ask this question:



How does the story of Prometheus help us understand Hugo's situation?

Differentiation Support

To help students discuss how Hugo was chained like Prometheus and then broke those chains, instruct them to read the responses they wrote in their journals in the previous lesson.

Key Ideas

- Prometheus was told he would be chained to the rock forever, and Hugo believed he would be chained to the toy booth and would spend his life working there.
- Prometheus's literal chains were eventually broken; Hugo's figurative chains were broken when Papa Georges declared that Hugo was a magician, and Hugo believed he could be one.

2. Direct students to *The Invention of Hugo Cabret* and direct attention to page 455. Instruct students to read the portion of pages 455–458 from “Hugo sat there” to “the tiny cage” and annotate Hugo’s thoughts and actions.
3. Instruct students to read the portion of pages 478–480 from “When Hugo opened” to “up pretty quickly” and annotate the events and Hugo’s thoughts and actions.
4. Instruct students to read pages 509–511, starting with the chapter title “Winding It Up,” and annotate details about Hugo’s life as an adult.
5. Instruct students to Think–Pair–Share to answer this question:



How do these sections of the text build on the metaphor of Hugo feeling chained, or trapped?

Key Ideas

- Hugo was trapped in a cage in the Station Inspector’s office.
 - Hugo was trapped in the train station, unable to imagine life beyond working at the toy booth.
 - Hugo feared going to prison or an orphanage, having the automaton thrown away, and never seeing Isabelle, Papa Georges, or Mama Jeanne again.
 - Papa Georges rescued Hugo and reassured him that he would be going home with him and Isabelle.
6. Display and read aloud today’s discussion question: How does being set free from his chains affect Hugo? Direct students to their journals, and instruct them to jot a response to the question before they begin the discussion.

Respond | Discuss a Central Idea | 15 minutes

1. Display and introduce the speaking and listening goal for today's discussion: Elaborate on the evidence you use.
2. Explain that students can practice this goal by using a sentence frame. Direct students to the Talking Tool, located in the *Learn* book. Echo Read these sentence frames:
 - This evidence shows _____.
 - This evidence means _____.
 - This evidence is important because _____.

Think aloud to model how to use the sentence frames.

Teacher Note

During the class discussion, use the Module 2 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward this goal.

3.  **Introduce the learning task.** Display the discussion question, and explain that students will now engage in a discussion. Remind students to use the sentence frames in the Talking Tool to elaborate on evidence. Begin the discussion by asking this question:

 **How does being set free from his chains affect Hugo?**

Analyze Student Progress

Monitor: Do students explain what Hugo accomplishes when he no longer feels chained, or trapped?

Offer Immediate Support: If students need additional support explaining how Hugo is affected, ask this question: What does Hugo gain or accomplish once he is set free?

Plan Future Practice: Students practice determining a central idea in a text in module 3.

Sample Think Aloud

When I say that Papa Georges helps set Hugo free by calling him Professor Alcofrisbas, I can elaborate on this evidence. I can say, "This evidence shows that at that moment, Hugo feels he can be the magician he always wanted to be."

4. At the end of the discussion, reinforce key ideas.

Key Ideas

- Hugo's unhappy life changes to one that is filled with family, comfort, and magic.
- Hugo finds a home with Papa Georges, Mama Jeanne, and Isabelle.
- Hugo becomes a magician, a career he prefers over working on clocks.
- Hugo creates an automaton that shares the story of Georges Méliès, Mama Jeanne, Isabelle, his father, and himself with a wider audience.

5. Remind students that stories often provide readers with lessons about life, or themes. Ask this question:

 **What life lesson do you learn from *The Invention of Hugo Cabret*?**

Language Support

To help students share a theme related to being set free, provide this sentence frame: When you are set free, you can _____.

Key Ideas

- When you are set free, you can be your true self.
- Friends can become family.
- People's ideas about themselves can change.
- People can find joy and purpose in creating and sharing things.

6. Direct students to their journals. Instruct them to write a theme of *The Invention of Hugo Cabret*.

Write | Draft a Narrative | 20 minutes

1. Tell students that before they begin drafting their narratives, they will review the checklist. Display the class Checklist for the End-of-Module Task. Ask this question:

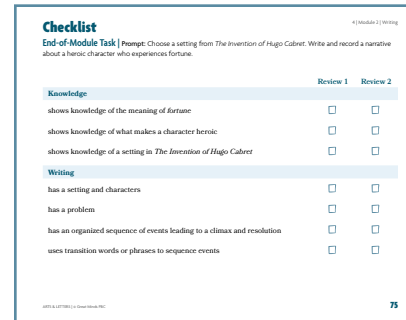
 **Why might a writer find it helpful to review a checklist before writing?**

Key Ideas

- The writer will know what to include.
 - The writer will know what is expected.
 - The writer can check whether their planning is complete.
2. Annotate these words and phrases in the displayed checklist: *transition words or phrases, dialogue, description, sensory details, precise language*. Explain that students can make notes on their planners about where to include these elements before they draft, or they can add them to their narratives as they draft.

Teacher Note

In addition to the elements listed above, the checklist includes criteria related to an audio recording. Tell students that they will create an audio recording in a future lesson.



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

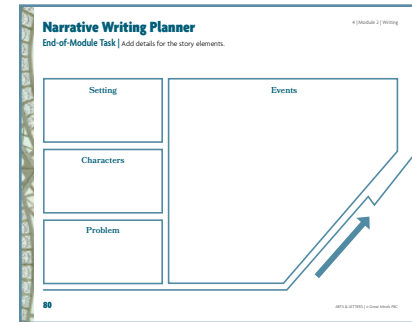
	Review 1	Review 2
Knowledge		
shows knowledge of the meaning of <i>fortune</i>	☐	☐
shows knowledge of what makes a character heroic	☐	☐
shows knowledge of a setting in <i>The Invention of Hugo Cabret</i>	☐	☐
Writing		
has a setting and characters	☐	☐
has a problem	☐	☐
has an organized sequence of events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

ARTS & LETTERS | © Great Minds PBC

3.  **Introduce the learning task.** Direct students to the Narrative Writing Planner for the End-of-Module Task and the End-of-Module Task, located in the *Learn* book. Instruct students to use their planners to begin drafting their narratives.

Teacher Note

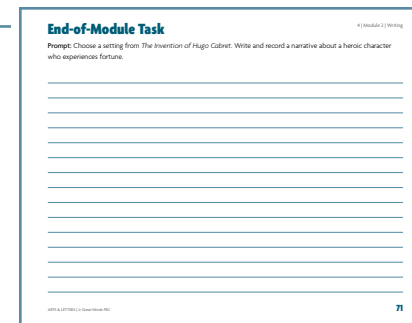
In this lesson, students begin the End-of-Module Task. They may complete the assessment on paper or on the digital platform. Using the platform gives students experience engaging in the writing process digitally. Alternatively, to support peer review, students may draft using shared digital documents and then transfer their work to the digital platform before submitting their assignment.



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

Setting	Events
Characters	
Problem	

66



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

67

Analyze Student Progress

Monitor: Do students draft narratives that include story elements organized in the same way as those in their narrative writing planners?

Offer Immediate Support: If students need additional support drafting their narratives, instruct them to orally rehearse the elements in their planners.

Plan Future Practice: Students practice drafting a narrative for the End-of-Module Task in lesson 35.

4. Tell students that they will continue drafting their narratives in future lessons.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about themes?
- What did you learn from *The Invention of Hugo Cabret*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.2.4 Theme and Central Idea: MM.2.4.A, MM.2.4.B

MM.4.4 Individuals, Events, and Ideas: MM.4.4.A

MM.11.4 Connections: MM.11.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c, CP.4.4.B, CP.4.4.B.e, CP.4.4.B.f, CP.4.4.C

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.D, CP.5.4.E

CP.8.4 Presentation: CP.8.4.A, CP.8.4.B

BU Build Understanding

BU.1.4 Inquiry and Credibility: BU.1.4.C

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.B, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.C, BU.3.4.D, BU.3.4.E

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.B

DF.7.4 Capitalization

DF.8.4 Punctuation: DF.8.4.A

DF.11.4 Adjectives and Adverbs: DF.11.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.D

DM.2.4 Comprehension Monitoring

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 34

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

Content Framing Question | **Know:** How do these texts build our knowledge?

OVERVIEW

Preview

In this Know lesson, students reflect on what they have learned about storytelling from reading part 2 of *The Invention of Hugo Cabret*. Students build their knowledge of storytelling by watching the film *A Trip to the Moon* and explaining how Georges Méliès created dreamlike elements. Students review prepositional phrases. They then use prepositional phrases to share their knowledge about storytelling.

Learning Goals

Describe the dreamlike parts of *A Trip to the Moon*.

 **LEARNING TASK:** Explain how Georges Méliès made *A Trip to the Moon* seem like a dream.

Reflect on knowledge you gained about storytelling from studying *The Invention of Hugo Cabret*, part 2, and *A Trip to the Moon*.

 **LEARNING TASK:** Write two knowledge statements about the use of storytelling in *The Invention of Hugo Cabret*, part 2, and *A Trip to the Moon*, using a prepositional phrase in at least one of the knowledge statements.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Reflect on Knowledge
- **Observe:** Experience an Early Film
- **Respond:** Share Knowledge

LAND

Synthesize Learning

Materials

TEACHER

- *The Invention of Hugo Cabret*
- *A Trip to the Moon* (digital platform)
- Knowledge Card: *invention*

STUDENTS

- *The Invention of Hugo Cabret*
- journal
- Sentence Strategies for Module 2 (*Learn* book, Writing)
- World Knowledge Statements for Module 2 (*Learn* book)

Preparation

- Familiarize yourself with the concept of prepositional phrases. See the Respond section for more details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Invention of Hugo Cabret*, passage 5 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Invention of Hugo Cabret*.
2. Display and Choral Read the Content Framing Question: How do these texts build our knowledge?
3. Tell students that they will share the knowledge they have built about storytelling.

