CAMP

HALF BLOOD

Developed by Ann Poisson

For Rising 4ᵗʰ, 5ᵗʰ, and 6ᵗʰ Graders

SPARK Summer Camp

June 24-28, 2019

Table of Contents

Introduction

Camp Half-Blood is a four session, half-day camp designed for the SPARK Camp in Durham, North Carolina. It inspired by the popularity of Percy Jackson series by Rick Riordan. In this unit, campers will explore the concepts of character and destiny through the topic of Greek mythology and author's craft. This unit was designed for Academically or Intellectually Gifted students who will attend grades 4, 5, or 6 in the fall.

Rationale

This unit builds on students' love of Greek mythology and the Percy Jackson series by tapping into both the intrigue of ancient stories and excitement of creating something new. Students will explore the essential understanding, *character drives destiny*, by analyzing gods, goddesses, and heroes from Greek mythology. They will also explore how authors create compelling characters and put these ideas together to create their own demigods: half-god, half-mortal beings.

The skills, content, and concepts presented in this unit are important for upper elementary aged students to learn. At this age, children become more independent and more aware of their own agency in the world. They develop a stronger sense of themselves, including their own personal preferences and beliefs that may be different from those of their family members. Children in 4th-6th grades also begin to develop a stronger sense of their own personalities, strengths, weaknesses, and interests. This growing sense of self makes it an appropriate time for children to explore the concept of character – what character is, how it is revealed, and the impact it has on one's daily life and decisions. This unit is designed to help students begin to recognize how character is revealed in mythical stories, apply their understanding to the creation of their own demigod, and consider how their own character influences their life.

Differentiation for Gifted Learners

The lessons in this unit have been designed specifically for gifted learners. Special consideration has been given to the content, process, product, and learning environment.

Content: The content of this unit is heavily dependent on student engagement with above-level reading material. Students are expected to read, understand, and apply their learning from their reading at a fast pace. Reading selections include above-level vocabulary and ideas at a higher level of sophistication. Students are expected to make connections across texts and from their prior knowledge about characters from mythology. The content of this unit is challenging because students are asked to make inferences about the character of figures from Greek myths, based on subtle clues from the text. Students will need to "read between the lines" to identify parts of the text that reveal clues about character. They will then make further inferences to consider how those character traits drive destiny.

Process: In each lesson, the teacher will facilitate student thinking at high levels of Bloom's Taxonomy and Costa's levels of thinking. The instructional methods that frame each lesson are open-ended and student-led, so that students have the responsibility of making meaning from the learning experiences. Each lesson utilizes both small group work and whole group discussion to help students learn from one another. Students are expected to use critical thinking and analysis in each lesson. They will synthesize their growing understanding of the concepts of character and destiny as we explore them from different angles throughout the week. They use will high levels of reasoning to justify their thinking, using explicit and implicit evidence from a variety of texts. The teacher will circulate constantly to monitor student progress and understanding, in order to provide support or challenge as needed.

Product: For the culminating performance for this unit, students will create their own demigods. After studying the elements of craft used by authors to create characters, the students will select the five most important elements to them and create a checklist that will help them guide the creation of their own

demigod. Thus, students will enjoy a high level of choice and autonomy throughout this process. They may select to craft their demigod based on Greek mythology or another traditional mythology of their choice. They may also elect to work alone or in conjunction with other students.

Learning Environment: The learning environment of this camp is fun, dynamic, and energetic. Students come already excited about being in Camp Half-Blood. To capitalize on this energy, the lessons in this unit use a variety of learning formats, including individual, small group, and whole group. Each lesson asks students to draw on their own prior knowledge and understanding in order to add meaning to the group discussions and learning activities. Students are trusted to choose their own seats, work with their choice of peers, and monitor their level of engagement. The teacher monitors and supports students as needed, encouraging all students to participate and share their ideas.

Features of Differentiation

This unit includes many features of differentiation. We explore the essential understanding *character drives destiny* through a variety of lenses, including ancient mythology and modern times, which create layers of depth and complexity. Students are challenged to work at advanced levels, since most of the learning objectives are based on middle-school level English Language Arts standards.   This feature also provides elements of acceleration. Finally, student creativity is highlighted in the performance task, as each student will create his or her own demigod based on self-identified elements and characteristics.

Population of gifted children for whom the unit is intended: This unit was designed for students attending SPARK Camp in Durham Public Schools. Eighteen students that participated in this camp, including four girls and fourteen boys. This group included mostly rising 4th and 5th graders, with a handful of rising 6th graders. Many of the students described themselves as huge fans of the Percy Jackson series and Rick Riordan. Most of the students said that they had read most (if not all) of Riordan's books. Students participating in this camp should come prepared with knowledge of Greek mythology.

Goals and Outcomes

Content Goals and Outcomes

GOAL 1: To develop understanding of how character is revealed in a text

Students will be able to:

- Describe a character in depth, using specific details from a text
- Identify words, thoughts, actions, and/or choices that reveal aspects of character
- Make inferences about character based on clues from a text
- Compare and contrast two or more characters, using specific details from a text
- Analyze how particular lines of dialogue or incidents in a story reveal aspects of character
- Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Process Goals and Outcomes

GOAL 2: To develop skills of literary analysis with application to Greek mythology

Students will be able to:

- Craft higher level thinking questions
- Listen, respond to , and consider diverse perspectives while discussing a text
- Cite evidence from the text to support analysis
- Make inferences using support from the text and prior knowledge

GOAL 3: To create a compelling, dynamic demigod

Students will be able to:

- Analyze features of published book characters to identify what makes them compelling
- Describe techniques used by published authors when creating a new character
- Evaluate and select the most important elements of character to guide the creation on their demigod
- Determine a central idea of a text and how it is conveyed through particular details
- Engage and orient the reader by establishing a context and introducing a characters
- Use narrative techniques, such as dialogue, back story, and description, to develop characters.

Concept Goal and Outcomes

GOAL 3: To understand how character drives destiny

Students will be able to:

- Craft their own definition of the concepts *character* and *destiny*
- Make generalizations about the relationship between the concepts *character* and *destiny*.
- Analyze texts and stories to reveal aspects of character that are stated explicitly or implicitly
- Make inferences to determine the ways in which elements of character could influence destiny
- Apply understanding of the essential understanding *character drives destiny* to situations from literature, nonfiction text, and real life.

Students will demonstrate understanding of the camp's objectives through their responses during instructional activities and class discussions, on formative assessments, and through a performance task.

Formative assessments are included in each day's lesson plans and are intended to provide an insight into each student's developing understanding of the unit's essential understanding: *Character drives destiny*. Each day's informal formative assessment, in the form of an "exit ticket," may be found at the end of each day's lesson plan.

The performance task is a culminating project that students will work on throughout the week. Each day's lesson is designed to help students add depth and complexity to their performance task.

The performance task, as given to students, appears below:
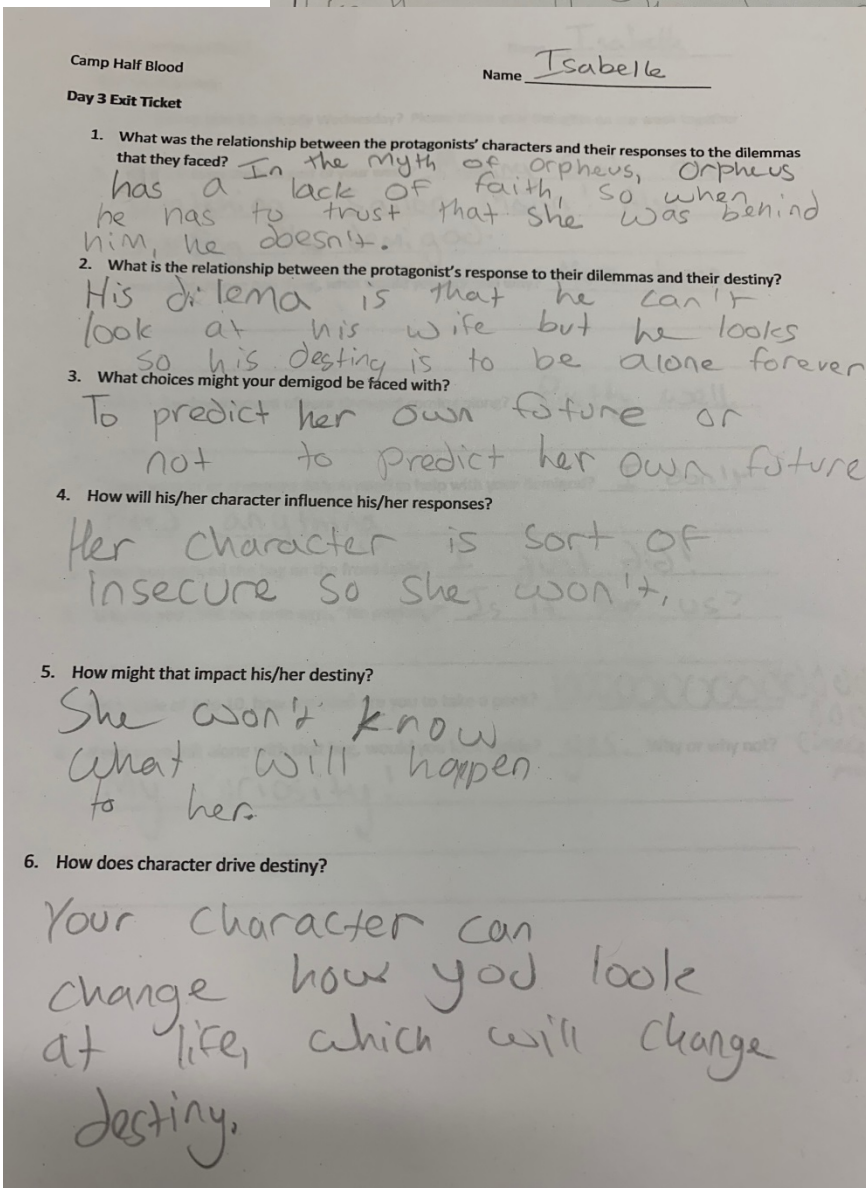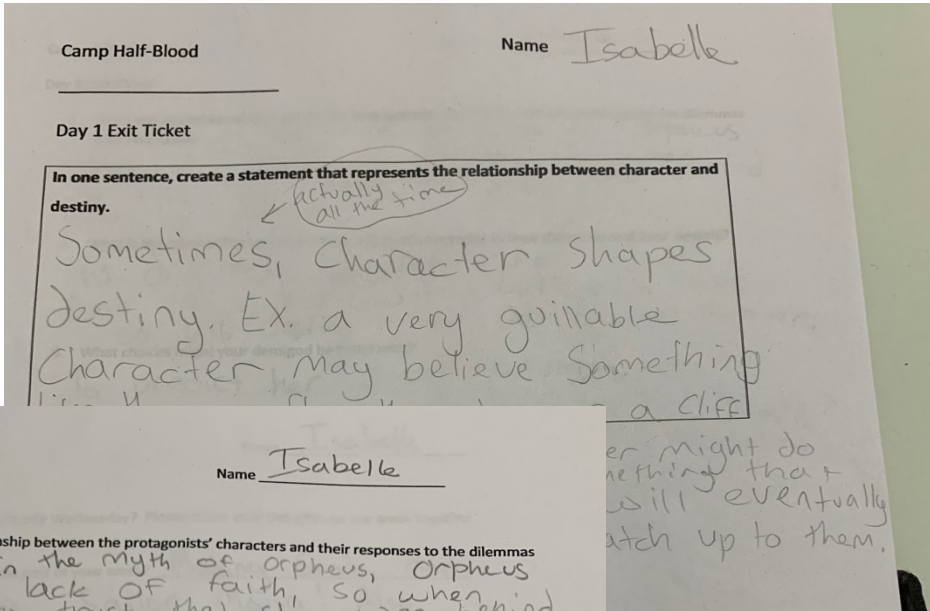
Call for Proposals

You are the head of the Creative Department of Poisson Publications, major book publisher. The Board of Editors wants to introduce a new kind of protagonist who is currently underrepresented in juvenile and young adult literature.   It is your job to create a demigod who will capture the attention of audiences that are currently underrepresented in juvenile and young adult literature, draw on traditional myths in some way, and appeal to today's middle grade readers. Be sure to include consideration of how your demigod's character drives his/her destiny.

Your task is to create a 2 minute pitch for your character and present it to Poisson Publication's Board of Editors. A pitch is a verbal presentation of your idea. It can include illustrations, storyboards, or anything else that will help you "sell" your idea. The pitch should describe the demigod (look, personality, backstory, and character), and explain why your target audience will be drawn to your demigod. Be sure to include a quick sketch, or perhaps a book cover concept, that reveals your demigod. Your pitch should convince the Board of Editors to choose your demigod to star in a brand-new series of books.

Student work will be evaluated using the following rubric:

Criteria	1 – Needs improvement	2 – Developing	3 – Proficient
Well-developed, compelling, and engaging character Weight: x2	Demigod's development is unclear or inconsistent.	Demigod is mostly developed. Some details may be missing or incomplete.	Demigod is well-developed and is sure to capture the attention of large audiences.
Draws from traditional myths Weight: x1	The connection to myths is missing or vague.	The connection to traditional myths is present but may be somewhat unclear or contain inaccuracies.	The connection to traditional myths is clear, accurate, and consistent.
Reflects an underrepresented group in juvenile and young adult literature Weight: x2	Demigod is modeled after a typical character from Greek mythology	Demigod reflects an underrepresented group in a superficial way.	Demigod reflects an underrepresented group in a thoughtful, creative, and unique way.
Demigod's character drives his/her destiny Weight: x2	The character of the demigod is unclear or contradictory, with only vague ideas about how character will drive his/her destiny.	The character of the demigod is mostly described, with clues that suggest how character will drive his/her destiny.	The character of the demigod is fully described with a clear picture of how character will drive his/her destiny.
Pitch is professional Weight: x1	The presentation demonstrated little attention to organization or language conventions.	The presentation was organized and prepared, with few errors related to language conventions.	The presentation was well-organized and well-prepared with a strong command of language conventions.

