



GRADE 9

ELA CCGPS UNIT PLAN: 1st 9 Weeks

This unit is provided as a sample of available resources and tasks; it is for informational purposes only. It is your responsibility to investigate the resources listed here to determine their value and appropriateness for your district. GaDOE does not endorse or recommend the purchase or use of any particular resource.

READING FOCUS : Literary

THEME: Trials and Triumphs: The Hero's Journey

ONE EXTENDED TEXT FROM AMERICAN OR WORLD LITERATURE: "The Odyssey"

SHORT TEXTS FROM AMERICAN OR WORLD LITERATURE:

1. **Mythology.** Edith Hamilton. *Selected Greek Myths*

How the World and Mankind Were Created

The Titans and the Twelve Great Olympians

The Judgment of Paris

The Trojan War

Daedalus

2. "Through the Tunnel," Doris Lessing (Modern interpretation of the Hero's Journey) <http://search-ebooks.eu/t/through-the-tunnel-doris-lessing>

3. "Sonnet 60," William Shakespeare <http://www.shakespeares-sonnets.com/sonnet/60>

4. "The Seven Ages of Man," William Shakespeare. *As you Like It.* <http://internetshakespeare.uvic.ca/Library/SLT/life/lifesubj+1.html>

5. "Penelope," Dorothy Parker (poem) Contrasting Penelope's bravery with that of Odysseus http://allpoetry.com/poem/8497855-Penelope-by-Dorothy_Parker

SHORT INFORMATIONAL TEXTS INCLUDING PRIMARY AND SECONDARY SOURCE DOCUMENTS FROM U.S. AND WORLD HISTORY:

1. "A Practical Guide to Joseph Campbell's *The Hero With a Thousand Faces.*" Christopher Vogler. Analyzes the existence of the archetypal hero's journey in modern literature and popular culture. http://www.thewritersjourney.com/hero's_journey.htm

2. "The Race to the South Pole: The Man Who Took the Prize." Caroline Alexander for National Geographic. <http://ngm.nationalgeographic.com/2011/09/amundsen/alexander-text>

3. "Back From War, but Not Really Home." Caroline Alexander for the New York Times. (Soldiers home from the war attempt to acclimate to life after

combat.) <http://www.nytimes.com/2009/11/08/opinion/08alexander.html?pagewanted=all>

4. **“Psychiatrist Who Counsels Vets Wins Genius Grant.”** Jonathan Shay for National Public Radio. Jonathan Shay uses excerpts from The Odyssey to underscore the difficulties of homecoming for American soldiers. <http://www.npr.org/templates/story/story.php?storyId=14682035>

5. **“The Treasures of Troy,”** (website hosted by The UnMuseum) – a brief biography of Heinrich Schliemann, who claimed to have found “Priam’s Treasure” when he uncovered the lost city of Troy. <http://www.unmuseum.org/troy.htm>

SUPPLEMENTAL MATERIALS:

Artwork:

Ulysses and the Sirens

http://traumwerk.stanford.edu/philolog/2009/10/homers_odyssey_in_art_sirens_f.html

“The Trojan Horse”

<https://pantherfile.uwm.edu/prec/www/course/mythology/1200/1912.jpg>

“The Mykonos Vase – full image”

<https://pantherfile.uwm.edu/prec/www/course/mythology/1200/1919.jpg>

“The Mykonos Vase – detail of the Trojan Horse”

<https://pantherfile.uwm.edu/prec/www/course/mythology/1200/1920.jpg>

“The Escape from Polyphemus”

<https://pantherfile.uwm.edu/prec/www/course/mythology/1200/2014.jpg>

“Penelope and the Suitors”

<https://pantherfile.uwm.edu/prec/www/course/mythology/1200/2028.jpg>

The Seven Ages of Man

http://3.bp.blogspot.com/_H-t-Wz1VNU/THirWtN2h6I/AAAAAAAAALcw/fWr4jVSaJYI/s1600/Harris_The7AgesOfMan_100.jpg

Movies:

“O Brother, Where Art Thou?”

“Star Wars”

“The Wizard of Oz”

“The Odyssey” made for television, with Armand Asante as Odysseus.

