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| Heroes of the *Iliad*  |
| English Language Arts, Grade 6 |
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| This four-week unit focuses on a close reading of Rosemary Sutcliff’s *Black Ships Before Troy,* a retelling of the Greek epic, *The Iliad*, by Homer. As students encounter the ancient characters – mortal and immortal – of Homer’s story of the Trojan War, they develop a conceptual understanding of what it means to be a hero. In the final performance assessment, students choose a character from *Black Ships Before Troy* and present an oral argument, supported by evidence from the text, about whether that character should be called a hero. The unit introduces a number of approaches to comprehending a complex text: answering text-dependent questions, informal dramatization using a reader’s theater script, vocabulary study, and drawing, writing summaries, and writing arguments in response to text.*These Model Curriculum Units are designed to exemplify the expectations outlined in the MA Curriculum Frameworks for English Language Arts/Literacy and Mathematics incorporating the Common Core State Standards, as well as all other MA Curriculum Frameworks. These units include lesson plans, Curriculum Embedded Performance Assessments, and resources. In using these units, it is important to consider the variability of learners in your class and make adaptations as necessary.* |

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| **Stage 1 Desired Results** |
| **ESTABLISHED GOALS G**CCSS.ELA-Literacy.RL.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.CCSS.ELA-Literacy.RL.6.2: Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.CCSS.ELA-Literacy.RL.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.MA.ELA-Literacy.RL.6.8 Identify the conventions of epics (e.g. the hero, quest, journey, seemingly impossible tasks) in historical and modern literary works.CCSS.ELA-Literacy.W.6.1Write arguments to support claims with clear reasons and relevant evidence. CCSS.ELA-Literacy.SL.6.4 Present claims, findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.CCSS.ELA-Literacy.SL.6.5. Include…visual displays in presentations to clarify information. | ***Transfer*** |
| ***Students will be able to independently use their learning to…* T**Understand the power of words and images to transform lives and provide insight into the experiences of others and understanding of cultures and historical periods.Read and comprehend a range of increasingly complex texts and media written for various audiences and purposes.  |
| ***Meaning*** |
| **UNDERSTANDINGS U*****Students will understand that…***U1. A character’s ethics and values shape their actionsU2. A hero is a person who is ethical, yet has flaws as well as strengths.  | **ESSENTIAL QUESTIONS Q**EQ1. Why do a character’s ethics and values matter? EQ2. What is a hero? |
| ***Acquisition*** |
| ***Students will know…***K1. The characteristics of epic literature and epic heroes. K2. Homer’s story of the Trojan War: its causes, events, and consequences.K3. The meaning of allusions to the *Iliad* that that frequently appear in speech and literature (e.g., *the face that launched a thousand ships,* *Achilles’ heel,* and the *Trojan Horse).*K4. New vocabulary encountered in the text. | ***Students will be skilled at…* S**S1. Citing explicit and inferential textual evidence to support conclusions in discussion and in writing, and in particular, in the building of an argument.S2. Reading closely first with support and then independently.S3. Discussing and writing about plot and characters; that is, how characters change in response to events in the story and how the characters influence the events.S4. Taking notes, using quotes and paraphrasing, avoiding plagiarism and providing bibliographic information. S5. Presenting information to a younger audience in the form of a well-prepared oral presentation.  |

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| **Stage 2 - Evidence** |
| **Evaluative Criteria** | **Assessment Evidence** |
| * Clear claim with reasons to support it.
* Logical and comprehensible

idea development* Textual evidence from the epic used appropriately and accurately
* Reasonable inferences about the hero’s values, ethical decisions, strengths, and flaws
* Logical conclusion about heroism
* Use of standard English conventions in writing and speaking
* Oral presentation is well-organized, engaging, includes images or a short skit, and is delivered with adequate eye contact, volume, and clear pronunciation
 | **CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS) PT**Your task is to choose a character from *Black Ships Before Troy* and present an argument why he or she is a hero, citing reasons supported by evidence from the text. First, you’ll write your argument, then you will make a two to three minute oral presentation to a fifth grade classthat has been studying heroes of American history.Specifically, your written and oral presentations should include:* Your claim that a particular character in *Black Ships Before Troy* is a hero and your reasons for making that claim (consider what the character did or said that showed heroism);
* A description of his or her positive characteristics, values, ethics, and traits, as well as flaws;
* Negative and positive effects of the hero’s characteristics;
* Several quotes or paraphrases from the text that support your argument (for the written argument, cite page numbers in *Black Ships Before Troy*);
* Your conclusions about heroism.

To help engage your fifth grade audience, you should incorporate a visual display that supports your presentation (example: a drawing of your character demonstrating a heroic deed.)You will pass in your written argument before presenting it. Practice time will be provided so that you will be well prepared for your presentation.You may want to use one of the quotations on the next page in the introduction or conclusion of oral presentation. |
| * Teacher anecdotal notes on participation, preparedness, and understanding.
* Written responses: Accuracy, use of textual evidence
 | **OTHER EVIDENCE: OE*** Ongoing journal development focused primarily on the following: sections on text vocabulary, evidence about characters
* Students’ contributions and demonstration of understanding during discussions.
* Written responses to text-dependent questions.
* Optional quizzes for vocabulary or comprehension
 |
| **Stage 3 – Learning Plan** |
| ***Summary of Key Learning Events and Instruction*** **In general:*** Close reading (supported and then independent) with text-dependent questions to use with individuals and groups
* Read-alouds and performances of readers’ theatre scripts
* Discussion in various modes (turn and talk, small group, think/pair/share, whole group, jigsaw)
* Direct instruction in writing summaries and arguments

**Lessons 1, 2, and 3: Introducing Heroes of the *Iliad*:** Students’ interest is engaged by speculating on the book by analyzing the cover illustration of *Black Ships Before Troy.* They perform a Reader’s Theatre version of the first chapter and read or listen to pages 1-15, responding to at least one text-dependent question as a group. Students view a short Power Point on the characteristics of epics and epic heroes, begin a chart of characters in the epic and begin the vocabulary section of their journal, which they will add to throughout the unit. **Lesson 4: Heroic Qualities:** This lesson develops the students’ thinking about heroes and heroism, and introduces the curriculum embedded performance assessment. **Lessons 5, 6, and 7: Developing the Plot:** Students begin finding evidence in text regarding the interventions of the gods and goddesses in the story, and their effect on complicating the plot and building the conflict. They begin to identify the different ways an author can show a character’s values through their actions and thoughts. **Lessons 8 and 9: Summaries and Illustrations**: Students write summaries of one chapter to reinforce close reading. They view the hardback version of *Black Ships Before Troy* and illustrate a section on their own.**Lesson 10: The Turning Point of a Plot:** Students read/listen to the key central chapters, “The Armor of Achilles” and “Vengeance for Patroclus” and perform a Readers’ Theatre version of “Vengeance for Patroclus.”**Lessons 11, 12, and 13: Ethical Decisions:** Students read/listen to “Funeral Games,” “Ransom for Hector,” “The Luck of Troy,” and “Warrior Women” They discuss how Achilles may have shown a character flaw and review the ethical nature of Helen and Odysseus as revealed in their secret conversation in Troy. **Lessons 14 and 15: Resolution of the Conflict:** Students read/listen to “The Death of Achilles,” “The Poisoned Arrow,” “The Wooden Horse,” and “The Fall of Troy.” They discuss how the end of the book reflects the actions and motivations of characters that were introduced at the beginning. **Lessons 16, 17, 18, 19, and 20: Completing the CEPA** Students review *Black Ships* *Before Troy* as a whole and discuss terms from the Iliad, such as “Achilles’ Heel” that are still part of the heritage of Greece in the English language today. They review the CEPA Student Instructions and discuss the elements of writing arguments. They write arguments about the heroism of a character in *Black Ships Before Troy* and make oral presentations to younger students.**Other sessions** can be scheduled as necessary for students to work on and/or present or record their CEPA.  |
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*General Notes and Resources*

The purpose of this unit is to develop understanding of one of the touchstones of literature, the *Iliad* by Homer. Over 3,000 years old, the *Iliad* tells the story of war between the Greeks and the Trojans, a saga of love, jealousy, revenge, hatred, cunning, and honor. In its wide sweep of events and human emotions, the *Iliad* is the classic epic and one that continues to inspire Western literature and archaeological investigations to our present day. The unit uses a children’s version, *Black Ships Before Troy,* by Rosemary Sutcliff, which shortens Homer’s text but retains the key actions and themes, presenting them in language that is at once understandable and elevated.

The unit may be taught by itself as a case study on epic literature and epic heroes or in conjunction with social studies units on geography and the history of ancient and classical Greece. Several websites are suggested for extensions into the extensive archaeological investigations that since the late 19th century have looked for material evidence to answer the question if the Trojan War of Homer actually occurred. Useful background for the teacher and optional for showing an excerpt to students is Michael Wood’s *In Search of the Trojan War* video, available at <http://www.ovguide.com/tv/in_search_of_the_trojan_war.htm>.

The unit gives students practice in key English language arts skills of close reading of complex grade level text, answering questions by finding evidence in text, interpreting academic vocabulary in context, and writing summaries and arguments. The final curriculum-embedded performance assessment asks students to write an argument about the heroism of a character of their choice and make a presentation about their conclusions to younger students.

**Vocabulary**: In this unit, we do not recommend that vocabulary instruction be accomplished by requiring students to look up words in the dictionary and insert these into a notebook, which most does not produce a lasting increase in the vocabulary that students understand and use in speech and language. (This does not mean that the dictionary should never be used or that students’ proficiency in using a dictionary should not be a goal.)

Students with limited vocabularies cannot comprehend text as well as those who have developed both vocabulary knowledge and strategies to figure out Tier 1 and 2 words that they encounter for the first time in a text. (Marzano, R. and Pickering, D. [2010] *Building Academic Vocabulary.* Alexandria, VA: ASCD.) For this reason, teachers explicitly teach to expand students’ vocabulary. Explicit instruction is required to teach words that students cannot yet figure out independently and for students who have acquired little “incidental vocabulary” (that is, learned over time through wide reading). Direct instruction of the vocabulary that has been listed in Appendix C can be accomplished in a six-step process, with the first three steps used to introduce new terms and the following three used later (Marzano and Pickering, 2010):

* Provide a description, explanation, or example of the new term.
* Ask students to restate the description, explanation, or example in their own words.
* Ask students to construct a picture, pictograph, or symbolic representation of the term.
* Engage students periodically in activities that help them add to their knowledge of the terms in their vocabulary notebooks.
* Periodically ask students to discuss the terms with one another.
* Involve students periodically in games that enable them to play with terms.

The vocabulary list for all chapters can be found in Appendix C in the Resources section at the end of the unit. However, teachers should judge which vocabulary from the list that students will learn; this will vary depending on the particular needs of the students in a particular class. To select the vocabulary to teach to a particular class, teachers should consider[[1]](#footnote-0):

* How many vocabulary words are there in this section?
* How many of these words can be seen as useful “tools” which students will confront frequently as they read at this grade level?
* Which words are worth investing in?
* What did the author intend in using particular words?
* What task could you create that would get students writing using those words?

**Close reading:** The ability to read closely with good comprehension develops slowly and students in the class will have reached different levels of proficiency in doing so. All students should have the opportunity to read closely, however, even if only for reduced numbers of paragraphs. Good ongoing assessment of student progress will inform decisions about the students who need additional support.

**Suggestions for adapting for learner variability:** Depending on the readiness of a student to read text closely and accommodations or modifications in an individual educational plan, a student may need an outline or summary of the text, a word and definition list, and/or an audio version. As journal entries are being produced, circulate through the room noting which students have difficulty and providing support as needed.

Heroes of the *Iliad*

English Language Arts, Grade 6

Lessons 1, 2 and 3

**Brief Overview of Lessons:** Students are introduced to the concepts of the epic and the epic hero through a close reading and dramatization of the beginning chapters of Rosemary Sutcliff’s *Black Ships Before Troy.* Teachers should consider the variability of learners in their class and make adaptations as necessary. Note that an audio version of the book is available and listed below.

**Prior Knowledge Required:** Familiarity with participating in classroom discussions and using journals.

**Estimated Time:** 180 minutes in three 60-minute periods

**Resources for Lessons 1, 2 and 3:**

For the teacher:

* A computer and projector
* PowerPoint Presentation: The Epic and the Epic Hero (Appendix A)
* A copy of the hardback illustrated edition of *Black Ships Before Troy: The Story of the Iliad,* by Rosemary Sutcliff (New York: Delacorte Press, 1993)
* A copy of the paperback text edition of*: Black Ships Before Troy: The Story of the Iliad,* by Rosemary Sutcliff (New York: Laurel-Leaf, an imprint of Random House, 2005)
* Reader’s Theatre version of “The Golden Apple” (Appendix B)
* Examples of vocabulary from the first three chapters of *Black Ships Before Troy* (Appendix C)
* Large paper for anchor charts for students to develop and for teachers to display throughout the unit. (Anchor charts are produced collaboratively by teachers and students and kept in a visible location in the classroom. They are frequently updated in subsequent lessons and serve as a reference for the unit or several lessons. )
* Map of the geography of the Iliad, for projecting and/or printing: <http://academic.reed.edu/humanities/110tech/iliad.html>.

**Optional**

Useful background for the teacher and to show excerpts, particularly for social studies connections:

* *In Search of the Trojan War;* open-source video available at <http://www.ovguide.com/tv/in_search_of_the_trojan_war.htm>

A selection of other versions of the *Iliad:*

* A copy of *The Adventures of Achilles* by Hugh Lupton and Daniel Morden (Cambridge, MA: Barefoot Press, 2012) for comparing how the story of Achilles is told in a different way.
* Padriac Colum’s *The Children’s Homer* (1918) available as an open source electronic book, <http://archive.org/details/childrenshomerad00colu>
* The Project Gutenberg open source electronic book of *The Iliad* by Homer, <http://www.gutenberg.org/files/6130/6130-h/6130-h.html>

For students: class sets of:

* The paperback edition of *Black Ships Before Troy: The Story of the Iliad,* by Rosemary Sutcliff, Laurel-Leaf, an imprint of Random House, 2005 (Note: other versions of the Sutcliff text are available, but the page numbers in this unit may not apply to them.)
* Reader’s theater script of “The Golden Apple” (Appendix B)
* Journals, which can be either computer files or paper notebooks

Audio version of *Black Ships Before Troy* is available at [www.audible.com](http://www.audible.com) for computers and tablets.