Student work samples

Camp Half-Blood

Name Isabelle

_____

Day 1 Exit Ticket

In one sentence, create a statement that represents the relationship between character and
destiny. ← actually all the time

Sometimes, Character shapes destiny. Ex. a very guillable Character may believe Something li.... a cliff
er might do nething that will eventually atch up to them.

Camp Half Blood

Name Isabelle

Day 3 Exit Ticket

1. What was the relationship between the protagonists' characters and their responses to the dilemmas that they faced? In the myth of orpheus, orpheus has a lack of faith, so when he has to trust that she was behind him, he doesn't.

2. What is the relationship between the protagonist's response to their dilemmas and their destiny?
His dilema is that he can't look at his wife but he looks so his destiny is to be alone forever.

3. What choices might your demigod be faced with?
To predict her own future or not to predict her own future

4. How will his/her character influence his/her responses?
Her character is sort of insecure so she won't, use?

5. How might that impact his/her destiny?
She won't know what will happen to her.

6. How does character drive destiny?
Your character can change how you look at life, which will change destiny.
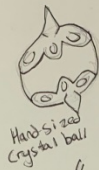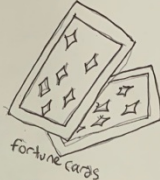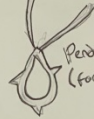
10

Luna

Parents

Hades

Demon lady

Hand sized crystal ball

fortune cards

Pendant (for dowsing)

Sister:
Atness

Paints the future

Her story=

Born to hades and
a demon. Her power
is divination, but
what she doesn't realize
is that when she predicts
the future, she actually changes
the future! Her predictions
are based on what she is
feeling. She helps her father
with his evil plans and tries to help her sister.

Atness

The project of Hades
and a demon, Atness can
Transform into a full demon,
but enjoys staying in her
more humaniod form. she
cannot transform fully to
a human body, but she can
get close! The parts of
her that stay demon
are coated with a
substance that can
easily and uncontrolably
Kill most weak things.
her sister, also part
demon, is amune to it.
she's very optimistic
and happy!

Smena ———→

Camp: HalfBlood

God Mom: Artemis

Back Story: Artemis, sadly, wished for a duaghter becuase she Missed new. She missed new friends, people, family, and love. She missed love most of all, So she wished for a child in Secret and met a man longing for love as well. That was the reson Smena is here rite NOW.

Powers:
*Perfectaim\fobwingshot
*shape shifting

Traits: Chaoti Good, Sma funny, Confident, stubern, Loyal, quiet, and self conci

Lesson Plans

Day 1: Taba Concept Development

In this lesson, students will develop a common understanding of critical terms for this week, including the concepts that are central to the essential understanding (character and destiny). They will also build familiarity with a set of gods and heroes from Greek mythology, to ensure that the class has a common language.

Day 2: Levels of Questioning

In this lesson, students will explore the question, "How does character make a great character?" Students will analyze the techniques that authors use when crafting a new character for a book or story. Using a jigsaw format, students will create questions for a rich discussion about how to design a compelling demigod.

Day 3: Moral Dilemma

In this lesson, students will dig into the complexities of character. Using a Moral Dilemma fashioned after Pandora's box, students will analyze a scenario and determine the best choice. This experience will fuel an exploration about the factors that influence everyday decisions.

Day 4: Socratic Seminar

What elements of character drive a person's destiny? In this lesson, students will read an article about the how character influences destiny. They will craft their own questions for a student-led discussion.

Day 1 Lesson Plan

TEACHER NAME			Lesson #
Ann Poisson			1

MODEL	CONTENT AREA		GRADE LEVEL
Taba Concept development	**ELA**		**4/5**

CONCEPTUAL LENS	LESSON TOPIC
Character	Clues to character

LEARNING OBJECTIVES *(from State/Local Curriculum)*
RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text. RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text. RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, **reveal aspects of a character**, or provoke a decision. RL.4.9 Compare and contrast the use of similar themes and topics and patterns of events in stories, myths, and traditional literature from different cultures. RL.5.9 Compare and contrast stories in the same genre on their approaches to similar themes and topics. RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text

THE ESSENTIAL UNDERSTANDING *(What is the overarching idea students will understand as a result of this lesson?*	THE ESSENTIAL QUESTION *(What question will be asked to lead students to "uncover" the Essential Understanding)*
Character drives destiny	*How does character drive destiny?*

CONTENT KNOWLEDGE (What factual information will students learn in this lesson?)	PROCESS SKILLS (What will students be able to do as a result of this lesson?)
- Students will know that "character" refers to the complex interaction of mental and ethical traits marking and often individualizing a person. - Students will know that aspects of character are revealed by a person's thoughts, actions, words, and choices. - Students will know that a person's overall character is made up of specific individual traits, or qualities, that are different for each individual. It is those character qualities, or traits, that determine how a person will respond in any given situation. - Students will know that Greek mythology is a collection of stories that have been passed down across generations to help explain phenomena, including human nature. - Students will know that the word "destiny" implies something foreordained and often suggests a great or noble course or end.	**Analyze** **Infer** **Evaluate** **Compare/contrast** **Generalize** **Categorize** **Collaborate**

GUIDING QUESTIONS
What questions will be asked to support instruction?
Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
• What is character? • What are character traits? • What is personality? • What are personality traits? • What is the difference between character and personality? Character traits and personality traits? • What is destiny? • How do you think character might be related to destiny?	• What aspects of character are revealed in the story? • What words, thoughts, actions, or choices give you insights into the figure's character? • What words, thoughts, actions, or choices tell you something about the figure's values, morals, or beliefs? • What was the figure's reason for that particular action/thought/choice? • Which aspects of character might be related or go together? • Which groups could you subsume under another group? • How are these statements related to one another? • What is a label that fits each of these statements? • How could you regroup your statements into new groups? What are other ways you could look at these statements?	• How are aspects of character revealed through words, actions, thoughts and choices? • How are these aspects of character related to destiny? • What is the relationship between character and destiny? • How does character drive destiny?

DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
The texts selected for this lesson are sophisticated and written at an advanced level.	Students will engage in critical thinking and analysis as they analyze the concept of "character" through grouping and regrouping.		

PLANNED LEARNING EXPERIENCES
(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

WARM UP (10 min): Create your nametag in English and Greek (Write your name using Greek letters) using the chart provided. (The teacher will have copies of a Greek-English alphabet chart available for students.) Students will be encouraged to decorate their nametags with illustrations that provide insights into what is important to them or reveal something that we can't see on the outside.

Students will partner up with someone they don't know and introduce themselves using their nametag.

Form a circle. Each student will introduce his/her partner.

ICEBREAKER (10 min): Which hero are you? (Adaptation of the game "4 corners.") The teacher will have five signs posted in the room (A, B, C, D, E). The teacher will read each question and answer choice aloud. If a projector is available, the teacher will post the question and answers on the board. The teacher will ask students to move safely to the sign that best matches their answer to each question. Questions and answer choices are in the resource section of the lesson plan. Source: Page 6 of
http://rickriordan.com/content/uploads/2016/04/GreekHeroes_DownloadKit_v04.pdf
This activity will help students get to know each other in a fun way and begin to introduce details about Greek gods. At the end of the activity, students will learn which hero corresponds to each letter.

HOOK (30 min): Chalk talk- what do you know about these figures from Greek mythology?

To activate prior knowledge, the teacher will ask students to share what they already know about several major Greek gods and heroes. Four Greek heroes/heroines and gods/goddesses will be posted on chart paper around the room (Zeus, Poseidon, Demeter, Hades). Students will engage in a silent "chalk talk" to record what they know about each figure.

The teacher will introduce the week's focus: Exploring our essential question through a study of heroes and gods of Greek mythology. Essential question: How does character drive destiny?

The teacher will explain the goals for the week: (1) Develop a deep understanding of several figures from Greek mythology; (2) Create a demigod using knowledge of Greek gods and a human of your choice; (3) Explore our essential understanding in a variety of ways.

The teacher will lead a discussion about important vocabulary that will guide our exploration this week:
- What is character?
- What are character traits?
- What is personality?
- What are personality traits?
- What is the difference between character and personality? Character traits and personality traits?
- What is destiny?
- How do you think character might be related to destiny?

The teacher will guide students toward a common definition of these terms. The teacher will guide discussion and definition-making toward these definitions.

- "Character" refers to a set of moral and mental qualities and beliefs that makes a person different from others. A person's overall character is made up of specific individual traits, or qualities, that are different for each individual. It is those character qualities, or traits, that determine how a person will respond in any given situation. Character is learned.

- Aspects of character (character traits) are revealed by a person's thoughts, actions, words, and choices.
- Personality refers to the combination of personal or physical qualities, attitude and behavior, that makes a person distinct from others.
- Personality is the outer appearance and behavior of a person. Character indicates the traits of a person which are hidden from sight.
- Destiny implies something foreordained and often suggests a great or noble course or end.

After the class develops a definition of character and personality, the teacher will divide the class into 4 groups using playing cards. Each group will color-code each statement listed on the chalk talk sheet for each god/hero into categories: pertains to character (blue), pertains to personality (orange), destiny (green), or other (red). [Example: quick-tempered (personality); deceitful (character); loyal (character); self-absorbed (personality); leader of the gods (destiny).]

The teacher will ask each group to be prepared to explain the reasons for their color-coding choices. Groups will be given 10 minutes to work. When complete, each group will present their choices to the whole group.

As each group presents, the teacher will monitor alignment with the class' definitions of personality and character, guiding students to refer to the definitions as necessary or suggesting revisions if needed. While they listen, students will complete a graphic organizer (table) summarizing each god's character, personality, destiny, and other details. The purpose of this process is to develop a common understanding of what character is and how to recognize aspects of character as revealed in literature.

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

Listing (30 min)
The teacher will explain that we are now going to dig in deeper to stories of Greek myths and doing an activity to help us think more deeply about how aspects of character are revealed through stories.

Students will read at least 3 myths about Greek figures. Students will choose myths from a variety of books on Greek mythology. At least two myths should be about figures that they do not know well. As they read, students should underline or highlight words and/or phrases that reveal some aspect related to "character".

Sharing (5 min)
Students will share their lists when called on by the teacher. The teacher will make a comprehensive list on the board as the students share their words or phrases aloud.

While the students are working, the teacher will distribute cards to help students form groups for the next stage.

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

Grouping and labeling (15-30 min; time may vary)
Students will work in teams of about 4 students each. The teacher will form teams using cards that the teacher distributed during the "listing" activity. Each team will select about 20 words or phrases from the comprehensive list on the board and write each statement on an index card. Each team will create groups of words/phrases based on their similarities: "Which of the words/phrases go together as they relate to some aspect of the concept 'character'?"

Expectations:
1) There must be at least four different groups.

2) Each group must have at least three words/phrases.
3) No words/phrases can be used more than once. Each word/phrase can be a member of only one group.

The teacher will circulate to monitor discussions and check in with each group. The teacher ill guide students as necessary with questions but will allow student groups to come to their own conclusions. As students finish, the teacher will instruction students to label the groups to indicate how the groups are related to the concept "character." (Examples: positive values, negative values, leadership, moral/ethical)

Students will explain their reasons to the teacher. The teacher will ask students to defend their choice of label and the reasons for the words/phrases being grouped as they are.

Each team will present their labels and reasons for grouping with the whole class.

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

Subsuming, regrouping, renaming (15-30 min; time may vary)
Students will be challenged to regroup their list of statements. The new groups must be new categories with new labels.
Expectations:
1) Items can be used in more than one group
2) New labels must be assigned for the groups
3) Groups must have at least three words/phrases per group (words/phrases can be used in multiple groups)
4) Groups must be based on some aspect of the concept "character"

When teams have completed this task, the teacher will ask all teams to share their new labels and some example the statements in each group.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Generalizing
Students will create a statement (generalization) that represents the relationship between the concepts *character* and *destiny*. Students will then write a paragraph explaining how aspects of character are revealed and how that relates to their destiny. Students should provide evidence from the text to support their explanation. Students will submit their writing at the end of class.

Exit ticket:
In one sentence, create a statement that represents the relationship between character and destiny.

Elaborate using the following questions for guidance:
- How are aspects of character revealed through words, actions, thoughts and choices?
- How are these aspects of character related to destiny?
- How does character drive destiny?
- Provide evidence from the text to support your response.

When students have finished, they will read Greek myths.

When all students have completed the exit ticket, the teacher will introduce the performance task. Students will

begin brainstorming ideas for their demigod.