Songs:

“The Cave” (song) Mumford and Sons

<http://www.youtube.com/watch?v=4lbiGnS8FOY&feature=related>

Websites:

“Myths and Heroes,” pbs.org – links to information about myth, folktales, and fairy tales. www.pbs.org/mythsandheroes/myths_arch_quest.html

YouTube:

“**The Hero’s Journey.**” (Steps of the hero’s journey, and archetypes present in epic stories, presented through film clips from *Star Wars*, *The Wizard of Oz*, and *Harry Potter and the Chamber of Secrets*.) <http://www.youtube.com/watch?v=KGV1BvnyvGo&feature=related>

“Troy Story.” (An animated account of the Judgment of Paris) <http://www.youtube.com/watch?v=dkTXVFRBUpc>

“The Odyssey Animation.” (Very brief, animated summary of *The Odyssey*.) http://www.youtube.com/watch?v=PglAFdKSJ_M&feature=related

WRITING FOCUS: Argumentative**ASSESSMENT TASKS (These writing prompts will serve as the assessments for this unit.)**

Informative/Explanatory writing should focus on why literary and rhetorical choices are made by the author, and how those choices are intended to affect or impact the reader based solidly in text evidence; argumentative/opinion writing must advance a specific claim or claim(s) and provide strong and logical support, based solidly in text, for claims.

1. Argumentative/Opinion: Joseph Campbell’s “monomyth” is the foundation of many of our modern hero tales. Consider some of the books and movies that you have seen which tell the story of a hero’s journey. In a well-crafted essay, write about how a movie, television series, or work of literature follows the mold of the heroic monomyth. In your essay, you should be sure to (a) briefly define Campbell’s idea of the monomyth and (b) discuss **in detail** the elements of the monomyth that are present in the movie, TV series, or work of literature of your choice. Be sure to refer directly to Joseph Campbell’s stages of the hero’s journey.
2. Argumentative/Opinion: In “The Judgment of Paris,” Paris awards the golden apple, signifying the highest standards of beauty, to Aphrodite. What was his motivation? Given the three choices by the goddesses: power, honor and respect, or the love of the most beautiful person in the world, which would you select? Explain your answer. Use evidence from the text to support your opinion about Paris, and to justify your own motivations.
3. Argumentative/Opinion: You and your group will interview an adult (likely someone from the school or community) whom you all respect. Your goal is to determine who his or her heroes are, and what qualities he or she feels heroic people possess. Your completed project will be in video format (iMovie or MovieMaker), and must include:
 - a title and a central message about heroes
 - your scripted, recorded audio commentary
 - at least 6 different images with effective transitions (video footage of the person talking, still shots of the person, images or objects related to the person’s story, pictures of objects that relate to the person’s interview, pictures of heroes listed, etc.)
 - at least 2 sounds other than your commentary (a song that reflects heroism, a song the person you interviewed loves, a clip of him/her speaking, a favorite quotation relating to heroism, etc.)
4. Argumentative/Opinion: You are challenged with the task of applying your knowledge of Joseph Campbell’s Hero’s Journey and your understanding of the archetype of **the hero** to Odysseus and *The Odyssey*. Select one of the following prompts. Using your notes and your book, write a well-developed, multi-paragraph essay. Use specific, concrete details from the text to support your opinions.

Essay Questions (Select One):

- A. Odysseus's travels from Troy home to Ithaca provide readers with a classic example of The Hero's Journey. One of the important elements of any Hero's Journey is the fact that the hero undergoes a transformation. Write a well-developed, multi-paragraph essay explaining how you think Odysseus's journey changes him. You will need to begin with a good description of Odysseus's character at the beginning of his 10-year journey, and then develop your argument, showing the ways Odysseus is transformed as a result of his experiences. You will need to refer to the steps of The Hero's Journey as they apply to *The Odyssey* in order to properly organize this essay. Use specific details from the text to support your argument
- B. Like most epic heroes, Odysseus displays both positive and negative characteristics. Write a well-developed essay about Odysseus' character, arguing that he is either admirable or not. You must take a stand on this; you may not attempt to argue that he is both (even if you feel that he is.) After you make a clear statement about his character, identify 3 of Odysseus' character traits to support your argument and fully develop each trait with specific details from the text.

NOTE: AT LEAST 3 OF THE MINIMUM OF 4 ANALYSIS ESSAYS MUST BE WITH THE GENRE FOCUS IDENTIFIED FOR THE UNIT

NARRATIVE/RESEARCH/ROUTINE WRITING

NARRATIVE

1. "The Race to the South Pole: The Man Who Took the Prize," is a biographical account of Roald Amundsen – the first man to make it to the South Pole. While his journey to the pole began after that of Robert Scott - the man all believed would make it first - Amundsen's slow-but-steady pace, combined with his perseverance, ultimately led him to plant his flag at the pole first. Describe a time when you used perseverance to overcome a challenge or to achieve a desired goal. Remember to use specificity in your writing.
2. Imagine life before science and technology. Hypothetically, how would you answer the following questions: *Where does the sun come from? What is the purpose of the moon? Why does it rain? How big is the earth? How did we get here?* Without science or technology to prove or disprove anything, the answers to such questions could get pretty creative. Write an original short story that explains how the world and mankind were created.
3. Imagine that you are Odysseus, forced to leave your wife and newborn son to wage a years-long, exhausting war on the Trojans to avenge the kidnapping of Helen. Write a letter to Penelope, describing your feelings of loss and discouragement that the war took so long, that you have been lost for so many years following the war, and outlining to her your plans to return home as quickly as possible. Support your plan with evidence from selected texts: "The Judgment of Paris," "The Trojan War," and "The Odyssey."
4. Rewrite one of the stories from *The Odyssey*, told in the voice of one of the creatures Odysseus faced in his travels.