LEARN 53 minutes

Read | Reflect on Knowledge | 10 minutes

Teacher Note

In this lesson, students view the Georges Méliès film *A Trip to the Moon* and analyze it as a work of art in the Observe section, following the Read section. Observe is followed by Respond.

1. Ask this question:



In what ways have you experienced storytelling, either as a reader or a writer, as you've studied part 2 of *The Invention of Hugo Cabret*?

Key Ideas

- by reading the words in *The Invention of Hugo Cabret*
- by narrating the illustrations in the book
- by reading a screenplay based on the book
- by writing narratives about Hugo and about a setting from *The Invention of Hugo Cabret*

2. Direct attention to the World Knowledge Chart. Instruct students to silently read the knowledge statements. Ask this question:

 **What did you learn about storytelling while reading about Hugo and writing your own narrative?**

Key Ideas

- A story can provide lessons about life.
- Illustrations sometimes tell the story and sometimes support the story.
- Descriptive language helps readers create vivid pictures in their minds.

Add a few student-generated knowledge statements to the chart.

Observe | Experience an Early Film | 25 minutes

1. Display the Knowledge Card for *invention*, and direct attention to the image to spark students' memory. Remind students that *invention* means “a useful new device or product or the act of creating something new.” Ask this question:

 **How were Papa Georges's many inventions new or useful?**

Key Ideas

- Papa Georges invented an automaton that entertains people by drawing and writing.
- After the Lumière brothers refused to sell a movie camera to Papa Georges, he built his own by using leftover parts from the automaton.
- Papa Georges made movies with characters and settings that were unlike any others seen before.

2. Remind students that the character of Papa Georges is based on Georges Méliès, a real person who was a filmmaker. One of his films is called *A Trip to the Moon*. Tell students that *A Trip to the Moon* follows a group of astronomers as they plan and then take a trip into space. When the film was released in 1902, it amazed audiences with its special effects and fantasy elements. In *The Invention of Hugo Cabret*, Hugo's father is one of those audience members. Display and read aloud the following excerpt to share Hugo's father's experience of viewing the film:

"Hugo's father had stepped into a dark room and, on the white screen, he had seen a rocket fly right into the eye of the man in the moon. Father said he had never experienced anything like it. It had been like seeing his dreams in the middle of the day" (Selznick 176–177).

3. Tell students that they will experience the film for themselves, but before they do, they will take a trip back in time. Instruct students to close their eyes and picture themselves in Paris in 1902, years before rockets have been launched into space and astronauts have landed on the Moon. They are sitting in a dark movie theater, as did Hugo's father. They are waiting to see a film—a new invention. They will see actions on a screen and, because early films were silent, hear music played by musicians in the theater. Tell students to open their eyes, and play *A Trip to the Moon*.
4. Remind students that in 1902, Hugo's father felt that watching *A Trip to the Moon* was like seeing a dream. Instruct students to Think–Pair–Share to answer this question:



What parts of the film seem like they are part of a dream?

Differentiation Support

To help students identify dreamlike parts of the film, prompt them to consider story elements by asking questions such as these:

- How is the setting like a dream?
- What do the characters do that is different or unusual?
- Which events might appear in a dream?

Key Ideas

- the rocket pushed by people
- the faces on the Moon and stars
- the humans wearing everyday clothes on the Moon
- the jungle inside the Moon's core
- the space aliens on the Moon
- the umbrella growing into a mushroom
- the aliens disappearing in smoke when hit by the umbrella
- the alien holding onto the outside of a rocket returning to Earth

5.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this question: What choices did Georges Méliès make in this film to make it seem dreamlike?

Analyze Student Progress

Monitor: Do students identify Georges Méliès's choices to make parts of the film appear like a dream rather than reality?

Offer Immediate Support: If students need additional support identifying Georges Méliès's choices, provide an example of a dreamlike part of the film. Ask this question: What did Georges Méliès do to make this part seem like a dream rather than the real world?

Plan Future Practice: Students practice examining an artist's creative choices in module 3.

6. Invite a few students to share their responses.

Key Ideas

- Méliès creates imaginary characters, such as space aliens.
- Méliès makes a real place look strange by placing a jungle inside the core of the Moon.
- Méliès presents characters doing things they could not normally do, such as pushing a rocket.
- Méliès makes the Moon a living being.

Respond | Share Knowledge | 18 minutes

1. Tell students that watching a film is yet another way to experience a story. Ask this question:

 **What did you learn about storytelling from watching a film?**

Key Ideas

- A film brings a story's action to life.
- A film allows the viewer to see what the filmmaker imagines.
- Both films and books have story elements.

As students share, add a few responses to the World Knowledge Chart.

2. Display Sentence Strategies for Module 2, and direct students to the page in the *Learn* book. Direct attention to Strategy 6, and explain that prepositional phrases can help students share knowledge by providing information about a time or place. Invite a student to read aloud the examples of prepositions. Tell students that a prepositional phrase answers the questions *when?* or *where?*

Sentence Strategies
 Module 2

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

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

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

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

Examples: that, which, who

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

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

Examples: when, where, why

Sample Sentences: Walter Dean Myers was famous in New York City, **where** he was a popular speaker in schools.
 Myers wrote about African American teens **when** few others were writing about them.
 Myers cared about children's stories, and this is the reason **why** he wrote so many books about them.

3. Read aloud the sample sentence. Ask these questions:

☞ Which prepositional phrase answers *when*?

☞ Which prepositional phrase answers *where*?

Reinforce the correct responses: when—for one week; where—at the toy booth.

4. Instruct students to expand the sentences in the Your Turn section by adding a prepositional phrase that answers the question in parentheses.

Invite a few students to share their sentences.

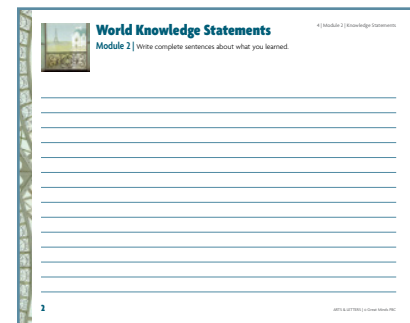
5. Direct attention to the World Knowledge Chart. Tell students to select one knowledge statement about storytelling. Instruct students to orally practice revising the sentence to include a prepositional phrase.

Language Support

To help students add a prepositional phrase to a knowledge statement, provide these sentence frames:

- During a film, _____.
- In a book, _____.

6.  **Introduce the learning task.** Direct students to World Knowledge Statements for Module 2, located in the *Learn* book. Instruct students to add at least two knowledge statements about the use of storytelling in *The Invention of Hugo Cabret*, part 2, and *A Trip to the Moon*. Tell students to include a prepositional phrase in at least one of the knowledge statements.



Analyze Student Progress

Monitor: Do students write knowledge statements that demonstrate an understanding of storytelling and use a prepositional phrase in at least one of their knowledge statements?

Offer Immediate Support: If students need additional support using a prepositional phrase to share knowledge about storytelling, direct attention to one knowledge statement. Ask this question: Where (or when) does the source of the knowledge occur? Help students provide an answer that contains a prepositional phrase.

Plan Future Practice: Students practice forming knowledge statements in module 3.

7. Invite a few students to share their knowledge statements.

Key Ideas

- During a film, the actions of a story come to life.
- In a book, illustrations sometimes tell the story and sometimes support the story.
- A story can refer to a mythological character.
- A film can present a new world.

LAND 5 minutes

Synthesize Learning

1. Remind students of the Essential Question and that they have been answering this question in different ways throughout the module. Ask the Essential Question:



What do people learn from myths and stories?

2. Use responses to reinforce these Knowledge Threads:

- 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.

Teacher Note

As needed, prompt students to reflect on what they learned throughout the module by asking questions such as these:

- How can myths help you understand modern stories?
- How can stories help you understand the world?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.C, MM.12.4.C.c

CP Compose and Present Content

CP.5.4 Language: CP.5.4.B

CP.8.4 Presentation: CP.8.4.A

BU Build Understanding

BU.2.4 Discovery and Evidence

BU.3.4 Conversation and Collaboration: BU.3.4.B

BU.4.4 Expression

DF **Develop Foundations**

DF.12.4 Prepositions: DF.12.4.A

DF.13.4 Sentence Construction: DF.13.4.A

DM **Develop Metacognition**

DM.1.4 Content Stages: DM.1.4.E

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 35

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

OVERVIEW

Preview

In this lesson, students complete Reading Comprehension Assessment 2. In the first section of the assessment, students demonstrate their fluency by reading aloud an excerpt from the assessment text. In the second section, students demonstrate their knowledge by answering questions about important words and concepts in the module. In the third section, students expand their knowledge by applying comprehension skills to the assessment text. In the fourth section, students evaluate their confidence about the assessment and identify challenges posed by the assessment text. After completing the assessment, students continue to draft the End-of-Module Task.

Learning Goals

Demonstrate knowledge of what people learn from myths and stories and apply reading comprehension skills to a new text related to myths and stories.

 **LEARNING TASK:** Complete Reading Comprehension Assessment 2.

For the End-of-Module Task, draft a narrative essay.

 **LEARNING TASK:** Using the Narrative Writing Planner for the End-of-Module Task, draft a narrative about a heroic character who experiences fortune.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Respond:** Complete an Assessment
- **Write:** Draft a Narrative

LAND

Revisit the Essential Question

Materials

TEACHER

- text for Reading Comprehension Assessment 2 (Assessment Guide)
- Assessment Guide (digital platform)

STUDENTS

- Reading Comprehension Assessment 2 (Assessment Guide)
- End-of-Module Task (*Learn* book, Writing)
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)

Preparation

- Refer to the Assessment Guide for information on how to administer Reading Comprehension Assessment 2.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: What do people learn from myths and stories?
2. Tell students that in this lesson they will show and grow what they know about myths and stories by completing an assessment. Reinforce that the text students read during the assessment will add to their understanding of the Essential Question.