Materials needed:
Paper for name tag (card stock folded in half)
Crayons/markers
Copies of Greek-English alphabet chart
Signs ABCDE
Greek mythology books
Paper for listing
Index cards for grouping
Chart paper with Greek figures' names
Powerpoint slides for icebreaker if tech is available
Poster or handouts with lists of character traits

Other resources
Character trait examples: https://examples.yourdictionary.com/character-trait-examples.html
Comparison of personality and character : https://keydifferences.com/difference-between-personality-and-character.html
Words that describe personality traits: https://grammar.yourdictionary.com/style-and-usage/words-that-describe-personality-traits.html
Differences between personality and character: https://keydifferences.com/difference-between-personality-and-character.html

Create your own demigod template: http://a.dolimg.com/explore/PMPages/Printable/create-your-own-demigod.pdf

The Greek alphabet

Greek name of letter	Symbol	English equivalent	Pronunciation
Alpha	A	A	A as in smart
Beta	B	B	V as in very
Gamma	Γ	G	Between Y as in yes and G as in go, but with no hard 'G' sound - more of a soft 'H' followed by the 'Y' sound in yes
Delta	Δ	D	Th as in the
Epsilon	E	E	E as in very
Zeta	Z	Z	Z as in zoo
Eta	H	E	Ee as in bee
Theta	Θ	Th	Th as in think
Iota	I	I	Ee as in bee or I as in bitter or sit
Kappa	K	K	K as in look
Lamda	Λ	L	L as in log
Mu	M	M	M as in man
Nu	N	N	N as in not
Xi	Ξ	X	X as in box
Omicron	O	O	O as in box
Pi	Π	P	P as in top, but softer and close to 'B'
Rho	P	R, Rh	a rolled R
Sigma	Σ	S	S as in sap with a hint of Sh as in sugar
Tau	T	T	T as in lot, but softer and close to 'D'
Upsilon	Y	U	Same as eta - Ee as in bee
Phi	Φ	Ph	Ph as in photo
Chi	X	Kh	Ch as in the scottish 'loch' but softer - not a hard sound
Psi	Ψ	Ps	Ps as in upside
Omega	Ω	M	like omicron - O as in box - or longer 'O' sound like the vowel sound in oar

WHICH HERO ARE YOU?

Complete the following questions to find out which Greek hero you are most similar to. Then you can read more about their story in *Percy Jackson's Greek Heroes!*

What is your preferred mode of transportation?
A. I like to fly—it beats traffic!
B. I take the wind—they let me check my bags for free.
C. My feet—I can get anywhere I need to go. Plus, I'm a super fast runner.
D. A chariot—I ride in style or not at all.
E. I walk, I swim, I climb . . . whatever can get me to where I am going!

Quick! A monster is attacking! What is your weapon of choice?
A. Sword and shield—I am a classic hero.
B. I don't believe in violence, so I will use my wit!
C. Bow and arrow—they work best for hunting.
D. Spear—I don't just kill monsters . . . I slaughter them.
E. Ha! You insult my strength—I just use my fist! (Or, maybe a club.)

What song best describes you?
A. "Stayin' Alive" by The Bee Gees. I may be mortal, but no one can seem to kill me!
B. "Uptown Funk" by Bruno Mars, I'm too hot!
C. "Respect" by Aretha Franklin. What you want, baby I got it. All I'm asking for is a little respect!
D. "Bad Blood" by Taylor Swift. You really shouldn't mess with me.
E. "Eye of the Tiger" by Survivor. I'm always risin' up to the challenge of our rival.

What is the most important thing in life?
A. Home and family.
B. Compassion and dedication.
C. Respect for my boundaries!
D. Independence and adventure.
E. Victory!

Which word best describes you?
A. Brave
B. Devoted
C. Fierce
D. Dangerous
E. Strong

Which god or goddess do you call in times of trouble?
A. Athena—she is the goddess of wisdom and battle strategy, after all.
B. Eros—a.k.a. Cupid, the god of love must be able to help!
C. Forget the gods! I work alone.
D. Apollo—the god of healing, light, and truth? Yes, please!
E. Zeus—if you are going to call on a god . . . go big or go home.

ATALANTA

Mostly A? You got Perseus. Perseus (meaning "avenger") is one of the most celebrated heroes of the lands! He is dedicated, honorable, and brave.

Mostly B? You got Psyche. Psyche (meaning "soul") is the most beautiful girl of all the mortals, but she never lets that go to her head! She is smart, witty, and fiercely loyal. She becomes the Goddess of the Human Soul because she is so kind.

Mostly C? You got Atalanta. Atalanta (meaning "equal in weight") was raised by a mother bear until she was six, when she returned to city life. She grows to be the fastest and strongest woman around! No one can shoot a bow and arrow like her, and her prowess demands respect.

Mostly D? You got Cyrene. Cyrene (meaning "sovereign queen") is one of the fiercest huntresses you'll ever meet. She might have danger, but she still finds time to take care of her dogs and family!

Mostly E? You got Heracles. Heracles (meaning "Glory of Hera") is regarded as one of the greatest Ancient Greek heroes of all time. He is strong, fast, and has a bit of a temper!

Which Hero Are You?	Which Hero Are You?	Which Hero Are You?
1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____	1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____	1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____
Which Hero Are You?	Which Hero Are You?	Which Hero Are You?
1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____	1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____	1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____
Which Hero Are You?	Which Hero Are You?	Which Hero Are You?
1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____	1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____	1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

wikiHow
to do anything

How to Create a Percy Jackson Character

Updated: March 10, 2019

Do you want to create your own demigod true to the Percy Jackson series? Thinking of getting a cool character for your fan fiction? Create your own demigod character inspired by the series by following the suggestions in this article.

1 Research a particular god or goddess as your starting point. You can choose any, from Zeus all the way to Priapus. Find out all you can about the demigod. Just keep in mind which ones are famous for not having demigod kids (ex. Hera or Artemis).

2 Go in depth into your character. Work out when they were born, how they got to Camp Half Blood or Camp Jupiter. It's important to understand them completely, including all their flaws and relationships.
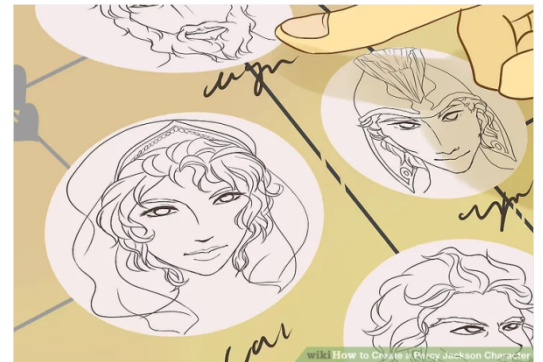
3 **Draw up a rough copy of your demigod.** This includes sketching out how they look, what they wear and particular facial expressions. This allows you to picture the character better. Moreover, if you're adding them into a story, it'll be easier to explain how they look.
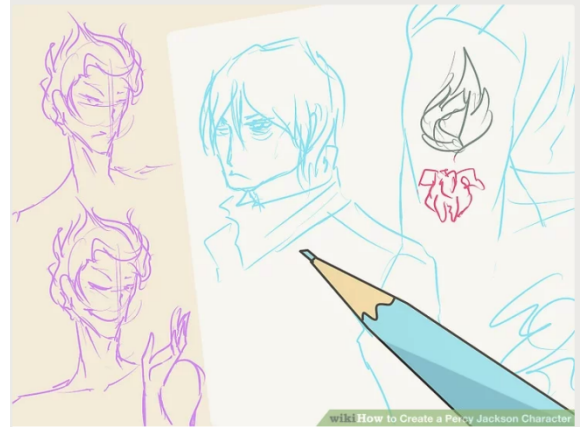

4

Select an enemy for your character. Each demigod has a worst enemy equivalent, such as Luke, Kronos, and even Gaia, so start gather up the characters and work out which one would be their worst enemy. This enemy could also shape your character, maybe they caused a wound or killed someone they loved. This adds effect and makes your character more interesting.

5 **Choose a weapon for your character.** Every demigod has a weapon, even if it's a saucepan. Maybe their weapon is cursed or used to be used by a famous hero (for example, Hercules). Their weapon doesn't have to be enchanted at all, maybe they just use their powers, such as water, or whatever powers they have that are related to their godly parent. Then again, it could just be a knife that doesn't need to be enchanted.
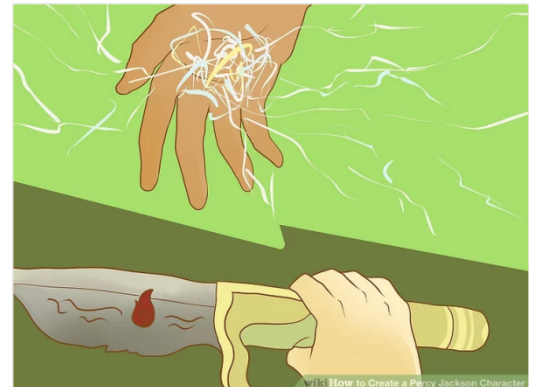
6 Don't hesitate to make your demigod totally different from their parent.

Hades' children don't have to be all gloomy; try making them happy, this way your character is different from the others. Sometimes making them like their parents is useful though, such as using Hermes' craziness or Hecate's weirdness.
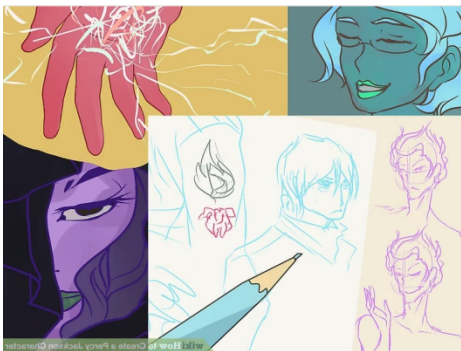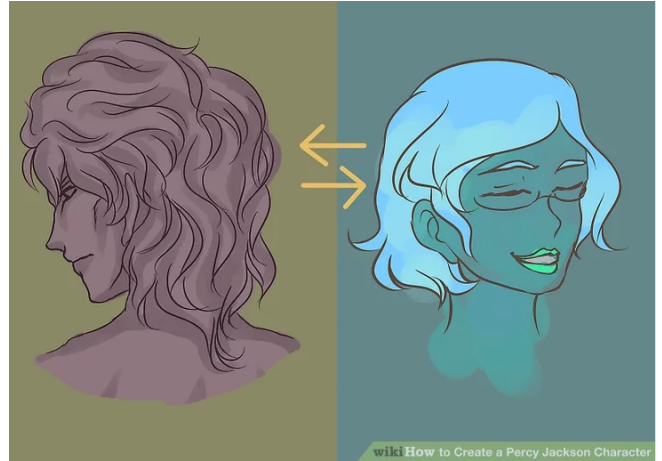
7 Continue developing the demigod character.

Keep in mind what is in actual Greek or Roman mythology, and what it in the books. Also, researching a bit before or during making a character could make a more interesting character.

Community Q&A

Is it bad that my character who turns into a goddess should be a little overpowered?

It is not recommended to turn a character into a Gary Stue or a Mary Sue. If your character is a little overpowered, it's better if you give her a serious weakness, dark secret, bad attitude or something along the lines of those to balance it out. If your character turns into a goddess, there better be a good reason why they turn into one, which includes, but is not limited to hardships, troubles, and such.

Can my character have a boyfriend/girlfriend?

Yes, they don't have to but they can. Just create a back story for them as well.

Is it okay if my character is damaged?

Yes, as long as she has a reason to be.

Could someone list a couple of major villains that haven't been defeated or seen much in the Percy Jackson series?

All monsters come back from Tartarus eventually, so you could do basically anyone (besides the titans and the giants, those were permanently defeated).

- **Question**

Is it okay if my hero used to be immortal?

I don't see why not. It seems like a unique idea. Make sure to explain why/how they became mortal, though.

- **Question**

Can my demigod be a Hunter of Artemis?

Sure, after all, it is mentioned in the books that any girl can be a Huntress, whether they are mortal, demigod, or even a nymph. Just remember that they make a vow to Artemis to swear off boys and romantic relationships (so no lesbian couples, unfortunately).

- **Question**

Can my character be a child of Minerva (Roman version of Athena)?

No, as the Romans saw that a chld of Athena was a disgrace, and Athena hated her Roman form.

- **Question**

Is it okay if my demigod is a child of Eros?

I don't see why not. He is the god of love after all, so it is likely that he might fall in love with a mortal.

- *Question*

Could I use Kronos as my character's parent?

I don't think so. I mean, Prometheus is mentioned in "Percy Jackson and the Greek Gods" to have had a half-human son, but I don't think Kronos would be interested in having kids with mortals, especially after his little episode with Zeus and the rest of his kids. He's probably afraid they might kick him back into Tartarus again.

Tips

- Don't be afraid if they're too quirky; some demigods are meant to be like that.
- Have your character stand out from the others! Whether by personality, powers, or the godly parent.

- Make sure you add flaws to your demigod that may significantly affect their decisions.

- Make sure your character is tied to Roman or Greek beliefs. Don't branch too far out although your character can have a godly parent out of one of the less popular gods and goddesses.

- If you like, make it a half Greek or Roman mythical creature, such as a Cyclops, Centaur, Pegasus or Hydra. That can make your OC looking cool and get more fans to like it.

- Don't be afraid to be creative and have your characters date or be friends with original characters from the series.

Warnings

- Do not copy others; your ideas are just as great.

- Never create a Mary Sue or a Gary Stu (a perfect character with no flaws at all, and is perfect at everything.)

Source: https://www.wikihow.com/Create-a-Percy-Jackson-Character?fbclid=IwAR3aAZLlLWjWh6o8vD00tUGazT-widSKmaKZFBF08m9tiBZfYxE6W8Oa1EU

Character, Personality, Destiny, Oh my!

Record your notes about each Greek god as you listen to the presentations.

God/Goddess	Character	Personality	Destiny	Other
Zeus				
Poseidon				
Demeter				
Hades				

Camp Half-Blood   Name _____

Day 1 Exit Ticket

In one sentence, create a statement that represents the relationship between character and destiny.

Elaborate using the following questions for guidance:
How are aspects of character revealed?

How are these aspects of character related to destiny?

How does character drive destiny?

Please provide evidence from the text to support your responses.