**Unit:** Heroes of the *Iliad*

**Content Area/Course:** English Language Arts, Grade 6

**Lessons** 1, 2, and 3: Introducing Heroes of the *Iliad*

**Time:** 180 minutes, in three 60-minute periods.

**By the end of these lessons students will know and be able to:**

* The characteristics of an epic and epic hero.
* Define new vocabulary in context.
* Start to read closely with independence.
* Locate evidence in the text in response to a text-dependent question.
* Use evidence from the text to write a journal response.

**Essential Question(s) addressed in these lessons:**

EQ2. What is a hero?

**Standard(s)/Unit Goal(s) to be addressed in these lessons:**

CCSS.ELA-Literacy.RL.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

CCSS.ELA-Literacy.RL.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

MA.ELA-Literacy.RL.6.8Identify the conventions of epics (e.g., the hero, quest, journey, seemingly impossible tasks) in historical and modern literary works.

Instructional Tips/Strategies/Notes for Teacher

* Before you begin the unit, read through the entire book, *Black Ships Before Troy.*
* The story of the archaeologists who conducted excavations since the 1880s in Turkey at the supposed site of Troy is told in historian Michael Wood’s multipart video, *In Search of the Trojan War* (British Broadcasting Corporation, 1984,available at <http://www.ovguide.com/tv/in_search_of_the_trojan_war.htm>. The first episode, from the beginning to 3:18 minutes gives a brief overview of the *Iliad*. If you decide to show this or other excerpts of the video to students, mark the relevant sections in advance.
* Post the unit Essential Questions for repeated consultation throughout the unit. Have large chart paper available on which to record students’ responses and display throughout the unit. This is referred to in the unit as an anchor chart. (Anchor charts are produced collaboratively by teachers and students and kept in a visible location in the classroom. They are updated in subsequent lessons and serve as a reference.)
* Recommendations about teaching vocabulary are noted in the General Notes and Resources section above.
* The unit introduces a number of text-dependent questions in *italics.* In order to answer these questions, students must reread a passage or section and make an inference.
* Schools vary in the amount of time available for literacy. Some schools may have more than the 60 minutes allotted for the lessons in this unit and can require students to do more close reading and to respond to additional text-dependent questions.
* A reading journal is recommended for students to keep notes, write responses to questions, and collect handouts.
* In the final day of presentations of the CEPA, an audience is needed. It is suggested here that they be presented to fifth graders. Make arrangements for attendance of you chosen audience for the tentative date of the presentations.

Anticipated Student Preconceptions/Misconceptions

* Students may have the misconception that heroes are perfect beings with no flaws.
* Students may not realize that authors deliberately choose words to create particular effects.

**Lesson 1**

**Lesson Opening**

* Tell students that they are about to read an epic story based on an ancient poem, at least 3,000 years old, *The Iliad* by Homer. It is a story of love, war, and friendship—but much more! There have been many retellings of the Iliad for centuries. Rosemary Sutcliff has adapted the story for middle school students.
* Tell students that they will be keeping a journal throughout this unit. Their journals will be the place that they keep all their notes organized so that they will be able to use them for the final performance assessment. Depending on the nature of the journal (paper or electronic file), give instructions on how students can find and organize their journals.
* Focus students’ attention on the cover of the paperback book and the title of the story, and ask separately:
* *What details stand out on the cover of the book?*
* *What can you observe in the cover illustration, and what inferences can you make?*
* *What questions does the cover illustration raise?*
* Record students’ responses on an anchor chart or board and discuss. Responses may be similar to the ones in the following chart.

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| **Observations** | **Inferences** |
| There are warriors on either side facing the woman with the blonde hair. | Perhaps there is an argument between the warriors about the woman. |
| There are ancient looking ships in the foreground of the picture. | The story must have taken place a long time ago. |
| The helmets of the men on the right and left are different.  | These might be two different armies. |
| **Questions** |
| *Is there a war going on?* | *Is it about the woman?* |
| *Do the warriors have to travel to get the woman?* | *How are the ships important to the story?* |

**During the Lesson**

* Show the Power Point presentation in Appendix A on the characteristics of epics and epic heroes. Ask students to take notes in their journals about the characteristics of epics and heroes.
* Assign students roles for a Readers’ Theatre version of “The Golden Apple,” which dramatizes pages 1-10 of *Black Ships Before Troy.* See Appendix B for the script.
* Ask students to perform the play by reading the script expressively. When the play is done, thank the players and ask for initial reactions to the characters of Helen and Paris and the three goddesses. Record the initial reactions on chart paper and note if any of their initial questions about the cover illustration were answered.
* Ask students to read pages 1-5 of the text, telling them that the author, Rosemary Sutcliff, provides clues about what is important to Paris – his values – and what he does as a result. Read pages 5-10 for clues. *What are the clues and what do they tell the reader about Paris? Does he appear to be a hero?*

**Lesson Closing**

* On page 2, Sutcliff describes an action by Eris, the goddess of discord, in this way: “All she did – it seemed a small thing – was to toss down on the table a golden apple.” *Was it a “small thing” that she did? What lines in the text support your conclusion?*
* Tell students that in the next lesson they will focus on selected vocabulary in *Black Ships Before Troy* and on the concept of theme.

**Lesson 2**

**Lesson Beginning**

* Tell students that today they will be focusing on the word choices in the chapter they read yesterday and possible themes that they see emerging in the epic.
* Develop vocabulary words. Possible examples from the chapter “The Golden Apple”:
* “Many guests came to their wedding feast, and among the **mortal** guests came all the gods of high Olympus.” (page 1)
* “Eris, the goddess of **discord**, had been left out because wherever she went she took trouble with her; yet here she was, all the same, and in her blackest mood, to **avenge** the insult.” (pages 1-2)
* Questions: *How does a* ***mortal*** *differ from an immortal? What clues in the sentence help you to determine the definitions of* ***discord*** *and* ***avenge****? Describe a time in your life when you felt there was* ***discord.*** *Why might Eris have wanted to take revenge?*
* Mortal: earthly; human.
* Discord: upset, lack of order
* Avenge: retaliate; take revenge

**During the Lesson**

* Explain to students that there is a kind of writing called “writing an argument” and that they will be writing arguments during this unit. “Argument” in this context means a claim, or opinion, about something, not a disagreement.
* A successful written argument is supported by reasons and evidence from text.
* Tell students to practice writing an argument to this question: *Which of the epic goddesses’ gifts do you think would be of most benefit to Paris: power, wisdom, or beauty?* Tell them to give their reasons based on their own experience.
* As they keep reading the text, they will return to this question and be eventually able to support their claim with evidence from the text.

Formative assessment

* Observe and listen in on students’ reading, writing, and speaking. Note students who are having difficulty responding to questions.
* Observe students’ use of and understanding of key vocabulary.

**Lesson Closing**

* Tell students that the following lesson will focus on the next two chapters of *Black Ships Before Troy.* Ask them to preview “Ship Gathering” (pages 11-15) for homework.

**Lesson 3: “Ship Gathering” and “Quarrel with the High King”**

**Lesson Beginning**

* Introduce and discuss map of Homeric Geography to trace the regions where the different groups of Greek warriors sailed from and where Troy is. This map is best projected for all to see. Map is available at: <http://academic.reed.edu/humanities/110tech/iliad.html>.

**During the Lesson**

* Read aloud the chapter titled “Ship Gathering” on pages 11-15. As you read, model and ask students to help create a strategy for keeping track of the characters. (For example, it is realistic to say to students, “I’m getting confused by all these characters. How can we keep them straight?” This signals that it is reasonable to be confused but that strategies can be developed.)
* On an anchor chart, begin two lists of characters: Greeks, Trojans. The teacher can use the chart in Appendix D as a reference.
* Close Reading to Identify Character Traits: The following is an example of how you might use the selected parts of the text to stimulate conversation (chosen from pages 13-15).

“But when the High King’s summons went out and the black ships were launched for war, his mother sent him secretly to the Isle of Scyros, begging King Lycomedes to have him dressed as a maiden and hidden among his own daughters, so that he might be safe” (page 13).

“When the girls heard that there was a trader in the palace forecourt, out from the woman’s quarters they all came running, Achilles among them, veiled like the rest, to see him undo his pack. “

“This is for me!” said Prince Achilles pulling off his veil“(page 14).

“His mother wept over him saying, ‘I had hoped to keep you safe for the love I bear you. But now it must be for you to choose. If you bide here with me, you shall live long and happy. If you go forth now with the fighting men, you will make for yourself a name that shall last while men tell stories round the fire, even to the ending of the world. But you will not live to see the first gray hair in your beard, and you will come home no more to your father’s hall.’” (Page 15)

“’Short life and long fame for me,’ said Achilles, fingering his sword. So his father gave him fifty ships, fully manned, and Patroclus to go with him for his friend and sword companion. And his mother, weeping still, armed him in his father’s armor; glorious war gear that Hephaestus, the smith of gods, had made for him.

And he sailed to join the black ships on their way to Troy “ (page 15).

* Think/pair/share using a text-dependent question (10 minutes). In the chapter you just read, why does Achilles respond to his mother*, “Short life and long fame for me” on page 15? What does Achilles mean? What might this statement reveal about what he values, that is, thinks is most important?*
* Journal writing model: Model how to write a response in the journal. Discuss Achilles’ mother’s response on page 15, and model writing for five minutes from text evidence to explain why Achilles’ mother sought to put him into hiding, and what Achilles’ reaction was.
* Independent close reading: Ask students to read the chapter “Quarrel with the High King,” pages 16-21. Tell students: “As you read, look for evidence of Achilles’ values and character traits, and think about what this tells you about him. Take notes in your journal as you read.”
* If there is time, these additional questions can be discussed:
* The Greeks may have hoped for a quick victory, but that was not what happened. *How does the author tell us about the length of the war?* (page 17, third full paragraph)
* Agamemnon and Achilles quarreled. (“Even so, a bitter quarrel flared between them” (page 19, next to last paragraph). *Why were they quarreling? How did the outcome of the quarrel affect the plot of the story? What does the quarrel tell you about both characters’ traits and values?*

**Homework Assignment** (or independent work if class schedule allows). Finish reading pages 16-21 if necessary.

Heroes of the *Iliad*

English Language Arts, Grade 6

Lesson 4

**Brief Overview of Lesson:** This lesson develops the students’ thinking about heroes and heroism, and students begin to consider how contemporary heroes may have some of the same attributes of ancient heroes. The Curriculum Embedded Performance Assessment (CEPA) is explained during this lesson so that students know what they will produce in order to demonstrate their understanding, knowledge, and skills. Introducing the CEPA early in the reading gives students ample opportunity to find evidence as they read the book. Teachers should consider the variability of learners in their class and make adaptations as necessary.

**Prior Knowledge Required:** Knowledge of characteristics of epics and epic heroes.

**Estimated Time:** 60 minutes

**Resources for Lesson 4 (new):**

* For the teacher: a copy of the CEPA Teacher Instructions, CEPA Student Instructions and Student Worksheet, and the CEPA Rubric, at the end of the unit
* For students: Copies of the CEPA Student Instructions, the CEPA Student Worksheet, and the CEPA Rubric

**Unit:** Heroes of the *Iliad*

**Content Area/Course:** English Language Arts, Grade 6

**Lesson 4:** Heroic Qualities

**Time:** 60 minutes

**By the end of this lesson students will know and be able to:**

* Articulate what a hero is in life and in an epic.

**Essential Question(s) addressed in this lesson:**

EQ1.Why do a character’s ethics and values matter?

EQ2. What is a hero?

**Standard(s)/Unit Goal(s) to be addressed in this lesson:**

CCSS.ELA-Literacy.RL.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

MA.ELA-Literacy.RL.6.8 Identify the conventions of epics (e.g. the hero, quest, journey, seemingly impossible tasks) in historical and modern literary works.

Instructional Tips/Strategies/Notes for Teacher

* It is important to create the expectation that each student’s reading journal should be maintained and orderly as it will be used throughout the unit and will provide information that they can consult for the CEPA.
* The rubric for the vocabulary notebook is located at the end of this lesson.

Anticipated Student Preconceptions/Misconceptions

* Students may assume that a hero has only good qualities.

**Lesson 4**

**Lesson Beginning**

* Using an anchor chart headed with two questions:
* What is a hero?
* What does it take to be a hero?
* Ask for students’ responses and record them on the chart. Ask students to name a character from a book or a real person who is a hero and give reasons for their choice.
* Ask them to list some good qualities of a hero. These might include being: authoritative, independent, a deep thinker, courageous, ethical, intelligent, strong.
* Heroes also often have flaws, such as being: proud, conceited, bossy, arrogant, careless, selfish, spoiled, stubborn, hot-tempered, greedy, or cowardly. Write these words on an anchor chart and define them if needed.
* Pay particular attention to “ethical.” Explain that “ethics” means the ways that people think about what is right or wrong. Discuss ways of behaving that can be seen ethical or unethical. Explain that the characters may make decisions that readers may define as either ethical or unethical, and that their ethics are dependent on what they value.

**During the Lesson**

* Ask students to create a section in their journal called “Heroes.” As they read, when they come to a section of text that describes an example of a character showing either a positive or negative characteristic, ethics, or values, they will write the name of the character, the page number, and a quotation or a paraphrase of the text.
* Emphasize the importance of the references, as students will need this information later in the CEPA. For example, Paris, on pages 7 and 8, is shown to be selfish and spoiled in these sections of text:

“If Paris wanted a thing, then he must have it; so he begged a ship from his father, and he can his companions set out” (7) and, “But he was Paris, who always got the things he wanted...” (8).

