

# Building Background Knowledge and Supporting Vocabulary Development in English Language Learners/Multilingual Language Learners: Grade 6 Exemplars

Laura Golden  
Diane August  
*American Institutes for Research*

Joanne Urrutia  
*Independent Consultant*

January 2018

Center for **ENGLISH**  
**LANGUAGE** Learners

at American Institutes for Research ■

1000 Thomas Jefferson Street NW  
Washington, DC 20007-3835  
202-403-5000 | TTY 877-334-3499  
[www.air.org](http://www.air.org)



OFFICE of **BILINGUAL EDUCATION**  
and **WORLD LANGUAGES**

55 Hanson Place – Suite 594  
Brooklyn, NY 11217  
718.722.2445  
[www.nysed.gov/bilingual-ed](http://www.nysed.gov/bilingual-ed)



Copyright © 2018 New York State Education Department. All rights reserved.



## Contents

<b>Grade 6: If, a Poem by Rudyard Kipling</b> .....	<b>1</b>
Background 1: Rudyard Kipling .....	3
Background 2: Close Reading Guide for If.....	5
Complete Translation of If by Rudyard Kipling .....	9
Glossary of key vocabulary: If .....	11
<b>Grade 6: The Lightning Thief</b> .....	<b>13</b>
Background: Greek Mythology.....	14
Glossary of key vocabulary: The Lightning Thief .....	18

## Grade 6: *If*, a Poem by Rudyard Kipling

<https://www.engageny.org/resource/grade-6-ela-module-2a-unit-2-lesson-1>

Overview	
Background 1: Rudyard Kipling	<p>The American Institutes for Research (AIR) developed this activity to provide background information about Rudyard Kipling and his poem. The poem <i>If</i> is written as if the author was talking to his son. He gives advice to help him find his place in the world and to live with integrity and dignity. This lesson introduces the concept of figurative language and metaphors. Glossed words and questions were added throughout to support English language learner (ELL) students’ understanding of the text.</p> <p><b>INSTRUCTIONS FOR TEACHERS</b></p> <ul style="list-style-type: none"> <li>• Turn to Expeditionary Learning: Grade 6: Module 2A: Unit 2: Lesson 2.</li> <li>• Follow the instructions for the Opening.</li> <li>• Complete the background activity called “Rudyard Kipling,” which AIR has provided on the following pages.</li> <li>• Follow the instructions for Work Time, Closing and Assessment, and Homework from the Expeditionary Learning materials.</li> </ul>
Background 2: Close reading of <i>If</i> poem	<p>AIR adapted this activity from Expeditionary Learning: Module 2A, Unit 2, Lesson 3, pages 8–10. ELLs will need to have an understanding of the literal meaning of the words and phrases, and the metaphors they communicate. AIR developed this activity to provide support in interpreting the <i>If</i> poem for ELLs who speak Spanish. Glossed words and questions were added throughout to support ELL students’ understanding of the text.</p> <p><b>INSTRUCTIONS FOR TEACHERS</b></p> <ul style="list-style-type: none"> <li>• Turn to Expeditionary Learning: Grade 6: Module 2A: Unit 2: Lesson 3.</li> <li>• Follow the instructions for the Opening.</li> <li>• Replace Work Time Part A with the background activity called “Close reading of <i>If</i> poem,” which AIR has provided on the following pages..</li> </ul>

	<ul style="list-style-type: none"><li>• Follow the instructions for Work Time Parts B and C, Closing and Assessment, and Homework from the Expeditionary Learning materials.</li></ul>
Glossary of key vocabulary: <i>If</i> poem	This glossary provides definitions and sample sentences for key vocabulary drawn from <i>If</i> (Module 2A, Unit 2, Lesson 8, page 9). The quartile from the list of 4,000 most frequent words is also provided, where applicable. Glossed words include those identified in the Expeditionary Learning materials and those identified by AIR staff as key to understanding the text.

## Background 1: Rudyard Kipling

### Rudyard Kipling

In preparation for reading *If*, we are going to learn about the author Rudyard Kipling. The poem *If* is written as if the author was talking to his son. He gives advice to help him find his place in the world and to live with honor and dignity. The poem encourages readers to place themselves in the place of the son. If people follow Kipling's advice, they will live happier lives each day.

#### INSTRUCTIONS FOR STUDENTS

- Look at the guiding question.
- Read the text about Rudyard Kipling.
- Use the glossary to help you understand new words.
- Answer the supplementary questions.
- Answer the guiding question.
- Discuss your answers with the class.

#### Guiding Question: *What is the main message of poem If?*

Joseph Rudyard Kipling is the author of the poem *If*. He lived from December 30, 1865, to January 18, 1936. He was born in India and moved with his family to England when he was five years old. He wrote stories and poems of **British** soldiers in India and stories for children.

In the poem *If*, Kipling provides a guide for how to live an **honorable** and successful life. The **principles** presented still apply today. In India, a framed copy of the *If* poem was placed on the wall in the cabins of the officer **cadets** at the National Defense Academy. The poem presents the way that the officers should conduct their lives.