Day 2 Lesson Plan

TEACHER NAME		Lesson #
Ann Poisson		2

MODEL	CONTENT AREA	GRADE LEVEL
Questioning	ELA	4th/5th

CONCEPTUAL LENS	LESSON TOPIC
Character	**How does character make a great character?**

LEARNING OBJECTIVES *(from State/Local Curriculum)*
RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text RI.6.2 Determine a 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 RI.7.2 Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text

THE ESSENTIAL UNDERSTANDING *(What is the overarching idea students will understand as a result of this lesson?)*	THE ESSENTIAL QUESTION *(What question will be asked to lead students to "uncover" the Essential Understanding)*
Character drives destiny.	*How does character drive destiny?*

CONTENT KNOWLEDGE (What factual information will students learn in this lesson?)	PROCESS SKILLS (What will students be able to do as a result of this lesson?)
Students will know that Costa's levels of questioning organize thinking into three levels and can help us think more deeply about a text by asking higher-level questions. Students will know that "character" refers to the complex interaction of mental and ethical traits marking and often individualizing a person. Students will know that authors employ creativity, careful planning, and purposeful strategies to create book characters.	**Students will be able to craft questions.** **Students will be able to analyze.** **Students will be able to compare and contrast.** **Students will be able to evaluate.** **Students will be able to synthesize information.**

GUIDING QUESTIONS		
What questions will be asked to support instruction?		
Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding		
Pre-Lesson Questions:	**During Lesson Questions:**	**Post Lesson Questions:**
• What do you notice about the responses about _____ (name of figure)? • What are some words or phrases that describe this figure that have not already been mentioned? • Why do audiences connect with this figure? • Why do you think ___ (characteristic) is important? • What evidence supports your claim? • What are some similarities of the most popular (or enduring) figures? • What is character? • What is the relationship between character traits (or characteristics) and character? • Which characteristics are related to the figure's character? • Which characteristics are related to the figure's personality? • What is the difference between character and personality? • What is destiny? • What is the destiny of _____ book figure? (compare several book figures) • What is the relationship between this figure's character and his/her destiny? (compare several book figures) • Based on our discussion, what are some characteristics of an enduring book figure? • Based on our discussion, how might you describe the character of an enduring book figure? • Based on the examples that we have discussed, how might you describe the relationship between a book figure's character and destiny?	Students will craft questions at levels 2 and 3 of Costa's levels of inquiry. Teacher prepared questions: • What factors should be considered when designing a new book character? • How do authors create a compelling character? • What are the essential elements of a great book character? (make list on board) • How are these "essential elements" related to aspects of character? • In what ways do these "essential elements" have an impact on the book character's destiny? • What are reasons that audiences connect with a specific book character? • What would be considered a "successful" character in the eyes of a major publishing company? In groups: • Compare the list that our class created to Rick Riordan's suggestions. How are the lists similar? How are the lists different? • Analyze and annotate Riordan's list: Which suggestions are related to character? Which suggestions are related to destiny? Individually on checklist: • What are the 5 most essential elements of character development? (List each element) • Why is this element important? • How does this element reveal an important aspect of character? • How does this aspect of character drive destiny?	• How have your ideas about what makes a great book character changed because of our learning experiences today? • What are the 5 most essential elements of a compelling, believable, and appealing book character? • Which of these elements are related to aspects of character? • How does character make a great character? • Which of these elements could influence a character's destiny? *How will my demigod's character drive his/her destiny?* *How does character drive destiny?*

DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
Selected texts are sophisticated and above level for this grade level. Texts are written by published authors for aspiring authors (structure of the discipline).	Students will be working with questions/inquiry that is rigorous because questions are open-ended and at the top of Bloom's Taxonomy and Costa's Levels of Inquiry.		

PLANNED LEARNING EXPERIENCES
(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect *- This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

HOOK: The teacher will post pictures of popular book figures on chart paper around the room. Each student will be given 5 stickers. The teacher will ask the students to think about each book figure and use their stickers to select their top 5 favorite figures. After they select their top choices, each student write 3 reasons why they like that figure using sticky notes (one reason per note). The reasons should be specific and meaningful, describing characteristics that are specific to that particular figure or what makes that particular figure stand out. (ex. Percy Jackson: loyal friend, perseveres through adversity, committed to fighting evil, etc. NOT magical, funny, etc.)

After the class has completed their selections and notes, the teacher will lead a brief discussion about the three most popular book figures (the figures with the most stickers) and the reasons that students wrote on their sticky notes. The teacher will read the reasons aloud, group similar responses together, and ask students to make generalizations about what makes a book figure appeal to middle grade readers.

NOTE: To avoid confusion, I will use the word *figure* to indicate a character in a book; I will use the word *character* to indicate the complex interaction of mental and ethical traits marking and often individualizing a person.

To facilitate this discussion, the teacher will ask the pre-lesson questions:
- What do you notice about the responses about _____ (name of figure)?
- What are some words or phrases that describe this figure that have not already been mentioned?
- Why do audiences connect with this figure?
- Why do you think ____ (characteristic) is important?
- What evidence supports your claim?
- What are some similarities of the most popular (or enduring) figures?
- What is character?
- What is the relationship between character traits (or characteristics) and character?
- Which characteristics are related to the figure's character?
- Which characteristics are related to the figure's personality?
- What is the difference between character and personality?
- What is destiny?
- What is the destiny of _____ book figure? (compare several book figures)
- What is the relationship between this figure's character and his/her destiny? (compare several book figures)
- Based on our discussion, what are some characteristics of an enduring book figure?
- Based on our discussion, how might you describe the character of an enduring book figure?
- Based on the examples that we have discussed, how might you describe the relationship between a book figure's character and destiny?

The teacher will explain that today, we are doing to begin developing our demigods by first considering how expert authors approach the creation of a new character.

Students will be divided into three groups (grouped intentionally by the teacher). Each group will be given an article to read:

Articles:
What makes a great hero? http://toolboxforteachers.s3.amazonaws.com/Core/PBL-Nuggets/Comic/Comic_Great-heroes.pdf
The Basics of Storytelling (abbreviated to focus on character development) - attached
Rick Riordan's Advice for Writers – Character - attached

Before students begin reading, the teacher will introduce Costa's levels of inquiry. First, the teacher will ask the students how familiar they are with Costa's house/levels using fist (*never heard of it*) to five (*I could teach it*). The teacher will guide students as they explore the handout, making sure that students notice the different levels of questions, make a connection to Bloom's taxonomy, and practice crafting questions at each level using the question stems as guides. Once students are comfortable with Costa's levels of questions, students will begin reading their articles.

After students have finished reading their article, each group will use Costa's levels of inquiry (provide handout) to craft five questions from their reading. Index cards will be provided for recording the questions. Questions must represent Level Two and Level Three from Costa's Level of Inquiry. Questions must be open-ended. "Yes/no" questions are not permitted.

As students develop their questions, they will also discuss possible responses based on what they read in their articles. These discussions should help them refine their questions to ensure clarity and help them prepare for the next part of the lesson. The teacher will circulate to monitor and assist as needed, specifically checking to ensure that the questions are high-level enough to be relevant to any of the three articles. In other words, the questions should not be so specific as to only relate to the group's specific article. Too much specificity may indicate too low a level on Costa's chart.

After each group has crafted five questions and written them on index cards, students will "jigsaw" to form new groups. Members of the original groups 1, 2, and 3 will now form groups A, B, and C.

In the newly formed groups A, B, and C, students will summarize main points from the articles that they read in their original group. Members of groups A, B, and C will answer questions based on what was in their articles. Each group will now consist of members of the original groups 1, 2, and 3. Group A will discuss the questions posed by original group 1; Group B will discuss the questions posed by original group 2, and Group C will discuss the questions posed by original group 3.   Students who were part of the original numbered groups will be the "question posers" within the new groups.

Students will discuss the questions on the index cards in the new groups, using evidence and ideas from the text to support their responses.   The "question posers" will read the questions to initiate the discussion. All students will be expected to engage in discussion, including the question posers, based on

the information learned from the articles that they read in their original group. Students will refer to their original articles and provide textual evidence to support their ideas.

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

Each group will select the best question that was posed in their group. These questions will be given to the teacher who will include the questions in the "during lesson questions."

Groups will come back together for a whole group discussion.

The teacher will lead a discussion using the prepared "during lesson questions," plus the questions provided by each group. If a group crafted a question that is the same or similar to the teacher's, credit will be given to the group who crafted the question.

During lesson questions:
-   What factors should be considered when designing a new book character?
-   How do authors create a compelling character?
-   What are the essential elements of a great book character? (make list on board)
-   How are these "essential elements" related to aspects of character?
-   In what ways do these "essential elements" have an impact on the book character's destiny?
-   What are reasons that audiences connect with a specific book character?
-   What would be considered a "successful" character in the eyes of a major publishing company?
-   (Add group created questions)

Students will answer the "during lesson" questions verbally, and the teacher will facilitate discussion. A representative from each original group (1, 2, and 3) will ask the question that their group crafted to the whole group.   The original groups will facilitate the discussion for their questions.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Students will return to their original groups to explore Rick Riordan's Character Profile suggestions. Each group will read over the list of suggestions to consider. Students will complete the following tasks as a group:
1.   Compare the list that our class created to Rick Riordan's suggestions. How are the lists similar? How are the lists different?
2.   Analyze and annotate Riordan's list: Which suggestions are related to character? Which suggestions are related to destiny? (Students will indicate which suggestions are related to "character" and "destiny" by highlighting or coding their copies of the list.)

Group synthesis:
After the groups have completed the tasks above, they will discuss the post-lesson questions:
(Note: Groups do not have to come to a consensus; the purpose of this question is to generate discussion that prioritizes/evaluates what is "essential." One group member should serve as a recorder to write down the group's ideas.)

- How have your ideas about what makes a great book character changed because of our learning experiences today?
- What do you think are the most essential elements of a compelling, believable, and appealing book character? (Groups do not have to come to a consensus; the purpose of this question is to generate discussion that prioritizes/evaluates what is "essential.") One group member should serve as a recorder to write down the group's ideas.
- How are these elements related to aspects of character?
- How does *character* make a great character?
- How do these elements influence destiny?

Individual synthesis:
Using the knowledge and insight gained from the lesson, each student will independently develop a checklist for character development. The checklist will be comprised of each student's top 5 most essential considerations for creating a compelling, believable, and appealing book character. (See "My Checklist for Character Development" in attached materials.)

Students will use their checklist to guide the development of their demigod throughout the week and self-evaluate their work on Thursday.

After they complete their checklist, students will respond to the following questions (Exit Ticket) on a half-sheet of paper:
How does character drive destiny?
How will my demigod's character drive his/her destiny?

Students will turn in their exit ticket before leaving the day.

After completing their response, students will have "workshop" time to craft their demigod.
Choices:
- Read myths to gain ideas
- Begin drafting/sketching
- Talk with a partner about ideas

The Basics of Storytelling

by William F. Nolan

As a storyteller, you must begin by creating a protagonist who is real, three dimensional, with genuine emotions that play out over the course of your narrative. Your range is unlimited; anything can happen to your protagonist in any period of history or in any locale

in which you choose to place him or her. Past or future, a real world, or a wholly imagined one.

The basics of storytelling are timeless. From taletellers on the streets of ancient Baghdad to the modern-day TV episode, the basic structure remains unchanged.

You begin with your protagonist. Hero or villain. Male or female. Young or old. Your protagonist wants something and he or she is on a quest to find that particular "something" be it the holy grail or a racing trophy… a way to survive a serious illness, or to pay off a gambling debt… to capture a wild stallion or win the heart of a potential lover… to find a hidden treasure, or to conquer the world.

That which your protagonist is seeking can be monumental or trivial, but it forms the heart of your story; it launches the action, sets the narrative in motion.

What happens during this quest, the trials and conflicts that your protagonist faces and either overcomes or fails to overcome (your protagonist need not always win!), these elements form the structure of your story. A weak man wants to become strong. A coward wants to become heroic. A lonely woman seeks a mate to end her loneliness.

There are countless goals that can motivate your characters.
In detective fiction, the goal becomes the solving of the mystery.
In science fiction it may involve reaching a distant galaxy.
In fantasy, it could center on the slaying of a dragon.
Your imagination sets the boundaries.

In my best-known novel, "Logan's Run," my protagonist is a future policeman active in an over-populated world – a "sandman" programmed to hunt down and terminate any citizen who runs from a state-decreed death at 21. When Logan himself turns 21 he elects to run. His eventual goal: to reach a legendary place, Sanctuary, where people are allowed to live, grow old, have a family. The conflict in my story occurs as Logan, in company with a female runner he learns to love, faces the multiple trials and dangers of my future world. Thus, the novel is totally goal-oriented.

As I have stated, the protagonist does not always win. In Hemingway's, "For Whom the Bell Tolls," his protagonist, Robert Jordan, comes to Spain to blow up an enemy bridge. However, he dies at the end, holding off advancing enemy troops so that his new love, Maria, can escape capture. Jordan's basic quest has led to his death.

In Melville's, "Moby Dick," Captain Ahab's quest involves running down the great white whale. As portrayed in the story, Ahab is a madman, darkly obsessed with his hunt for this massive creature of the sea. What happens along the way forms the story of Moby Dick.

Scott Fitzgerald's celebrated novel, "The Great Gatsby," centers on the protagonist's quest for the lost love of his life, the elusive Daisy, his golden girl. The goal is never reached as he too, like Robert Jordan, dies at the climax.

Sometimes, several characters can have the same goal-as in Hammett's, "Maltese Falcon." Both the villains and the protagonist, Sam Spade, share the same quest for a

jeweled black bird. The fact that the statue turns out to be worthless by the story's climax has not affected the conflicts the characters faced throughout the narrative. The basic structure remained intact.

The format of storytelling is fixed – the protagonist, the quest, the trials, and the resolution, positive or negative. Any number of variations are possible within this format, but the basic structure remains.