LEARN 55 minutes

Respond | Complete an Assessment | 40 minutes

1.  **Introduce the learning task.** Tell students that they will complete an assessment. Explain that the assessment includes four sections. In the first section, students demonstrate fluency by reading aloud a new text related to myths and stories. In the second section, they answer questions related to important words and ideas in the module. In the third section, they closely reread the new text and answer questions about the text. In the fourth section, they evaluate their answers and identify challenges.
2. Administer the assessment according to the instructions in the Assessment Guide.

Teacher Notes

Students may complete Reading Comprehension Assessment 2 on paper or on the digital platform. Using the platform gives students experience with technology-enhanced assessments.

As needed, adjust instruction in the next section to allow students time to complete the assessment.

Analyze Student Progress

Refer to the Assessment Guide for next steps following Reading Comprehension Assessment 2. Use this information to plan responsive teaching for lesson 36.

Write | Draft a Narrative | 15 minutes

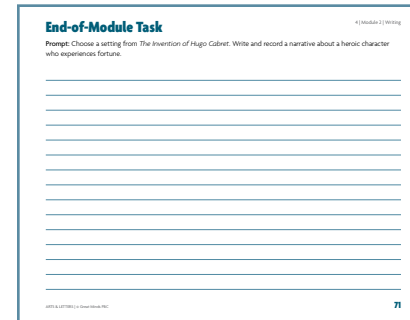
1. **🎯 Introduce the learning task.** As students complete the assessment, direct them to the End-of-Module Task, and the Narrative Writing Planner for the End-of-Module Task, both located in the *Learn* book. Instruct students to continue drafting their narratives. Remind students to refer to the Checklist for the End-of-Module Task as they write.

Analyze Student Progress

Monitor: Do students follow their narrative writing planner as they draft their narratives?

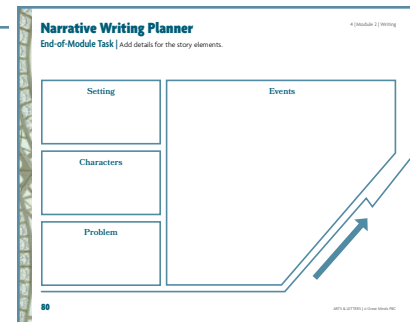
Offer Immediate Support: If students need additional support using the planner to draft their narrative, instruct them to review the planner and annotate elements they have already included in the draft.

Plan Future Practice: Students practice drafting a narrative for the End-of-Module Task in lesson 37.



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

Handwriting practice lines with a decorative border on the right side.



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

Setting	Events
Characters	
Problem	

An arrow points from the 'Events' box towards the bottom right corner.

2. Tell students that they will have additional time to draft their narrative in a future lesson.

LAND | 3 minutes

Revisit the Essential Question

1. Instruct students to share with a partner one thing they learned about myths and stories from the text for Reading Comprehension Assessment 2.
2. Tell students that they will continue to discuss what they have learned about myths and stories during the module finale lessons.

ACHIEVEMENT DESCRIPTORS

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c, CP.4.4.B, CP.4.4.B.e, CP.4.4.B.f, CP.4.4.C

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.D, CP.5.4.E

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.B

DF.7.4 Capitalization

DF.8.4 Punctuation: DF.8.4.A

DF.11.4 Adjectives and Adverbs: DF.11.4.B

DM Develop Metacognition

DM.3.4 Schema Building



Lesson 36

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

OVERVIEW

Preview

In this Responsive Teaching lesson, students follow along and listen closely to another reading of the text for Reading Comprehension Assessment 2. They discuss assessment questions they might have missed to explain how to identify the correct answers. The lesson concludes with an opportunity for students to engage in work with a root and module terms. Reviewing the assessment, root, and module terms solidifies students' understanding of myths and stories and prepares them to continue building their knowledge.

Learning Goal

Analyze relevant questions on Reading Comprehension Assessment 2.



LEARNING TASK: Explain how to identify correct answers for relevant questions on Reading Comprehension Assessment 2.

Vocabulary

all module 2 terms



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Read:** Listen Closely to the Assessment Text
- **Respond:** Revisit the Assessment
- **Engage:** Build Vocabulary

LAND

Reflect on the Assessment

Materials

TEACHER

- text for Reading Comprehension Assessment 2 (Assessment Guide)
- Assessment Guide (digital platform)
- all module 2 Knowledge Cards

STUDENTS

- Reading Comprehension Assessment 2 (Assessment Guide)
- Glossary for Module 2 (*Learn* book)
- Word Parts Web for *auto* (*Learn* book)

Preparation

- Use the student performance data from Reading Comprehension Assessment 2 to determine which questions to review in this lesson. Refer to the Assessment Guide for additional information.
- Use the student performance data from the second section of Reading Comprehension Assessment 2 to identify module terms to highlight for review. Then review the options in the Engage section. Depending on the option you choose, gather the necessary Knowledge Cards and materials.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: What do people learn from myths and stories?
2. Tell students that they will listen to and follow along with the text for Reading Comprehension Assessment 2 and discuss some of the questions. Emphasize that revisiting the text and assessment helps students deepen their knowledge, respond to the Essential Question, and strengthen their reading comprehension skills.

LEARN 55 minutes

Read | Listen Closely to the Assessment Text | 10 minutes

1. Read aloud the text for Reading Comprehension Assessment 2, modeling fluent reading.

Respond | Revisit the Assessment | 25 minutes

1.  **Introduce the learning task.** Display selected questions from Reading Comprehension Assessment 2. Explain that the class will discuss these questions to understand how to identify the correct answers.
2. Refer to the Assessment Guide for information on responsive teaching for Reading Comprehension Assessment 2.

Analyze Student Progress

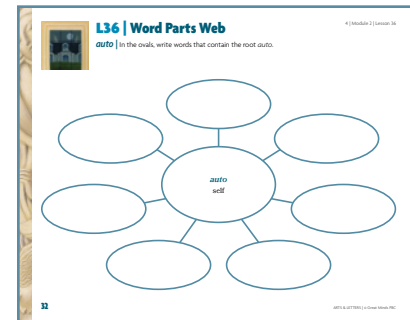
Monitor: Do students explain how to identify the correct answers for items reviewed on Reading Comprehension Assessment 2?

Offer Immediate Support: If students need additional support explaining how they arrived at the correct answers, think aloud to model an explanation before having students practice in pairs.

Plan Future Practice: Students practice discussing responses to an assessment in module 3.

Engage | Build Vocabulary | 20 minutes

1. Remind students that knowing the definition of a root can help readers understand the meanings of new words. Direct students to the term *automaton* in the Glossary for Module 2, located in the *Learn* book. Invite a few students to identify the root and share the root's definition. Reinforce the correct response: *auto* means "self."
2. Direct students to the Word Parts Web for *auto*, located in the *Learn* book. Instruct students to work with a partner to brainstorm words that contain the root *auto* and then add those words to their webs. Tell students to use glossaries and dictionaries as needed.
3. Invite a few students to share their words. Students may generate words such as these: *autobiography*, *autograph*, *automatic*, *automobile*, *autopilot*. Correct any misunderstandings or misapplied affixes.
4. Instruct students to choose two or three words on their web and quickly sketch an image to illustrate each word. Tell students to add their drawings underneath or next to the words they represent.



5. Invite a few students to share one of their drawings Ask these questions:



What do you notice about the drawings?



How do they relate to the meaning of *auto*?

6. Remind students that there are other ways to build their knowledge of vocabulary. Use Knowledge Cards to review terms and definitions introduced in previous lessons. Select terms for students to use in one of the following vocabulary activities.
- **Share What You Know:** Choose one Knowledge Card, and read aloud the term and definition. Direct students to World Knowledge Statements for Module 2, located in the *Learn* book. Instruct students to write a knowledge statement containing the term and then share it with a partner. Invite pairs to share with the class. Repeat the activity by choosing another card.
 - **Create a Web:** Display a Knowledge Card, and instruct students to generate a web of words and phrases in their journal to express the knowledge they have gained about that term.

Teacher Note

Reviewing Knowledge Cards offers an opportunity to deepen the knowledge of the module. Consider which Knowledge Threads to elevate when selecting terms for the activity. Find the Knowledge Threads in the module overview.

LAND 3 minutes

Reflect on the Assessment

1. Instruct students to share with a partner one thing they learned as they worked through assessment questions with the class.
2. Tell students that they will continue to discuss what they have learned about myths and stories during the module finale lessons.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.5.4 Vocabulary: MM.5.4.A.d, MM.5.4.C

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a

BU Build Understanding

BU.2.4 Discovery and Evidence

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.A

DM Develop Metacognition

DM.4.4 Reflection and Evaluation



Lesson 37

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

Content Framing Question | **Know:** How do these texts build our knowledge?

OVERVIEW

Preview

In this module finale lesson, students consider the module texts to determine whether they will endure. Students participate in a Socratic seminar to explain why they think *The Invention of Hugo Cabret* will or will not endure. During writing instruction, students review the Checklist for the End-of-Module Task to identify the elements they have included in their narratives. Students then add the remaining elements to complete their drafts for to the End-of-Module Task.

Learning Goals

Apply knowledge about what makes a story endure.

 **LEARNING TASK:** Following a Socratic seminar, add to or revise a response based on the ideas shared by others during the discussion.

For the End-of-Module Task, draft a narrative using a planner and checklist.