The poem *If* use **figurative** language. The Spanish translation provided below tries to maintain similar figurative language from the original English version. Figurative language uses words and phrases that are *not* meant to be taken for real in a **literal** way. It uses a phrase that describes something by comparing it to some other thing or

#### Glossary

**British** – from Great Britain

**figurative**\*<sup>1</sup> – metaphorical; representative; not literal

**honorable** – worthy of respect or honor

**literal** – the exact or primary meaning of a word or words

**metaphor** – a phrase that describes something by comparing it to something else

**cadets** – people training to be military officers

**principles** – beliefs

<sup>1</sup> Words with an asterisk (\*) are highlighted in the Expeditionary Learning lessons.

as a symbol of some action. This is known as a **metaphor**.

### Word Bank

England	guide	India	1936
comparing	honorable	literal	successful

### Supplementary Questions

1. Where and when was Joseph Rudyard Kipling born?

Joseph Rudyard Kipling was born in \_\_\_\_\_ on December 30, \_\_\_\_\_. [EN, EM]

Joseph Rudyard Kipling was born \_\_\_\_\_. [TR]

2. Where did Joseph Rudyard Kipling move when he was five years old?

Joseph Rudyard Kipling moved to \_\_\_\_\_.

3. What does the poem *If* tell us?

The poem *If* provides a guide for how to live an \_\_\_\_\_ and \_\_\_\_\_ life.

[EN, EM]

The poem *If* \_\_\_\_\_. [TR]

4. What is figurative language?

Figurative language uses words and phrases that are not meant to be taken for real in a \_\_\_\_\_ way. [EN, EM]

Figurative language is \_\_\_\_\_. [TR]

5. What is a metaphor?

A metaphor is a phrase that describes something by \_\_\_\_\_ it to something else.

[EN, EM]

A metaphor is \_\_\_\_\_. [TR]

**Guiding Question:** *What is the main message of poem If?*

## Background 2: Close Reading Guide for *If*

<b><i>If</i> by Rudyard Kipling</b>	
<p>In preparation for reading <i>If</i> by Rudyard Kipling, we are going to take a close look at the first stanza of the poem. The Spanish translation provided below tries to maintain similar figurative language as the original English version.</p> <p>(This text was adapted for this lesson from Expeditionary Learning: Module 2A, Unit 2, Lesson 3, pages 8–10.)</p>	
<p><b>INSTRUCTIONS FOR STUDENTS</b></p> <ul style="list-style-type: none"> <li>• Look at the guiding question.</li> <li>• Read each phrase of the poem <i>If</i> and consider the translations as you read.</li> <li>• Use the glossary to help you understand new words.</li> <li>• Answer the supplementary questions.</li> <li>• Answer the guiding question.</li> <li>• Discuss your answers with the class.</li> </ul>	
<p><b>Guiding Question:</b> <i>What is the message of the first stanza of the poem If?</i></p>	
<p><b><i>If</i> by Rudyard Kipling</b></p> <p>If you can keep your head when all about you Are losing theirs and blaming it on you; If you can trust yourself when all men doubt you, But make allowance for their doubting too: If you can wait and not be tired by waiting, Or being lied about, don't deal in lies, Or being hated, don't give way to hating, And yet don't look too good, nor talk too wise;</p>	<p><b>Spanish Translation</b></p> <p>Si puedes conservar tu cabeza, cuando a tu rededor todos la pierden y te cubren de reproches; Si puedes tener fe en ti mismo, cuando duden de ti los demás hombres y ser igualmente tolerante de sus dudas: Si puedes esperar, y no sentirte cansado con la espera, O siendo blanco de falsedades, no caer en la mentira, O si eres odiado, no devolver el odio, Y sin que te creas, por eso, ni demasiado bueno, ni demasiado sabio;</p>
<b>Word Bank</b>	
<p>better control</p>	<p>involved metaphor</p>
<p>participate patience</p>	<p>permit trust</p>

<b><i>If</i> by Rudyard Kipling</b>	<b>Glossary</b>
	<p><b>blaming</b> – to say that someone did something bad</p>

<p>If you can keep your head when all about you Are losing theirs and <b>blaming</b> it on you;</p>	<p style="text-align: center;"><b>Spanish Translation</b></p> <p>Si puedes conservar tu cabeza, cuando a tu rededor todos la pierden y te cubren de reproches;</p>
<p>1. Does this phrase mean people are literally lose their heads? This phrase _____ [does/does not] mean that people are literally losing their heads. [EN, EM] This phrase _____ . [TR]</p> <p>2. What does “losing your head” mean? “Losing your head” means losing _____, losing focus, or losing your emotions. [EN, EM] “Losing your head” means _____ . [TR]</p> <p><b>Suggested interpretations</b> (from Expeditionary Learning, Lesson 3):</p> <ul style="list-style-type: none"> <li>• <b>English</b> – If you can keep control of your emotions when everyone else has lost control and are blaming you for it.</li> <li>• <b>Spanish</b> – Si puedes mantener el control de tus emociones cuando todos a tu alrededor lo han perdido y te culpan a ti.</li> </ul>	
<p><b><i>If</i> by Rudyard Kipling</b> If you can trust yourself when all men <b>doubt</b> you, But <b>make allowance</b> for their doubting too;</p>	<p style="text-align: center;"><b>Glossary</b></p> <p><b>doubt</b> – are not certain or confident <b>make allowance*</b> – permit; allow</p> <p style="text-align: center;"><b>Spanish Translation</b></p> <p>Si puedes tener fe en ti mismo, cuando duden de ti los demás hombres y ser igualmente tolerante de sus dudas;</p>



3. What advice does the poem gives us?

The advice is that you should \_\_\_\_\_ yourself even when others doubt you. [EN, EM]

The advice is \_\_\_\_\_ . [TR]

4. What does it mean to “make allowance for their doubting too”?

To “make allowance” means to \_\_\_\_\_ people to doubt you. [EN, EM]

To “make allowance” means \_\_\_\_\_ . [TR]

**Suggested interpretations** (from Expeditionary Learning, Lesson 3):

- **English** – If you can trust yourself when other people don’t trust you, but understand that doubting is what people do so we shouldn’t hold it against them.
- **Spanish** – Si puedes confiar en ti mismo cuando otros no confían en ti, pero entiendes que la gente siempre duda y no los culpas por eso.