We can all relate to a story which takes us on this journey toward triumph or defeat. You, as the storyteller, must function as the guide, leading us to the dramatic climax…

It's all up to you, to how you choose to tell your story. Does your protagonist win or lose? In either case, the battle must be fought for the arc of drama to pay off.

Of course, you may wish to create mental conflict rather than physical. Your protagonist can suffer emotional wounds in overcoming the trials he or she must face to reach a particular goal.

Also, the quest must have changed your protagonist in some manner or degree.

The trials he or she have undergone must affect your character by story's end. Win or lose, the protagonist is altered by the conflicts faced within the body of your story.

In Bradbury's "Farenheit 451," the protagonist, Montag, is changed from book burner to book lover by story's end. The quest and the change become one.

In Max Brand's classic western, "Destry Rides Again," the protagonist sets out to extract revenge on the men who sent him to prison. By the end, he has been changed, from a character who considers himself to be invincible to one who realizes he is indeed fallible and can be defeated by another, by a better man. This causes him to put away his guns in order to play a non-violent role in society.

In "Shane," the gunman-hero fulfills his quest by killing the chief bad guy, but is wounded in body and soul; he can never return to the peaceful life he craves.

Changed, each of them. In one way or another.

Source: http://www.betterstorytelling.net/thebasics/thebasicsofstorytelling.html

Rick Riordan's Advice for Writers

How do you develop characters?

Character development is paramount for me. I firmly believe that plot and character development must occur simultaneously. Plot cannot be left to chance. Neither can characters be automatons who carry out actions envisioned in the author's master plan. Below are some things I try to keep in mind when developing my characters:

Rick's Top Five Tips on CHARACTER

5. Define a character first through action, second through dialog and description, never through explanation.

A character should be primarily defined by the choices he makes, and the actions he takes. How does he respond to violence? How does he respond to love? Secondly, a character must be vividly but deftly describe through his speech, and through the initial view you give the reader (see #4 below). Never stop to explain who a character is when we can watch him in action and decide for ourselves.

4. Be impressionist rather than realistic.

Describe characters as Dickens did – with a single deft stroke. A laundry list of physical traits is realistic, but it is neither memorable nor compelling. A jarring metaphor for the character, or a focus on one mannerism or physical trait, can be very compelling. Example: She was a human tornado.

3. Do not be afraid to use real people as models, but do not be constricted by your models.

It is very natural to use parts of ourselves or the people we know when creating characters. Do not be afraid to do this because someone might get mad at you. At the same time, let your character develop. Do not force them to do what the real-life model would do. Characters seldom end up exactly like the real people they are based on.

2. The reader does not have to be told everything you know about the character.

It may be critically important to you that your character has blue eyes, or went to Texas A&M. But if these details have no part in the story, the reader will not care. Leave them in your subconscious. If you are having trouble figuring out a character, fill out a character profile, or do some journaling in that character's voice.

1. Your character must act, not simply be acted upon.

We care about characters because we are interested in the choices they make. We want to boo the villain, cheer the hero, and cry with frustration when the tragic figure makes the wrong move. A character who does not act, but simply receives information and is acted upon by outside forces, is not a character who will compel the reader. Remember, plot is what the characters do next. If the characters do not create the plot, the plot is hollow.

Source: http://rickriordan.com/about/advice-for-writers/?fbclid=IwAR2EG2Qs9fLcXzYa_7_EIAvkJIQoJKXtfoYW-zcAb4YzXdw_GJ5VRT_gdMQ

Rick Riordan's Character Profile Suggestions

- Name
- Height
- Age in story
- Birthplace
- Hair color, length, style
- Race/nationality
- Regional influences
- Accent (include voice, style of speech, slang, signature words or phrases)
- Religion
- Marital status
- Scars or other notable physical attributes
- Handicaps (emotional, physical, mental)
- Athletic? Inactive? Overall health?
- Style of dress
- Favorite colors
- How does the character feel about his/her appearance?
- Brothers/sisters
- Relationship with parents
- Memories about childhood
- Educational background (Street smart? Formal? Does he/she read?)
- Work experience
- Occupation
- Where does the character live now? Describe home (emotional atmosphere as well as physical)
- Neat or messy?

- Friend preferences (a few good friends? Friends with everyone?)
- Pets?
- Enemies? Why?
- Basic nature?
- Personality traits
- Strongest trait
- Weakest trait
- What does the character fear?
- What is the character proud of?
- What is the character ashamed of?
- Outlook on life (optimistic, pessimistic, cynic, idealist)
- Ambitions
- Politics
- How does the character see himself/herself?
- How is the character seen by others?
- Do you like this person? Why or why not?
- Will readers like or dislike?
- Most important thing to know about this character?
- Present problem
- How it will get worse
- What is the character's goal in the story?
- What traits will help/hurt the character in achieving this goal?
- What makes the character different from similar characters?
- Why will readers remember this character vividly?

Better Storytelling

A website to help inspiring writers
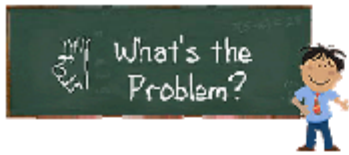
"What Makes A Great Hero?"

by Mark O'Bannon

What Makes A Great Hero?

Great heroes are rare to find, while flat, uninteresting characters are all too common in stories. Why is this so? Some tales have epic heroes while others contain lifeless, boring characters doing the same old things as a thousand average characters in other stories.

Where do characters like Gandalf, Harry Potter, or Sam Spade come from? What makes these characters so compelling, so interesting, so . . . heroic? Are larger than life heroes made by accident? Is it random happenstance? Can you learn how to make the heroes of your own stories truly great?

Where Do Great Heroes Come From?

Epic heroes are created from a combination of things. First of all, you need to think of your hero as someone who is as great as any other of the epic characters from famous stories. Many authors never consider placing their characters besides such greats as Huck Finn, Frodo Baggins, Sherlock Holmes, Conan or Batman. The first step in making a character great is to imagine it in your own mind. When you do this, your subconscious will begin the process of constructing a character that's larger than life. Now, what techniques can be used to make a hero great?

Skills, Powers, Abilities

Give your hero a skill, power or ability that others lack. Luke Skywalker could sense the force. Sherlock Holmes had a keen mind and the powers of deductive reasoning. Not all characters need to be a superhero, but your characters should have some unique ability that sets them apart from a normal person. You could make your hero eloquent, aristocratic, or streetwise.

The Mythic Hero vs. The Everyday Hero

The Greeks thought of a hero as a greater version of humanity. Not a god, but greater than normal mortals, their heroes were capable of doing great things. Aristotle called this kind of person a "**Great Souled Man**." Modern storytelling has featured the "everyday" man, the average person, caught up in a story. These are simply two different styles. If you're writing a myth or if you're combining a myth with another genre, you may want to think of your character as someone who could sit beside one of the Greek heroes. If you want to tell a more routine tale, you can still make your hero great by giving them a powerful personality, by making them a visionary, or you could make them a person of passion, someone who believes strongly in things.

What Makes A Character Interesting?

Character flaws make your hero fascinating to the reader. What weakness does the hero have? Every hero should have a character flaw, something that may be ruining his or her life. For instance, your hero might be arrogant, or perhaps your hero is simply unsure of himself.

When you create flawed characters, the audience immediately identifies with them (actually, the audience identifies with the need for the character to overcome their flaw).

Costa's Levels of Thinking

1-Gathering (On the page)		2-Processing (Between the lines)		3-Applying (Off the page)	
Complete	List	Compare	Distinguish	Evaluate	Predict
Identify	Select	Sort	Analyze	Judge	Hypothesize
Recite	Describe	Infer	Classify	If/Then	Imagine
Define	Observe	Contrast	Explain (Why?)	Generalize	Speculate
				Forecast	

☆English☆

1-Gathering (On the page)	2-Processing (Between the lines)	3-Applying (Off the page)
• What information is provided? • Locate in the story where... • When did the event take place? • Point to the... • List the... • Where did..? • What is..? • Who was/were..? • Illustrate the part of the story that... • Make a map of... • What is the origin of the word _____? • What events led to..?	• What would happen to you if..? • Would you have done the same thing as..? • What occurs when..? • Compare and contrast _____ to _____. • What other ways could _____ be interpreted? • What is the main idea of the story (event)? • What information supports your explanation? • What was the message in this piece (event)? • Give me an example of ... • Describe in your own words what _____ means. • What does _____ suggest about _____'s character? • What lines of the poem express the poet's feelings about _____? • What is the author trying to prove? • What evidence does he/she present?	• Design a _____ to show... • Predict what will happen to _____ as _____ is changed. • Write a new ending to the story (event)... • Describe the events that might occur if ... • Add something new on your own that was not in the story ... • Pretend you are ... • What would the world be like if ..? • Pretend you are a character in the story. Rewrite the episode from your point of view. • What do you think will happen to _____? Why? • What is most compelling to you in this _____? Why? • Could this story have really happened? Why or Why not? • If you were there, would you..? • How would you solve this problem in your life?

Arthur Costa's Levels of Questioning

Level One

Defining   Describing
Identifying   Listing
Naming   Observing
Reciting   Scanning

Level Two

Analyzing   Comparing
Contrasting   Grouping
Inferring   Sequencing
        Synthesizing

Level Three

Applying a principle   Evaluating
        Hypothesizing   Imagining
        Judging   Predicting
                Speculating

My Checklist for Character Development   Name _____

Essential element	Rationale – why is this element important?	How does this element reveal an important aspect of character?	How does this aspect of character drive destiny?

Camp Half-Blood   Name _____
Day 2 Exit Ticket

Reflect on what you learned today and respond to the following questions:
How does character drive destiny?

How will your demigod's character drive his/her destiny?

Day 3 Lesson Plan

TEACHER NAME		Lesson #
Ann Poisson		3
MODEL	**CONTENT AREA**	**GRADE LEVEL**
Kohlberg's Moral Dilemma	ELA	4th/5th grades

CONCEPTUAL LENS	LESSON TOPIC
Character	**Dejane's dilemma**

LEARNING OBJECTIVES *(from State/Local Curriculum)*

English Language Arts
RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.
RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text.
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.

RL.4.9 Compare and contrast the use of similar themes and topics and patterns of events in stories, myths, and traditional literature from different cultures.
RL.5.9 Compare and contrast stories in the same genre on their approaches to similar themes and topics.

RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text
W.6.1 Write arguments to support claims with clear reasons and relevant evidence.

THE ESSENTIAL UNDERSTANDING *(What is the overarching idea students will understand as a result of this lesson?)*	THE ESSENTIAL QUESTION *(What question will be asked to lead students to "uncover" the Essential Understanding)*
Character drives destiny.	*How does character drive destiny?*
CONTENT KNOWLEDGE *(What factual information will students learn in this lesson?)*	**PROCESS SKILLS** *(What will students be able to do as a result of this lesson?)*
Students will know that "character" refers to the complex of mental and ethical traits marking and often individualizing a person or figure in literature. Students will know that the word "drive " implies imparting forward and continuous motion and often stresses the effect rather than the impetus. Students will know that the word "destiny" implies something foreordained and often suggests a great or noble course or end. Students will know that a dilemma is a situation involving a choice that may have several different solutions. The choices made in a dilemma may have ethical and/or moral implications.	Students will be able to analyze Students will be able to justify Students will be able to compare and contrast Students will be able to evaluate Students will be able to consider multiple perspectives Students will be able to generalize Students will be able to reflect Students will be able to create Students will be able to summarize Students will be able to infer

Students will know that Greek mythology is a collection of stories that have been passed down across generations to help explain phenomena, including human nature.

Students will know that a protagonist is the leading character or one of the major characters in a drama, movie, novel, or other fictional text.

GUIDING QUESTIONS
What questions will be asked to support instruction?
Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
- What is a dilemma? - What are some examples of dilemmas? - What dilemma did you face when you encountered the bag that said, "No peeking?" - How/in what ways does that represent a dilemma? - What is character? - What are some examples of character traits? - How can you know a person's character? - How does character influence someone's choices? - What is choice? - What is destiny? - What is the relationship between free will/choice and the concept of destiny? - What control do humans have over their own destiny? - How do choices influence destiny?	- What factors did you consider as you made your decision about what Dejane should do? - How would you characterize Dejane? - What aspects of Dejane's character influenced your decision? - What might be the impact of Dejane's decision? - How might Dejane feel as a result of her choice? Why might she feel that way? - How might Dejane's father feel about her decision? What are your reasons for saying that? - How might Dejane's decision about the box influence her future decisions? - What choice would your demigod make in this situation? What elements of his/her character would influence his/her decision? - How did Pandora's decision impact her destiny? The destiny of humankind? - How does knowing the myth of Pandora's box influence your thinking about Dejane's box? After reading new myths: - In what ways did the protagonist's character influence his/her choices? - How did the protagonist's choice impact his/her destiny? - What is the relationship between the protagonist's character and his/her destiny?	- What is the relationship between the protagonists' character and their responses to the dilemmas that they faced? - What is the relationship between the protagonists' characters and their destinies? - What are other examples of stories in which character guides a protagonist's choices? - How does your own character help you make decisions when you face a dilemma? - What is the relationship between a person's response to everyday dilemmas and their destiny? - How does character drive destiny?

DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
The content involves sophisticated reasoning and judgment. The text used is above grade level (GR level X).	Students will pursue understanding through a guided reasoning process.		

PLANNED LEARNING EXPERIENCES
(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*
10 min

Google Slides:
https://docs.google.com/presentation/d/1hzizUs3QoEfUFBpC0mEZ7Aa5kfwLJpjWg9rza8Vnvmo/edit?usp=sharing

Hook –
As students enter the room, they will find a small gift bag on a table with the instructions, "No peeking!"
Students will be asked to work independently on a brief get-to-know-you questionnaire as the class gathers and settles. At least one of the questions will be related to what the student is thinking about the bag.