* Return to the anchor chart started in a previous class and ask which gift (or power, wisdom, or beauty) would be more important to Paris in this situation, and their reasons for their choice. Students will continue to add to these pages throughout the unit.
* Some of the characters they might want to record quotations for are Paris, Helen, Hector, Achilles, Menelaus, Odysseus, and Agamemnon. By the end of the book, they should have at least three quotations for each character, and they may have many more.

**Lesson Closing**

* Explain that at the end of the unit students will complete a Curriculum Embedded Performance Assessment (CEPA). Provide the Student Instructions and CEPA Rubric that will be used to assess their understanding. Explain, take questions, and ask students to put the CEPA instructions and Rubric into their reading journal for reference.

**Vocabulary Homework**

* Give students a list of words from pages 16-21 from Appendix C. Tell them to find each word on the pages listed and determine the meaning from context. A dictionary may be consulted if the context is not clear. Tell students to write each word in the journal, with a definition in their own words of the word as it is used in context, and use the word in a sentence or draw a picture that demonstrates understanding of the word. Provide an example:
* Word: allied (page 17)
* Definition: united for a common cause.
* Sentence: The student council and *allied* groups from other schools came together and raised money for a contribution to the local animal shelter.

Rubric for Vocabulary in Notebook

(Modified from <http://www.scribed.com/doc/28998515/Vocabulary-Web-Rubric>)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **4** | **3** | **2** | **1** |
| Sentence or picture | A complete sentence or picture that shows a correct and detailed understanding of the word  | A complete sentence or picture that shows understanding of the word | Incomplete sentence or picture that does not have enough details to convey the meaning of the word  | Attempt made but sentence or picture is incorrect  |
| Definition  | Complete and correct definition of word that matches context from the passage | Incomplete but correct definition that matches context in the passage | Definition given does not match passage context  | Attempt made but definition is incomplete  |

Heroes of the *Iliad*

English Language Arts, Grade 6

Lessons 5, 6, and 7

**Brief Overview of Lessons: I**n these lessons students read together the chapters, “Single Combat,” “Women of Troy,” and “The High King’s Embassy” of *Black Ships Before Troy.* In Lesson 5, students will explore the roles of gods and goddesses in an epic, focusing on how they intervene in the affairs of men and women. In Lessons 6 and 7, students answer text-dependent questions about the motives and character traits of Hector, Paris, Agamemnon, and Achilles. Teachers should consider the variability of learners in their class and make adaptations as necessary.

**Prior Knowledge Required:** Knowledge of characteristics of epics and epic heroes and the content of the first three chapters of *Black Ships Before Troy.*

**Estimated Time:** 180 minutes in three 60-minute periods

**Resources for Lessons 5, 6, and 7 (new)**

For the teacher:

* Chart on the intervention of the gods and goddesses, Appendix E

For students

* Student handout on the intervention of the gods and goddesses, located at the end of Lesson 5.

**Unit:** Heroes of the *Iliad*

**Content Area/Course:** English Language Arts, Grade 6

**Time:** 180 minutes; 60 minutes each of 3 days

**Lessons 5, 6, and 7:** Developing the Plot

**By the end of these lessons students will know and be able to:**

* Explain how epic gods and goddesses intervene in the affairs of humans
* Explain more about the relationships between characters
* Cite textual evidence to back up conclusions.

**Essential Question(s) addressed in this lesson**

EQ1.Why do a character’s ethics and values matter?

EQ2. What is a hero?

**Standard(s)/Unit Goal(s) to be addressed in these lessons**

CCSS.ELA-Literacy.RL.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

CCSS.ELA-Literacy.RL.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

Anticipated Student Preconceptions/Misconceptions:

* Students may need some background on ancient Greek religion and the concept of multiple gods and goddesses.

**Lesson 5**

**Lesson Beginning**

* The war had lasted for nearly a decade and many of the Greeks were eager to go home, but the gods and goddesses had other plans to prolong the war and bring the Greeks and Trojans into deadly combat.
* Read aloud the chapter “Single Combat” pages 22-31
* Remind students that an epic hero relies upon the intervention of supernatural figures who are interested in the outcome of events. (Note to teacher: These interventions usually include objects or battlefield trickery of the gods or goddesses.) Ask students to listen for this as you read and fill information in for their chart on interventions.

**During the Lesson**

* Introduce independently read and text-dependent questions. Ask students to re-read page 29 from “While Menelaus went raging…” to the end of the chapter. They should read together with a buddy (heads together and in low voices) and to be ready to respond to these questions:
* *What traits does the goddess Aphrodite display through her actions?*
* *What affect does she have on the events of the story*?
* Discuss the three interventions of gods or goddesses in the chapter and how they helped the characters, with specific focus on Paris. (See Appendix E: Some Interventions of the Gods and Goddessesfor a summary of interventions.)
* Responding to Questions: Divide the students into five small groups. Assign to each group one of the following text-dependent questions so that each small group of students responds to one question. Each of the questions deals with the issue of making an ethical choice (a choice between right and wrong). Each group writes a response to share with the class. Ask each group to be sure all members have contributed and agree with the response. The responses they write can be entered into their journals as evidence about particular characters’ heroic qualities.
* The story (page 23, middle of second full paragraph) says that Agamemnon “was always one whose moods swung him first one way and then the other.” *What does this tell you about him? Why did Agamemnon, the High King, tell his army that they should leave and set sail for Greece? (*This paragraph addresses the vocabulary words *siege* and *summon*.) *How did Odysseus turn the Greek army back to the war instead of sailing for Greece?*
* On page 25 (last full paragraph), Paris “swaggered” in to the front line of the Trojans and “shouted a challenge to the Greek lines.” Read that text that follows. *What do these actions tell you about Paris’ character traits?*
* On page 26 (top paragraph), Paris “fell back in the ranks.” *Why did he do this? What do these actions tell you about Paris’ character traits? What do his actions compare to his actions on the previous page?* (Note to teacher: Paris swings from overconfidence and bravado to cowardice. Help students to see how these contrasting traits can be part of one character.)
* Referring back to the Anchor Chart about Paris’s three gifts, ask students: *Which of the three (power, wisdom, beauty) would be most useful now? Why?*
* Referring back to page 26, ask: *How did Paris find his strength?*
* An agreement (“formal bargain”) is made between Paris and Menelaus on page 26 (first full paragraph). Helen knows of the bargain and says to Paris, on page 31 (lines 3-5), “Do not you be forgetting the sworn bargain that makes me wife of Menelaus again, and no longer woman of yours!” *What happened to prevent this bargain from being kept?*

**Lesson Closing**

* Ask each group to report out to the class. [Variation: Each group can create a shared computer file with the question and response that is merged into one document and printed. The merged document can be assigned for reading and critique for homework.This variation would require students to have access to a computer at home to work on the shared document space at home.]
* Preview outcomes for the next lesson: Tell students that in the next lesson they will continue to identify the strengths, abilities, and character flaws of heroes in the novel.

Formative assessment

* Observe and listen in on students’ reading and responses in groups and in class.

Handout on the Intervention of the Gods and Goddesses

(This chart is for the student journals and should be added to throughout the readings.)

**Directions**: Examples in the chart should come **in the order** they appear in the book. Please use **complete sentences** in the explanation column. Don’t forget rules of capitalization and punctuation. Be sure your explanation includes the result of the intervention. Use the book as a resource.

|  |  |  |
| --- | --- | --- |
| **Page number** | **God or goddess who intervened** | **Explanation of the intervention** |
| Chapter 4“Quarrel with the High King” | AthenePage 19 | Athene put into Achilles’ mind that no man should fight the High King, Agamemnon. As a result Achilles did not fight for Briseis. |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

**Lesson 6**

**Lesson Beginning**

* The royal family of Troy (King Priam, Queen Hecuba, Hector and his wife Andromache, and their son, and Paris and his love Helen), as well as the citizens of the city, have been under siege for almost a decade. This lesson is about how characters respond to the stress of war and confinement and continues to direct readers to explain what they know about characters from their words and actions.
* Ask students: *If you were Athene, why would you want the truce between the Greeks and the Trojans to end?* Tell them to free-write a response for five minutes and then share with a small group of three to four students. One member will summarize the discussion for whole class.

**During the Lesson**

* Explain to students that in this lesson they will learn more about the character traits, ethics, and values of Paris and Hector. Ask students to think about different ways that an author lets a reader know a character’s values without stating them outright. Ask each student to write 1-2 ways on an individual white board or slip of paper and hold up for you to see. Ask some students to explain their answers.
* Read aloud chapter 5, “The Women of Troy,” stopping along the way to note vocabulary (*truce*, p. 32, *fouled*, p. 35, and *strode*, p. 37) and to check for understanding. Set a purpose for listening:
* *Listen for evidence of the character, ethics, and values of Paris and Hector, including their interactions with women.*
* Ask students to write their reflections in their reading response journals, noting the pages on which they find the evidence for a particular character.
* Read the following from pages 34-36:
* “This way and that the battle flowed as Hector, with Sarpedon, lord of the Lycians, at his side, forced the Greeks almost back to their ships, only to be swept back in their turn by Odysseus and Diomedes.” *What does this section tell you about Hector’s character? How did Hector fight?*
* “Then the foremost of the Trojan soothsayers came to Hector, where he stood at the bloody heart of things and bade him leave his command to Aeneas and go back within the city to his mother, the queen.”

 “Bid her gather her women,” said the soothsayer, “and take the most splendid of all her jeweled robes, and go up to the temple of gray-eyed Athene and lay it across the knees of the sacred statue. And pray to Athene to cease from giving all her strength to the Greeks and show mercy to the people of Troy, who are her people also.”

“So unwillingly, Hector left Aeneas in command and strode back to the city gate.”

*How do these paragraphs help to define Hector’s character? Why does he leave unwillingly?*

* “First, he (Hector) went across the palace courts to the house that their father, the king, had built for his brother Paris, thinking to speak a few words with Helen for kindness sake.

There, in the high chamber, he found his brother fussing over his armor and playing with his great bow, like a girl making ready for a party, instead of arming himself for the war-host. And at the far end of the room Helen was working with her maidens at a rich tapestry on the loom. Her back was to him, and all the air in the chamber hummed in anger.

Standing in the doorway, Hector spoke to his brother. “Under the city walls men are dying because of the evil that you wrought ten years ago! Up now, leave this playing with your weapons as though they are toys. Get your armor on and join them!”

*How does this paragraph affect our understanding of Paris? What does this tell you about Hector’s opinions of Paris’ actions?*

* Andromache tries to convince Hector to “bide with us now.” Hector refuses saying, “Dear, cease the weeping. Go back to your women and set them to women’s work. War is the work for men.”

*How does Hector characterize the roles of men and women in Troy?*

**Lesson Closing**

* Ask students to locate evidence from which they can infer character traits or values of Hector, Paris, or the women of Troy and write them in their journals. Refer to pages 35-37. Complete for homework.

Formative assessment

* Observe and listen in on students’ reading and responses in groups and in class over close reading.

**Lesson 7**

**Lesson Beginning**

* In this lesson, use paired reading: ask students to put their heads close together and take turns reading to each other. Model how they should monitor their own understanding as they read, asking questions such as, “What does the author mean here?”, “What is puzzling to me?”, “What are key texts?”
* Ask students to recall the reluctance of Paris to return to battle. Ask student volunteer(s) to read aloud page 36 starting “There, in the high chamber…” through the top of page 37 ending “…and bade Hector sit for a while” to review. Ask them to predict whether Paris will return to battle this chapter and to provide the evidence for their conclusions.

**During the Lesson**

* Ask for students to respond to the question in a “turn and talk” and brief whole-class discussion: *What would happen to the story if Achilles returned to the fighting?*
* Read the first section of “The High King’s Embassy” aloud from page 40 to the break near the bottom of page 44, stopping to point out vocabulary in context. Ask students to read the rest of the chapter (bottom two lines of page 44 to 48) in pairs. (Either pre-teach the vocabulary or provide the meanings from the resource vocabulary list.)
* *How would the word* black *in front of the word* despond *help you to figure out the meaning of* despond*?*
* *Why would the Greeks be* despondent *based on what happened in the previous paragraph?*
* Discuss text –dependent questions (p. 47):
* Patroclus, standing nearby, listened with hope brightening in his face; but Achilles had nursed his anger so long and allowed it to drive so deep within him that now he could not let go, even if he would. *What does this tell you about Achilles as a hero?*
* Once again, Agamemnon calls for an end to the war. Compare the reasons for his call as well as the response of his army in the “Single Combat” chapter (pages 22-31).*What were the differences in his reasons for calling an end to the war and why was the army’s response different?*
* At the advice of Nestor, Agamemnon sends Odysseus, Ajax, and Phoenix to Achilles to ask him to return to the fight. *Why did Agamemnon and others think his return was important?*

Formative assessment

* Add to the chart of interventions of gods and goddesses citations for sections of text that show either positive or negative characteristics of selected characters.
* Note if students can form reasoned responses to the questions and back up their assertions with evidence from the text. Provide support as needed.

Heroes of the *Iliad*

English Language Arts, Grade 6

Lessons 8 and 9

**Brief Overview of Lessons:** In lessons 8 and 9, students read the chapters, “The Horses of King Rhesus,” “Red Rain,” and “Battle for the Ships,” and “The Armor of Achilles” (pages 49-76 of *Black Ships Before Troy).* Students respond to these chapters by writing summaries and drawing illustrations. Teachers should consider the variability of learners in their class and make adaptations as necessary.

**Prior Knowledge Required:** Knowledge of characteristics of epics and epic heroes, the content of the first six chapters of *Black Ships Before Troy,* and experience answering text-dependent questions.

**Estimated Time:** 180 minutes in three 60-minute periods

**Resources for Lessons 8 and 9 (new)**

* A copy of the hardback text edition of *Black Ships Before Troy: The Story of the Iliad,* by Rosemary Sutcliff (1993).
* Document camera for showing illustrations in the hardback edition; another option is to scan the illustrations into a file and project them.
* Optional: a computer and projector to show Greek art and artifacts from museum websites such as: the Ancient Greece website of the British Museum, <http://www.ancientgreece.co.uk/menu.html>, or the Ancient World website of the Museum of Fine Arts, Boston, <http://www.mfa.org/collections/ancient-world>.