***If* by Rudyard Kipling**

If you can wait and not be tired by waiting,  
Or being lied about, don’t **deal in** lies,

**Glossary**

**deal in** – to get involved; pay attention to

**Spanish Translation**

Si puedes esperar, y no sentirte cansado con la espera;  
O siendo blanco de falsedades, no caer en la mentira,

5. What advice does the poems give us? The advice is to have \_\_\_\_\_ and never get tired of waiting. [EN, EM]

The advice is \_\_\_\_\_ . [TR]

6. What does “don’t deal in lies” mean?

It means “don’t get \_\_\_\_\_ with lies”. [EN, EM]

It means \_\_\_\_\_ . [TR]

**Suggested interpretations** (from Expeditionary Learning, Lesson 3):

- **English** – If you can have patience and don’t take time for lying or listening to lies of others.
- **Spanish** – Si puede tener paciencia, y cuando oyes a otros mentir, no te envuelves en las mentiras.

<p><b><i>If</i> by Rudyard Kipling</b></p> <p>Or being hated, don't <b>give way</b> to hating, And yet don't look too good, nor talk too <b>wise</b>;</p>	<p style="text-align: center;"><b>Glossary</b></p> <p><b>give way</b> – participate or return</p> <p><b>wise</b> – smart; understanding what is true or right</p> <p style="text-align: center;"><b>Spanish Translation</b></p> <p>O si eres odiado, no devolver el odio; Y sin que te creas, por eso, ni demasiado bueno, ni demasiado sabio;</p>
<p>7. What does “don't give way” mean?</p> <p>It means not to _____ in hating people. [EN, EM]</p> <p>It means _____. [TR]</p> <p>8. What advice does the poem gives us?</p> <p>The advice is not to think you are _____ than others because you don't hate other people. [EN, EM]</p> <p>The advice is _____. [TR]</p> <p><b>Suggested interpretations</b> (from Expeditionary Learning, Lesson 3):</p> <ul style="list-style-type: none"> <li>• <b>English</b> – Don't hate people or worry about those who hate you, and control your ego.</li> <li>• <b>Spanish</b> – No devuelvas el odio que recibes, y no te creas mejor que nadie.</li> </ul>	
<p><b>Guiding Question:</b> <i>What is the message of the first stanza of the If poem?</i></p>	

## Complete Translation of *If* by Rudyard Kipling

English	Spanish Translation
<p>If you can keep your head when all about you Are losing theirs and blaming it on you; If you can trust yourself when all men doubt you, But make allowance for their doubting too: If you can wait and not be tired by waiting, Or being lied about, don't deal in lies, Or being hated, don't give way to hating, And yet don't look too good, nor talk too wise;</p>	<p>Si puedes conservar tu cabeza, cuando a tu rededor todos la pierden y te cubren de reproches; Si puedes tener fe en ti mismo, cuando duden de ti los demás hombres y ser igualmente tolerante de sus dudas: Si puedes esperar, y no sentirte cansado con la espera, O siendo blanco de falsedades, no caer en la mentira, O si eres odiado, no devolver el odio, Y sin que te creas, por eso, ni demasiado bueno, ni demasiado sabio;</p>
<p>If you can dream—and not make dreams your master; If you can think—and not make thoughts your aim, If you can meet with Triumph and Disaster And treat those two impostors just the same: If you can bear to hear the truth you've spoken Twisted by knaves to make a trap for fools, Or watch the things you gave your life to, broken, And stoop and build 'em up with worn-out tools;</p>	<p>Si puedes soñar sin que los sueños, te dominen; Si puedes pensar, sin que los pensamientos sean tu único objeto, Si puedes enfrentar con el triunfo y el desastre, y tratar de la misma manera a esos dos impostores: Si puedes aguantar que a la verdad por ti presentada la veas retorcida por los pícaros, para convertirla en lazo de los tontos, O contemplar que las cosas a que diste tu vida se han deshecho, y agacharte y construirlas de nuevo, aunque sea con gastados instrumentos!</p>
<p>If you can make one heap of all your winnings And risk it on one turn of pitch-and-toss, And lose, and start again at your beginnings And never breathe a word about your loss: If you can force your heart and nerve and sinew To serve your turn long after they are gone, And so hold on when there is nothing in you Except the Will which says to them: 'Hold on!'</p>	<p>Si eres capaz de juntar, en un solo manojo, todos tus triunfos y arriesgarlos, a cara o cruz, en una sola vuelta, Y si perdieras, empezar otra vez como cuando empezaste Y nunca más exhalar una palabra sobre la pérdida sufrida: Si puedes obligar a tu corazón, a tus bríos y a tus nervios, A que te obedezcan aun después de haber desfallecido, Y que así se mantengan, hasta que en ti no haya otra cosa que la voluntad gritando: ¡continúa, es la orden!</p>