RESEARCH CONNECTION(S)

Hero mythology archetypes Ancient Greece (culture, geography, hospitality, role of women)

ROUTINE WRITING Notes, summaries, process journals, and short responses across **all genres**

- Annotate texts using one of the many note-taking techniques available
 - Journal entries based on texts
- Graphic organizers and hand-outs to guide students to write and organize thoughts and ideas

PLANS FOR ASSESSMENT 1: *integrating reading selections from the unit into a writing task*

Argumentative/Opinion: Joseph Campbell's "monomyth" is the foundation of many of our modern hero tales. Movies, books, and even television series use the idea of the "monomyth," – the Hero's Journey – to develop an interesting, relatable storyline. On your own, select and watch a movie. In a well-developed essay, explain how your selected movie represents the idea of the Hero's Journey. You should be sure to (a) briefly define Campbell's idea of the monomyth and (b) discuss **in detail** the elements of the monomyth that are present in the movie of your choice. Be sure to refer directly to Joseph Campbell's stages of the hero's journey. Use quotations and citations appropriately.

SKILL BUILDING TASKS *Note: tasks may take more than a single day.*

Include a task to teach EVERY skill students will need to succeed on the assessment prompt above. Language, Foundations, and Speaking/Listening standards must be incorporated so that all standards are adequately addressed throughout the year.

ESSENTIAL QUESTION: What are the characteristics of effective class discussions?

TASK: Establish rules and guidelines for whole and small group discussions; review rules for the use of a colon.

Standards:

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

b. Use a colon to introduce a list or quotation.

ELACC9-10L5: Demonstrate understanding of figurative language, word relationships, and nuances in meaning.

Instruction:

Rules for Discussion:

- Seat students in groupings of 4 as they enter the classroom.
- Before starting the lesson, have students brainstorm ideas for a class-created poster, detailing expectations for all class discussions.
- Write relevant suggestions for good classroom discussions on a large piece of banner/bulletin board paper and hang in a conspicuous place in the classroom.

Lesson:

- (Whole class) Brainstorm a list of people we look up to. (These might be characters in movies, actors, political figures, or local people whom the students look up to.)
- Write brainstormed list on the board.
- Review the use of a colon to introduce a list.
- In groupings of 4, have students list meanings and associations with the words HERO and CELEBRITY. They must display correct use of the colon.
- Give each group a copy of a blank Venn Diagram. Label one circle HERO and one circle CELEBRITY. Using the brainstormed list on the board, as well as their group-created associations with the words HERO and CELEBRITY, have students place the names of people they look up to in the

- appropriate circle in the Venn Diagram: CELEBRITY, HERO, or BOTH.
- (Whole Class) Review Venn Diagrams. Discuss differences between groups' diagrams. Are there any names on the board which do not fall easily into any of the categories? Why?
- End-of-class journal: Does our culture confuse the ideals of the hero with celebrity? Why do you think this might be?

* **Assessment Opportunity**

ESSENTIAL QUESTION: What qualities have people historically valued in heroes?

TASK: Research the changing ideal of the Hero over time.

Standards:

ELACC9-10W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

ELACC9-10W6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of tech capacity to link to other information and to display information flexibly and dynamically.

ELACC9-10SL4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, appropriate to purpose, audience, and task.

ELACC9-10SL5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

ELACC9-10SL6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)

Instruction:

Hero, in the original Greek sense, means a demigod – the offspring of a god and a mortal. But, in a broader sense, **a hero is one who stands out from ordinary individuals as one who embodies the values or ideals of a particular culture.**

Because values or ideals change according to place and time, the qualities of a hero change also. Thus, what is admired and imitated in one age or place may be considered unimportant or even looked down upon in another era or locale.