After students have completed the questionnaire, the teacher will lead a discussion to debrief the bag situation.
- What were you thinking about the bag?
- What choices did you consider?
- What did you decide to do?
- Why did you make that choice?

The teacher will introduce the choice about whether or not to peek inside the bag as a *dilemma*.

The teacher will lead a discussion on the pre-lesson questions:
- What is a dilemma?
- What are some examples of dilemmas?
- What dilemma did you face when you encountered the bag that said, "No peeking?"
- How/in what ways does that represent a dilemma?
- What is character?
- What are some examples of character traits?
- How can you know a person's character?
- How does character influence someone's choices?
- What is choice?
- What is destiny?
- What is the relationship between free will/choice and the concept of destiny?
- What control do humans have over their own destiny?
- How do choices influence destiny?

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

STEP 1: INTRODUCE AND CLARIFY THE NATURE OF THE DILEMMA
The teacher will redefine "dilemma" as a situation involving a choice that may have several different solutions. The choices made in a dilemma may have ethical and/or moral implications. Dilemmas may exist in everyday life as well as in stories and literature. Dilemmas make us think critically about our choices and reflect on their possible implications on ourselves and others.

The students will read "Dejane's Dilemma" silently and jot down a short summary that includes the characters, the choice that Dejane faces, and other relevant facts. Several students will be asked to share their responses. The teacher will facilitate to ensure that only facts are presented and that the class has a common understanding of the dilemma.

STEP 2: STUDENTS IDENTIFY FACTS OF THE SITUATION AND IDENTIFY THE ISSUES INVOLVED
The students will reread the dilemma. This time, students will be asked to identify clues about Dejane's character and generate a list of options that she could choose.

STEP 3: STUDENTS IDENTIFY TENTATIVE POSITION AND STATE 1-2 REASONS
After creating that list, students will identify a position on which action they think Dejane should take, along with their rationale for that decision. Students will write down their decision and one or two reasons on an index card.

STEP 4: DIVIDE CLASS INTO SMALL GROUPS
The teacher will ask students to sort themselves by their decisions (she should open the box; she should not open the box). Within those larger groups, students will form smaller groups of 3-4 students. Students will share their reasons for their decision along with their rationales. Each group will identify the 2-3 most compelling reasons for their decision.

After 5 minutes of discussion, each group will report their reasons to the whole class.

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*
20-25 minutes

STEP 5: RECONVENE CLASS FOR A FULL DISCUSSION OF THE DILEMMA
The teacher will lead a whole group discussion using the during-lesson questions:

- What factors did you consider as you made your decision about what Dejane should do?
  - (if necessary, prompt students to consider the following factors: the fact that Dejane would eventually inherit the box, her interest in family history, the fact that her father trusted her, the fact that she made a promise, the emotional impact of not looking on Dejane's psyche)
- How would you characterize Dejane?
- What aspects of Dejane's character influenced your decision?
- What is the impact of Dejane's decision?
- How might Dejane feel as a result of her choice? Why might she feel that way?
- How might Dejane's father feel about her decision? What are your reasons for saying that?
- How might Dejane's decision about the box influence her future decisions?

STEP 6: STUDENTS REEVALUATE THEIR ORIGINAL POSITIONS

The teacher will ask students to individually write their final choice for Dejane's decision and their two strongest reasons for this choice on a post it note. Students will place their post it note on chart paper that aligns with their decision.

The teacher will ask students to reevaluate their original positions by writing a short reflection on their original position and their final position, explaining why their position did or did not change.
- What was your original position? What do you think now? How did your response change? Why did you change your response?
- Think about the demigod that you began creating yesterday. What choice would your demigod make in this situation? What elements of his/her character would influence his/her decision?

The teacher will make the connection to myth by sharing the story of Pandora's box. Students will listen to the story of Pandora read aloud. After hearing the story, students will reflect on their analysis of Dejane's decision.

In groups, students will discuss the following questions:
- What can we infer about Pandora's character from the story?
- What elements of Pandora's character influenced her decision to open the box?
- What was the impact of Pandora's decision to open the box?
- How did Pandora's decision to open the box impact her destiny?
- How did Pandora's decision to open the box impact the destiny of humankind?

When students have completed the discussion of Pandora's box, they will reflect on the story of Pandora's box and compare to Dejane's dilemma. They will complete a quickwrite in response to this question:
- How does knowing the myth of Pandora's box influence your thinking about Dejane's box?

The teacher will lead a whole group discussion after students have completed their quickwrite on the question: *How does knowing the myth of Pandora's box influence your thinking about Dejane's box?*

After a rich discussion, in which students will be expected to draw comparisons between the two characters' characters and reflect on their responses to Dejane's dilemma, the teacher will transition the class to the next part of the lesson. The teacher will explain that we will now meet some more figures in Greek mythology to study how their characters influenced the decisions that they made.

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*
25 minutes

The teacher will introduce four more myths that the students may choose to read. Students will be asked to form groups of 3-4 students have chosen to read the same text.

Stories from *D'Aulaires' Book of Greek Myths*
Sisyphus p. 126-127)
Arachne (p. 36)
Prometheus (p. 72)
Orpheus (p. 102-104)

The teacher will present each group with the following assignment:

You will read a myth to analyze the dilemma that the protagonist faces. You will identity important elements of his or her character, how those character traits influenced his/her decision, and the outcome of that decision. Read your story twice – once for pleasure and understanding, and a second time with an analytical focus on identifying character traits. Work independently until you have completed your independent tasks. Then, meet with your group to discuss your responses.

Tasks for individual reflection and analysis:
- Summarize the myth, including the principal characters, the dilemma, and choices available to the protagonist.
- Identify the character traits of the protagonist that influenced his/her ultimate choice(s). Support your response with evidence from the text.
- Analyze the outcome of the choice and its impact.

After small groups have shared their thoughts on the three tasks above, the same small groups will discuss the following questions:

- What choice did the protagonist make?
- How did this choice impact the protagonist? How did it impact other characters in the myth?
- How did this choice represent the character of the protagonist?
- In what ways did the protagonist's character influence his/her choices?
- How did the protagonist's choice impact his/her destiny?
- What is the relationship between the protagonist's character and his/her destiny?

The teacher will circulate to monitor small group discussions. When all groups have completed their discussion, the teacher will reconvene the whole class. A volunteer from each group will summarize his/her group's myth.

The teacher will lead a discussion about the myths that the groups read:
- In what ways were the dilemmas faced by each protagonist similar? In what ways were they different?
- In what ways were the characters of each protagonist similar? In what ways was their character different?
- How do the outcomes of each decision compare?
- What is the relationship between the protagonists' characters and their destinies?

Source: D'Aulaire, I. & D'Aulaire, E. P. (1962). D'Aulaires' Book of Greek Myths. New York, NY: Doubleday

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*
15 minutes

The teacher will ask students to independently reflect on the following questions (post-lesson questions):
- What was the relationship between the protagonists' characters and their responses to the dilemmas that they faced?
- What is the relationship between the protagonists' response to their dilemmas and their destiny?
- What choices might your demigod be faced with?
- How will his/her character influence his/her responses? How might that impact his/her destiny?
- How does character drive destiny?

Dejane is a bright girl with insatiable curiosity. In her home is an intricately carved, antique box that has been passed down as a family heirloom for generations. Dejane has a special interest in antiques and her family history. For years, she has begged her father to look closely at the box, but they always said no. Yet her parents had promised her that one day, she would inherit this special box.

On her 13th birthday, her father agreed to take it out of the cabinet and allow her to look at it in the living room. When he placed it on the coffee table, she promised follow one very important condition: She must not open the box. Dejane was very curious about the contents of the box, but she agreed to promise that she would not open it. Her father reminded her that he agreed to let her look at the box because she had always been trustworthy. He placed the key to the box on a shelf and walked away.

As she sat in the room exploring the beautiful carvings, all she could think about was what could be in the box.   She could not understand why her father would give her a box if she could not see what was in it. It seemed to make no sense at all to her, and she could think of nothing else but opening the box and unlocking its secrets. After all, it would belong to her one day.

Finally, Dejane could stand it no longer. When she knew her father was out of sight, she crept up to the shelf, grabbed the key, fitted it carefully into the lock and turned it. But, at the last moment, she felt a pang of guilt, imagining how angry her father would be and quickly locked the box again without opening the lid and put the key back where she had found it.

What should Dejane do?

Camp Half Blood Day 3   Name _____

Mid-Week Survey

Can you believe that it is already Wednesday? Please share your thoughts on our week together so far.

1. What has been the best part of your week? _____

    _____

    _____

2. If you could change one thing, what would you pick and why? _____

    _____

    _____

3. How is the development of your demigod coming along? _____

    _____

4. What support or resources do you need to help with your demigod? _____

    _____

5. Have you noticed the bag on the front table? _____

6. Why do you think the note says, "No peeking?" _____

    _____

7. On a scale of 1 to 10, how tempted are you to take a peek? _____

8. If you were left alone with that bag, would you look inside? _____ Why or why not?

    _____

    _____

    _____

Camp Half Blood   Name _____

Day 3 Exit Ticket

1. What was the relationship between the protagonists' characters and their responses to the dilemmas that they faced?

2. What is the relationship between the protagonist's response to their dilemmas and their destiny?

3. What choices might your demigod be faced with?

4. How will his/her character influence his/her responses?

5. How might that impact his/her destiny?

6. How does character drive destiny?

Day 4 Lesson Plan

TEACHER NAME		Lesson #
Ann Poisson		**4**

MODEL	CONTENT AREA	GRADE LEVEL
Socratic Seminar	ELA	4th-5th

CONCEPTUAL LENS	LESSON TOPIC
Character	The relationship between character and destiny

LEARNING OBJECTIVES *(from State/Local Curriculum)*
RI.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RI.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RI.6.2 Determine a 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. RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text. RI.6.4 Determine the meaning of words and phrases as they are used in a text; analyze the impact of a specific word choice on meaning. RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text RI.6.8 Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not W.6.1 Write arguments to support claims with clear reasons and relevant evidence.

THE ESSENTIAL UNDERSTANDING *(What is the overarching idea students will understand as a result of this lesson?)*	THE ESSENTIAL QUESTION *(What question will be asked to lead students to "uncover" the Essential Understanding)*
Character drives destiny.	***How does character drive destiny?***

CONTENT KNOWLEDGE *(What factual information will students learn in this lesson?)*	PROCESS SKILLS *(What will students be able to do as a result of this lesson?)*
- Students will know that "character" refers to the complex of mental and ethical traits marking and often individualizing a person. - Students will know that the word "drive " implies imparting forward and continuous motion and often stresses the effect rather than the impetus. - Students will know that the word "destiny" implies something foreordained and often suggests a great or noble course or end. - Students will know that poor decisions can result in personal, financial, and moral ruin. - Students will know that a person's character influences their decision making. - Students will know that close reading involves a variety of strategies, including annotating, questioning, summarizing, and making connections.	**Students will analyze** **Students will think critically** **Students will generate questions** **Students will create** **Students will evaluate** **Students will reflect**

• Students will know that Socrates was a famous Greek philosopher who used questions to teach his students. • Students will know that the goal of Socratic seminar is deep exploration of a text through collaborative dialogue and constant questioning.	

GUIDING QUESTIONS *What questions will be asked to support instruction?* *Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding*		
Pre-Lesson Questions:	**During Lesson Questions:**	**Post Lesson Questions:**
• What is character? What is destiny? • Who is this person? Why is he/she famous? • What role did character play in his/her life? • What can we infer about this person's character based on what we know about him/her? • How did this person's character affect this person's destiny? • What does "destiny" mean for a real person living today (as opposed to a character in literature)?"] • How did this person's character drive his/her destiny? • How does character drive destiny?	Students will craft questions for critical thinking based on their reading of the text. • What is the central idea of this text? • How does this author define character? How does his definition compare to our definition? • What do you think the author means when he distinguishes between "destiny" and "ultimate destiny?" • How might the author's role as an executive coach and leadership speaker have influenced his perspective? • How strong is the author's argument that character determines your ultimate destiny? • How do the author's arguments apply to the Greek gods and heroes that we have studied this week? • Yesterday we explored the story of Pandora's box. How might an everyday choice (like the decision to open a box) have the potential to drive a person's destiny? (e.g., How might short-term, everyday decisions 'add up' to influence long-term destiny?) In what ways are these everyday decisions rooted in character? • What connections can we make between Pandora's box and the story of the business executives in the article?	• What is the most compelling aspect of this demigod? • What is this demigod's character? • How will this demigod's character drive his/her destiny? • In what ways do stories from literature and/or current events illustrate how character drives destiny? • What are the most important aspects of your demigod's character? Why are they important? How will those aspects drive his/her character? • How is the essential understanding "character drives destiny" relevant to your life? • How does character drive destiny? • During our Socratic seminar, what evidence did you see of people actively listening and building on others' ideas? • How was your understanding of this text affected by the ideas explored in this seminar? • What parts of the discussion did you find most interesting? In what parts were you least engaged? • What would you like to do differently as a participant the next time you are in a seminar?

	In response to student presentations: • What is this demigod's character? • How will this demigod's character drive his/her destiny?	

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DIFFERENTIATION

(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

</div>

Content	Process	Product	Learning Environment
The rigorous vocabulary in the article makes it appropriate for gifted learners.	Through the use of a Socratic Seminar, students deepen their understanding of the essential question through collaboration. Authentic inquiry occurs as students create their own higher-level questions for the Seminar.	Students will use critical thinking skills to apply essential understanding and knowledge from previous lessons to develop their own demigod (student choice). Each demigod will be unique to the individual student.	