<p>If you can talk with crowds and keep your virtue,  Or walk with Kings—nor lose the common touch,  If neither foes nor loving friends can hurt you,  If all men count with you, but none too much;  If you can fill the unforgiving minute  With sixty seconds' worth of distance run,</p>	<p>Si puedes hablar con multitudes y conservar tu virtud,  O caminar con reyes y no perder tu toque común,  Si nadie, ni enemigos, ni amantes amigos, pueden causarte daño;  Si todos los hombres pueden contar contigo, pero ninguno demasiado;  Si eres capaz de llenar el imperdonable minuto, con el valor de sesenta segundos de carrera a distancia;</p>
<p>Yours is the Earth and everything that's in it,  And—which is more—you'll be a Man, my son!</p>	<p>Tuya será la tierra y cuanto ella contenga,  Y—lo que vale más—serás un hombre, hijo mío!</p>

Glossary of key vocabulary: *If*<sup>2</sup>

Vocabulary word	Quartile	Definition	Sample sentence from the text
aim <i>propósito</i>	Q3	intention; goal	If you can think – and not make thoughts your <b>aim</b> ;
bear* <i>soportar</i>	Q1	accept	If you can <b>bear</b> to hear the truth you’ve spoken
blaming <i>culpando</i>	N/A	saying someone is the cause of something bad	If you can keep your head when all about you Are losing theirs and <b>blaming</b> it on you,
breathe a word <i>decir una palabra</i>	Q2 (breathe) Q1 (word)	tell a secret; talk about something	And lose, and start again at your beginnings And never <b>breathe a word</b> about your loss;
common touch <i>don de gentes</i>	Q1 (common) Q1 (touch)	ability to get along with ordinary people	If you can talk with crowds and keep your virtue, Or walk with Kings—nor lose the <b>common touch</b> ,
disaster* <i>desastre</i>	N/A	complete failure	If you can meet with Triumph and <b>Disaster</b> And treat those two impostors just the same;
foes <i>enemigos</i>	N/A	enemies	If neither <b>foes</b> nor loving friends can hurt you,
fools <i>tontos</i>	N/A	people who are not smart	Twisted by knaves to make a trap for <b>fools</b> ,
give way <i>des paso</i>	Q1 (give)	allow	Or being hated, don’t <b>give way</b> to hating,
heap* <i>pila</i>	N/A	pile	If you can make one <b>heap</b> of all your winnings And risk it on one turn of pitch-and-toss,
imposters* <i>impostores</i>	N/A	people who pretend to be other people	If you can meet with Triumph and Disaster And treat those two <b>impostors</b> just the same;
knaves* <i>bribones</i>	N/A	lying men	Twisted by <b>knaves</b> to make a trap for fools,

<sup>2</sup> The vocabulary pertains to the poem *If*, by Rudyard Kipling. Words with an asterisk (\*) are highlighted in the Expeditionary Learning lessons.

Vocabulary word	Quartile	Definition	Sample sentence from the text
make allowance* <i>permitir</i>	N/A	permit; allow	If you can trust yourself when all men doubt you, But <b>make allowance</b> for their doubting too;
master* <i>dominen</i>	Q1	power and control	If you can dream—and not make dreams your <b>master</b> ;
pitch-and-toss* <i>cara o cruz</i>	Q3 (pitch) Q4 (toss)	a game of skill and chance	If you can make one heap of all your winnings And risk it on one turn of <b>pitch-and-toss</b> ,
serve your turn* <i>servir</i>	Q2 (serve) Q1 (turn)	be useful; helpful	To <b>serve your turn</b> long after they are gone,
sinew* <i>tendones</i>	N/A	strong tissue that connects muscles to bones	If you can force your heart and nerve and <b>sinew</b> To serve your turn long after they are gone,
stoop <i>moldearlas</i>	N/A	bend	Or watch the things you gave your life to, broken, And <b>stoop</b> and build 'em up with worn-out tools:
triumph* <i>triumfo</i>	N/A	victory; success	If you can meet with <b>Triumph</b> and Disaster And treat those two impostors just the same;
unforgiving <i>implacable</i>	N/A	demanding	If you can fill the <b>unforgiving</b> minute
will* <i>voluntad</i>	N/A	determination	And so hold on when there is nothing in you Except the <b>Will</b> which says to them: 'Hold on!'
winnings* <i>ganancias</i>	N/A	money that is won in a game	If you can make one heap of all your <b>winnings</b> And risk it on one turn of pitch-and-toss,
wise <i>sabio</i>	Q2	smart	And yet don't look too good, nor talk too <b>wise</b> :
worn-out <i>desgastadas</i>	Q2 (worn)	damaged; used	Or watch the things you gave your life to, broken, And stoop and build 'em up with <b>worn-out</b> tools:

## Grade 6: The Lightning Thief

<https://www.engageny.org/sites/default/files/resource/attachments/6m1.1.pdf>

Overview	
<p>Background: Greek Mythology</p>	<p>American Institutes for Research (AIR) developed this activity to provide background information about Greek mythology. The book <i>The Lightning Thief</i> is a story about a boy who goes on a fantasy adventure with mythological characters. English language learners (ELLs) will need to have some background on Greek mythology and the characteristics of supernatural beings. Images, glossed words, and questions were added throughout to support ELL students' understanding of the text.</p> <p>INSTRUCTIONS FOR TEACHERS</p> <ul style="list-style-type: none"> <li>• Turn to Expeditionary Learning: Grade 6: Module 1: Unit 1: Lesson 1.</li> <li>• Follow the instructions for the Opening Part A.</li> <li>• Complete the background activity called “Greek Mythology,” which AIR has provided below.</li> <li>• Follow the instructions for Opening Part B, Work Time, Closing and Assessment, and Homework from the Expeditionary Learning materials.</li> </ul>
<p>Glossary of key vocabulary: <i>The Lightning Thief</i></p>	<p>This glossary provides a definition and sample sentence for key vocabulary drawn from <i>The Lightning Thief</i> (pages 1–28). The quartile from the list of 4,000 most frequent words is also provided, where applicable. The glossed words include those identified in the Expeditionary Learning materials and those identified by AIR staff as key to understanding the text.</p>

## Background: Greek Mythology

### Greek Mythology

The book *The Lightning Thief* is a story about boy who goes on a fantasy adventure with mythological characters. The story includes many characters from Greek mythology. In preparation for reading *The Lightning Thief*, we are going to learn about Greek mythology.

(This text was written by AIR for this lesson.)

#### INSTRUCTIONS FOR STUDENTS

- Look at the guiding question.
- Read the text about Greek Mythology.
- Use the glossary to help you understand new words.
- Answer the supplementary questions.
- Answer the guiding question.
- Discuss your answers with the class.

#### Guiding Question: *What is Greek mythology?*

**Greek mythology** is a collection of stories about the magical world of **Greek** gods, demigods, heroes, and other creatures. The stories are called **myths**. They are about persons, events or things that are not real. **Ancient Greeks** created the stories to explain the world around them. These **myths** were used as part of their religious and ritual traditions.



#### Glossary

**ancient** – very old; from a long time ago

**Greek** – from Greece

**mythology** – group of traditional stories that are not real

**myths** – stories that are not real

#### Word Bank

explain

magical

stories



### Supplementary Questions

1. What is Greek mythology?

Greek mythology is a collection of stories about the \_\_\_\_\_ world of Greek gods.

[EN, EM]

Greek mythology is \_\_\_\_\_. [TR]

2. What are myths?

Myths are \_\_\_\_\_ about persons, events, or things that are not real. [EN, EM]

Myths are \_\_\_\_\_. [TR]

3. Why did ancient Greeks create myths?

Ancient Greeks created myths to \_\_\_\_\_ the world around them. [EN, EM]

Ancient Greeks \_\_\_\_\_. [TR]

**Response to Guiding Question:** *What is Greek mythology?*

**Guiding Question:** *What happened in Greek myths?*

The magical world of the **ancient Greek** gods was a world full of fights and wars, **punishment** and love. Many **myths** were based on the fact that gods, like regular men, could be punished or **rewarded** for their actions.



Cronus



Artemis

### Glossary

**punishment** – consequence for doing something bad; penalty

**rewarded** – given something good

**ancient** – very old; from a long time ago

**Greek** – from Greece

**myths** – stories that are not real

**Word Bank**

fights

punishment

rewarded

**Supplementary Questions**

1. What happened in the magical world of the ancient Greek gods?

The magical world of the ancient Greek gods was a world full of \_\_\_\_\_ and wars, \_\_\_\_\_ and love. [EN, EM]

The magical world of ancient Greek gods \_\_\_\_\_. [TR]

2. How are gods like regular men?

Gods, like regular men, could be punished or \_\_\_\_\_ for their actions. [EN, EM]

Gods \_\_\_\_\_. [TR]

**Response to Guiding Question:** *What happened in Greek myths?*

**Guiding Question:** *How are Greek myths told today?*

Stories about the **ancient Greek** gods are still told today. Each storyteller tells the stories in his or her own way, but the **power** and **personality** a god had must be the same from story to story. For example, **Zeus** was the king of all the gods, and only Zeus could throw lightning bolts.



Zeus

**Glossary**

**ancient** – very old; from a long time ago

**Greek** – from Greece

**lightning bolt** – natural flash of electricity in the sky

**personality** – qualities of a person that make that person different from others

**power** – the ability to act or cause things to happen

**Zeus** – the ruler of the gods, in Greek mythology

**Word Bank**

king

lightning

personality

power

**Supplementary Questions**

1. What must remain the same when telling a story about ancient Greek gods?

The \_\_\_\_\_ and \_\_\_\_\_ of gods must be the same from story to story. [EN, EM]

When telling a story about Greek gods \_\_\_\_\_. [TR]

2. Who was Zeus?

Zeus was the \_\_\_\_\_ of all the gods. [EN, EM]

Zeus was \_\_\_\_\_. [TR]

3. What was the thing that only Zeus could do?

Zeus was the only god that could throw \_\_\_\_\_ bolts. [EN, EM]

Zeus \_\_\_\_\_. [TR]