- Pair students up, and assign each pair one of the following categories of heroes: Greek, Old English (5th – 11th century), Medieval (13th century), Renaissance (15th century), Romantic (18th century), or American Literature (the early America hero).
- Using the iPads (or school computers), students will research the heroes and heroic traits of their time period. They will put together a presentation according to the following questions/guidelines:
 1. Who were the literary heroes of the time period you are researching?
 2. What were the common traits of the heroes of that time period?
 3. How did the heroes reflect the culture they represent?
 4. Include images related to the culture, the time period, and the heroes.
 5. Proofread for spelling, grammar, and punctuation errors.
 6. Include a complete, accurate, MLA Style Works Cited page. *For this activity, in order to ensure the academic integrity of the research, all sources MUST be located through the school-supported databases.*
- **This lesson will take three or four days to complete.**

Students will need two class periods to collect information and compile it into an appropriate presentation format. (Powerpoint, Prezi, Google Docs, SlideRocket, etc.).
One class period will be spent reviewing MLA citations for the bibliography (see next activity block).
Students will present their findings on the third day

For teacher reference:

Greek heroes, coming from a warrior culture, possessed strength and courage. Although larger than life, in the sense that they were often half-gods, they were not immortal. But through their superhuman deeds and sufferings here on earth they achieved a type of immortality.

Old English Period heroes (5th – 11th century) – As with Greek culture, this period honors the warrior hero. Beowulf, from the Old English epic of that name, embodies qualities the Anglo-Saxons held in high esteem: courage, loyalty to a king and fellow warrior, ability to perform superhuman deeds.

Medieval Period heroes (13th century) – King Arthur or one of his knights embodies the ideals of this age: courage, loyalty to God and king, chivalrous behavior toward women and the helpless.

Renaissance Period heroes (15th century) – A courtier whose versatility led him to excel in art, literature, diplomacy, warfare, and everything else, is hero of the period. Leonardo da Vinci is an example of this “universal human.”

Romantic Period heroes (18th century) – Lord Byron himself is the paradigm for the Byronic hero, a moody, mysterious, social outcast, yet one who possesses courage and a fascination for others.

American literature heroes – The early American hero, a pioneer like Daniel Boone perhaps, shows the values of a new country: courage, desire to enter into the unknown, willingness to endure hardships, need to be independent.

- Concluding activity: (Whole class discussion) How have the ideals of the hero changed over time? Are there universal traits which are still as relevant today as they were in Ancient Greece? If so, what are they? What are the major differences?

* **Assessment Opportunity**

ESSENTIAL QUESTION: How do you write a Works Cited page according to MLA Style guidelines?

TASK: Practice creating citations for several different types of sources.

Standards:

ELACC9-10W7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

ELACC9-10W8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

ELACC9-10W10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

ELACC9-10L3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or

style, and to comprehend more fully when reading or listening.

- a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.**

Instruction:

- Remind students that they may only use the school databases for their research this time. However, it is important that they understand how to cite different sources for all other research they will conduct in high school.
- Divide the classroom into 5-6 different work stations.
- Prepare each station with different types of sources. For example, possible stations could be on-line encyclopedia entries, books, on-line journal articles, websites, CDs, DVDs, etc. Each station will contain 1 source type and a laptop or iPad to help students look up MLA citation rules.
- Direct students to use the Purdue OWL MLA Writing Lab at <http://owl.english.purdue.edu/owl/resource/747/01/> to properly format their Works Cited.
- Students will be broken into teams of 3-4, and their task is to create citations for each of the sources as they rotate from station to station.
- At the end of class, students will be asked to write one citation on the board. To make it easy, I will likely ask students to write the citation from the last table they visited so that all types of citations are presented.
- Discuss each citation as a class. Is the citation correct? If not, what needs to be done to correct any errors?

ESSENTIAL QUESTION: What is a Hero's Journey?

TASK: Identify and discuss the steps of the Hero's Journey based on the ideas of Joseph Campbell; review rules for use of the semi-colon

Standards:

ELACC9-10RI7: Analyze various accounts of a subject told in different mediums (e.g., a person's life story in print and multimedia), determining which details are emphasized in each account.

ELACC9-10W5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)

ELACC9-10W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

Instruction:

- Watch YouTube video on The Hero's Journey: <http://www.youtube.com/watch?v=KGV1BvnyvGo&feature=related>
- Notes on the Hero's Journey: From "A Practical Guide to Joseph Campbell's *The Hero With A Thousand Faces*," (Christopher Vogler). Refer to this resource if necessary in order to further identify the steps of the hero's journey below: http://www.thewritersjourney.com/hero's_journey.htm.

The Hero's Journey Outline

The Hero's Journey is a pattern of narrative identified by the American scholar Joseph Campbell that appears in drama, storytelling, myth, religious ritual, and psychological development. It describes the typical adventure of the archetype known as The Hero, the person who goes out and achieves great deeds on

behalf of the group, tribe, or civilization.