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PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

</div>

Google Slides: https://docs.google.com/presentation/d/16FAAC_LOno9K9sLuxBv_IBamuUI8GeZamwIvHw8oZS8/edit?usp=sharing

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

NOTE: This lesson will occur after students have engaged several learning experiences related to the concepts of character and destiny, as illustrated through Greek mythology. This article illustrates how these concepts are relevant to current events. The purpose of this lesson is to help students encourage students to consider the relevance of our essential understanding (*character drives destiny*) to their lives and explore its implications on everyday decisions.

Hook: Display pictures of celebrities and famous figures. Lead a discussion about how these individuals' characters have driven their destiny

Students will identify the celebrities as people whose status and reputations are well-known. The teacher will encourage students to brainstorm other famous people whose choices have driven their destinies. Discussion questions may include:
• What is character? What is destiny?
• Who is this person? Why is he/she famous?
• What role did character play in his/her life?
• What can we infer about this person's character based on what we know about him/her?
• How did this person's character affect his/her destiny?
• What does "destiny" mean for a real person living today (as opposed to a character in literature)?"

After a brief discussion, the teacher will explain that today, we will explore the modern day implications of our essential understanding by asking the question, "How does character drive destiny?"

During the discussion, the teacher will listen for the ways in which students have internalized the concepts of character and destiny, since students have already been working with those concepts in the context of Greek mythology.

The teacher will explain that today, we will explore our essential understanding "character drives destiny" through Socratic Seminar. The teacher will ask students to rate how familiar they are with the Socratic seminar format (fist to five: fist = never heard of it; five = I've participated in at least one Socratic seminar). Based on the students' responses, the teacher will adjust the amount of explanation that the group needs. Using judgment and knowledge of the students, the teacher may ask individuals to explain what Socratic seminar is and how they have experienced it in previous classes.

The teacher will display the purpose:
The goal of Socratic seminar is deep exploration of a text through collaborative dialogue and constant questioning.

The teacher will ask students to analyze, or "unpack" this statement by defining important terms, including "deep exploration of a text," "collaborative dialogue" and "constant questioning." This "unpacking" is intended to help students understand the purpose of the close reading and annotation that will take place during the first part of the lesson.

The teacher will explain that Socratic Seminars are question-driven discussions, named after the famous Greek philosopher, Socrates, who used questions to teach his students. In these discussions people don't talk over one another; they listen to each other's comments respectfully; they don't attack anyone's opinions and they agree to disagree.

The teacher will provide a brief overview of the process: 1) Students will read an article using close reading strategies; 2) Students will craft questions for discussion that require critical thinking; 3) Students will discuss their questions as a group.

The teacher will introduce the article that will be the focus for today's Socratic Seminar, "The Relationship between your character and your destiny." The teacher will ask students to read it twice. The first time, read for enjoyment and understanding. The second time, students should use close reading strategies.

The teacher will solicit the class for specific close reading strategies and write them on the board. Strategies should include ideas such as:
◆Read the text carefully and for understanding.
◆Use highlighters to mark crucial text and make notes in margins.
◆Look for places where the author is stating his views, arguing for them, or raising questions.
◆Make connections between parts of the text by using your marginal notes.
◆Think about what you have read and how you understand it.
◆Make connections between the ideas in the text and what you know in your life and the lives of the others.

The teacher will provide an example of annotation and discuss how the strategies have been applied in the sample text: https://drive.google.com/drive/u/0/folders/1A94LXoeL-gEsHl9qc7IvgQwtxkDe0xGk

The teacher will explain that after they finish reading and annotating, students will craft 2-4 questions for discussion that require critical thinking and evidence from the text. The teacher will explain that the best questions arise from genuine curiosity and generate good discussion while connecting to the text. Students will be asked to write their questions on an index card.

The teacher will distribute the article and ask students to begin reading. As students work, the teacher will circulate and monitor to look for a good opening question.

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

After students finish reading and annotating the article, the teacher will explain the next part of the lesson: group discussion. The teacher will revisit the purpose of the seminar (*The goal of Socratic seminar is deep exploration of a text through collaborative dialogue and constant questioning*) and briefly discuss the difference between a dialogue and debate.   The teacher will emphasize that our goal is to reach a deeper understanding of our essential understanding through dialogue.   The teacher will display information from a slide to build a common understanding: "Socratic Seminar as Dialogue vs. Debate." Students will read the descriptors of dialogue and debate. The teacher will ask students "Using this information, how would you summarize the difference between dialogue and debate?" Using think-pair-share, students will share their responses. The teacher will monitor discussions and ask selected students to share their insights with the whole class.

After the group has a common understanding of dialogue vs. debate, the teacher will ask students to number off into two groups to prepare for the discussion. We will use an inner-circle & outer-circle format. Group 1 will form the inner circle and group 2 will form the outer circle for the first 10 minutes, and then the groups will switch.   The teacher will explain that the inner circle will engage in dialogue about the article, and the outer circle will observe and take notes (note taking sheet). After 10 minutes, the circles will switch places.

The teacher will set two purposes for the discussion:
- To deeply explore the ideas in the articles
- To give students 'food for thought' as they continue to develop their demigod's character. The teacher will encourage students to keep in the back of their minds how the ideas brought up during or discussion could help them deepen and refine their demigod's character and how that character will influence the demigod's destiny. The teacher will explain that after the discussion, the students will have time to apply new insights to the development of their demigod.

Students will take their places and begin the discussion. The teacher will open with this question: *How does character drive destiny?* (or, if the teacher previously identified a student to begin with a specific question, the student will begin the discussion). Students will engage in dialogue using their questions and evidence from the text. The teacher will facilitate the discussion as needed, encouraging everyone to participate, interjecting as needed to encourage students to use the text to support responses or restrain students monopolizing the discussion.

After about 10 minutes, the teacher will ask the observers to share constructive feedback from their notes. The inner and outer circles will switch places, and the teacher will launch the discussion with the same starting question or with another question that came up in the previous discussion or from a student's index card.

Depending on how the discussion is going, the teacher may choose to continue the discussion for another round or adjust the format to allow for more participation (e.g., hold concurrent discussions in two small groups, allow for a "hot seat" in the inner circle, or use a "triad" format).

If needed, the teacher will be prepared to offer questions to facilitate discussion:
- What is the central idea of this text?
- How does this author define character? How does his definition compare to our definition?
- What do you think the author means when he distinguishes between "destiny" and "ultimate destiny?"
- How might the author's role as an executive coach and leadership speaker have influenced his perspective?
- How strong is the author's argument that character determines your ultimate destiny?
- How do the author's arguments apply to the Greek gods and heroes that we have studied this week?
- Yesterday we explored the story of Pandora's box. How might an everyday choice (like the decision to open a box) have the potential to drive a person's destiny? (e.g., How might short-term, everyday decisions 'add up' to influence long-term destiny?) In what ways are these everyday decisions rooted in character?
- What connections can we make between Pandora's box and the story of the business executives in the article?

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

Socratic Seminar debrief. Students will be asked to evaluate their work during today's lesson using the following questions:

- During our Socratic seminar, what evidence did you see of people actively listening and building on others' ideas?
- How was your understanding of this text affected by the ideas explored in this seminar?
- What parts of the discussion did you find most interesting? In what parts were you least engaged?
- What would you like to do differently as a participant the next time you are in a seminar?

Reflection and Workshop time
After the Socratic Seminar is complete, students will be asked to apply knowledge and ideas from the class' dialogue to the development of their demigod. Students may confer with a partner (if they need to process their thoughts verbally) but will complete their work individually.

Students will have about 20 minutes to tweak their demigod's character based on insights gained during the Socratic seminar. During this time, they will finalize their "pitch" for presentation later in the class period. Students will be expected to explicitly explain their demigod's character and how character will drive their demigod's destiny.

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways.*

Students will present their demigod character pitches to the whole group. As they listen to each other's presentations, students will be asked to consider:
- What is this demigod's character?
- How will this demigod's character drive his/her destiny?

Students will respond to these questions in writing by taking notes during presentations and offering feedback to each presenter.

When the presentations are complete, students will respond in writing to the following questions:

- What is the most compelling aspect of this demigod?
- What is this demigod's character?
- How will this demigod's character drive his/her destiny?

Students will respond to these questions on a half-sheet of paper, which will be given to the presenter at the end of the class.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Students will use their own self-developed rubrics (from day 2) to determine their vote for the demigod that will become the star of the next book series (see performance task).

After students have 'voted' and the teacher is tallying up the results, the students will respond to the following questions:

- In what ways do stories from literature and/or current events illustrate how character drives destiny?
- What are the most important aspects of your demigod's character? Why are they important? How will those aspects drive his/her character?
- How is the essential understanding "character drives destiny" relevant to your life?
- How does character drive destiny?

Hook: How did this person's character affect this person's destiny?
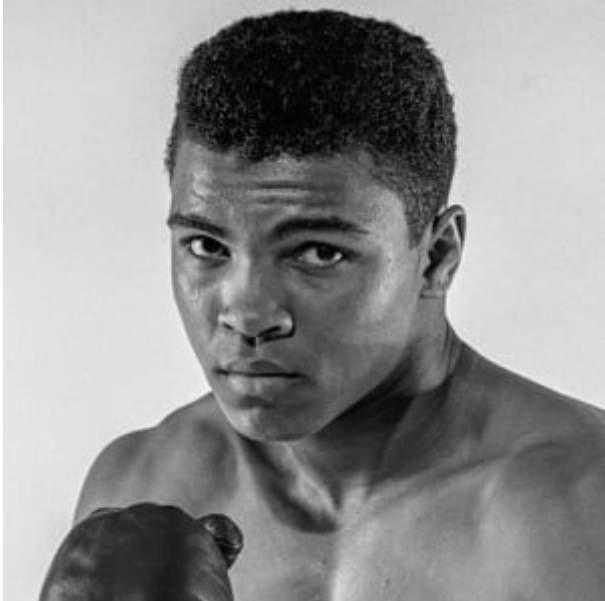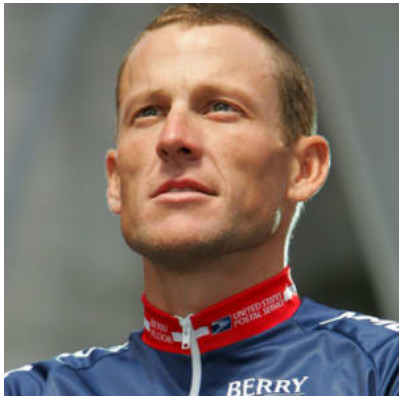
The Relationship Between Your Character and Your Destiny

JANUARY 26, 2017 BY JOHN MATTONE

Imagine being a corporate executive, on top of the world with a seven-figure salary and additional millions in stock options. The next day, you're asked by your board to resign after having been caught lying about your educational credentials. It's a shameful and embarrassing scenario, and it actually happened to Scott Thompson, former Yahoo CEO. Several years ago, Dennis Kozlowski, then-CEO of international conglomerate Tyco, was also asked to resign because he had been embezzling company money for personal use. When the case against Kozlowski went to court, it was revealed that he considered the Tyco bank account as an extension of his own checking account. And it wasn't a little bit here and there, but over $80 million he siphoned off. He ended up spending several years in prison, and losing his reputation entirely.

<div align="center">

Reputations that take years to build can disintegrate in an instant.

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In the world of athletics, Lance Armstrong had a stunning fall from grace after having been found to be using performance-enhancing substances. In 2012, a long and distinguished career fell apart practically overnight. These are just three instances where extreme leadership immaturity led to disgrace, but there are countless other examples that may not make national headlines. Success and respect today doesn't guarantee success and respect tomorrow.

The immature leader is the leader who is more concerned with personal gain than with the well-being of the organization he leads. The values, beliefs, thoughts, emotions, and actions of the immature leader ultimately become roadblocks to the greatness they and their teams expect. In fact, you can sum up the difference between an immature leader and a great, mature leader with a single word: character. Sadly, over the past century, cultural values have shifted away from character-driven leadership and toward personality-driven leadership. Author Susan Cain describes this "culture of personality" phenomenon in her 2012 book *Quiet: The Power of Introverts in a World that Won't Stop Talking*.

Go back before the turn of the 20th century and you'll find that strong moral character, thoughtfulness, fortitude, and hard work were highly prized. The advice manuals of the era emphasized character traits like citizenship, duty, honor, integrity, manners, and morals. By contrast, advice manuals in the 21st-century value charisma, media attention, and the ability to draw a crowd. This shift in values is apparent in today's corporate world. Rather than rewarding character, too many companies embrace a leadership culture based on personality and charisma, with less emphasis on honesty and integrity. But whatever the era, the great leaders are the ones who understand that honesty and truth are the strongest pillars upon which success, positivity, relationships, and teamwork are built.

Honesty and truth are strong enough to uphold the reputation and destiny you deserve.

The truly great leader would rather make a smaller profit honestly than a huge profit dishonestly. Acts of dishonesty like padded expense accounts, "creative" accounting, unethical (or illegal) tax avoidance, and even theft of company property (a seemingly "harmless" act that actually costs billions of dollars annually) are hallmarks of the immature leader. Leaders of maturity work hard to create an environment that allows themselves and others to live and work in a milieu of truth, honesty, and keeping things above board at all times.

I have the great fortune of speaking all over the world to a wide variety of audiences, and occasionally I will have the opportunity to address young people in middle school or high school. Several years ago, I addressed a group of several hundred eighth graders and their families at a middle school graduation in Orlando, Florida. I spoke on the topic of "leadership and success" and was delighted to share my thoughts on the concept of character as a primary driver of real success and ultimate destiny.

I decided to ask the students themselves, "Does anyone want to propose a great definition of character?" After a pause of a few seconds, one young man raised his hand. I asked him if he wanted to share his definition of character and he put it very powerfully and simply. His answer impressed me enough that I asked him his name and asked him to come up to the microphone so he could share his answer with everyone. He stated, elegantly and persuasively that, "Character is what you do when no one else is watching."