**Response to Guiding Question:** *How are Greek myths told today?*

Glossary of key vocabulary: *The Lightning Thief*<sup>3</sup>

Vocabulary word	Quartile	Definition	Sample sentence from the text
ancient <i>antiguas</i>	Q1	very old; from a long time ago	All three women looked <b>ancient</b> , with pale faces wrinkled like fruit leather, silver hair tied back in white bandannas, bony arms sticking out of the bleached cotton dresses. (pg. 25)
attention deficit disorder <i>síndrome de déficit de atención</i>	Q1 (attention)	a condition in which someone has problems with learning and behavior	But Mr. Brunner expected me to be as good as everybody else, despite the fact that I have dyslexia and <b>attention deficit disorder</b> and I had never made above a C- in my life. (pg. 7)
biggest <i>más grandes</i>	Q3	big in size	There were no customers, just three old ladies sitting in rocking chairs in the shade of a maple tree, knitting the <b>biggest</b> pair of socks I'd ever seen. (pg. 25)
boarding <i>interno</i>	N/A	living at school	Until a few months ago, I was a <b>boarding</b> student at Yancy Academy, a private school for troubled kids in upstate New York. (pg. 1)
boomed <i>retumbó</i>	N/A	made a deep and loud sound	Thunder <b>boomed</b> overhead. (pg. 14)
bullies <i>bravucones</i>	N/A	people who are mean to others; people who scare others	All year long, I'd gotten in fights, keeping <b>bullies</b> away from him. (pg. 25)
challenged <i>retó</i>	N/A	invited to compete in a game	I mean, sure, it was kind of cool on tournament days, when he dressed up in a suit of Roman armor and shouted: "What ho!" and <b>challenged</b> us, sword-point against chalk, to run to the board and name every Greek and Roman person who had ever lived, and their mother, and what god they worshipped. (pg. 7)
confound <i>confunde</i>	N/A	confuse	"Oh, <b>confound</b> it all." (pg. 22)
conjugating* <i>conjugando</i>	N/A	listing the different forms of a verb	And <b>conjugating</b> those Latin verbs? (pg. 18)
contaminated <i>contaminado</i>	N/A	infected	My lunch must've been <b>contaminated</b> with magic mushrooms or something. (pg. 14)

<sup>3</sup> The vocabulary pertains to chapters 1 and 2 of *The Lightning Thief*. Words with an asterisk (\*) are highlighted in the Expeditionary Learning lessons.

Vocabulary word	Quartile	Definition	Sample sentence from the text
crippled <i>lisiado</i>	N/A	not able to use arms or legs	On top of all that, he was <b>crippled</b> . (pg. 3)
cut <i>cortó</i>	Q1	divide with scissors	The middle one <b>cut</b> the yarn, and I swear I could hear that <i>snip</i> across four lanes of traffic. (pg. 26)
dashboard <i>tablero de mando</i>	N/A	instrument panel in a car	Black smoke poured from the <b>dashboard</b> and the whole bus filled with a smell like rotten eggs. (pg. 25)
doing one-eighties <i>haciendo giros de 180°</i>	N/A	turning around in the opposite direction	Words had started swimming off the page, circling my head, the letters <b>doing one-eighties</b> as if they were riding skateboards. (pg. 18)
doo-fuses <i>tontos</i>	N/A	fools	The class drifted off, the girls holding their stomachs, the guys pushing each other around and acting like <b>doo-fuses</b> . (pg. 6)
dyslexia <i>dislexia</i>	N/A	a condition in the brain that makes it hard for a person to read, write, and spell	But Mr. Brunner expected me to be as good as everybody else, despite the fact that I have <b>dyslexia</b> and attention deficit disorder and I had never made above a C- in my life. (pg. 7)
eavesdropper <i>entrometido</i>	N/A	a person who listens to other people's conversations	I'm not usually an <b>eavesdropper</b> , but I dare you to try not listening if you hear your best friend talking about you to an adult. (pg. 19)
fangs <i>colmillos</i>	N/A	long, pointed teeth	She was a shriveled hag with bat wings and claws and a mouth full of yellow <b>fangs</b> , and she was about to slice me to ribbons. (pg. 12)
feverish <i>febril</i>	N/A	sick	Once we got going, I started feeling <b>feverish</b> , as if I'd caught the flu. (pg. 27)
fidgety <i>inquieto</i>	N/A	moving in a nervous way	It occurred to me that he'd always acted nervous and <b>fidgety</b> when we left Yancy, as if he expected something bad to happen. (pg. 23)