Its stages are:

1. THE ORDINARY WORLD. The hero, uneasy, uncomfortable or unaware, is introduced sympathetically so the audience can identify with the situation or dilemma. The hero is shown against a background of environment, heredity, and personal history. Some kind of polarity in the hero's life is pulling in different directions and causing stress.
2. THE CALL TO ADVENTURE. Something shakes up the situation, either from external pressures or from something rising up from deep within, so the hero must face the beginnings of change.
3. REFUSAL OF THE CALL. The hero feels the fear of the unknown and tries to turn away from the adventure, however briefly. Alternately, another character may express the uncertainty and danger ahead.
4. MEETING WITH THE MENTOR. The hero comes across a seasoned traveler of the worlds who gives him or her training, equipment, or advice that will help on the journey. Or the hero reaches within to a source of courage and wisdom.
5. CROSSING THE THRESHOLD. At the end of Act One, the hero commits to leaving the Ordinary World and entering a new region or condition with unfamiliar rules and values.
6. TESTS, ALLIES AND ENEMIES. The hero is tested and sorts out allegiances in the Special World.
7. APPROACH. The hero and newfound allies prepare for the major challenge in the Special world.
8. THE ORDEAL. Near the middle of the story, the hero enters a central space in the Special World and confronts death or faces his or her greatest fear. Out of the moment of death comes a new life.
9. THE REWARD. The hero takes possession of the treasure won by facing death. There may be celebration, but there is also danger of losing the treasure again.
10. THE ROAD BACK. About three-fourths of the way through the story, the hero is driven to complete the adventure, leaving the Special World to be sure the treasure is brought home. Often a chase scene signals the urgency and danger of the mission.
11. THE RESURRECTION. At the climax, the hero is severely tested once more on the threshold of home. He or she is purified by a last sacrifice, another moment of death and rebirth, but on a higher and more complete level. By the hero's action, the polarities that were in conflict at the beginning are finally resolved.
12. RETURN WITH THE ELIXIR. The hero returns home or continues the journey, bearing some element of the treasure that has the power to transform the world as the hero has been transformed.

- Copy the notes above and project them in your room so that it is easy for students to see.

- Have students take notes in three column format. The third column will remain empty until students complete the next part of today's lesson.
- Divide students into small groups of 3 or 4. Each group is assigned the task of selecting a movie or book which follows the guidelines of the Hero's Journey. Groups will show that they can apply what they learned in their notes by filling in the third column with the steps of the Hero's Journey relating to their selected book or movie.
- Share results as a class.
- Briefly review rules for the use of the semi-colon, both with a conjunctive adverb and without.

Homework: "The Race to the South Pole: The Man Who Took the Prize," is a biographical account of Roald Amundsen – the first man to make it to the South Pole. While his journey to the pole began after that of Robert Scott - the man all believed would make it first - Amundsen's slow-but-steady pace, combined with his perseverance, ultimately led him to plant his flag at the pole first. Describe a time when you used perseverance to overcome a challenge or to achieve a desired goal. Remember to use specificity in your writing. Note: You must attempt to properly use a semi-colon in this journal entry. Proofread for spelling, grammar, and punctuation errors.

*** Assessment Opportunity**

ESSENTIAL QUESTION: Can we find examples of the Hero's Journey in non-fiction texts?

TASK: Read and analyze a work of non-fiction for evidence of the Hero's Journey.

Standards:

ELACC9-10RI2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

ELACC9-10RI10: By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, including technical texts related to various subject areas, with scaffolding as needed at the high end of the range.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

b. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

Instruction:

- Have students self-edit and highlight any example of the use of a semi-colon in their journal entry before they submit it to you.
- Review the stages of The Hero's Journey.
- Once you review all of the stages, explain to students that, for today, they are most concerned with the stages of Departure. Departure consists of the following:
 - **THE CALL TO ADVENTURE.** Something shakes up the situation, either from external pressures or from something rising up from deep within, so the hero must face the beginnings of change.
 - **REFUSAL OF THE CALL.** The hero feels the fear of the unknown and tries to turn away from the adventure, however briefly. Alternately, another character may express the uncertainty and danger ahead.
 - **MEETING WITH THE MENTOR.** The hero comes across a seasoned traveler of the worlds who gives him or her training, equipment, or advice that will help on the journey. Or the hero reaches within to a source of courage and wisdom.
 - **CROSSING THE THRESHOLD.** At the end of Act One, the hero commits to leaving the Ordinary World and entering a new region or

condition with unfamiliar rules and values.

- Read “The Race to the South Pole: The Man Who Took the Prize,” Caroline Alexander for National Geographic.
<http://ngm.nationalgeographic.com/2011/09/amundsen/alexander-text>
- Using their notes as a guide, students should work in small groups to answer the following:
 - 1.) How is this work of non-fiction representative of the ideal of the Hero’s Journey?
 - 2.) What is Roald Amundsen’s **Ordinary World**?
 - 3.) Describe his **Call to Adventure**.
 - 4.) Is there evidence to show that Amundsen was reluctant? That he might **Refuse the Call**? Explain your answer.
 - 5.) Did Amundsen have a **Mentor**? Explain your answer.
 - 6.) What is the **Threshold** Amundsen has to pass through in order to continue on his journey? What makes you think this?
 - 7.) Are you surprised that a work of non-fiction can closely follow the fictional structure of the Hero’s Journey? Why or why not?
- Discuss findings as a class

Homework Journal: What stage have you reached in your own hero’s journey? Explain your response, and include the proper use of a semi-colon with a conjunctive adverb. Proofread for spelling, grammar, and punctuation errors. (150 – 200 words).