 **LEARNING TASK:** Develop a narrative that includes elements from the Narrative Writing Planner for the End-of-Module Task and the Checklist for the End-of-Module Task.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss Module Knowledge
- **Write:** Draft the End-of-Module Task

LAND

Synthesize Learning

Materials

TEACHER

- all module texts
- Knowledge Card: *endure*

STUDENTS

- all module texts
- journal
- Talking Tool (*Learn* book)
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- End-of-Module Task (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display all module texts. Remind students that a finale is a big performance at the end of a concert or show, when the performers put all their talents together. In this set of finale lessons, students will put all their knowledge together to discuss and write about the Essential Question.
2. Display and Choral Read the Essential Question: What do people learn from myths and stories?
3. Reinforce that students thought deeply about the Essential Question as they read each module text. Explain that in this lesson students will discuss what they learned about what makes a story endure.

LEARN 53 minutes

Read | Prepare for a Discussion | 15 minutes

1. Display *Gifts from the Gods*. Remind students that the myths in this text have endured for thousands of years.
2. Display the Knowledge Card for *endure* and direct attention to the image to spark students' memory. Remind students that one meaning of *endure* is "to continue to exist; to last for a period of time."
3. Form small groups. Instruct students to use their knowledge of myths and the meaning of *endure* to create a checklist titled Five Requirements for a Story to Endure and add the five requirements.

Differentiation Support

To help students create a checklist, refer them to the excerpts from *Understanding Greek Myths* in the *Learn* book and the What Are Myths? list created in lesson 2.

Key Ideas

- provides entertainment
- explains how things came to be
- teaches life lessons
- offers opportunities to learn about different people, time periods, places, and cultures
- shows how people from different time periods, places, and cultures are connected
- presents relatable characters and problems
- contains ideas that remain interesting and relevant

4. Direct students to their journals. Instruct students to independently write a response that includes evidence to support their thinking as they answer this question:

 **Is *The Invention of Hugo Cabret* an enduring story?**

Respond | Discuss Module Knowledge | 20 minutes

1. Remind students that they have been practicing three speaking and listening goals during this module. Invite students to share the goals.

Reinforce the correct responses:

- Ask questions to deepen your understanding.
- Review and build on others' ideas.
- Elaborate on the evidence you use.

2. Direct students to the Talking Tool, located in the *Learn* book. Remind students that the sentence frames can help them meet the speaking and listening goals. Instruct students to independently read the sentence frames and annotate the ones they think would be most helpful to them during the discussion.

Teacher Note

During the discussion, use the Module 2 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward these goals. Focus attention on monitoring the progress of students who have not yet met the three speaking and listening goals of the module.

3. Explain that students will now engage in a Socratic seminar to share their ideas and the evidence that supports their ideas. Begin the Socratic seminar by asking this question:

 **Is *The Invention of Hugo Cabret* an enduring story?**

Teacher Note

To extend the discussion, ask questions such as these:

- Why would the story's lesson be beneficial to people in the future?
 - Why would one entertaining story endure and not another?
 - To what extent can we predict which stories will endure?
4. Bring the Socratic seminar to a close. Remind students that they will engage in Socratic seminars again at the end of each module this year.
 5.  **Introduce the learning task.** Direct students to the responses they wrote in their journals. Instruct students to add to or revise their responses based on the Socratic seminar discussion.

Analyze Student Progress

Monitor: Do students add to or revise their responses based on ideas shared during the discussion?

Offer Immediate Support: If students need additional support considering new ideas, ask this question: What new or different idea about enduring stories did you hear during the discussion?

Plan Future Practice: Students practice participating in class discussions in module 3.

6. If time allows, invite students to share how the discussion changed or strengthened their original responses.

Write | Draft the End-of-Module Task | 18 minutes

1. Tell students that they will now return to the narratives they are writing for the End-of-Module Task. Direct students to the Narrative Writing Planner for the End-of-Module Task, located in the *Learn* book. Instruct students to share with a partner what happens in the beginning, middle, and end of their narrative.
2. Direct students to the End-of-Module Task and the Checklist for the End-of-Module Task, both located in the *Learn* book. Instruct students to compare their drafts to the checklist and mark the elements in the checklist they have included in their narratives.
3.  **Introduce the learning task.** Instruct students to complete their drafts by adding the remaining elements from their planner and checklist to their narratives.

Analyze Student Progress

Monitor: Do students add the remaining elements from the planner and checklist to their narratives?

Offer Immediate Support: If students need additional support completing their drafts, help them prioritize the elements that remain in the planner and checklist so they know which element to work on first, second, and so on.

Plan Future Practice: Students practice drafting a narrative in level 5.

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

4. After students complete their drafts, direct them to their journals and instruct them to evaluate their narratives by writing responses to these questions:
 - What is one part of your narrative that you want people to notice?
 - What is one part of your narrative that you found challenging to write?
5. Tell students that in the next lesson they will share their drafts with a peer to get feedback.

LAND 5 minutes

Synthesize Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion of the following question to help students articulate the knowledge they built during the lesson:



What did you learn by discussing which stories will endure?

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from listening to your classmates' ideas?
 - How did the speaking and listening goals help you participate in the discussion?
2. Add a few student-generated knowledge statements to the charts.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: MM.1.4.A

MM.2.4 Theme and Central Idea: MM.2.4.A, MM.2.4.B

MM.12.4 Complexity, Diversity, and Genre: MM.12.4.A, MM.12.4.A.a, MM.12.4.A.c, MM.12.4.C, MM.12.4.C.b, MM.12.4.C.c

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c, CP.4.4.B, CP.4.4.B.e, CP.4.4.B.f, CP.4.4.C

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.D, CP.5.4.E

CP.8.4 Presentation: CP.8.4.A, CP.8.4.B

BU Build Understanding

BU.2.4 Discovery and Evidence: BU.2.4.A, BU.2.4.C

BU.3.4 Conversation and Collaboration: BU.3.4.A, BU.3.4.B, BU.3.4.C, BU.3.4.D, BU.3.4.E

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.B

DF.7.4 Capitalization

DF.8.4 Punctuation: DF.8.4.A

DF.11.4 Adjectives and Adverbs: DF.11.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.E

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 38

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

Content Framing Question | **Know:** How do these texts build our knowledge?

OVERVIEW

Preview

In this module finale lesson, students use the Checklist for the End-of-Module Task to provide feedback and revise the narrative they drafted for the End-of-Module Task. Students then create an audio recording of themselves reading their narrative fluently.

Learning Goals

For the End-of-Module Task, provide feedback to a peer to support their revision.

 **LEARNING TASK:** Use the Checklist for the End-of-Module Task to provide feedback on a peer's narrative.

For the End-of-Module Task, read aloud a narrative fluently.

 **LEARNING TASK:** For the End-of-Module Task, record a fluent reading of a narrative.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Write:** Provide Feedback on the End-of-Module Task
- **Write:** Create an Audio Recording

LAND

Synthesize Learning

Materials

TEACHER

- all module texts
- Fluency Reference Chart (Reference Charts appendix)

STUDENTS

- Checklist for the End-of-Module Task (*Learn* book, Writing)
- End-of-Module Task (*Learn* book, Writing)

Preparation

- Determine peer review assignments and how students will access their peer's writing and checklist.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display all module texts.
2. Display and Choral Read the Essential Question: What do people learn from myths and stories?
3. Tell students that they will give and receive feedback for the End-of-Module Task and then revise and record their narrative.

LEARN 53 minutes

Write | Provide Feedback on the End-of-Module Task | 30 minutes

Teacher Note

At the start of this lesson, students will be at different phases in completing the End-of-Module Task. Some students may require additional time to complete the learning task from the previous lesson. Review your students' progress toward completion and adjust the timing of this lesson as needed.

1. Remind students that writers often seek the feedback of others to strengthen their writing. Tell students that they will work with a partner to give and receive feedback.
2. Display the Checklist for the End-of-Module Task. Ask this question:



How can you use the checklist to provide feedback that will strengthen your partner's narrative?

Teacher Note

In this section of the lesson, students will focus on the checklist criteria that apply to the written narrative. They will focus on the criteria that relate to the audio recording of the narrative in the next section.

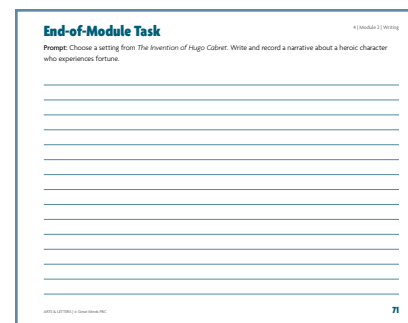
Checklist		Review 1	Review 2
End-of-Module Task Prompt: Choose a setting from <i>The Invention of Hugo Cabret</i> . Write and record a narrative about a heroic character who experiences fortune.			
Knowledge			
shows knowledge of the meaning of <i>fortune</i>	☐	☐	
shows knowledge of what makes a character heroic	☐	☐	
shows knowledge of a setting in <i>The Invention of Hugo Cabret</i>	☐	☐	
Writing			
has a setting and characters	☐	☐	
has a problem	☐	☐	
has an organized sequence of events leading to a climax and resolution	☐	☐	
uses transition words or phrases to sequence events	☐	☐	

Key Ideas

- The checklist can help me tell my partner which elements are missing or incomplete.
 - The checklist can help me tell my partner which criteria their narrative satisfies.
3. Use responses to reinforce that feedback should be specific to the criteria listed in the checklist. Direct attention to one criterion on the checklist. Think aloud to model an example of specific feedback that will strengthen that narrative element.
 4. Tell students they can also provide positive feedback about the strengths of the narrative. Invite a student to share an example of positive feedback for a specific narrative element.
 5.  **Introduce the learning task.** Direct students to the Checklist for the End-of-Module Task and the End-of-Module Task, located in the *Learn* book. Pair students, and tell them to exchange narratives. Instruct students to read their partner's narrative and provide feedback.