For students

* Art materials (as simple as colored pencils or as elaborate as the teacher desires)

**Unit:** Heroes of the Iliad

**Content Area/Course:** English Language Arts, Grade 6

**Lessons 8 and 9:** Summaries and Illustrations

**Time:** 180 minutes in three 60-minute periods

**By the end of these lessons, students will be able to:**

* Write a summary of a chapter
* Respond to text dependent questions with growing skill and efficiency.

**Essential Questions Addressed in these lessons**

EQ1.Why do a character’s ethics and values matter?

EQ2. What is a hero?

**Standard(s)/Unit Goals to be addressed in these lessons:**

CCSS.ELA-Literacy.RL.6.2: Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Instructional Tips/Strategies/Notes for the Teacher

* In these lessons, students are divided into groups and assigned a chapter to summarize. After viewing illustrations of the hardcover version of *Black Ships Before Troy*, they draw sequential “cartoon strip” illustrations of their own to depict events in one of the chapters.
* In addition, or as an alternative, ELA teachers could collaborate with an art teacher to help students create illustrations or small sculptures in the style of Greek art.

Anticipated Student Preconceptions/Misconceptions

* Students may be unfamiliar with the purpose of a summary and how it differs from other kinds of writing.

**Lesson 8**

**Lesson Beginning**

* Tell students that in the next two lessons they will be reading independently. Tell them that there is a lot of action in the four chapters ahead. One of the ways to keep track of the plot in a complex text with a lot of characters and action is to write a summary of a chapter or a section. A summary is a short explanation of the most important things that happen in a text written in your own words.
* Divide the class into three groups and assign to each one of these chapters:
* “Red Rain” (pages 56-61)
* “Battle for the Ships” (pages 62-68)
* “The Armor of Achilles” (pages 69-75)

**During the Lesson**

* Model how you would go about writing a summary of “The Horses of King Rhesus.”
* Ask students to read the chapter with their partner. Tell them to paraphrase the action in their own words in their journals.
* Share your example of the chapter summary:

“Both the Greeks and the Trojans are uncertain what to do next to win the war, so they decide to spy on their enemies. The Greek leader Menelaus thought that a Greek should sneak into the Trojan camp to see what they were planning once the morning came. Agamemnon thought this was a great idea, but said that they had to bring the idea to the war council. When he did, Diomedes suggested that two men go as spies and volunteered to go with Odysseus.

Meanwhile, in the Trojan camp, Hector asked for a Trojan to spy on the Greeks. One of his warriors, Dolon, who was a bit foolish, said he would go if he were promised Achilles’ horses as a reward. But when Dolon went to spy on the Greeks, Odysseus and Diomedes caught him and he wound up telling them all of the Trojans’ plans. He revealed that King Rhesus, an ally of the Trojans, had the best horses. Though Dolon pled for his life, Diomedes killed him and then, with Odysseus, went to Rhesus’ camp, killed him, and stole his horses.”

* Ask students to write summaries of their chapters that are concise and objective. The remainder of the period should be spent in independent work. Tell students that their summaries will be posted in the classroom as a reference for everyone. (Option: Post to a class web page or blog.)

**Lesson Closing**

* Ask students who have finished writing to share their summaries orally with the class.
* Tell students that in the next class they will view illustrations from the original hardback version of Sutcliff’s book, and creating their own illustrated sequences of a section of *Black Ships Before Troy.*

**Lesson 9**

**Lesson Beginning**

* Use the document viewer to show students the illustrated hardcover version of *Black Ships Before Troy,* illustrated by Alan Lee. This activity will enhance student imagination of the sights and sounds of this battle.
* Another option would be to introduce students to art of ancient Greece on the Ancient Greece website of the British Museum, <http://www.ancientgreece.co.uk/menu.html>, or the Ancient World website of the Museum of Fine Arts, Boston: <http://www.mfa.org/collections/ancient-world>. Both offer objects from the museums’ collections of Greek artifacts. Students will find sculptures and examples of red figure and black figure pottery that show scenes from the *Iliad.*
* Keep samples of student artwork from this unit to show students in subsequent years.

**During the lesson**

* The entire chapter, “Battle for the Ships,” pages 62-68 of the paperback, will be read aloud by the teacher and students, while the teacher or a student shows the illustrated version on the text document viewer. Pause along the way, and have students study the illustrations that go with the text.
* Students illustrate a section of the action of this chapter or a scene from a chapter they have summarized. A template is provided in Appendix F to show one format for illustration.

**Lesson Closing**

* Review student artwork and have students explain how the images they have created reflect the story. Display their work in the classroom and/or a class web page or blog.

Heroes of the *Iliad*

English Language Arts, Grade 6

Lesson 10

**Brief Overview of Lesson:** This lesson focuses on two key chapters, “The Armor of Achilles,” (which some students have summarized in the previous lessons) and “Vengeance for Patroclus.” In many ways, these chapters form the turning point of the epic, in which Achilles is roused to rejoin the battle because of his grief over the death of Patroclus. Students act out “Vengeance for Patroclus” in a Readers’ Theatre version of the chapter. Teachers should consider the variability of learners in their class and make adaptations as necessary.

**Prior Knowledge Required:** Knowledge of characteristics of epics and epic heroes, the content of the first nine chapters of *Black Ships Before Troy,* and experience answering text-dependent questions.

**Estimated Time:** 60 minutes

**Resources for Lesson 10**

For the teacher and students:

* Readers’ theater version of “Vengeance for Patroclus,” Appendix G

**Unit:** Heroes of the Iliad

**Content Area/Course:** English Language Arts, Grade 6

**Lesson 10:** A Turning Point in the Plot

**Time:** 60 minutes

**By the end of these lessons, students will be able to:**

* Define what a “turning point” of a plot is

**Essential Questions addressed in these lessons**

EQ1.Why do a character’s ethics and values matter?

EQ2. What is a hero?

**Standard(s)/Unit Goals to be addressed in these lessons**

CCSS.ELA-Literacy.RL.6.2: Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Instructional Tips/Strategies/Notes for the Teacher

* The chapters in this lesson present scenes of war in a graphic way. There is a great deal of violence, some of it precipitated by the gods, who have taken sides in the battle and use their powers to make the fighting continue.
* The teacher may have to explain the importance to the Greeks of giving a warrior’s body the proper funeral and burial. Without this knowledge, students may not understand why the author uses “hideous” to describe Achilles’ actions and why they were a violation of Greek ethics.

Anticipated Student Preconceptions/Misconceptions

* Students may not understand the concept of gods affecting the outcome of a battle and a war or the importance of burial customs of a culture. (Teachers should be alert to students’ religious or cultural views about death and how the body is handled that may make their reading of this uncomfortable.)

**Lesson 10**

**Lesson Beginning**

* Recalling prior material: At the beginning of class take 3-5 minutes and have students brainstorm and write down the most important concepts from the previous reading of “Battle for the Ships.” Share several students’ contributions.
* Ask the class to predict what they think that Patroclus will do after he sees the Greek ships in flames.

**During the lesson**

* Ask students to read aloud chapter 10, “The Armor of Achilles.” Start by reading one paragraph then ask students to take over, each reading a paragraph or two while others listen and follow along in their books.
* Discuss the behavior of Achilles when Patroclus blames him for the Greeks dying on page 70, first sentence, “It is not for their own folly that they die, but for the ill-doing of one man; and he has already offered you full amends.”
* *Why does Achilles react as he does when Patroclus asks him to borrow his armor and chariot? What does Achilles’ decision tell the reader about his character traits and values?*
* *How does Patroclus show that he is courageous?*
* Discuss pages 71, 72 and 73.
* *What do Ajax’s actions at the end of the chapter tell the reader about him?*
* Assign roles for the Readers’ Theatre version of “Vengeance for Patroclus” (in Appendix G) and perform the play.

**Lesson Closing**

* Share with students the importance of the custom of burying the dead. In *The Iliad* the ghost of Patroclus appeals to Achilles in Book XXIII, lines 65-74, begging that Achilles give him a proper burial:

And there appeared to him

the ghost of unhappy

Patroclus

all in his likeness for stature,

and the lovely eyes, and

voice,

and wore such clothing as

Patroclus had worn on

his body

The ghost came and stood

over his head and spoke

a word to him:

“You sleep, Achilles; you

have forgotten me; but

you were not

careless of me when I lived,

but only in death. Bury

me

as quickly as may be, let me

pass through the gates

of Hades.

The souls, the images of dead

men, hold me at a

distance,

and will not let me cross the

river and mingle among

them,

but I wander as I am by

Hades’ house of the

wide gates*.*

*The Iliad,* book XXIII, lines 65-74.

* Ask students to respond to the first text-dependent question. Read pages 80-83. Answer: *What do Achilles’ actions tell the reader about him?*
* Choosetwo other text-dependent questions from the list below and write about them in the journals for homework:
* Hector cries (page 82), “Let me not die without honor!” *What did he mean?*
* There are several examples of foreshadowing, that is, a hint of what will happen later, in the chapter. *Find an example and explain it.*
* Who is the hero in this chapter? Why? Give reasons for the text to support your point of view.
* How could you support the statement that “loss of honor is bound to have terrible consequences” is the theme of this chapter?
* In several places in the chapter characters do things three times. Find the examples and explain the cumulative effect of having different characters all do things three times.

Heroes of the *Iliad*

English Language Arts, Grade 6

Lessons11, 12, and 13

**Brief Overview of Lesson:** Students read/listen to “Funeral Games,” “Ransom for Hector,” “The Luck of Troy,” and “Warrior Women.” They discuss whether Achilles has shown a character flaw in his treatment of Hector, and review the ethical nature and values of Helen and Odysseus as revealed in their secret conversation in “The Luck of Troy.” As students read the chapter “Warrior Women,” they consider how the Amazons are different from the other warriors they have met and predict if these new allies can provide the Trojans enough aid to change the course of the war. Teachers should consider the variability of learners in their class and make adaptations as necessary.

**Prior Knowledge Required:** Experience answering text-dependent questions.

**Estimated Time:** 180 minutes in three 60-minute sessions

**Unit:** Heroes of the Iliad

**Content Area/Course:** English Language Arts, Grade 6

**Lessons 11, 12, and 13:** Ethical Decisions

**Time:** 180 minutes, divided into 3 60-minute sessions

**By the end of these lessons, students will be able to:**

* Analyze the actions and ethics of a fictional character.

**Essential Questions Addressed in these lessons**

EQ1.Why do a character’s ethics and values matter?

EQ2. What is a hero?

**Standard(s)/Unit Goals to be addressed in these lessons**

CCSS.ELA-Literacy.RL.6.2: Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

MA.ELA-Literacy.RL.6.8 Identify the conventions of epics (e.g. the hero, quest, journey, seemingly impossible tasks) in historical and modern literary works.

Instructional Tips/Strategies/Notes for the Teacher

* The chapters in these lessons present the consequences of Achilles’ killing of Hector. Initially still enraged, he eventually listens to Priam’s appeal as a father and returns Hector’s body to Troy for burial. In “The Luck of Troy,” the attention shifts to Odysseus, showing him as someone who is not only willing to take risks but also full of imagination about how to wage war strategically. “Warrior Women” introduces Troy’s final attempt to rally allies to their cause, an attempt that ultimately fails.
* By this time in the unit, students have experience in reading Sutcliff’s prose and should be able to work with a partner to read text independently and then return to the group to discuss questions. Therefore in these lessons the teachers’ main role is to monitor student groups and to let students do the work of making conclusions.

Anticipated Student Preconceptions/Misconceptions

* Students are likely to be unfamiliar with the Greek concept of “funeral games” and may need to be told about the custom.

**Lesson 11**

**Lesson Beginning**

* Recalling prior material: Review students’ answers to questions from the previous lesson, in which students had a choice of questions to answer.
* Remind students that their notes on characters’ heroic actions and their flaws will be used in the CEPA. This is the time to start narrowing their choices and to look for instances where characters had to make a decision about right and wrong – an ethical decision.
* Review some of the terms for positive qualities of a hero that were introduced in Lesson 4: authoritative, independent, a deep thinker, courageous, ethical, intelligent, strong, as well as terms for the negative qualities, such as proud, conceited, bossy, arrogant, careless, selfish, spoiled, stubborn, hot-tempered, greedy, cowardly.
* Point students to the kinds of evidence that they might use, for example:
* Hector’s courage (page 78):“Some of Hector’s leaders would have had him withdraw for safety within the walls of Troy… but Hector said, ‘Have you not had your fill of city walls? Let Achilles come. We shall meet him on the open plain.”
* Odysseus’ authority and sense of ethics (page 79, last full paragraph): “But Odysseus, who knew the rules of honor and how things should be done, would not let him take the Myrmidons into battle until the peace had been properly made between him and Agamemnon, with a sacrifice to the gods and all due ceremonies, and until Agamemnon had made over all the gifts that Achilles had refused before.”

**During the Lesson**

* Ask students to work in pairs to discuss their predictions of what they think Achilles will do with the body of Hector.
* Read aloud the following quotation (page 85, last sentence of first full paragraph) about Andromache, Hector’s wife:
* “Then, coming to herself again, she took up the lament, wailing for her babe, left without a father, and for Hector, who was worse than slain, worse for lacking proper burial rites, he would not pass free to the realms of Hades, but must wander lonely and uncomforted in the borderlands between the living and the dead.”
* Ask students to predict what Achilles will do with the body of Hector:
* *Will Achilles be ethical?*
* *What evidence from the text makes you think that?*
* *If he is ethical, what will he do?*
* They read the chapter “Funeral Games” to find out what Achilles decides.
* Students read “Ransom for Hector” (pages 91-96) independently and note how the gods intervene on behalf of Hector.

**Lesson Closing**

* Ask students to complete reading the chapter for homework and to complete the vocabulary section for the chapter in Appendix C.