* **Assessment Opportunity**

ESSENTIAL QUESTION: What obstacles will a hero face on his or her journey?

TASK: Read and analyze a work of fiction for evidence of obstacles a hero might face on his journey.

Standards:

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone.)

ELACC9-10RL9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

ELACC9-10W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 9–10 Reading standards* to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

Instruction:

- Journal: What is an initiation? Have you ever been initiated into a group in some manner? If not, have you heard of groups that require an initiation of some sort? Please explain.
- Read “Through the Tunnel,” (Doris Lessing.) <http://search-ebooks.eu/t/through-the-tunnel-doris-lessing>
- Initially, have students annotate the text for vocabulary and tone. Encourage students to complete this activity on their own, but it may be wise to help students get started by providing some guidance through examples.

- Have students review their notes on the Hero's Journey, and ask them to identify which stages of the journey they think best represent **The Initiation** phase of the Journey. Students should identify the following: (Numbers 6 – 10)
 6. TESTS, ALLIES AND ENEMIES. The hero is tested and sorts out allegiances in the Special World.
 7. APPROACH. The hero and newfound allies prepare for the major challenge in the Special world.
 8. THE ORDEAL. Near the middle of the story, the hero enters a central space in the Special World and confronts death or faces his or her greatest fear. Out of the moment of death comes a new life.
 9. THE REWARD. The hero takes possession of the treasure won by facing death. There may be celebration, but there is also danger of losing the treasure again.
 10. THE ROAD BACK. About three-fourths of the way through the story, the hero is driven to complete the adventure, leaving the Special World to be sure the treasure is brought home. Often a chase scene signals the urgency and danger of the mission.
- Now, encourage students to go back to the text of "Through the Tunnel", and analyze it for evidence of the initiation stages of the Hero's Journey. Share this evidence with the class.
- Journal #2 (Complete for homework, if necessary): How was the protagonist "initiated?" Did he come through the experience as a wiser, more mature character? Explain your answer, and include the proper use of a semi-colon with a conjunctive adverb. Proofread for spelling, grammar, and punctuation errors.

* **Assessment Opportunity**

ESSENTIAL QUESTION: Can we find examples of the Hero's Journey in non-fiction texts?

TASK: Read and analyze a work of non-fiction for evidence of the Hero's Journey

Standards:

ELACC9-10RI3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

ELACC9-10RI6: Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

ELACC9-10RI8: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

ELACC9-10W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

Instruction:

- **Connecting to Real Life:** Students will write a short narrative about a soldier coming home from war (or perhaps about the wife or parents welcoming and trying to get the soldier used to being at home). Students can, of course, select to write about returning from war during any historical time period: past, present, or future. The goal is for students to develop a believable story-line in a short amount of time.
- **Small Group Activity:** After a teacher-determined amount of time has passed for writing, students will meet in small groups to share stories with each other. Ask each group to evaluate the work of their classmates and select one exceptional example to share with the class.
- Read "Back From War, But Not Really Home," Caroline Alexander.
<http://www.nytimes.com/2009/11/08/opinion/08alexander.html?pagewanted=all>
- Using the notes they took on the Hero's Journey as a guide, have students annotate this article for evidence of the final phase of the Journey: The Return.

- Summarizing Journal: Can you apply elements of the Hero's Journey to soldiers who left, fought in, and are now returning from war? Why or why not?

Homework: Read "Psychiatrist Who Counsels Vets Wins Genius Grant."

(<http://www.npr.org/templates/story/story.php?storyId=14682035>) Jonathan Shay uses excerpts from The Odyssey to underscore the difficulties of homecoming for American soldiers. In 150 - 300 words, analyze Mr. Shay's work. What is the author's motivation for writing this piece? Is it to persuade, or to inform? Are there elements of bias or political motivation in his piece, or does it seem to be grounded in fact-based research? Provide evidence to support your claims. Include proper use of a semi-colon, with or without a conjunctive adverb.

* **Assessment Opportunity**

ESSENTIAL QUESTION: What is a journey?

TASK: Create real-world application of new knowledge

Standards:

ELACC9-10RL2: Determine a theme or central idea of text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

ELACC9-10RL7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée de Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).