Teacher Note

Students may complete the Checklist for the End-of-Module Task on their *Learn* book page. Alternatively, they may use shared digital documents for peer review. Using technology gives students experience leveraging digital feedback tools.



End-of-Module Task

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

The worksheet features a series of horizontal lines for writing the narrative. On the right side, there is a vertical strip with small icons representing different narrative elements.

Sample Think Aloud

If I notice that my partner names a character but doesn't use description to develop the character, I could provide this feedback: I'd like to know what this character looks like.

Analyze Student Progress

Monitor: Do students provide specific feedback regarding at least one element from the checklist?

Offer Immediate Support: If students need additional support providing feedback, ask these questions: Which element from the checklist is missing from your partner's narrative or needs more development? How can you help your partner add or develop the element?

Plan Future Practice: Students practice providing feedback to a peer in module 3.

6. Instruct students to return the narrative to their partner and discuss the feedback.
7. Instruct students to revise their narratives for the End-of-Module Task, using peer feedback and the checklist as guides.

Write | Create an Audio Recording | 23 minutes

1. Direct attention to the Checklist for the End-of-Module Task. Ask this question:



According to the checklist, what else do you need to do to complete the task?

Reinforce the correct response: make an audio recording.

2. Read aloud these two criteria from the checklist:
 - creates an audio recording of the entire story
 - reads fluently during the audio recording
3. Remind students that storytelling is used as a form of entertainment.
4. Display the Fluency Reference Chart. Instruct students to silently read the rows for each fluency element and ask this question:



How will fluent reading help to make your audio recording entertaining?

Key Ideas

- Reading with accuracy will help listeners understand the story's meaning.
- Grouping meaningful phrases and pausing for emphasis will keep listeners' attention.
- Reading with expression will bring characters to life and show emotion.
- Reading at a rate that is neither too fast nor too slow will help listeners understand the story's meaning.

5. Instruct students to read their narratives and focus on each fluency element. Tell them to read in a whisper. Remind students that all readers sometimes make mistakes when they read aloud. Tell students to self-correct mistakes as they read, rereading words or lines of their story when necessary to make sure that they are reading correctly. Explain that self-correction is an important part of fluent reading. Model with a familiar text the process of self-correction for students and elicit any comments or clarifying questions.
6.  **Introduce the learning task.** Instruct students to use the audio recording feature on the digital platform to create an audio recording of themselves fluently reading their narrative.

Teacher Note

If you are working with the print version of the curriculum, instruct students to use an audio recording device or application to create an audio recording.

Analyze Student Progress

Following completion of the End-of-Module Task, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

LAND 5 minutes

Synthesize Learning

1. Direct attention to the ELA Knowledge Chart, and facilitate a brief discussion of the following questions to help students articulate the knowledge they built during the lesson:

 **What important knowledge did you build about English language arts?**

 **How did reviewing someone else's writing help you grow as a writer?**

Teacher Note

As needed, prompt students to reflect on what they learned by asking this question: How did your peer's feedback guide the revision of your narrative?

2. Add a few student-generated knowledge statements to the chart.

ACHIEVEMENT DESCRIPTORS

CP Compose and Present Content

CP.1.4 Genre: CP.1.4.C, CP.1.4.H

CP.3.4 Content: CP.3.4.A, CP.3.4.A.c, CP.3.4.A.f

CP.4.4 Structure: CP.4.4.A, CP.4.4.A.c, CP.4.4.B, CP.4.4.B.e, CP.4.4.B.f, CP.4.4.C

CP.5.4 Language: CP.5.4.B, CP.5.4.C, CP.5.4.D, CP.5.4.E

CP.6.4 Revision

CP.7.4 Editing

BU Build Understanding

BU.2.4 Discovery and Evidence

BU.3.4 Conversation and Collaboration: BU.3.4.F, BU.3.4.G

BU.4.4 Expression

DF Develop Foundations

DF.3.4 Phonics and Spelling: DF.3.4.B

DF.5.4 Fluency: DF.5.4.A, DF.5.4.B, DF.5.4.C

DF.7.4 Capitalization

DF.8.4 Punctuation: DF.8.4.A

DF.11.4 Adjectives and Adverbs: DF.11.4.B

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.E

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 39

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

Content Framing Question | **Know:** How do these texts build our knowledge?

OVERVIEW

Preview

In this module finale lesson, students create a drawing to enhance the narrative they wrote for the End-of-Module Task. Students read aloud their narrative using fluency skills and share their drawing with their writing group.

Learning Goal

Create a drawing that enhances a narrative.

 **LEARNING TASK:** Create a drawing that adds details to a narrative or creates suspense or excitement.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Write:** Share Writing and a Drawing

LAND

Synthesize Learning

Materials

TEACHER

- all module texts

STUDENTS

- End-of-Module Task (*Learn* book, Writing)
- journal
- unlined paper
- coloring utensils

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display all module texts.
2. Display and Choral Read the Essential Question: What do people learn from myths and stories?
3. Tell students that they will create a drawing for the narrative they wrote for the End-of-Module Task and then share the narrative and drawing with their writing group.

LEARN 53 minutes

Write | Share Writing and a Drawing 53 minutes

1. Tell students now that they have finalized the written part of their narrative, they will begin working on a visual part by creating a drawing to enhance the narrative.
2. Remind students that the illustrations in a story can enhance the story in many different ways. Tell students to consider the illustrations they have encountered in this module and in other books they have read. Ask this question:



In what ways can an illustration enhance a story?

Differentiation Support

To help students explain how illustrations can enhance stories, direct them to page 63 in *Gifts from the Gods* and pages 448–451 in *The Invention of Hugo Cabret*. Instruct students to review the illustrations and consider how they help or affect readers.

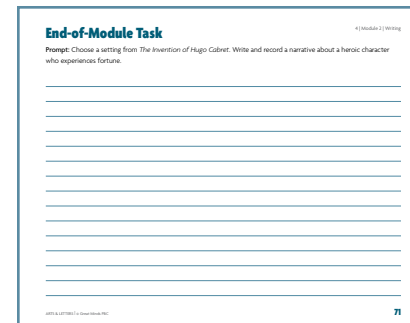
As students share, create a list displaying their responses.

Key Ideas

- Illustrations provide images of characters, settings, or details that are mentioned in the text.
- Illustrations show characters' actions or feelings.
- Illustrations add events to the story that do not appear in the text.
- Illustrations promote feelings of excitement or suspense.

Emphasize that illustrations can help readers better understand a story or make readers want to keep reading the story.

3. Direct students to the End-of-Module Task, located in the *Learn* book. Instruct students to review their narrative and identify one place that could be enhanced with a drawing.
4. Direct attention to the displayed responses. Tell students to consider the different ways in which the chosen part of their narrative could be enhanced. Direct students to their journals, and instruct them to sketch or write a few ideas in their journals.
5.  **Introduce the learning task.** Distribute unlined paper and coloring utensils. Instruct students to select the idea they think best enhances the details of their narrative. Instruct them to draw something that creates suspense or excitement.



The image shows a worksheet titled "End-of-Module Task" with a prompt: "Choose a setting from *The Invention of Hugo Cabret*. Write and record a narrative about a heroic character who experiences fortune." The worksheet has several lines for writing. On the right side, there is a vertical strip of small images, possibly related to the story.

Analyze Student Progress

Monitor: Do students draw something that provides readers with details about a story element or creates feelings of excitement or suspense?

Offer Immediate Support: If students need additional support creating a drawing that enhances their narrative, ask this question: Do you want to add details about a character, setting, or event, or do you want to provide excitement or suspense for your readers? Help students find examples of illustrations in their texts to use as models.

Plan Future Practice: Students practice creating a visual display in module 4.

6. Direct students to their writing groups and instruct them to take their narrative and drawing with them. Instruct students to take turns reading their narrative and showing their drawing to the group.

LAND 5 minutes

Synthesize Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion of this question:

 **Now that we've studied myths and stories, what types of myths and stories are you interested in learning more about?**

Teacher Note

As needed, prompt students to reflect on the questions in their Notice and Wonder Charts from the module, located in the *Learn* book.

ACHIEVEMENT DESCRIPTORS

CP Compose and Present Content

CP.3.4 Content: CP.3.4.A, CP.3.4.A.f

BU Build Understanding

BU.2.4 Discovery and Evidence

BU.4.4 Expression

DM Develop Metacognition

DM.1.4 Content Stages: DM.1.4.E

DM.3.4 Schema Building

DM.4.4 Reflection and Evaluation



Lesson 40

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

OVERVIEW

Preview

In this closing Bookend lesson, students reflect on the module topic and Essential Question. Students share what they learned about myths and stories. They continue to engage with the module topic through an experience that the teacher chooses. Students may create a presentation to share their narrative with a school or community audience, explore the history of filmmaking, read another enduring myth or story, or engage in a teacher-created experience.

Learning Goals

- Share knowledge gained from the module about myths and stories.
- Reflect on the module topic.

Agenda

LAUNCH

Read the Essential Question

LEARN

- **Share:** Discuss New Knowledge
- **Engage:** Create, Explore, or Read

LAND

Revisit the Essential Question

Vocabulary

none

Materials and Preparation

- Prepare materials for the selected activity in the Engage section.
- Depending on the option you choose, consider planning for more than the typical 60 minutes recommended for a lesson.

Follow-Up

Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Tell students that today is the final day of the second module.
2. Display and Choral Read the Essential Question: What do people learn from myths and stories?

Teacher Note

Customize this lesson's content to incorporate your school's regional geography, the community's resources, and the area's history. Use the activities to activate and honor students' funds of knowledge, including their home life, languages, and experiences.

LEARN 53 minutes

Share | Discuss New Knowledge | 8 minutes

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



What did you learn about myths and stories?