Vocabulary word	Quartile	Definition	Sample sentence from the text
field trip <i>salida de campo</i>	Q1 (field) Q1 (trip)	a class trip away from school	I could start at any point in my short miserable life to prove it, but things really started going bad last May, when our sixth-grade class took a <b>field trip</b> to Manhattan—twenty-eight mental-case kids and two teachers on a yellow school bus, heading to the Metropolitan Museum of Art to look at ancient Greek and Roman stuff. (pg. 2)
foot traffic <i>tráfico peatonal</i>	Q1 (foot) Q2 (traffic)	people walking	The class gathered on the front steps of the museum, where we could watch the <b>foot traffic</b> along Fifth Avenue. (pg. 8)
freak <i>anormal</i>	N/A	very unusual	The <b>freak</b> weather continued, which didn't help my mood. (pg. 17)
freckles <i>pecas</i>	N/A	small, light brown spots	Her <b>freckles</b> were orange, as if somebody had spray-painted her face with liquid Cheetos. (pg. 9)
glared <i>miró con furia</i>	N/A	looked in an angry way	She <b>glared</b> at him so hard his whiskery chin trembled. (pg. 10)
glow <i>brillar</i>	Q4	shine	Her eyes began to <b>glow</b> like barbecue coals. (pg. 12)
grave marker <i>lápida</i>	Q4 (grave)	a sign placed on a grave to identify the person buried there	He gathered us around a thirteen-foot-tall stone column with a big sphinx on the top, and started telling us how it was a <b>grave marker</b> , a <i>stele</i> , for a girl about our age. (pg. 4)
growling <i>gruñido</i>	N/A	making a deep rumbling sound	She was making this weird noise in her throat, like <b>growling</b> . (pg. 11)
half-blood <i>mestizo</i>	N/A	having one parent who is human and one parent who is a god	Look, I didn't want to be a <b>half-blood</b> . (pg. 1)
hallucinating <i>alucinando</i>	N/A	seeing someone that is not really there	"Look, Percy... I was just worried for you, see? I mean, <b>hallucinating</b> about demon math teachers..." (pg. 23)
hallucination* <i>alucinación</i>	N/A	something that seems real but does not really exist	This twenty-four/seven <b>hallucination</b> was more than I could handle. (pg. 16)
hammering <i>martilleando</i>	N/A	beating like a hammer	My heart <b>hammering</b> , I picked up the book and backed down the hall. (pg. 20)

Vocabulary word	Quartile	Definition	Sample sentence from the text
harsher <i>más duro</i>	N/A	crueler; not kind	It came out <b>harsher</b> than I meant it to. (pg. 24)
headmaster <i>director</i>	N/A	principal; director	The <b>headmaster</b> had threatened me with death by in-school suspension if anything bad, embarrassing, or even mildly entertaining happened on this trip. (pg. 3)
homesick <i>nostálgico</i>	N/A	sad because you are away from your family and home	I was <b>homesick</b> . (pg. 17)
irritable* <i>irritable</i>	N/A	easily bothered or angered	I started feeling cranky and <b>irritable</b> most of the time. (pg. 17)
juvenile delinquents* <i>delincuentes</i> <i>juveniles</i>	N/A	young people who have committed a crime	They were <b>juvenile delinquents</b> , like me, but they were <i>rich juvenile delinquents</i> . (pg. 22)
kleptomaniac <i>cleptómana</i>	N/A	a person who has a mental illness in which they have a strong desire to steal things	All the way into the city, I put up with Nancy Bobofit, the freckly, redheaded <b>kleptomaniac</b> girl, hitting my best friend Grover in the back of the head with chunks of peanut-butter-and-ketchup sandwich. (pg. 3)
knitting <i>tejiendo</i>	N/A	making clothes by hand using yarn	There were no customers, just three old ladies sitting in rocking chairs in the shade of a maple tree, <b>knitting</b> the biggest pair of socks I'd ever seen. (pg. 25)
loser freaks <i>anormales</i> <i>perdedores</i>	N/A	unwanted and strange people	We thought that maybe if we did that, everybody wouldn't know we were from <i>that</i> school—the school for <b>loser freaks</b> who couldn't make it elsewhere. (pg. 8)
mental-case <i>enfermos mentales</i>	N/A	people who are considered mentally ill	I could start at any point in my short miserable life to prove it, but things really started going bad last May, when our sixth-grade class took a field trip to Manhattan—twenty-eight <b>mental-case</b> kids and two teachers on a yellow school bus, heading to the Metropolitan Museum of Art to look at ancient Greek and Roman stuff. (pg. 2)

Vocabulary word	Quartile	Definition	Sample sentence from the text
mournfully <i>tristemente</i>	N/A	very sad	He looked at me <b>mournfully</b> , like he was already picking the kind of flowers I'd like best on my coffin. (pg. 28)
nervous <i>nervioso</i>	Q2	worried or afraid	It occurred to me that he'd always acted <b>nervous</b> and fidgety when we left Yancy, as if he expected something bad to happen. (pg. 23)
nervous breakdown <i>ataque nervioso</i>	Q2	a mental condition in which you are so upset that you cannot take care of yourself	She had come to Yancy halfway through the year, when our last math teacher had a <b>nervous breakdown</b> . (pg. 4)
obnoxious <i>repulsivo</i>	N/A	very annoying	I wanted to be with my mom in our little apartment on the Upper East Side, even if I had to go to public school and put up with my <b>obnoxious</b> stepfather and his stupid poker parties. (pg. 17)
overstressed <i>sobreestresados</i>	N/A	too much physical or mental pressure	"And I was telling Mr. Brunner that maybe you were <b>overstressed</b> or something, because there was no such person as Mrs. Dodds, and..." (pg. 23)
probation <i>período de prueba</i>	N/A	a period of time for testing a person's behavior	Anyway, Nancy Bobofit was throwing wads of sandwich that stuck in his curly brown hair, and she knew that I couldn't do anything back to her because I was already on <b>probation</b> . (pg. 3)
psycho <i>psicótico</i>	N/A	a person who is mentally ill and often dangerous or violent	Every so often I would spring a Mrs. Dodds reference on somebody, just to see if I could trip them up, but they would stare at me like I was a <b>psycho</b> . (pg. 16)
pulverize <i>pulverizar</i>	N/A	crush into powder or dust	Something about the way she looked at the frieze, as if she wanted to <b>pulverize</b> it... (pg. 11)
roared <i>rugió</i>	Q4	made a long, loud sound	A wave <b>roared</b> in my ears. (pg. 9)
scythe <i>guadaña</i>	N/A	tool with a curved blade and long handle	The gods defeated their father, sliced him to pieces with his own <b>scythe</b> , and scattered his remains in Tartarus, the darkest part of the Underworld. (pg. 6)