ELACC9-10W10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Instruction:

- Think-Pair-Share-Square:
 - (Think) What is a journey?
 - (Pair) How can the idea of "the journey" be applied to our lives from birth to death?
 - (Share) Brainstorm a list of books and movies that present the theme of the journey well.
 - (Square) Why is this theme so prevalent in our culture and throughout history?
- (Whole Class) Discuss the final step in the Think-Pair-Share-Square process: Why does the theme of The Journey seem to resonate so well with audiences throughout history. (*Note: try to steer students toward the idea that life itself is a journey, so the theme of The Journey is one all people tend to understand.*)
- Never Have I Ever. Play a round of this game with students (set ground rules so that everything remains appropriate, and keep the duration around 5 minutes or so ☺). Conclude the activity by bringing it around to the theme of the lesson today: Life is a series of experiences, and each of us is unique in that my cumulative experiences are very different from anyone else's. Our journeys are not the same.
- Brainstorm a list of life milestones as a class (birth, learning to talk, learning to walk, etc.). Arrange them chronologically on the board.
- Assign Shakespeare's "Sonnet 60" and "The Seven Ages of Man." Students should read poems out loud, and discuss as a class.

- Study this artwork for approximately 2 minutes, taking notes on what you see, connections you can make, etc.
The Seven Ages of Man
http://3.bp.blogspot.com/-H-t-Wz1VNU/THirWtN2h6I/AAAAAAAAALcw/fWr4jVSaJYI/s1600/Harris_The7AgesOfMan_100.jpg
- What are the steps of Life's Journey, as identified by Shakespeare's poem and the related artwork? How do Shakespeare's milestones compare to the list of milestones you compiled earlier as a class?
- Concluding assignment: Write a 7 line poem, detailing your own life journey. Complete assignment for homework, if necessary.

* **Assessment Opportunity**

ESSENTIAL QUESTION: How should development and support of ideas be assessed in student writing?

TASK: Prepare for culminating assessment by reviewing skills and discussing the rubric

Standards:

ELACC9-10W5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Instruction:

- In preparation for the upcoming writing assessment, tell students that they need to select a movie from the brainstormed list they came up with in their groups yesterday, or come up with one of their own that depicts a journey. They need to watch the movie and identify the following prior to writing their culminating essay. (I plan to copy this into a Word Document, leaving room for students to fill in the answers.)
 - Title of movie
 - Name of hero
 - List of qualities this hero possesses
 - Character traits that are NOT heroic (Every classical hero has a Tragic Flaw – that one characteristic that leads to the hero or those he loves into dangerous, often deadly situations.)
 - Identify the character(s) or elements in opposition of the hero.
 - Who serves as the hero's supernatural guide or mentor? Describe this character.
 - Could the hero be successful without the aid of his mentor?
 - Using your class notes as a guide, map the 10 steps of the Hero's Journey as they play out in your movie.
- Answer student questions relating to the culminating assessment and the film activity assigned above.
- Review the language standards addressed in this unit so far:
 - Proofreading for errors
 - The use of the semi-colon (with and without the use of a conjunctive adverb)
 - The use of the colon
- Discuss the writing prompt and review the rubric. Focus on development and support of ideas.
- Discuss and score model papers based on the given rubric

ESSENTIAL QUESTION: What is an archetype?

TASK: Discuss and define different archetypes as they appear in classical and modern literature and movies.

Standards:

ELACC9-10RI3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

ELACC9-10L4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

ELACC9-10L6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instruction:

- Seat students in groupings of three or four and provide each group with a large piece of chart paper and marker.
- Encourage groups to use classroom dictionaries or online resources to define the word “archetype.” Write the definition at the top of the bulletin board or poster paper.
- Give each group a list of 3 - 4 of these archetypal characters: (Note: this is not a comprehensive list, and you may have others you wish to use instead.) hero, scapegoat, wise counselor/mentor, supernatural guide, companions, villain/evil figure, the damsel in distress, the temptress, the soul mate, the good mother, the hero in disguise. *Note: Your groups will all have different archetypes. There may be some overlap, but you need to be certain that all archetypes are assigned.*
- Ask students to list anything they know (definitions, connotations, connections to literature, images/drawings, etc.) about each archetype on their list. They may use a dictionary to help guide them to the right connections, but discourage the use of any other resources.
- Now, ask groups to come up with a Disney movie that depicts each of their archetypes. On their poster paper, students need to describe the characters in their movie that best represent the archetypes on their list.
- Each group will share their prior knowledge with the class, and they will leave their “poster” hanging for the duration of the lesson. Students will be able to see connections between various movies and relatable archetypes (as long as each group selected a different movie.)

*** Assessment Opportunity**

ESSENTIAL QUESTION: What is an archetype?