**Lessons 12**

**Lesson Beginning**

* Ask students to take out their journals and write for five minutes (also known as a “quick write,” informal writing that is a strategy for students to organize their ideas).
* *After the truce days for Hector’s burial what was the condition of each army of warriors? What’s the evidence for your answer?*

**During the Lesson**

* Students read or listen to Chapter 14, “The Luck of Troy,” pages 97-108. Pose the following question: *Why is the character of the beggar introduced for the first time in a chapter so near the end of the book?*
* Text-dependent questions based on “The Luck of Troy,” pages 97- 108. Press students to provide evidence from the text.
* *Why is the friendship of Helen and Odysseus important, even though she is now a Trojan and he is a Greek?*
* *What is the source of their friendship?*
* *Was Helen’s response to Odysseus ethical? Why or why not?*
* *Why does Odysseus seek to steal Troy’s sacred black stone?*
* After discussion, students should respond to each question in their journals. Complete for homework if necessary.
* Also, note Odysseus’ intelligence in taking on a disguise and setting up an alibi for his trip to steal the Palladium on pages 99-101. Note the trickery and how an even greater degree of trickery is coming up.
* Reread page 103 and discuss whether Odysseus showed he was ethical in his conversation with Helen.
* Taking sides. Label one corner of the room: *Yes, I agree that Odysseus was ethical in making his promise to Helen.*
* Label the other corner: *No, I do not agree that Odysseus was ethical in making his promise to Helen.*
* Ask students to think about their positions and write *Yes* or *No* on a piece of paper. Once all students have written a response, ask them to go to the appropriate corner.
* Direct students in the two corners to discuss the reasons they chose their response. They should find at least three pieces of evidence to prove their point. Ask each group to choose a spokesperson to explain the group’s position (with help from their teammates when necessary). If they convince a student on the opposite side to change his or her opinion, that student may move to the other corner and explain why he or she moved.
* Pair students from each group and ask them to write a one-paragraph argument with supporting evidence from the text. (Suggestion to teacher: Use this assignment as a formative assessment of students’ ability to make an argument that they support with evidence.)

**Lesson Closing**

* Homework: Complete vocabulary words for the chapter in Appendix C.
* Consider a choice for a character to write about in the CEPA.

**Lesson 13**

**Beginning the Lesson**

* Discuss students’ choices of a character to write about for the CEPA and their reasons for choosing that character. It is likely that several students will choose the same character, so it is possible at this point to form groups or pairs who can serve as peer editors for one another.

**During the Lesson**

* Students read or listen to Chapter 15, “Warrior Women,” pages 109-113 and in pairs discuss their answers to the following text-dependent questions. Remind students to make a note of the pages on which they found text to support their answers.
* We read on page 110, about the Queen of the Amazons who has come to help Troy: “Penthesilea could find no sweetness left in life, and had no wish but to die also. But it must be gloriously and in battle.”
* *What does this passage foreshadow (suggest) might happen later?*
* *How are the female warriors different from, or similar to the mortal women and the immortal goddesses that we have read about in the story?*
* *How are the female warriors different from, or similar to the male warriors in the story?*
* *What does Achilles’ action at the end of the chapter show about his character and values?*
* On page 3, we had read that the soothsayers “had foretold that she should give birth to a firebrand that should burn down Troy.” In this chapter (page 112), we read, “…men were among them with firebrands to burn the black ships as on the day of the battle of rage of Hector.”
* *What is the difference in the meaning of firebrand in these two chapters?*

**Lesson Closing**

* Bring the class back together again for a whole-group discussion of the answers to the questions and the sections of text that support their ideas.

Heroes of the *Iliad*

English Language Arts, Grade 6

Lessons14 and 15

**Brief Overview of Lesson:** Students read or listen to “The Death of Achilles,” “The Poisoned Arrow,” “The Wooden Horse,” and “The Fall of Troy.” They discuss how the end of the book reflects the actions and motivations of characters that were introduced at the beginning and provides a resolution to the conflict.

**Estimated Time:** 120 minutes in two 60-minute sessions

**Unit:** Heroes of the *Iliad*

**Content Area/Course:** English Language Arts, Grade 6

**Lessons 14 and 15:** Resolution of the Conflict

**Time:** 120 minutes, divided into two 60-minute sessions

**By the end of these lessons, students will be able to:**

* Explain how the plot of the Iliad is resolved and the consequences of the decision Paris and Helen made at the beginning of the epic.

**Essential Questions Addressed in these lessons:**

EQ1.Why do a character’s ethics and values matter?

EQ2. What is a hero?

**Standard(s)/Unit Goals to be addressed in these lessons:**

CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

MA.ELA-Literacy.RL.6.8 Identify the conventions of epics (e.g. the hero, quest, journey, seemingly impossible tasks) in historical and modern literary works.

Instructional Tips/Strategies/Notes for the Teacher

* The chapters conclude the book and resolve the conflict in key scenes, including the Greeks’ bold strategem of building a huge wooden horse in which to hide their soldiers, finally ending the war.
* Death has come for many of the heroes: Patroclus killed by Hector, Hector by Achilles, Achilles by Paris, and Paris by a newly introduced character, Philoctetes. Of the main heroes the reader has followed, only Odysseus remains, and in the final chapter shows his heroism by protecting Helen’s life, an act that has been foreshadowed several times in earlier chapters.
* Students work with a partner to read text independently and then return to the group to discuss the questions below.
* As in the previous set of lessons, the teachers’ main role is to monitor student groups and to let students do the work of making conclusions.

**Lesson 14**

**Lesson Beginning**

* Ask students to work on their own, individually or in pairs, to read two chapters, “The Death of Achilles” and “The Poisoned Arrow.” Tell them to take particular note of how Achilles and Paris die. Ask for student volunteers to lead a discussion of the answers to questions at the end of class.

**During the Lesson**

* Questions to answer in journals, supported with evidence from the text and to discuss in pairs or in small groups:
* “The Death of Achilles”: *How was Achilles’ reentry to the war received by the Greeks?*
* Many passages help us understand what sort of man Paris is. Read the top paragraph on page 115. *What does this passage tell us about Paris? What does he value and think is right, and what does that lead him to do?*
* On page 83 (in “Vengeance for Patroclus”), Hector, as he is about to die, cries out to Achilles*,* “Then when Paris my brother shall slay you in this same gate, remember me.” This foreshadowed howAchilles would die. *How did Paris kill Achilles in the Scaean Gate as was predicted?*
* *How was the decision made to award Achilles’ armor to Odysseus rather than to Ajax?*
* The god Dionysus is described as one “who always rejoiced in mischief-making.” *How did this trait start the event that caused Ajax’s death?*
* “The Poisoned Arrow”: A new character, Philoctetes, is introduced in this chapter. *What is his role in resolving the conflict?*
* Paris is brought to his former love Oenone. Read what he tells her:

“Lady, do not hate me. Do not deny me, for this pain is more than I can bear. Truly, it was not of my own free will that I left you lonely here, for the Fates themselves led me to Helen; and I wish I had died in your arms before I ever saw her face! Have pity on me for the love that was once between us, and do not let me die in agony here at your feet!” *What does this speech show the reader about Paris’s character, ethics, and values?*

* Return for a final time to the anchor chart about the three gifts and ask: *Which gift or gifts are most important to Paris?* Ask students to write a 2-3 paragraph argument about which gift is most important with textual evidence. (Option: Assign this writing for homework.)

**Lesson Closing**

* In the final ten minutes of class, ask a student volunteer to lead a discussion of answers to questions.

**Lesson 15**

**Lesson Opening**

* Tell students that they will be working independently today as they did in the previous lesson.

**During the Lesson**

* Ask students to write in their journals:
* “The Wooden Horse“: Summarize the story of the Trojan Horse, beginning when the idea was conceived and ending when the horse is dragged into Athene’s temple.
* Two people gave warnings about the horse. *What were the warnings and what happened as a result?*
* “The Fall of Troy” (page 174, lines 7-10): In the previous chapter you read that Odysseus had said to Menelaus, “But if we both live through this night, there is another gift that I may ask of you. One that will cost you neither land nor gold nor men in the giving.” Menelaus agreed. *What significance does this request have in this chapter? On the epic as a whole?*

**Closing the Lesson**

* Ask a new student volunteer to lead a discussion of one final question: *How does the end of the book echo the beginning?*

Heroes of the *Iliad*

English Language Arts, Grade 6

Lessons16, 17, 18, 19 and 20

**Brief Overview of Lesson:** Five periods have been allotted to completing the CEPA so that students have time to do their work thoughtfully, consult their journals, draft, revise, and edit an essay of one to two pages, and work with others to make a presentation about heroism to an audience of younger students.

**Prior Knowledge Required:** Knowledge of the *Iliad,* epics, and epic heroes gained from previous lessons.

**Estimated Time:** 300 minutes in five 60-minute sessions

**Resources for Lessons 16, 17, 18, 19 and 20**

For the teacher:

* Appendix I: Allusions to the *Iliad*
* CEPA Teacher Instructions, Student Instructions, CEPA Rubric, and Student Worksheet

For students

* Appendix I: Allusions to the *Iliad*
* CEPA Student Instructions, CEPA Rubric, and Student Worksheet

**Unit:** Heroes of the *Iliad*

**Content Area/Course:** English Language Arts, Grade 6

**Lessons 16, 17, 18, 19, 20:** Completing the CEPA

**Time:** 300 minutes, divided into five 60-minute sessions

**By the end of these lessons, students will be able to:**

* Write, revise, and edit an argument
* Deliver an oral presentation

**Essential Questions Addressed in these lessons**

EQ1.Why do a character’s ethics and values matter?

EQ2. What is a hero?

**Standard(s)/Unit Goals to be addressed in these lessons**

CCSS.ELA-Literacy.RL.6.3: Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

MA.ELA-Literacy.RL.6.8 Identify the conventions of epics (e.g. the hero, quest, journey, seemingly impossible tasks) in historical and modern literary works.

CCSS.ELA-Literacy.W.6.1 Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-Literacy.SL.6.5. Include … visual displays in presentations to clarify information.

CCSS.ELA-Literacy.SL.6.4 Present claims, findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

Instructional Tips/Strategies/Notes for the Teacher

* Five periods have been allotted to completing the CEPA so that students have time to do their work thoughtfully, consult their journals, draft, revise, and edit an essay of one to three pages, and work with others to make a presentation about heroism to an audience of younger students.
* Students will also need some time to select or create a visual to go with their presentation. Materials to create a visual display will need to be available.

**Lesson 16**

**Lesson Beginning**

* Tell students that now that they have finished reading *Black Ships Before Troy,* they will better understand references to the epic that we use in everyday speech. These are called *allusions*. Distribute copies of “Allusions to the Iliad” (Appendix I) and have a short discussion about whether students have heard these terms before and what they know about them now that they have finished the book. Epics are relevant to us today in part because references to them have slipped into our language.
* Either assign partners to work in pairs for writing or let students choose partners.

**During the Lesson**

* Ask students to take out their CEPA Student Instructions, Student Worksheet and CEPA Rubric (or distribute new copies).
* Ask students to read through the instructions and have a discussion about the work they will be doing this week.
* Tell students that they have done a lot of good thinking already in the course of their reading and discussions. Much of the material they will wind up using is already in their notes in their journals.
* Remind them to look at the notes and the page citations that they have created for characters and their positive and negative qualities. They should use one of these characters as an example of a hero.
* Point out that there are quotations on the back of the Student Instructions that are from other writers who have thought about what it means to be a hero. Students may use any one of the quotations in their essay or in their presentation, if they like, giving credit to the author.
* Tell students that the worksheet is for their use to help them organize the essay.
* Point out that the CEPA Rubric is based on the standards for writing a good argument and making a good presentation. An argument allows the writer to express his or her opinion or point of view about a character. This is called making a *claim*. A claim has to be backed up with reasons and evidence from the text.
* Remind them of the brief arguments they have written in the unit.
* Writing an argument is different from writing a summary. When they wrote summaries they were trying to be objective, but this is the time to express their own ideas and support these ideas with evidence from the text.
* Tell students that even professional writers need help with their writing. They will be working in pairs so that partners can give honest “critical friend” feedback on drafts and help with revisions and editing.
* Once the content of the essay has been decided on, students should create or select a visual that will engage their audience of fifth graders in the world of the *Iliad.*

**Closing the Lesson**

* Students should start their work.
* They should use the CEPA Student Worksheet to help them plan for the presentation

**Lessons 17, 18, 19**

* Students work on their essays and presentations.
* Students work on selecting or creating a visual that supports their presentation.
* The final part of the CEPA will be an oral presentation in which students can incorporate their own artwork or an example of Greek art downloaded from a museum websites. The visual display should clarify a point they make in their presentation.
* Students should be ready for some rehearsals of their presentations on Lesson 19.

**Lesson 20**

* The final day should be for presentations.
* Gather the audience (i.e., fifth graders) for the presentations.

**Closing the Unit**

* If there is time on this day, or on the following day, facilitate a discussion about the presentations and other related topics.

Curriculum Embedded Performance Assessment (CEPA)

Teacher Instructions

Students should be know what the expected performance assessment of their understanding will be as early as possible, as well as how it will be evaluated. For this reason, the Student Instructions, Student Worksheet, and the CEPA Rubric are introduced in Lesson 4 and reiterated in Lesson 11. You will need to decide when to arrange for fifth graders to visit the class to watch the presentations.

As you begin the final week of work in the unit (Lessons 16-20):

* Review the instructions again to be sure everyone understands the expectations:
* The presentation should include a written argument and an oral presentation with a visual.
* Review the CEPA Rubric to be sure everyone understands the criteria for a successful performance. This standard below is the basis for the rubric.
* When students have completed their written work, provide time at the end of the unit for students to practice their presentation with their team.
* The final day, students will do their presentations to a fifth-grade audience in small groups.

**Standards Assessed**

CCSS.ELA-Literacy.W.6.1 Write arguments to support claims with clear reasons and relevant evidence.

a. Introduce claim(s) and organize the reasons and evidence clearly.

b. Support claims with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.

c. Use words, phrases, and clauses to clarify the relationship between claim(s) and reasons.

d. Establish and maintain a formal style.

e. Provide a concluding statement or section that follows from the evidence presented.