What did you learn about how stories are told?



What did you learn about what makes myths and stories endure?

Engage | Create, Explore, or Read | 45 minutes

Choose a Create, Explore, or Read activity to engage students with the module topic. Plan your own activity or choose an option below.

Option 1 | Create a Presentation

1. Explain that students will share the narrative and drawing they created for the End-of-Module Task with a school or community audience.
2. Invite members of the community to see a special presentation of student narratives.

Teacher Note

As an alternative, arrange for students to share their story with another class at the school or at the local library during story time.

Option 2 | Explore Storytelling

1. Take students to the library to research the history of filmmaking.
2. After students conduct research, facilitate a discussion to answer the following question:

 **What did you learn about filmmaking?**

Option 3 | Read an Enduring Story

1. Read an enduring myth or story from the volume of reading list.
2. Facilitate a brief discussion of the theme of the myth or story.
3. Facilitate a brief discussion of this question:

 **Is the theme of the myth or story still relevant today?**

LAND 5 minutes**Revisit the Essential Question**

1. Facilitate a brief discussion to connect what students experienced in this lesson to the Essential Question. Consider using one of the following questions, based on each option from the Engage section, to initiate the discussion:
 - **Option 1**—How is reading your story for an audience a form of storytelling?
 - **Option 2**—How has filmmaking changed the way people tell stories?
 - **Option 3**—Why do you think the story you read has endured?
2. Reinforce that students have built a lot of knowledge about myths and stories. Encourage students to continue seeking knowledge about the many different ways stories are shared and passed down through the generations.

ACHIEVEMENT DESCRIPTORS**BU** Build Understanding**BU.1.4 Inquiry and Credibility:** BU.1.4.B**BU.2.4 Discovery and Evidence****BU.4.4 Expression****DM** Develop Metacognition**DM.3.4 Schema Building****DM.4.4 Reflection and Evaluation**

Achievement Descriptors

Below is a list of the Achievement Descriptors by code and number. The following pages include a list of the specific grade-level Achievement Descriptors addressed in this module.

ACHIEVEMENT DESCRIPTOR NUMBERS BY STRAND

MM Make Meaning from Texts

- MM.1 Comprehension and Evidence
- MM.2 Theme and Central Idea
- MM.3 Summary
- MM.4 Individuals, Events, and Ideas
- MM.5 Vocabulary
- MM.6 Diction
- MM.7 Structure
- MM.8 Point of View, Perspective, and Purpose
- MM.9 Media
- MM.10 Argument
- MM.11 Connections
- MM.12 Complexity, Diversity, and Genre

CP Compose and Present Content

- CP.1 Genre
- CP.2 Planning
- CP.3 Content
- CP.4 Structure
- CP.5 Language
- CP.6 Revision
- CP.7 Editing
- CP.8 Presentation

BU Build Understanding

- BU.1 Inquiry and Credibility
- BU.2 Discovery and Evidence
- BU.3 Conversation and Collaboration
- BU.4 Expression

DF Develop Foundations

- DF.1 Print Concepts
- DF.2 Phonemic Awareness
- DF.3 Phonics and Spelling

- DF.4 High-Frequency and Irregularly Spelled Words
- DF.5 Fluency
- DF.6 Foundational Writing
- DF.7 Capitalization
- DF.8 Punctuation
- DF.9 Nouns and Pronouns
- DF.10 Verbs
- DF.11 Adjectives and Adverbs
- DF.12 Prepositions
- DF.13 Sentence Construction

DM Develop Metacognition

- DM.1 Content Stages
- DM.2 Comprehension Monitoring
- DM.3 Schema Building
- DM.4 Reflection and Evaluation

ACHIEVEMENT DESCRIPTORS IN MODULE 2

MM Make Meaning from Texts

MM.1.4 Comprehension and Evidence: Read, listen, or observe closely to comprehend a grade-level text, determining what it says explicitly, making logical inferences, and supporting observations, questions, and conclusions with specific textual evidence.

MM.1.4.A: Refer to details and examples in a literary text.

MM.1.4.B: Refer to details and examples in an informational text.

MM.2.4 Theme and Central Idea: Identify the themes and central ideas of a text and explain their development.

MM.2.4.A: Determine a theme of a literary text.

MM.2.4.B: Explain how key details in a literary text convey a theme.

MM.2.4.C: Determine the main idea of an informational text.

MM.2.4.D: Explain how key details in an informational text support the main idea.

MM.3.4 Summary: Summarize a text, including its key ideas and details.

MM.3.4.A: Summarize a literary text.

MM.3.4.B: Summarize an informational text.

MM.3.4.C: Paraphrase portions of a text read aloud or information presented in diverse media and formats.

MM.4.4 Individuals, Events, and Ideas: Explain how and why key individuals, events, and ideas of a text develop, relate, and interact.

MM.4.4.A: Describe characters, settings, or events, using specific details from a literary text.

MM.4.4.B: Explain events, procedures, ideas, or concepts, including what happened and why, using specific and relevant details from an informational text.

MM.5.4 Vocabulary: Determine the literal, connotative, and figurative meanings of words and phrases.

MM.5.4.A: Determine the literal meaning of unknown words and phrases.

MM.5.4.A.a: Determine the literal meaning of unknown words and phrases as they are used in a literary text.

MM.5.4.A.b: Determine the literal meaning of unknown words and phrases as they are used in an informational text.

MM.5.4.A.c: Use context (e.g., definitions, examples, restatements in text) as a clue to meaning.

MM.5.4.A.d: Use common grade-level Greek and Latin affixes and roots as clues to meaning.

MM.5.4.A.e: Consult reference materials to determine or clarify pronunciation or precise meaning.

MM.5.4.B: Determine the connotative and figurative meanings of words and phrases.

MM.5.4.B.a: Explain the meanings of simple similes and metaphors.

MM.5.4.B.b: Recognize and explain the meanings of common idioms, adages, and proverbs.

MM.5.4.B.c: Demonstrate understanding of words by relating them to antonyms and synonyms.

MM.5.4.C: Acquire grade-level academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being and that relate to a particular topic.

MM.6.4 Diction: Analyze how word choice shapes meaning in a text.

MM.6.4.A: Determine the meaning of allusions to mythological characters in a literary text.

MM.6.4.B: Determine the meaning of allusions in an informational text.

MM.6.4.C: Use knowledge of language and conventions when reading or listening.

MM.7.4 Structure: Explain a text's structure, including how specific sentences, paragraphs, and larger portions of the text relate to each other and to the whole.

MM.7.4.A: Use terms (e.g., *verse*, *rhythm*, *meter*, *cast of characters*, *stage directions*) to refer to structural elements of a literary text.

MM.7.4.B: Explain structural differences between literary text genres.

MM.7.4.C: Use terms (e.g., *chronology*, *comparison*, *cause and effect*, *problem and solution*) to describe the overall structure of events, ideas, concepts, or information in an informational text.

MM.8.4 Point of View, Perspective, and Purpose: Explain how the point of view, perspective, and purpose of a text shape its content and style.

MM.8.4.A: Compare the narrative points of view of two or more literary texts, describing differences between first and third person narration.

MM.8.4.B: Compare primary and secondary texts about the same event or topic, describing the differences in focus and in how information is presented.

MM.9.4 Media: Analyze and evaluate how diverse media develop meaning, present information, and represent content within a text or across texts.

MM.9.4.A: Explain connections between a written literary text and a visual or oral presentation of the same text, identifying where each version reflects specific descriptions and directions in the text.

MM.9.4.B: Interpret information presented visually, orally, or quantitatively in an informational text, explaining how the information contributes to understanding the text.

MM.10.4 Argument: Determine the argument in a text.

MM.10.4.A: Explain how an author uses reasons and evidence to support particular points in a text.

MM.10.4.B: Identify the reasons and evidence used in an oral argument to support particular points.

MM.11.4 Connections: Analyze multiple texts that address similar themes or topics to build knowledge or to compare the authors' approaches.

MM.11.4.A: Compare the treatment of similar themes, topics and plots in stories, myths, and traditional literary texts from different cultures.

MM.11.4.B: Integrate information from two informational texts about the same topic.

MM.12.4 Complexity, Diversity, and Genre: Read and comprehend texts of appropriate grade-level complexity across diverse cultures and multiple genres.

MM.12.4.A: Literary

MM.12.4.A.a: Stories

MM.12.4.A.b: Poetry

MM.12.4.A.c: Drama

MM.12.4.B: Informational

MM.12.4.B.a: Literary nonfiction

MM.12.4.B.b: Informational

MM.12.4.C: Non-print

MM.12.4.C.a: Speech

MM.12.4.C.b: Visual art

MM.12.4.C.c: Digital or multimedia

CP

Compose and Present Content

CP.1.4 Genre: Compose texts in a variety of genres over various timeframes.

CP.1.4.A: Opinion

CP.1.4.B: Informative or explanatory

CP.1.4.C: Narrative

CP.1.4.D: Poetry

CP.1.4.E: Speech or presentation

CP.1.4.F: Visual art

CP.1.4.G: Digital or multimedia

CP.1.4.H: Over a period of time

CP.1.4.I: In a single session

CP.2.4 Planning: Plan texts to respond to discipline-specific tasks for a variety of audiences and purposes.

CP.2.4.A: Unpack the task demands, purpose, and audience.

CP.2.4.B: Analyze a model to identify traits of an effectively written response.

CP.2.4.C: Brainstorm ideas, opinions, topics, events, or experiences to suit the task, purpose, and audience.

CP.2.4.D: Plan a response by gathering and organizing ideas, details, and information from texts or experience.

CP.3.4 Content: Develop ideas and describe experiences using details and evidence appropriate to the task, purpose, and audience.

CP.3.4.A: Develop the content of the text.

CP.3.4.A.a: Support an opinion with reasons, facts, and details.