Naturally, a thunderous round of applause followed, and I was awestruck by this young man's clear recognition of the value of understanding what character is in words that offered the perfect everyday guide to behaving with strong character. It not only moved me, but the thousand or more others in the audience. In my work as an executive coach, I have regularly had to deliver the following message: "Character doesn't determine your destiny; it determines your *ultimate* destiny." Your character, or lack thereof, makes a tremendous impact on how you are regarded, spoken about, and remembered, and it determines your reputation over the long term. In purely business terms, your character ultimately impacts the bottom line.

Multiple research studies conducted by organizations like The Boston Consulting Group, PwC, The Hay Group, The Hackett Group, and Executive Development Associates conclude that outstanding leadership drives outstanding operational results. Each of us retains significant control over how we will be remembered because it's the cumulative result of the many decisions we make every day. The question I ask every executive, and which is appropriate for every one of us is, "Will you make the right choice?" If you would like to delve deeper into this topic, I invite you to check out my blog, as well as my speaking and training services.

Source: https://johnmattone.com/the-relationship-between-your-character-and-your-destiny/

Turtle Tracks

The turtles are coming. Every year, about this time, the first reports of sea turtles coming toward the Crystal Coast begin coming into NC Wildlife Stations and the NC Aquarium at Pine Knoll Shores. They do not usually come ashore to nest until May, but there are increasing numbers of reports of them being sighted offshore by the fishermen soon after the beginning of March.

Unfortunately, the first turtles to reach the shore are usually immature green turtles that become "cold stunned" by getting trapped in waters too cool for them to function. In 2012, the first such stranding was March 22; in 2013, the first was February 3. So, as you can see, the turtles are coming earlier than ever!

Why is this area called The Crystal Coast?

What is an immature turtle? Can immature turtles lay eggs?

What is too cold?

How does this impact other animals in the ocean?

What is happening In the ocean to cause The turtles to nest earlier each year?

How will this behavior Impact the the number of turtles?

Is it possible for turtles to adapt to colder water?

How does this relate to changes in the Gulf Stream discussed in class?

- What words or phrases do I need to know in order to deeply understand this text?
- How can I connect this information to personal experience or prior knowledge?
- What questions come to mind as I read?
- Why is this information important? For whom is it important?

Role And Responsibility of Participants

Before the Seminar
Read the text carefully and for understanding.

Use highlighters to mark crucial text and make notes in margins.

Look for places where the author is stating his views, arguing for them, or raising questions.

Make connections between parts of the text by using your marginal notes.

Think about what you have read and how you understand it.

Make connections between the ideas in the text and what you know in your life and the lives of the others.

During the Seminar
◆ Be prepared to participate; the quality of the seminar diminishes when participants speak without preparation.
◆ Refer to the text often and when needed.
◆ Ask good questions and ask for clarification when confused.
◆ Take turns speaking instead of raising hands.
◆ Listen carefully and actively to your fellow participants.
◆ Speak so that all can hear you.
◆ Address your fellow participants, not just the leader.
◆ Discuss the ideas of the text, not each other's opinions.
◆ Show respect for differing ideas, thoughts, and values.
◆ Give evidence and examples to support your responses.
◆ Help fellow participants clarify questions and responses.
◆ Keep your mind open to new ideas and possibilities.

After the Seminar
◆ Be reflective about the process of the seminar.
◆ Discuss with your group parts of the seminar you think went well and which skills you and your fellow participants still need to improve.
◆ Use writing to think about both the process and the content of the seminar.
◆ Reflect on both yourself as an individual and the group as a whole.
◆ Be prepared to help set goals for improvement in the next seminar.

Tips for Crafting Questions to Promote Critical Thinking
- Ask about viewpoints or perspectives.
- Examine the title or test to make connections with current issues.
- Ask questions in order to further your interpretation of the reading.
- Ask questions about the importance of what you are reading:
    o So what...?
    o What does it matter that...?
    o What does it mean that...?
    o In today's world, I wonder if...

Socratic Seminar as Dialogue vs. Debate

The best Socratic Seminars are those in which something new and unexpected is discovered. This happens when the seminar is approached as a joint search or exploration through dialogue rather than a defense of ideas.

Dialogue and Debate

Dialogue is collaborative with multiple sides working toward shared understanding.	Debate is oppositional; two opposing sides try to prove each other wrong.
In dialogue, one listens to understand, to make meaning, and to find common ground.	In debate, one listens to find flaws, to spot differences, and to counter arguments.
Dialogue enlarges and possibly changes a participant's point of view.	Debate affirms a participant's point of view.
Dialogue creates an open-minded attitude and an openness to being wrong and to change.	Debate creates a close minded attitude and a determination to be right and defends assumptions as truth.
In dialogue, one submits one's best thinking, expecting that other people's reflections will help improve it rather than threaten it.	In debate one submits one's best thinking and defends it against challenge to show that it is right.
Dialogue calls for temporarily suspending one's beliefs.	Debate calls for investing wholeheartedly in one's beliefs.
In dialogue, one searches for strengths in all positions.	In debate, one searches for weaknesses in the other position.
Dialogue respects all the other participants and seeks not to alienate or offend.	Debate rebuts contrary positions and may belittle or deprecate other participants.
Dialogue assumes that many people have pieces of answers and that cooperation can lead to workable solutions.	Debate assumes a single right answer that someone already has.
Dialogue remains open-ended.	Debate demands a conclusion and a winner.

Common statements or questions used during a Socratic Seminar activity include:

1. Where does that idea come from in the text?
2. What does this word or phrase mean?
3. Can you say that in another way?
4. Is this what you mean to say…?
5. What do you think the author is trying to say?
6. What else could that mean?
7. Who was the audience for this text? How does that shape our interpretation of these words?
8. Who was the author of this text? What do we know about him/her? How does that shape our understanding of these words?

Outer Circle Observations

Contributes a New Idea	Asks a Question	Refers to Text	Makes a Positive Comment	Makes a Negative Comment	General Feedback

Camp Half-Blood   Name _____

Socratic Seminar debrief.

Please reflect on your work during today's discussion:

- During our Socratic seminar, what evidence did you see of people actively listening and building on others' ideas?

- How was your understanding of this text affected by the ideas explored in this seminar?

- What parts of the discussion did you find most interesting? In what parts were you least engaged?

- What would you like to do differently as a participant the next time you are in a seminar?

Camp Half-Blood   Name _____

Socratic Seminar debrief.

Please reflect on your work during today's discussion:

- During our Socratic seminar, what evidence did you see of people actively listening and building on others' ideas?

- How was your understanding of this text affected by the ideas explored in this seminar?

- What parts of the discussion did you find most interesting? In what parts were you least engaged?

- What would you like to do differently as a participant the next time you are in a seminar?

Camp Half-Blood – Character Pitch Feedback   Your Name _____

Demigod: _____ Created by: _____

Most compelling aspect of the demigod:

Describe the demigod's character:

How will this demigod's character drive his/her destiny?

Camp Half-Blood – Character Pitch Feedback   Your Name _____

Demigod: _____ Created by: _____

Most compelling aspect of the demigod:

Describe the demigod's character:

How will this demigod's character drive his/her destiny?

1. In what ways do stories from literature and/or current events illustrate how character drives destiny?

2. What are the most important aspects of your demigod's character? Why are they important? How will those aspects drive his/her character?

3. How is the essential understanding "character drives destiny" relevant to your life?

4. How does character drive destiny?

Call for Proposals

You are the head of the Creative Department of Poisson Publications, a major book publisher. The Board of Editors wants to introduce a new kind of protagonist who is currently underrepresented in juvenile and young adult literature.   It is your job to create a demigod who will capture the attention of audiences that are currently underrepresented in juvenile and young adult literature, draw on traditional myths in some way, and appeal to today's middle grade readers. Be sure to include consideration of how your demigod's character drives his/her destiny.

Your task is to create a 2 minute pitch for your character and present it to Poisson Publication's Board of Editors. A pitch is a verbal presentation of your idea. It can include illustrations, storyboards, or anything else that will help you "sell" your idea. The pitch should describe the demigod (look, personality, backstory, and character), and explain why your target audience will be drawn to your demigod. Be sure to include a quick sketch, or perhaps a book cover concept, that reveals your demigod. Your pitch should convince the Board of Editors to choose your demigod to star in a brand-new series of books.

Unit Resources

<u>Resources used in lessons</u>

Character Trait Examples (n.d.). Retrieved from https://examples.yourdictionary.com/character-trait-examples.html

> This article provides many examples of different character traits, which could be useful for the unit if student need assistance with vocabulary.

Costa's levels of intellectual functioning in three levels: Digging deeper in social studies (n.d). Retrieved from http://levelquestions.weebly.com/costas.html

> This site includes several helpful resources related to Costa's Levels of Questioning that can serve as a teacher resource or student instructional materials.

Create your own demigod (n.d.). Retreived from http://a.dolimg.com/explore/PMPages/Printable/create-your-own-demigod.pdf

> A one-page graphic organizer designed to help students brainstorm ideas for their own demigods.

Difference between personality and character (n.d). Retreived from https://keydifferences.com/difference-between-personality-and-character.html

> This article provides a helpful perspective on the difference between personality and character. It may be a helpful resource if students need support with making a distinction between these two ways of describing characters.

Mattone, J. (2017, January 26). The Relationship Between Your Character and Your Destiny. Retrieved from https://johnmattone.com/the-relationship-between-your-character-and-your-destiny/

> Executive coach John Mattone describes character traits that have led business executives to fall from grace, as well as a discussion of what character is and its impact on one's destiny.

Nolan, William F. (n.d.). The Basics of Storytelling. Retrieved from http://www.betterstorytelling.net/thebasics/thebasicsofstorytelling.html

This essay by a published author describes his approach toward storytelling. It includes examples from his own books, as well as advice for aspiring authors.

O'Bannon, M. (n.d.) What makes a great hero? Retrieved from http://www.betterstorytelling.net/thebasics/whatmakesagreathero.html

This article describes six techniques that an author can use when creating a hero. It also includes twelve questions to help a writer form an action plan.

Riordan, R. (n.d.). Advice for Writers. Retrieved from http://rickriordan.com/about/advice-for-writers/?fbclid=IwAR2EG2Qs9fLcXzYa_7_EIAvkJIQoJKXtfoYW-zcAb4YzXdw_GJ5VRT_gdMQ

An interview with Rick Riordan about many different aspects of his creative process, including how he crafts characters.

Riordan, R. (n.d.). Greek Heroes: Downloadable Activity Kit. Retrieved from http://rickriordan.com/content/uploads/2016/04/GreekHeroes_DownloadKit_v04.pdf

This booklet provides teachers with suggestions for fun activities related to Greek mythology.

WikiHow to Create a Demigod (n.d). Retrieved from https://www.wikihow.com/Create-a-Percy-Jackson-Character?fbclid=IwAR3aAZLlLWjWh6o8vD00tUGazT-widSKmaKZFBF08m9tiBZfYxE6W8Oa1EU

This step-by-step guide describes a process for creating a demigod, including various factors that should be considered. An edited version is included in the resources after the lesson plan #1.

Suggested Books on Greek Myths and Heroes for Student Research

Aulaire, I. & Aulaire, E. (1962). *Ingri and Edgar Parin d'Aulaire's Book of Greek myths*. Garden City, NY: Doubleday.

Budzik, M. & Basher, S. (2014). *Mythology*. New York: Kingfisher.

Bryant, M. (2010). *Oh my gods! : a look-it-up guide to the gods of mythology*. New York, NY: F. Watts/Scholastic.

Byrd, R. (2016). *Jason and the Argonauts*. New York: Dial Books for Young Readers.

Cross, G., Packer, N. & Homer. (2015). *The Iliad*. Somerville, Massachusetts: Candlewick Press.

Larsen, L. & Hinds, G. (2011). *Gifts from the gods : ancient words & wisdom from Greek & Roman mythology*. Boston: Houghton Mifflin Books for Children/Houghton Mifflin Harcourt.

Low, A., Stewart, A. & Katz, B. (1985). *The Macmillan book of Greek gods and heroes*. New York London: Macmillan Pub. Co. Collier Macmillan Publishers.

Homer. & Wilson, E. (2018). *The Odyssey*. New York London: W.W. Norton & Company.

Napoli, D. & Balit, C. (2011). *Treasury of Greek mythology : classic stories of gods, goddesses, heroes & monsters*. Washington: National Geographic Society.

Nardo, D. (2012). *The epics of Greek mythology*. Mankato, MN: Compass Point Books.

Nardo, D. (2012). *The gods and goddesses of Greek mythology*. Mankato, MN: Compass Point Books.

Nardo, D. (2012). *The heroes and mortals of Greek mythology*. Mankato, MN: Compass Point Books.

Nardo, D. (2012). *The monsters and creatures of Greek mythology*. Mankato, MN: Compass Point Books.

Osborne, M. & Homer. (2010). *Tales from the Odyssey*. New York: Disney/Hyperion.

Osborne, M. & Howell, T. (1989). *Favorite Greek myths*. New York: Scholastic, Inc.

Riordan, R. & Rocco, J. (2014). *Percy Jackson's Greek Gods*. Los Angeles: Disney-Hyperion.

Riordan, R. & Rocco, J. (2017). *Percy Jackson's Greek heroes*. Los Angeles New York: Disney/Hyperion.

Shecter, V. & Larson, J. (2014). *Hades speaks! : a guide to the underworld by the Greek god of the dead*. Honesdale, Pennsylvania: Boyds Mills Press, an imprint of Highlights.

Zamorsky, T. & Freeberg, E. (2011). *The odyssey*. New York: Sterling.