**Criteria for Success**

See the CEPA Rubric

CEPA Student Instructions

Your task is to choose a character from *Black Ships Before Troy* and present an argument about why he or she is a hero. Cite reasons supported by evidence from the text. First, write your argument and create a visual (e.g., photo or illustration) to go with it. Then you will make a two to three minute oral presentation to a fifth grade classthat has been studying heroes of American history.

Specifically, your written and oral presentations and your visual should include:

* Your claim that a particular character in *Black Ships Before Troy* is a hero and your reasons for making that claim (consider what the character did or said that showed heroism);
* A description of his or her positive characteristics, values, ethics, and traits as well as flaws;
* Negative and positive effects of the hero’s characteristics;
* Several quotes or paraphrases from the text that support your argument (for the written argument, cite page numbers in the book);
* Your conclusions about heroism.
* To help engage your fifth grade audience, you should incorporate a visual display that supports your presentation (for example, a drawing of your character demonstrating a heroic deed).

You will pass in your written argument before presenting it. Practice time will be provided so that you will be well prepared for your presentation.

You may want to use one of the quotations on the next page in the introduction or conclusion of oral presentation.

CEPA Student Instructions: Quotes about Heroes

“Heroes are made by the paths they choose, not the powers they are graced with.”
 Brodi Ashton, *Everneath*

“Great heroes need great sorrows and burdens, or half their greatness goes unnoticed. It is all part of the fairy tale.”
 Peter S. Beagle, *The Last Unicorn*

“Odysseus inclines his head. ‘True. But fame is a strange thing. Some men gain glory after they die, while others fade. What is admired in one generation is abhorred in another.’ He spread his broad hands. ‘We cannot say who will survive the holocaust of memory. Who knows?’ He smiles. ‘Perhaps one day even I will be famous. Perhaps more famous than you.’”
 Madeleine Miller, *The Song of Achilles*

“Real heroes are men who fall and fail and are flawed, but win out in the end because they've stayed true to their ideals and beliefs and commitments.”
 Kevin Costner, Actor

“Heroes are those who can somehow resist the power of the situation and act out of noble motives, or behave in ways that do not demean others when they easily can.”
 Philip Zimbardo, Psychologist

“But heroes, at times, had to be fools.”
 Steve Berry, *The Venetian Betrayal*

“A coward dies a thousand times before his death, but the valiant taste of death but once. It seems to me most strange that men should fear, seeing that death, a necessary end, will come when it will come.”

 William Shakespeare, *Julius Caesar*

“In ancient Greek traditions, heroes were humans, male or female, of the remote past, endowed with superhuman abilities and descended from the immortal gods themselves.”

 Gregory Nagy, *The Ancient Greek Hero in 24 Hours*

“Wars and temper tantrums are the makeshifts of ignorance; regrets are illuminations come too late.”

 Joseph Campbell, *The Hero with a Thousand Faces*

CEPA Student Worksheet

Heroes of the *Iliad*

|  |  |
| --- | --- |
|  |  |
| Tell the story of your character. |
| What traits does this hero possess? | Which of the hero’s actions demonstrate their values and code of ethics? (Refer to the sections of the text and go onto the back of this sheet if necessary.) |
| What do you admire about this hero? |
| What flaws do you see in this hero? What are the negative consequences of the hero’s actions? |

CEPA Rubric

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **4 Exceeds expectations** | **3 Meets expectations** | **2 Developing** | **1 Emerging** |
| **The argument** | Argument is highly effective and nuanced, with clear claims and well-sequenced, easy-to-follow logic supported with ample, pertinent description, facts, and/or details from the text.  | Argument is effective with clear claims and sequenced, easy-to-follow logic supported with appropriate evidence from the text. | Argument is basic with a claim that has some logic and is supported by some evidence from the text, but does not develop the argument or include key evidence.  | Began to make an argument but claims may not be clear, developed logically, or supported by appropriate evidence.  |
| **Logical conclusions about heroism** | Draws well-supported and insightful conclusions about heroism, the hero’s values, ethics, strengths, flaws, and negative and positive effects of the hero’s character.  | Draws reasonable and supported conclusions about heroism, the hero’s values, ethics, strengths, flaws, and negative and positive effects of the hero’s character.  | Draws some conclusions that may not be well supported, or that may not include the hero’s values, ethics, strengths, flaws, or negative or positive effects of the hero’s character.  | Draws limited or illogical conclusions about the hero’s values, ethics, strengths, flaws, or about their effects of the hero’s character.  |
| **English writing conventions** | Uses above-grade-level English conventions including punctuation, sentence and paragraph construction, and spelling. All paraphrases or quotes are cited.  | Uses grade-appropriate English conventions with a few errors that do not reduce comprehension. Most of the paraphrases or quotes are cited. | Mostly uses grade-appropriate English conventions with some errors that reduce comprehension. Some citations are used. | Uses some grade-appropriate English conventions with frequent errors that reduce comprehension. One or no citations are included.  |
| **Oral Presentation** | Speaks or reads with good volume, clear pronunciation, and effective expression, and makes frequent eye contact.  | Speaks or reads with good volume and clear pronunciation, and makes periodic eye contact. | Speaks or reads with inadequate volume. Eye contact is minimal.  | Oral presentation can be heard by only a few and no eye contact is made.  |
| **Use of visual**  | Uses a highly effective visual that supports the main point(s) of the presentation. | Uses a good visual that supports the main point(s) of the presentation.  | Uses a somewhat effective visual that mostly supports the main point of the presentation.  | Visual provides limited support for the main point of the presentation. |

Unit Resources

**Lessons 1, 2 and 3**

* A computer and projector
* PowerPoint presentation: The Epic and the Epic Hero (Appendix A)
* One copy of the **hardback** illustrated edition of *Black Ships Before Troy: The Story of the Iliad,* by Rosemary Sutcliff (New York: Delacorte Press, 1993)
* A class set of the **paperback** edition of*: Black Ships Before Troy: The Story of the Iliad,* by Rosemary Sutcliff (New York: Laurel-Leaf, an imprint of Random House, 2005)
* Reader’s Theatre version of “The Golden Apple” (Appendix B)
* Examples of vocabulary from the first three chapters of *Black Ships Before Troy* (Appendix C)
* Large paper for anchor charts
* Map of the geography of the Iliad, for projecting and/or printing: <http://academic.reed.edu/humanities/110tech/iliad.html>.
* A class set of journals, which can be either computer files or paper notebooks

**Optional**

* Audio version of *Black Ships Before Troy* is available at [www.audible.com](http://www.audible.com) for computers and tablets. Provides useful background for the teacher and to show excerpts, particularly for social studies connections: *In Search of the Trojan War;* open-source video available at <http://www.ovguide.com/tv/in_search_of_the_trojan_war.htm>
* A selection of other versions of the *Iliad:*
* A copy of *The Adventures of Achilles* by Hugh Lupton and Daniel Morden (Cambridge, MA: Barefoot Press, 2012) for comparing how the story of Achilles is told in a different way.
* Padriac Colum’s *The Children’s Homer* (1918) available as an open source electronic book, <http://archive.org/details/childrenshomerad00colu>
* The Project Gutenberg open source electronic book of *The Iliad* by Homer, <http://www.gutenberg.org/files/6130/6130-h/6130-h.html>

**Lesson 4**

* For the teacher: a copy of the CEPA Teacher Instructions
* For teacher and students: copies of the CEPA Student Instructions and Student Worksheet, and the CEPA Rubric

**Lessons 5, 6 and 7**

* For the teacher: chart on the intervention of the gods and goddesses (Appendix E)
* For students: student handout on the intervention of the gods and goddesses, located at the end of Lesson 5.

**Lessons 8 and 9**

* A copy of the *hardback* edition of *Black Ships Before Troy: The Story of the Iliad,* by Rosemary Sutcliff (1993).
* Document camera for showing illustrations in the hardback edition; another option is to scan the illustrations into a file and project them.
* Optional: a computer and projector to show Greek art and artifacts from museum websites

**Lesson 10**

* Readers’ Theatre version of “Vengeance for Patroclus”( Appendix G)

**Lessons 11, 12, 13, 14 and 15**

* No new materials

**Lessons 16, 17, 18, 19 and 20**

For the teacher and students:

* Appendix I: Allusions to the *Iliad*
* CEPA Teacher Instructions, Student Instructions, CEPA Rubric, and Student Worksheet

Appendices

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Appendix A: Characteristics of Epics and Heroes PowerPoint for Lesson 1

Paste the following four pages onto PowerPoint slides to use as a presentation.







Appendix B: Readers’ Theater version of “The Golden Apple”

(Text in quotes taken from *Black Ships Before Troy*)

**Characters**

**Narrator One**

**Narrator Two**

**Narrator Three**

**Eris,** the goddess of discord

**Hera**, wife of Zeus and queen of the gods

**Athene**, goddess of wisdom and war

**Aphrodite**, goddess of love and beauty

**Paris**, son of King Priam and Queen Hecuba of Troy

**Menelaus**, king of Sparta

**Helen**, queen of Sparta

**Optional Props**

Crowns for kings, queens, and goddesses

Golden apple

**Narrator One**: Peleus, the king of the Myrmidons, was to marry Thetis, a sea nymph. All the gods and goddesses were invited to this important wedding except Eris, the goddess of discord, who was left out because she always caused trouble

**Eris:** (angrily) I will make them sorry that they did not invite me!

**Narrator One:** In anger, Eris threw onto the wedding feast table a golden apple with the words, “To the fairest,” written on it, and then stormed away.

**Hera:** The golden apple should be mine. I am the wife of powerful Zeus, the All-father, and the queen of the gods.

**Athene:** No, it should be mine. I am wise and the beauty of wisdom surpasses all other kinds of beauty.

**Aphrodite:** I have the best claim to the apple. I am the goddess of beauty.

**Narrator One:** The goddesses began to argue among themselves, and the argument grew harsher. The guests at the wedding did not want to choose among them. In the end the goddesses took the quarrel to Mt. Olympus home of the Greek gods. The twelve Olympians took sides and the bitterness went on for a long time, although “immortal gods do not know time as mortals do.”

**Narrator Two:** On the northeast coast of the Aegean Sea there was a rich city called Troy. Troy had become wealthy by demanding tolls from merchant ships that passed by. Priam was the king and ruled over many realms. He had many horses and many sons. While goddesses quarreled, a new son called Paris was born to Priam and his wife, Hecuba. Although this should have been a time of great rejoicing, a soothsayer foretold Paris would be responsible for the burning of Troy. Therefore, poor Paris was sent out to the wilderness to die, but was saved by a herdsman. Instead of dying, Paris grew up to be tall and handsome.

**Narrator One:** Meanwhile, the quarreling among the goddesses, Hera, Aphrodite, and Athena raged on. As they looked down from Mt. Olympus, they spotted Paris and decided to have him make the decision about which of them was the fairest. They tossed the golden apple to Paris and he put his hands up and caught it.

**Athene:** I will promise you supreme wisdom if you name me the most fair.

**Hera:** I will give you wealth and power if you choose me.

**Aphrodite:** And I will give you the most beautiful woman in the world as your wife if you give me the apple.

**Paris:** To you, Aphrodite, the apple.

**Athene:** I am so angry!

**Hera:** Me, too.

**Narrator Two:** Paris left the herdsman and came down to the city of Troy, where Hecuba recognized him and rejoiced that he was still alive. All men of Troy had forgotten what the soothsayer said about Paris eventually being responsible for the destruction of Troy, and welcomed him into the city.

**Narrator Three:** Across the sea another wedding had taken place between King Menelaus of Sparta and Helen, called “Helen, the Fair,” for she was the most beautiful of all mortal women. All men wanted to marry her because of her beauty, but her father betrothed her to Menelaus, and made all the Greek chieftains who wanted to marry her promise that they would stand with Menelaus for her sake if ever he had need of them.

**Paris**: I have heard that Helen of Sparta is very beautiful. I think I will travel to the palace of Menelaus and see Helen for myself.

**Narrator Three:** Paris sailed for Sparta with many companions from Troy.

**Menelaus:** Welcome, Paris. Come in and wipe off the salt and dust from your long journey. Why do you come here?

**Paris:** I am a king’s son from Troy, far across the sea. I have come because of the fame of Menelaus as a great and glorious host to strangers.

**Menelaus:** “Sit then and eat, for you must be way-weary with such far traveling.”

**Narrator Three**: Paris saw that Menelaus’ queen was fairer even than the stories told. Helen also saw that the stranger prince was young and handsome. For many days Paris and his companions were the guests of Menelaus. Paris and the beautiful Helen walked together through the cool gardens and almond trees of the palace. One day the king, Menelaus, rode out hunting and left them alone.

**Paris**: Helen, I traveled so far just to meet you, not to meet Menelaus. I love you to my heart’s core.

**Helen**: Because you have told me this, it will be worse for me when you go away and must leave me behind.

**Paris**: My ship is in the harbor. Come away with me now!

**Narrator Three**: Helen went onto the ship with Paris and they sailed away from Sparta, bound for Troy. "So Paris had the bride that Aphrodite had promised him, and from that came all the sorrows that followed after.”

Adapted from Rosemary Sutcliff*, Black Ships Before Troy* (New York: Laurel-Leaf, an imprint of Random House, 1993), pages 1-9.