CP.3.4.A.b: Develop ideas using facts, definitions, concrete details, quotations, or related information and examples.

CP.3.4.A.c: Develop experiences and events using dialogue and descriptions of characters' actions, thoughts, and emotions as they respond to situations.

CP.3.4.A.d: Incorporate evidence from literary texts to support opinions and ideas.

CP.3.4.A.e: Incorporate evidence from informational texts to support opinions and ideas.

CP.3.4.A.f: Include headings, illustrations, visual displays, or audio recordings when useful to clarify ideas or to develop central ideas or themes.

CP.3.4.B: Provide a list of sources.

CP.4.4 Structure: Organize content with an effective structure appropriate to the task, purpose, and audience.

CP.4.4.A: Develop an introduction.

CP.4.4.A.a: Introduce a text or topic and an opinion clearly.

CP.4.4.A.b: Introduce a topic clearly.

CP.4.4.A.c: Introduce a narrator or characters in a setting and situation.

CP.4.4.B: Organize the content and create cohesion.

CP.4.4.B.a: Create an organizational structure that groups related ideas to support the text's purpose.

CP.4.4.B.b: Use words and phrases to connect opinion and reasons.

CP.4.4.B.c: Create an organizational structure that groups related information in sections and paragraphs.

CP.4.4.B.d: Use words and phrases to connect ideas within categories of information.

CP.4.4.B.e: Organize a sequence of events that unfolds naturally.

CP.4.4.B.f: Use a variety of transitional words and phrases to create a clear sequence of events.

CP.4.4.B.g: Present information in an organized manner.

CP.4.4.C: Provide a conclusion that relates to or follows from the content of the text.

CP.5.4 Language: Convey content with precise language appropriate to the task, purpose, and audience.

CP.5.4.A: Use knowledge of language and conventions when writing or speaking.

CP.5.4.B: Use with accuracy a variety of words and phrases, including academic and domain-specific words and words that signal precise actions, emotions, and states of being.

CP.5.4.C: Use precise words and phrases and domain-specific vocabulary to express opinions or to convey information about a topic.

CP.5.4.D: Choose punctuation for effect.

CP.5.4.E: Use sensory details and concrete words and phrases to precisely and vividly convey experiences and events.

CP.6.4 Revision: With support, strengthen texts by revising, rewriting, or trying a new approach.

CP.7.4 Editing: Edit texts for conventions of academic English as appropriate to the task, purpose, and audience and for research style, including proper formatting of sources. (Refer to the Develop Foundations strand for grade-level language expectations.)

CP.8.4 Presentation: Present or perform effectively, adapting speech so that listeners can hear, understand, and appreciate what is being conveyed.

CP.8.4.A: Speak clearly at an understandable pace.

CP.8.4.B: Differentiate between contexts that call for informal or academic English.

BU Build Understanding

BU.1.4 Inquiry and Credibility: Conduct inquiry-based research and determine the relevance of sources.

BU.1.4.A: Conduct short research projects, synthesizing information to build knowledge about a topic.

BU.1.4.B: With support, engage in experiences and activities to build knowledge about a topic.

BU.1.4.C: Select information from print and digital sources or experience.

BU.1.4.D: Determine information's relevance to answer a question.

BU.2.4 Discovery and Evidence: Use core practices to process textual evidence and information to support analysis, reflection, and research.

BU.2.4.A: Annotate a text to build understanding.

BU.2.4.B: Take notes and categorize information.

BU.2.4.C: Prepare for discussions by reading and studying required texts.

BU.3.4 Conversation and Collaboration: Engage effectively in discussions and collaborations with diverse partners, expressing ideas clearly.

BU.3.4.A: Draw upon preparation during collaborative discussion to explore ideas.

BU.3.4.B: Follow established rules for discussions and carry out assigned roles.

BU.3.4.C: Ask and answer questions to confirm understanding or verify information.

BU.3.4.D: Contribute comments to the discussion that relate directly to others' remarks.

BU.3.4.E: Review the key ideas expressed in discussion and explain one's own ideas in the context of information and ideas presented in discussion.

BU.3.4.F: Engage in peer review.

BU.3.4.G: With some support, collaborate and interact with others to build understanding of a text or topic, using technology, including the internet.

BU.4.4 Expression: Write, draw, act out, or speak to respond, to build knowledge, and to demonstrate understanding of a concept, topic, task, or text.

DF Develop Foundations

DF.3.4 Phonics and Spelling: Know and apply grade-level phonics and word analysis skills to decode and encode words.

DF.3.4.A: Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology to accurately read unfamiliar multisyllabic words in and out of context.

DF.3.4.B: Spell grade-level appropriate words correctly, consulting references as needed.

DF.4.4 High-Frequency and Irregularly Spelled Words: Read and write grade-level-appropriate high-frequency and irregularly spelled words.

DF.4.4.A: Correctly use frequently confused words (e.g., to, too, two; there, their).

DF.5.4 Fluency: Read grade-level texts with sufficient accuracy, phrasing, expression, and rate to support comprehension.

DF.5.4.A: Read with purpose and understanding.

DF.5.4.B: Read aloud with accuracy and appropriate phrasing, expression, and rate on successive readings.

DF.5.4.C: Confirm or self-correct word recognition and understanding using context and rereading as necessary.

DF.6.4 Foundational Writing: Demonstrate knowledge of print concepts in writing and use handwriting or keyboarding skills effectively to produce or publish writing.

DF.6.4.A: With support, write using technology and keyboarding skills.

DF.6.4.B: Type a minimum of one page in a single session.

DF.6.4.C: Write legibly in manuscript or cursive, using correct letter formation.

DF.7.4 Capitalization: Use capitalization, following the conventions of academic English when writing.

DF.8.4 Punctuation: Use punctuation, following the conventions of academic English when writing.

DF.8.4.A: Use commas and quotation marks to indicate direct speech and quotations from a text.

DF.8.4.B: Use a comma before a coordinating conjunction in a compound sentence.

DF.9.4 Nouns and Pronouns: Form and use nouns and pronouns, following the conventions of academic English when writing or speaking.

DF.9.4.A: Use relative pronouns.

DF.10.4 Verbs: Form and use verbs, following the conventions of academic English when writing or speaking.

DF.10.4.A: Form and use the progressive verb tenses.

DF.10.4.B: Use modal auxiliaries (e.g., *can*, *may*, *must*) to convey various conditions.

DF.11.4 Adjectives and Adverbs: Form and use adjectives and adverbs, following the conventions of academic English when writing or speaking.

DF.11.4.A: Use relative adverbs.

DF.11.4.B: Order adjectives within sentences using conventional patterns.

DF.12.4 Prepositions: Form and use prepositions, following the conventions of academic English when writing or speaking.

DF.12.4.A: Form and use prepositional phrases.

DF.13.4 Sentence Construction: Produce, expand, and rearrange complete sentences for meaning, interest, and style when writing or speaking.

DF.13.4.A: Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

DM Develop Metacognition

DM.1.4 Content Stages: Engage in deep reading through a predictable, structured progression of questions via the five Content Stages.

DM.1.4.A: Wonder

DM.1.4.B: Organize

DM.1.4.C: Reveal

DM.1.4.D: Distill

DM.1.4.E: Know

DM.2.4 Comprehension Monitoring: Monitor understanding of a text during and after reading.

DM.3.4 Schema Building: Connect new and existing knowledge to expand and revise understanding of a topic.

DM.4.4 Reflection and Evaluation: Reflect on and assess cognitive processes and performance for engaging in a task or reaching criteria for success, including making a plan for improvement.

Vocabulary

automaton (n.)

a machine that can move by itself

lesson 12

climax (n.)

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

lesson 8 and 11

dialogue (n.)

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

lesson 17

endure (v.)

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

lesson 1



etymology (n.)

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

lesson 5

fortune (n.)

1. good or bad luck
2. wealth; riches

lesson 5



heroic (adj.)

having or showing great courage

lesson 29



illuminate (v.)

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

lesson 6



invention (n.)

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

lesson 26



muse (n.)

a source of inspiration, especially for a poet

lesson 29



myth (n.)

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

lesson 2



nemesis (n.)

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

lesson 5



obstacle (n.)

a thing that blocks one's way or prevents progress

lesson 19

purpose (n.)

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

lesson 28

screenplay (n.)

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

lesson 24

story (n.)

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

lesson 2

**suspense (n.)**

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

lesson 18

victory (n.)

defeat of an enemy or opponent

lesson 5

**vivid (adj.)**

producing powerful feelings or strong, clear images in the mind

lesson 20

Fluency Reference Chart

fluency (n.): the ability to read with accuracy, phrasing, and expression at an appropriate rate

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

Syllable Types

Syllable Type	Examples	Definition
Closed	be- gin fun- ny	a syllable that ends in one or more consonants and the vowel sound is usually short
Open	bro -ken car- go	a syllable that ends in a vowel and the vowel sound is usually long
Vowel-Consonant-e	rep- tle mis- take	a syllable that has a vowel followed by one consonant then an e; the e is silent and the vowel is long
Vowel Team	pea -nut en- joy	a syllable with two vowels together that make one sound; that sound can be long, short, or sometimes a special sound
Vowel-r Controlled	par -ty fur -ther	a syllable with <i>ar</i> , <i>er</i> , <i>ir</i> , <i>or</i> , or <i>ur</i> ; the vowel sound often changes
Consonant-le	lit- tle ta- ble	an unstressed final syllable that contains a consonant before the letter <i>l</i> , followed by a silent e
Other: Stable Final	fic- tion	a syllable at the end of a multisyllabic word that makes a stable sound (e.g., -tion, -sion, -cian, -ture, -cial, -cious, -tious)

About the Images



Image 1



Image 2



Image 3



Image 4

The setting of the text *The Invention of Hugo Cabret* inspired this module's illustrations. The story takes place in Paris, France, in 1931 at the height of the Art Deco architectural design movement. The module illustrations invite students to imagine themselves as Hugo peering from windows and clock towers at the city below. While mirroring the wonder and curiosity Hugo exhibits in the text, each module image guides students in answering the Essential Question: What do people learn from myths and stories?