Vocabulary word	Quartile	Definition	Sample sentence from the text
shears <i>podaderas</i>	N/A	a large, heavy pair of scissors	The old lady in the middle took out a huge pair of scissors—gold and silver, long-bladed, like <b>shears</b> . (pg. 26)
snip <i>tijeretazo</i>	N/A	cut	The middle one cut the yarn, and I swear I could hear that <b>snip</b> across four lanes of traffic. (pg. 26)
snuffling <i>resoplido</i>	N/A	breathing in a noisy way	A few seconds later I heard a slow <i>clop-clop-clop</i> , like muffled wood blocks, then a sound like an animal <b>snuffling</b> right outside my door. (pg. 20)
socks <i>medias</i>	Q4	clothes for the feet	There were no customers, just three old ladies sitting in rocking chairs in the shade of a maple tree, knitting the biggest pair of <b>socks</b> I'd ever seen. (pg. 25)
solstice* <i>solsticio</i>	N/A	time during the year when the sun is farthest north of the equator	“But he may not have time. The summer <b>solstice</b> deadline—” (pg. 19)
sphinx <i>esfinge</i>	N/A	a creature with the body of a lion and the head of a person	He gathered us around a thirteen-foot-tall stone column with a big <b>sphinx</b> on the top, and started telling us how it was a grave marker, a <i>stèle</i> , for a girl about our age. (pg. 4)
squalls <i>ráfagas</i>	N/A	sudden, powerful winds	One of the current events we studied in social studies class was the unusual number of small planes that had gone down in sudden <b>squalls</b> in the Atlantic that year. (pg.17)
stared <i>miré fijamente</i>	Q2	looked intensely	I <b>stared</b> at him, stunned. (pg. 10)
stirring <i>emotivo</i>	N/A	causing strong feelings	But if you recognize yourself in these pages—if you feel something <b>stirring</b> inside—stop reading immediately. (pg. 1)
sulfur <i>azufre</i>	Q4	a yellow chemical that has a strong odor	She exploded into yellow powder, vaporized on the spot, leaving nothing but the smell of <b>sulfur</b> and a dying screech and a chill of evil in the air, as if those two glowing red eyes were still watching me. (pg. 13)

Vocabulary word	Quartile	Definition	Sample sentence from the text
superstition <i>superstición</i>	N/A	a belief that is not based on fact	“Is this like a <b>superstition</b> or something?” I asked. (pg. 28)
suspension <i>suspensión</i>	N/A	punishment	In-school <b>suspension</b> would’ve been nothing compared to the mess I was about to get myself into. (pg. 4)
sword <i>espada</i>	Q4	a weapon with a long metal blade	It was a <b>sword</b> —Mr. Brunner’s bronze <b>sword</b> , which he always used on tournament day. (pg. 13)
talons <i>garras</i>	N/A	claws of a bird or animal	Her fingers stretched, turning into <b>talons</b> . (pg. 12)
teased <i>burlado</i>	N/A	made fun of in a cruel way	Before, I’d always assumed he was worried about getting <b>teased</b> . (pg. 23)
thunder <i>truenos</i>	Q3	a very loud sound that comes from the sky during a storm	<b>Thunder</b> boomed overhead. (pg. 14)
vaporized <i>desvaneció</i>	N/A	disappeared	She exploded into yellow powder, <b>vaporized</b> on the spot, leaving nothing but the smell of sulfur and a dying screech and a chill of evil in the air, as if those two glowing red eyes were still watching me. (pg. 13)
worried <i>preocupado</i>	Q2	afraid	Before, I’d always assumed he was <b>worried</b> about getting teased. (pg. 23)
yarn <i>lana</i>	N/A	thick thread made from wool	The lady in the middle held an enormous basket of electric-blue <b>yarn</b> . (pg. 25)

## ABOUT AMERICAN INSTITUTES FOR RESEARCH

Established in 1946, with headquarters in Washington, D.C., American Institutes for Research (AIR) is an independent, nonpartisan, not-for-profit organization that conducts behavioral and social science research and delivers technical assistance both domestically and internationally. As one of the largest behavioral and social science research organizations in the world, AIR is committed to empowering communities and institutions with innovative solutions to the most critical challenges in education, health, workforce, and international development.

## LOCATIONS

### Domestic

Washington, D.C.  
Atlanta, GA  
Baltimore, MD  
Chapel Hill, NC  
Chicago, IL  
Columbus, OH  
Frederick, MD  
Honolulu, HI  
Indianapolis, IN  
Naperville, IL  
New York, NY  
Rockville, MD  
Sacramento, CA  
San Mateo, CA  
Waltham, MA

### International

Egypt  
Honduras  
Ivory Coast  
Kyrgyzstan  
Liberia  
Tajikistan  
Zambia



AMERICAN INSTITUTES FOR RESEARCH®

1000 Thomas Jefferson Street NW  
Washington, DC 20007-3835  
202.403.5000 | TTY 877.334.3499

[www.air.org](http://www.air.org)

*Making Research Relevant*