Appendix C: Examples of Vocabulary in *Black Ships Before Troy* by Rosemary Sutcliff

|  |
| --- |
| The Golden Apple – pages 1 – 10 |
| Word | Page and Context | Definition |
| mortal | 1. “…among the **mortal** hosts came all the gods…”6. “…Helen… the most beautiful of all **mortal** women.” | *adj.* Earthly; human.  |
| discord  | 1. “…the goddess of **discord**, had been left out because wherever she went she took trouble with her…” | *n.* Upset; lack of order |
| avenge  | 2. “…yet here she was, all the same, and in her blackest mood, to **avenge** the insult.” | *v.* Retaliate; take revenge.  |
| surpassed  | 2. “…the beauty of wisdom such as hers **surpassed** all else.” | *v.* Exceeded; went beyond all others |
| realms  | 3. “Priam, who was now king, was lord of wide **realms**…” | *n.* Kingdoms; empires |
| suitors  | 6. “many kings and princes had wished to marry her…Her father…gave her to Menelaus. Yet, because he feared trouble between her **suitors** at a later time…” |  *n.* Man who desires to marry a particular woman. |

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| Ship-Gathering – pages 11 -15 |
| Word | Page and Context | Definition |
| grief  | 11.”…the black **grief** and the red **rage** came upon him, and he sent word of the wrong done him and a furious call to his brother…” [See also: 21. “…the voice of his furious **grief**… | *n.* Sorrow; deep anguish; heartbreak. |
| rage  | 11. See above. | *n.* Intense anger, fury. |
| vengeance  | 12. “…take vengeance upon Troy, whose prince had taken her away.” | *n.* Revenge; a punishment in return for a wrong someone committed. To avenge (see page 2). |
| sacred  | 12. “…the **sacred** water would proof him against death in battle.” | *adj.* Holy, blessed, worthy of great respect.  |

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| Quarrel with the High King – pages 16 - 21 |
| Word | Page and Context | Definition |
| allied  | 17. “They did not seek to dig trenches round the city, nor to keep watch on the roads by which supplies and fighting men of **allied** countries might come in…” | *adj.* United or joined in a common cause or effort.  |
| pestilence  | 19. “…was shooting arrows of **pestilence** into the camp from his silver bow.” | *n.* A generally fatal disease. |
| dishonored | 20. “…you have **dishonored** me…Nor will I take any part in this struggle against Troy until my **honor** is made good to me again!” | *v.* To dishonor: Brought on shame and disgrace; treated in a disrespectful way. |
| brooding  | 21. “Achilles remained by his ships, waiting and **brooding** on his wrongs.” | *v.* To brood: To be deep in thought and worry.  |
| sacrifices | 21. “…with proper **sacrifices** and prayers and purification…” | *n.* Sacrifice: To give up something that is valuable, intending to please a god. An offering to a god.  |

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| Single Combat – pages 22 - 31 |
| Word | Page and Context | Definition |
| summon  | 23. “He would **summon** them all together and tell them that the **siege** had already dragged on too long…” | *v.* Call together; send for others. |
| siege | 23. See above.  | *n.* The surrounding of a place, such as a town or a city, in an attempt to capture it.  |
| swaggered  | 25. “…and out from the Trojan mass, into the clear space between, **swaggered** Paris himself.” | *v.* To swagger: Walk in a way that is boastful and arrogant. |
| scorn  | 26. There Hector found him, and tongue-lashed him in **scorn** for his **cowardice**, and managed to drive something of courage into him again.” | *n.* Total contempt or disgust felt toward another person or an object.  |
| cowardice  | 26. See above. | *n.* A feeling of a lack of courage; feeling of fear when in danger. |

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| The Women of Troy – pages 32 - 39 |
| Word | Page and Context | Definition |
| citadel  | 35. “…he went straight to the royal palace of his father, King Priam, in the high **citadel**.” | *n.* A fortress or other strong, fortified place of safety and shelter. |
| fouled  | 35. “…my hands too **fouled** to be pouring offerings to the gods.”  | *adj.* Dirty and/or polluted.  |
| tapestry  | 36. “...working with her maidens at a rich **tapestry** on the loom.” | *n.* A heavy woven multicolored cloth often showing designs or scenes, and which are hung on the wall for decoration.  |
| strode  | 37. “And out he **strode** to his own house.”See also: 52. “Dolon heard their feet behind them and lengthened his **stride**.” | *v.* To stride. To walk energetically with long steps.  |

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| The High King’s Embassy – pages 40 - 48 |
| Word | Page and Context | Definition |
| pyres  | 43. “…both Greeks and Trojans gathered and burned their dead on great **pyres**…” | *n.* A pile of material that will burn, and on which a dead body is placed to cremation in some cultures.  |
| despond  | 44. “Agamemnon, in black **despond**. Summoned a meeting…” | *n.* A dark and discouraged mood. |
| nursed  | 47. “…but Achilles had **nursed** his anger so long and allowed it to drive so deep within him that now he could not let it go…” | *v.* To nurse. To hold on to and encourage previous negative feelings. |
| peril  | 47. “But what reason has he ever given me to trust his promises, that because of them I should put my life, which is the only life I have, and sweet to me, in black **peril**?” | *n.* Danger that is close at hand.  |

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|  | The Horses of King Rhesus – pages 49-55 |
| Word | Page and Context | Definition |
| prowling | 51. “And they set out, **prowling** like a pair of hunting lions through the darkness…” | *v.* To prowl: To roam about quietly and secretly. |
| ransom | 52. “…for he was the son of a rich man who would **ransom** him with much gold.” | *v.* To pay for the release of a hostage or prisoner.  |

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| Red Rain – pages 56 – 61 |
| Word | Page and Context | Definition |
| over-arching  | 57. “And all the while the **over-arching** arrows fell like a dark and hissing rain.” | *adj.* Forming an arch overhead.  |
| drowsy  | 57. “At noon, the **drowsy** time when shepherds in the hills make no noise for fear of rousing goat-legged Pan…” | *adj.* Sleepy.  |
| stern  | 60. “All this while Achilles had been standing in the high **stern** of his ship…” | *n. The* rear part of a ship.  |
| fidget  | 60. “…while Patroclus, desperate for speed, stood in the doorway and tried not to **fidget**.” | *v.* To act nervous by making restless movements. |
| salve  | 61. “…he cut the barb out with his own dagger, bathed the wound, and bound it with bitter **salve** to ease the pain.” | *n.* Ointment used to heal a wound or reduce pain.  |

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| Battle for the Ships – pages 62-68 |
| Word | Page and Context | Definition |
| ramparts  | 63. “…throwing rocks and spears from the **ramparts** on either side…” | *n.* An embankment (pile of dirt) that is used, often with walls, parapets (see page 64), and walks that are built on the embankment, to protect and defend.  |
| omen  | 63. “…they took this for an evil **omen**.” | *n.* A sign that is believed to predict the future.  |
| breach  | 64. “They made a **breach** in the **stockade**…” | *n.* An opening or gap. |
| stockade  | 64. See above. | *n.* A safe space created by driving long posts placed very closely together upright into the ground.  |
| parapet | 64. “…the Greeks made another **parapet** of their own shields…” | *n.* A low protective wall that is placed along a roof or a balcony. |
| spoils  | 67. “’Go straight for the ships and leave the **spoils** of war!’” | *n.* The property taken from the victims after a battle victory. |
| pikes  | 67. “…sought to drive them back with long **pikes** used in sea fighting.” | *n.* Pike: A long spear used by soldiers. |
| frenzy | 67. “The battle **frenzy** shone red…” | *n.* A state of being in wild excitement. |

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| The Armor of Achilles – pages 69 – 75 |
| Word | Page and Context | Definition |
| folly  | 69. “’Or do you weep for the Greeks dying beside their ships in payment for their own **folly**?’” | *n.* Having a lack of good sense or understanding; foolishness. |
| lurched  | 71. “…and the Trojans saw the armor and horses of Achilles thundering in the lead, and their hearts **lurched** and sickened within them.” | *v.* To lurch: To suddenly and unexpectedly move. |
| quenched  | 71. “And in a while the ships were clear and the fires **quenched**…” | *v.* To quench: To put out. |
| outstripping  | 72. “…he raced on, slaying as he went, **outstripping** the Myrmidons until, alone, he reached the walls of Troy.” | *v.* To outstrip: To leave behind or run faster. |
| retreat  | 75. “…Ajax and his companions covered their **retreat** with broad shields and darting shields.” | *n.* The act of withdrawal of a military force. |

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| Vengeance for Patroclus – pages 76 – 83 |
| Word | Page and Context | Definition |
| bier  | 79. “They laid Patroclus on a **bier**…” | *n.* A stand on which a coffin or dead body is placed before or during burial rites.  |
| forge  | 79. “Hephaestus set his **forge** fires roaring with the breath of twenty oxhide **bellows**.” | *n.* A hearth or a furnace kept at a very high temperature to heat metals that are being shaped by a metal smith or armorer.  |
| avenged  | 80. “But Achilles would not touch food or wine until Patroclus should be **avenged.”** | *v.* To avenge: To punish in retaliation or in return for some act committed by another person or group. |
| hideous  | 83. “Then Achilles did a **hideous** thing. He cut through Hector’s ankles behind the tendons that run from heel to calf…” | *adj.* Horrible and highly offensive.  |
| filth  | 83. “…fouled with dust and all the **filth** of the battlefield.” | *n.* Foul, dirty.  |

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| Funeral Games – pages 84 – 90 |
| Word | Page and Context | Definition |
| piteous  | 84. “Hector’s mother and all her women crowding the battlements above the Scaean Gate raised a **piteous** shriek and began to wail and **lament** for Hector slain.” | *adj.* Creating pity, which is a sense of feeling sorry for another.  |
| lament  | 84. See above. | *n.* An expression of great grief. |
| paled  | 89. “…until the darkness **paled** into the dawn.” | *v.* To pale: To lose color.  |

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| Ransom for Hector – pages 91 – 96 |
| Word | Page and Context | Definition |
| embroidered  | 92. “…and richly **embroidered** **tunics**.” | *adj.* To decorate with colored threads.  |
| tunics  | 92. See above.  | *n.* A loose fitting garment that extends from the neck to the knees.  |
| railing  | 92. “…and **railing** at them in his grief for being still alive when Hector was dead…” | *v.* To rail: To criticize and complain angrily. |
| blemish  | 94. “…for they have allowed no mark or **blemish** to show how you were dragged behind your slayer’s chariot wheels.” | *n.* A mark, flaw, or imperfection. |
| charred  | 95. “…they took the ashes and **charred** bones and wrapped them…” | *adj.* Appearing burned or scorched.  |
| hollowed  | 95. “…and laid the box in a chamber **hollowed** in the earth…” | *v.* To hollow: To scoop out to create a hole. |

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| The Luck of Troy – pages 97- 108 |
| Word | Page and Context | Definition |
| allies  | 97. “…the Trojans were waiting for new **allies** to come to their aid…” | *n.* Ally: One who is joined with another for a common goal such as to defeat another person, group, or country. |
| wretch  | 99. “Next day the old **wretch** went round the camp, begging and talking…” | *n.* A miserable person who is pitied by others. |
| hobbling  | 101. “…and the beggar **hobbling** after…” | *v.* To hobble: To walk or move along unsteadily and with difficulty; limp. |
| vial  | 104. “…delicate **vial** of gold, wrought into the shapes of beasts and flowers.” | *n.* A small container, usually cylindrical and with a cover, used for pills or liquids.  |
| sanctuary  | 106. “….lay down until the light of dawn stole between the **sanctuary** columns.” | *n.* A safe place or a sacred place such as a church, temple, or mosque. |

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| Warrior Women – pages 109 – 113 |
| Word | Page and Context | Definition |
| custom | 110.”The people of Troy came swarming in to greet them when they rode in, astonished to see them riding on horseback, which was the **custom** of their country.” | *n.* A practice that is accepted and followed regularly by a group of people. |
| thronged | 110. “They **thronged** about Penthesilea…” | *v.* To throng: To crowd in and move together. |
| withstood | 112. “But his armor also **withstood** her spear point…” | *v.* To withstand: To successfully resist or endure. |
| The Death of Achilles – pages 114 – 122 |
| Word | Page and Context | Definition |
| council  | 114. “The chiefs and princes and old men of Troy gathered in **council**.” | *n.* A group assembled to make decisions together for a larger group of people. |
| contend | 120. “’…that the best of the heroes left to us should **contend** for such a prize.” | *v.* To compete for. |
| rigid  | 122. “…but stood **rigid** and unmoving until his friends led him away…” | *adj.* Not moving; fixed in place.  |

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| Poisoned Arrow – pages 123 – 129 |
| Word | Page and Context | Definition |
| matted  | 125. “…with long **matted** hair and beard…” | *adj.* Tangled up in a mess.  |
| make amends | 125. “…promised that if he came with them, his wound should be tended and they would do all that they could to **make amends** for having deserted him.” | *v.* To repair a damaged relationship; repay or restore to the original.  |
| grazed  | 126. “…the arrow sped on its way. It **grazed** the hand of Paris, no more…” | *v.* To graze: To barely touch.  |

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| The Wooden Horse – pages 130 – 139 |
| Word | Page and Context | Definition |
| desperate  | 130. “Soon the Greeks made another **desperate** **assault** on the city walls…” | *adj.* Having lost all hope, despairing of any solution. |
| assault | 130. See above.  | *n.* An attack. |
| cunning  | 131. “…since by strength we can do nothing more against Troy, let us turn to **cunning**.” | *n.* Skill at deceptiveness, shrewdness.  |
| betray  | 134. “The hidden war-bank **muffled** themselves in soft thick cloaks, that their armor might not ring and clash to **betray** them as the horse was dragged along.” | *v.* To make known against someone’s desire or will.  |
| oracle  | 136. “…the Greeks consulted an **oracle** as to their homeward voyage, and the **oracle** had bidden them to sacrifice one of their number to gain fair winds and calm seas.” | *n.* Soothsayer (see p. 3); fortune-teller. |

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| The Fall of Troy – pages 140 -146 |
| Word | Page and Context | Definition |
| refuge  | 143. “But there was no **refuge** for them…” | *n.* Shelter; safe place. |
| sacked  | 144. “…amid all the outcry of the **sacked** city beyond the walls.” | *adj.* Having been robbed and destroyed by an invading force.  |
| beseechingly | 144. “…She fell at her lord’s feet, her golden hair outflung all about her, and reached her hands **beseechingly** to touch his knees…” | *adv.* Pleadingly; imploringly. |
| desolate  | 145. “…she had betrayed him to go with Paris, and left his hearth **desolate**…” | *adj.* Empty of life and activity; deserted. |