The doorway in Image 1 overlooks Paris's Louvre Museum, with a glimpse of the glass and metal pyramid peeking up from the museum courtyard. The Louvre houses famous works such as Leonardo da Vinci's *Mona Lisa* and the mythological *Winged Victory of Samothrace*, a sculpture students will explore in this module.

The window in Image 2 reveals an imaginary Parisian train station reminiscent of the train station where Hugo lives in the module text. The Gare Montparnasse and the Old Gare d'Orsay train stations of Paris inspired this illustration.

The full moon hangs in the night sky in Image 3, which offers a window view of the Théâtre des Champs-Élysées in Paris. One of the first buildings in France designed in the Art Deco style, the Théâtre des Champs-Élysées opened its doors in 1913 and continues to

showcase music, dance, and opera on its stage. The illustration's moon evokes *La Voyage dans la Lune* (*A Trip to the Moon*), a film students will explore in this module.

Image 4 provides a view of the Eiffel Tower. Designed by Gustave Eiffel and completed in 1889, the Eiffel Tower has become a cultural icon of Paris. The tower represented a major architectural feat. At the time of its construction, no structure had been built to its height of 300 meters, and many thought it could not be done. The Eiffel Tower is one of the most recognizable landmarks in the world.

Eric Puybaret illustrated the images for this module. Puybaret is a best-selling children's book illustrator admired for his whimsical and elegant style. Born in France, Puybaret lives in Paris.

Works Cited

Hyde, Natalie. *Understanding Greek Myths*. Crabtree Publishing Company, 2013.

Hylton, Rachel. "The Myth of Prometheus." Great Minds PBC, 2025.

Le Voyage dans la Lune (A Trip to the Moon). Directed by Georges Méliès, 1902. Internet Archive, uploaded by SkyNetCinema, 18 Nov. 2021.

Logan, John. *Hugo: The Shooting Script*. Newmarket Press, 2012.

Lunge-Larsen, Lise. *Gifts from the Gods: Ancient Words and Wisdom from Greek and Roman Mythology*. 2011. Illustrated by Gareth Hinds, Houghton Mifflin Harcourt Books for Young Readers, 2016.

Selznick, Brian. *The Invention of Hugo Cabret*. Scholastic Press, 2007.

WIDA. *WIDA English Language Development Standards Framework 2020 Edition: Kindergarten–Grade 12*. Board of Regents of the University of Wisconsin System, wida.wisc.edu/sites/default/files/resource/WIDA-ELD-Standards-Framework-2020.pdf.

Credits

Great Minds® has made every effort to obtain permission for the reprinting of all copyrighted material. If any owner of copyrighted material is not acknowledged herein, please contact Great Minds for proper acknowledgement in all future editions and reprints of this module.

Cover: *Winged Victory of Samothrace*, Circa 190 B.C., Parian Marble Statue, Height 328 cm, Photo by DEA / G. DAGLI ORTI/ DeAgostini via Getty Images (page 3); page 1, Francesco de Mura/Wikipedia; page 2, Ronald Grant Archive/Alamy Stock Photo, Universal Art Archive/Alamy Stock Photo, Vladamir Korostyshevskiy/Shutterstock.com; page 3, Cover from GIFT OF THE GODS © 2011 Lise Lunge-Larsen. Illustrations © Gareth Hinds, Cover from THE INVENTION OF HUGO CABRET by Brian Selznick. Cover art copyright © 2007 by Brian Selznick. Used

by permission of Scholastic Inc, Heritage Image Partnership Ltd, The Reading Room/Alamy Stock Photo, Everett Collection Historical/Alamy Stock Photo; page 4, George E. Koronaios/Wikimedia (pages 15 and 420), 19th Era/Alamy Stock Photo (pages 60 and 420), Bridgeman Images; pages 22 and 421, Igor Stevanovic/Alamy Stock Photo; pages 24 and 420, Lebrecht Music & Arts/Alamy Stock Photo; pages 61 and 420, Leka Sergeeva/Shutterstock.com; pages 62 and 421, North Wind Picture Archives/Alamy Stock Photo; pages 285 and 420, North Wind Picture Archives/Alamy Stock Photo; pages 316 and 420, history_docu_photo/Alamy Stock Photo; pages 319 and 420 Jean-Jacques Scherrer/Wikimedia.

All other images are property of Great Minds.

Acknowledgments

Karen Aleo, Trevor Barnes, Allie Beman, Madison Bonsignore, Kelsey Bordelon, Sarah Brenner, Beth Brown, Catherine Cafferty, Melissa Chung, Ashley Cook, Julia Dantchev, Camille Daum, Laurie Delgatto-Whitten, Enaka Enyong, Kathleen Foley, Jen Forbus, Nina Goffi, Caroline Goyette, Lorraine Griffith, Shelley Hampe, Elizabeth Haydel, Robin Hegner, Sarah Henchey, Patricia Huerster, Holli Jessee, Stephanie Kane-Mainier, Meg Kinlaw, Lior Klirs, Liana Krissoff, Karen Latchana Kenney, Karen Leavitt, Farren Liben, Brittany Lowe, Whitney Lyle, Liz Manolis, Maya Marquez, Meredith McAndrew, Cathy McGath, Emily McKean, Maia Merin, Patricia Mickelberry, Julie Mickler, Andrea Minich, Lauren Mirabella-Ormsby, Lynne Munson, Katie Muson, Gabrielle Nebeker, Amy Ng, Vivian Nourse, Carol Paiva, Catherine Paladino, Marya Parr, Trisha Paster, Katie Pierson, Eden Plantz, Natalie Rebutisch, Rachel Rooney, Tressa Sanders, Lori Sappington, Amy Schoon, Carolyn Scott, Susan Sheehan, Ami Smith, Danae Smith, Rachel Stack, Susan Stark, Sarah Turnage-Deklewa, Kati Valle, Kara Waite, Sarah Webb, Erika Wentworth, Margaret Wilson, Eleanor Wolf, Rachel Zindler

Ana Alvarez, Lynne Askin-Roush, Stephanie Bandrowsky, Mariel Bard, Rebeca Barroso, Brianna Bemel, David Blair, Charles Blake, Lynn Brennan, Adam Cardais, Dawn Cavalieri, Tatyana Chapin, Christina Cooper, Gary Crespo, Lisa Crowe, David Cummings, Cherry dela Victoria, Sandy Engelman, Tamara Estrada Del Campo, Ubaldo Feliciano-Hernandez, Soudea Forbes, Diana Ghazzawi, Laurie Gonsoulin, Kristen Hayes, Marcela Hernandez, Sary Hernandez, Abbi Hoerst, Ashley Kelley, Lisa King, Sarah Kopec, Drew Krepp, Jennifer Loomis, Christina Martire, Siena Mazero, Alicia McCarthy, Thomas McNeely, Cindy Medici, Ivonne Mercado, Brian Methe, Sara Miller, Christine Myaskovsky, Mary-Lise Nazaire, Tara O'Hare, Tamara Otto, Christine Palmtag, Katie Prince, Jeff Robinson, Gilbert Rodriguez, Karen Rollhauser, Richesh Ruchir, Isabel Saraiva, Gina Schenck, Leigh Sterten, Mary Sudul, Deanna Thomann, Tracy Vigliotti, Bruce Vogel, Heather Waymouth, Dave White, Charmaine Whitman, Nicole Williams, Glenda Wisenburn-Burke, Samantha Wofford, Howard Yaffe



MORE MEANINGFUL ENGLISH

Knowledge rich. Students build enduring knowledge about important topics in history, science, and more.

Great books. Students enjoy award-winning books by authors from around the world.

Artful. Examining fine art invites all students into the conversation.

Engaging. Unique inquiry routines draw every student into every text.

For everyone. Built-in supports help each student, including multilingual learners and those with dyslexia, meet their full potential.

GRADE 4 MODULES

Module 1 | A Great Heart

Module 2 | Myths and Enduring Stories

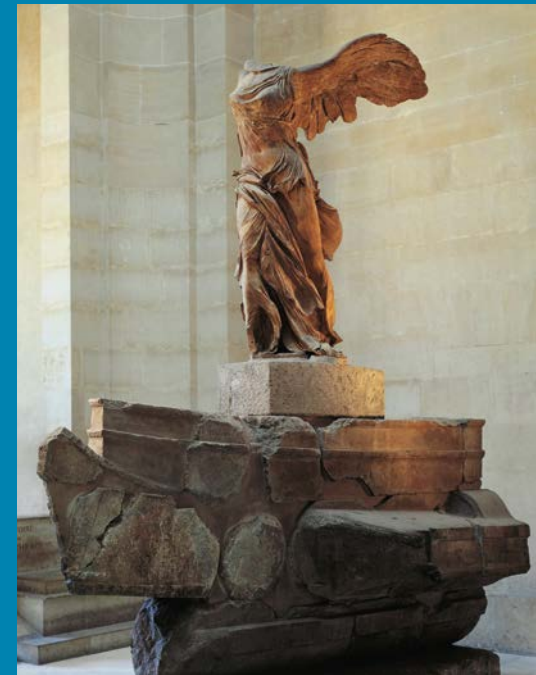
Module 3 | The American Revolution

Module 4 | Let's Play Ball

ISBN 979-8-88811-210-6



9 798888 112106 A



ON THE COVER

Winged Victory of Samothrace,
ca. 190 BCE

Parian marble statue, height 328 cm

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

GREAT
MINDS

every child
is capable of
greatness