Appendix D: Key Greek and Trojan Characters in *Black Ships Before Troy*

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| **The Greeks** | **The Trojans** |
| **Achilles** Warrior, Son of Peleus and Thetis, killed by Paris**Agamemnon** Warrior, Son of Atreus; Brother of Menelaus**Antilochus** Warrior, Son of Nestor**Briseis** Woman captive who lives with Achilles until Agamemnon takes her away**Calchas** Soothsayer, or priest who fortells the future**Diomedes** Warrior, Son of Tydeus and Deipyle; favorite of Athena**Helen** Wife of Menelaus; elopes with Paris to Troy**Machaon** Warrior, son of Asclepius, led an army from Thessaly**Menelaus** Warrior, son of Atreus, brother of Agamemnon, husband of Helen**Nestor** Warrior and elder statesman; king of Pylos**Odysseus** Warrior known for his cleverness; saves Helen from death**Patroclus** Warrior, close friend of Achilles, killed by Hector**Peleus** Father of Achilles, King of Myrmidons**Philoctetes** Archer who knows how to make poisoned arrow tips **Phoenix** Warrior, tutor to Achilles **Sinon** Warrior who convinced Trojans to allow the wooden horse inside the gates of Troy**Thetis** Mother of Achilles; sea nymph**Xanthus** Immortal horse of Achilles given the power to speak by the goddess Hera | **Aeneas** Warrior, a cousin of King [Priam](http://www.pantheon.org/articles/p/priam.html) of Troy**Amazons** Women warriors who come to aid Troy, descendants of the god Ares**Andromache** wife of Hector, mother of Astyanax**Astyanax** Young son of Hector and Andromache**Cassandra** Daughter of Priam; known for her ability to foretell the future; warned that wooden horse destroy Troy**Deiophobus** Warrior, son of Priam, brother of Paris and Hector; where Helen was found**Dolon** Young swift-footed, somewhat foolish Trojan who attempts to spy on the Greeks**Glaucus** Brother of Sarpedon**Hector** Warrior, son of Priam, brother of Paris and Deiophobus, husband of Andromache; killed by Achilles **Hecuba** Mother of Hector and Paris, wife of Priam**Helen** Wife of the Greek king Menelaus who elopes with Paris to Troy**Laocoon** Son of Agenor; warned Trojans of the danger of the Trojan Horse**Oenone** Wood nymph, first love of Paris; refuses to help wounded Paris**Pandarus** Warrior; breaks the truce between Greeks and Trojans by wounding Menelaus; killed by Diomedes**Paris** Son of Priam and Hecuba, brother of Hector and Deiophobus; slain by Philoctetes**Priam** King of Troy, husband of Hecuba, father of Hector, Paris, and Deiophobus**Rhesus** King of Thracians, owner of noble horses stolen by the Greeks **Sarpedon** Warrior, son of Zeus; killed by Patroclus |

Sources: <http://www.brittanica.com> and <http://www.pantheon.org>

Appendix E: Some Interventions of Gods and Goddesses

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| **Chapter name and number** | **Character, page**  | **Explanation of the intervention** |
| Chapter 4, “Quarrel with the High King” | Athene, 19 | Makes Achilles think that no man should fight the High King, Agamemnon. As a result Achilles did not fight for Briseis. |
| Apollo, 18, 19 | Sends a fever on the Greek camp on behalf of Chryseis’ father who was a priest of Apollo. Chryseis’ father wanted his daughter back, but Agamemnon had refused. |
| Chapter 6,“The High King’s Embassy” | Athene, 41 | Makes Hector think that he should end the day with another challenge to single combat. |
| Zeus, 44 | Brings a thunderstorm with lightning bolts to stop the Greek warrior Diomedes from reaching Troy.  |
| Chapter 8, “Red Rain” | Zeus, 56 | Brings a thunderstorm of rain “red as blood” to confuse the Greeks and help the Trojans.  |
| Chapter 9, “Battle for the Ships”  | Zeus, 63 | Drops a red snake among the Trojans as an omen to call off the attack for the day. |
| Zeus, 64 | Helps Hector by making a huge, heavy rock feel light, thus enabling him to throw it.  |
| Poseidon, 64-65 | Helps the Greeks by coming from the sea; went among the Greek troops to give them courage to continue the battle |
| Zeus, 66 | Sends the sun god Apollo to revive Hector, giving the Trojans the will to set fire to the Greeks’ black ships. |
| Chapter 10,“The Armor of Achilles” | Zeus, 71 | Hears Achilles’ prayer that Patroclus will defeat the Trojans in battle and return safely; grants only half of the prayer  |
| Zeus, 72 | Help**s** the Trojans after the Greeks kill the warrior Sarpedon, one of the Trojan allies and a son of Zeus, by sending Sleep and Death to come invisibly and carry Sarpedon’s body away “to his own land for burial among his own people.” |
| Zeus, 72 | Makes Patroclus forget Achilles’ command to return after saving the ships from fire.  |
| Apollo, 73 | Strikes the fighting Patroclus so that his helmet falls off. As a result, the Trojans realize that they have not been fighting Achilles after all and they kill Patroclus. |
| Zeus, 74-75 | Makes the war continue when he sees that Achilles’ immortal horses are grieving for Patroclus and will not move; makes them feel courageous and willing to re-enter the battle.  |
| Chapter 11“Vengeance for Patroclus” | Thetis, 79 | Goes to the smith god, Hephaestus and has him provide a new set of armor for Achilles so that the war can continue. |
| Hera, 80 | Gives one of Achilles’ immortal horses, Xanthus, the power of speech; Xanthus tells Achilles that he will soon die.  |
| Chapter 12, “Ransom for Hector” | Iris, 91, 92 | Goes to Priam and told him now was the time to go to Achilles and offer proper ransom for his son, Hector’s body. |
| Chapter 16“Death of Achilles” | Apollo, 117 | Guides the arrow of Paris deep into the Greek battlefield where it found its target in Achilles’ heel. |
| Chapter 18“The Wooden Horse” | Athene, 131 | Plants the idea of the Trojan Horse in the mind of Odysseus.  |

Appendix F: Illustrating *Black Ships Before Troy*: Template and Sample Student work



Appendix G: Readers’ Theater of “Vengeance for Patroclus**”**

Adapted from *Black Ships Before Troy* by Rosemary Sutcliff

***Cast of characters***

**Narrators One**

**Narrator Two**

**Narrator Three**

**Antilochus**

**Thetis**

**Achilles**

**Hector**

**Hector’s lead warrior**

**Odysseus**

**Agamemnon**

**Hera**

**King Priam**

***Optional Props:***

**Gift of gold from Agamemnon**

**Armor**

**Narrator One**: The Greeks were falling back towards their ships as Antilochus, the son of wise King Nestor, went speeding to tell Achilles of his friend’s death, in the hope that “the black news would at last bring him again into the fighting.”

**Antilochus**: Patroclus is dead, and they are fighting for his body, for Hector has his armor.

**Achilles**: No, this cannot be!

**Narrator One**: Antilochus grabbed Achilles’ hands fearing that he might hurt himself due to his profound grief. Then came Thetis, Achilles’ mother, up from the sea depths to comfort him.

**Thetis**: My poor Achilles is so upset over the death of his good friend, Patroclus.

**Achilles**: I will not live except to slay Hector who killed my friend!

**Thetis**: You cannot go into battle without armor. Wait one night, and I will go to Hephaestus, the smith god, and in the morning I will bring you a shield, helmet, and breastplate unlike any mortal man has ever seen.

**Narrator Two**: The battle for Patroclus’ body had nearly reached the ships. Achilles climbed as high as possible to see what was happening. There he stood and shouted aloud in defiance of the Trojans. Three times he shouted. Three times the Trojan horses neighed in fear and swerved away from the ditch. Three times the Trojan warriors felt their hearts shake with terror. The Trojans lost purpose, and the Myrmidons brought Patroclus back to the ships.

**Achilles**: (weeping kneeling next to the body of Patroclus) I sent my sword-brother with my chariot and horses into battle in my place, and I will never see you come driving back.

**Narrator Two**: Meanwhile, back in the Trojan ranks, Hector’s top warriors had some advice to offer.

**Hector’s lead warrior**: Withdraw for safety within the walls of Troy, for it is sure that tomorrow morning Achilles will be among the front-fighters once again, and then we will all be in deadly peril.

**Hector**: “Have you not had your fill of city walls? Let Achilles come. We shall meet him on the open plain.”

**Narrator Two**: That night, the Trojans and their allies camped on the plain. Achilles and the Myrmidons mourned the death of Patroclus. Hephaestus set his forge-fires roaring. He took bronze and silver, tin and gold, and made a splendid breastplate and shin-guards, a tall crested helmet of the reddest gold, and a great shield on which were inlaid in precious metals pictures of cities and seas and battles, a lion hunt, fields where corn was being harvested, vineyards heavy with grapes, and men and women dancing to flutes.

**Thetis:** (delivering the armor to Achilles) My son, here is the special armor Hephaestus made for you.

**Achilles** (putting on the armor): I have more heart for war and vengeance than I have ever known.

**Odysseus:** “Knowing much about the rules of honor, I will not let you take the Myrmidons into battle until peace has properly been made between you and Agamemnon.” You must make a sacrifice to the gods. Agamemnon must turn over all the gifts that you once refused.

**Agamemnon**: (handing Achilles gifts) I am sorry for the wrong I did.

**Achilles**: (not wanting the gifts, but taking them anyhow) I accept your gifts and your apology. Now I must get on with the fighting.

**Agamemnon**: Peace, at last, has been made between us.

**Narrator Two**: The Myrmidons ate their morning meal, but Achilles would not touch any food or wine until Patroclus had been avenged. Achilles mounted his chariot and would have been off, but his horse, Xanthus, was given the power of human speech by Hera.

**Hera**: Xanthus, Speak to Achilles and warn him of his fate.

**Xanthus**: (with bowed head) Lord Achilles, I want to help you win, but my speed will not save you, for your death is near at hand.

**Achilles**: That I know well, but I will not turn from the fight while Hector lives, so give me your speed.

**Narrator Two**: All that day, Achilles slew the Trojans. He chased them into the river and drove them back through the walls of their city gate. Hector alone stood outside the city gate waiting for Achilles. From the gatehouse roof, King Priam witnessed Achilles rushing forward in his god-given armor.

**King Priam**: (pleading) Hector, come back within the gate!

**Narrator Three:** “Hector stood unmoving and waited for Achilles, as though for a meeting agreed between them long ago.” Hector stayed because his doom was upon him. Hector stayed because he knew that by keeping his men on the plain the night before, he had brought this death and destruction upon his own men. Hector stayed because unless he could avenge his men by slaying Achilles, he must pay the debt with his own life. But as Achilles sprang from his chariot, Hector’s courage snapped, as it never had before. He turned and ran. He ran three times around the walls of Troy. Then, just as his courage had disappeared so quickly, it returned to him, and Hector turned to face Achilles. Spears were exchanged until Hector found himself with none left. Hector drew his sword from its sheath.

**Hector**: Let me not die without honor!

**Narrator Three:** Achilles used his last spear upon Hector. As Hector lay dying, he made one last plea to Achilles.

**Hector:** Take the gold my father will pay, and give him back my body to be buried with honor.

**Achilles**: Your body shall be given to the dogs.

**Hector**: (gasping with his last breath) Then when Paris, my brother, slays you at this same gate, remember me.

**Narrator Three**: Achilles stripped the armor that Hector had taken from him. “Then he did a truly hideous thing.” He tied Hector to the back of his chariot and dragged his body through the dust back to the Greek ships.

Adapted from: Rosemary Sutcliff*, Black Ships Before Troy* (New York: Laurel-Leaf, an imprint of Random House, 2005), p. 76-83.

Appendix H: Allusions to the *Iliad*

An allusion is an expression designed to call something to mind without mentioning it explicitly. Here are frequently encountered allusions to the *Iliad:*

**Achilles’ heel**

Achilles’ heel was his weak spot caused when his mother dipped him in the Styx River but did not dip his heel, which she was holding, into the water. The allusion is to a something that is vulnerable in an otherwise strong person or thing and has the potential to bring about downfall or disastrous outcome, such as a weakness in a person’s character. Additionally, the tendon near the heel is called the Achilles tendon.

*Example*: The flimsy back gate was the Achilles’ heel of an otherwise sound security system at the museum.

**Cassandra**

Cassandra is the daughter of King Priam of Troy, who several times predicts a disastrous outcome to the war; however, she is not believed. A *Cassandra* is a person who predicts disaster but is not believed.

*Example:* A frequent Cassandra, she was finally believed with evidence supporting her latest warning proved she was right.

**Hector**

Hector was a son of King Priam of Troy, the bravest warrior of the Trojans who was killed by Patroclus, Achilles dear friend. After some 17th century gangs called themselves “hectors”, the term *hector* denoted bullying.

*Example:* The school bully hectored some younger students mercilessly until an adult overheard and intervened.

**Helen of Troy**

Helen of Troy was the most beautiful Greek woman and was spirited away to Troy from her husband Menelaus by Paris, another son of King Priam of Troy. Helen has been called “the face that launched a thousand ships.”

*Example*: She was regarded as a sort of Helen of Troy as a young woman, but the ravages of time and too much sun reduced her beauty as she aged.

**Odysseus**

The name of one of the major Greek warriors and king, who underwent a difficult journey filled with adventures as he traveled back to Ithaca after the Trojan War, is reflected in the word *odyssey,* which means a long adventure-filled journey.

*Example*: After a six-year odyssey through three countries as the family sought a new home, they settled in western England.

**Trojan Horse**

A huge wooden horse built by the Greeks that the Trojans brought into their city in the mistaken belief that it was an offering to the goddess Athene. The saying, “Beware of Greeks bearing gifts” refers to the Trojan Horse. A Trojan Horse in modern terms is a computer virus that allows a computer hacker to access someone else’s computer.

*Example:* When she opened the electronic Christmas card sent to her by someone she did not know, she unwittingly allowed a Trojan horse virus to destroy her computer’s operating system.

1. <http://www.engageny.org/sites/default/files/resource/attachments/worksheet6.pdf> [↑](#footnote-ref-0)