TASK: Discuss and define different archetypes.

Standards:

ELACC9-10W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

- c. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

ELACC9-10W10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a

day or two) for a range of tasks, purposes, and audiences.

ELACC9-10SL2: Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source.

Instruction:

- Journal: In much the same way as many of our movies and books depict the Hero's Journey in some way, so too are most stories told using recognizable archetypes. With so many of our stories following these patterns, how do we avoid becoming bored with what is, essentially, the same story told over and over again?
- Discuss this journal.
- Give students a handout in three column format, listing the different types of Archetypes discussed yesterday in the left-hand column. The second column is for notes, which students will take in class today. The third column is for examples from movies (not the Disney movies from yesterday), television shows, and books.
- Show Powerpoint or other presentation to define each archetype. Students take notes in their second column.
- Whole class: Identify examples of each archetype for the third column.
- Ticket-Out-Of-the-Door activity: Have students list 5 things they learned about archetypes today.

* **Assessment Opportunity**

ESSENTIAL QUESTION: What are the steps of Joseph Campbell's Hero's Journey, and how can they be applied to a student-selected movie?

TASK: In class essay. Culminating Assessment

Standards:

ELACC9-10W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

c. Spell correctly.

d. Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

Joseph Campbell's "monomyth" is the foundation of many of our modern hero tales. Movies, books, and even television series use the idea of the "monomyth," – the Hero's Journey – to develop an interesting, relatable storyline. On your own, select and watch a movie. In a well-developed essay, explain how your selected movie represents the idea of the Hero's Journey. You should be sure to (a) briefly define Campbell's idea of the monomyth and (b) discuss **in detail** the elements of the monomyth that are present in the movie of your choice. Be sure to refer directly to Joseph Campbell's stages of the hero's journey. Use quotations and citations appropriately.

Instruction: Using their notes, the writing prompt, and the class-reviewed rubric, students will draft an in-class essay. While the focus is on the development of ideas and organization, students need to be aware of the conventions of spelling, capitalization, good sentence structure, and punctuation as they write.

Completed essays are due at the end of class.

* **Assessment Opportunity**

PLANS FOR ASSESSMENT 2: *integrating reading selections from the unit into a writing task*

In “The Judgment of Paris,” Paris awards the golden apple, signifying the highest standards of beauty, to Aphrodite. What was his motivation? Given the three choices by the goddesses: power, honor and respect, or the love of the most beautiful person in the world, which would you select? Explain your answer. Use evidence from the text to support your opinion about Paris, and to justify your own motivations.

SKILL BUILDING TASKS *Note: tasks may take more than a single day.*

Include a task to teach EVERY skill students will need to succeed on the assessment prompt above. Language, Foundations, and Speaking/Listening standards must be incorporated so that all standards are adequately addressed throughout the year.

ESSENTIAL QUESTION: Who is your hero?

TASK: Introduce and prepare for student-created video projects.

Standards:

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.**
- c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.**
- d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.**

ELACC9-10L1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- c. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.**

Instruction:

- Journal: Who was your hero when you were a child? Who is your hero now? How has your idea of HERO changed since you were a child?
- Give each student a highlighter and ask him or her to highlight each instance of a prepositional phrase in his or her journal.
- Introduce the video project on Heroes, which will be the culminating assessment for Module 3 of this unit. Students will have approximately 5 weeks to complete this task.
- Copy the instructions below into a Word Document, and make enough copies to give to each student at the beginning of class.
- Review project guidelines and answer any questions students may have.
- Either assign students to groups or allow them to select their own groups. Give each group 15 minutes to consider who they would like to interview, and to begin drafting a list of interview questions.
- Give students the remainder of class to interview each other (they will stay in their groups) using their interview questions. The idea is to help students determine the quality of their questions by practicing on each other prior to participating in the actual interview. Any questions that do not encourage lengthy, informative responses should be thrown out and replaced.

A Documentary of Heroism

The Questions:

- What qualities do all heroes possess?
- Is it possible for an “average” person to be a hero? Why or why not?
- When you were my age, who were your heroes and why?
- What fictional heroes were your favorites and why?
- How did your personal heroes act for the common good?
- How has your definition of “hero” changed over time?
- Who are your heroes now?
- Do you consider yourself to be a hero?

The Product:

You and your group will interview an adult (likely someone from the school or community) whom you all respect. Your goal is to determine who his or her heroes are, and what qualities he or she feels heroic people possess. Your completed project will be in video format (iMovie or MovieMaker), and must include:

- a title and a central message about heroes
- your scripted, recorded audio commentary
- at least 6 different images with effective transitions (video footage of the person talking, still shots of the person, images or objects related to the person’s story, pictures of objects that relate to the person’s interview, pictures of heroes listed, etc.)
- at least 2 sounds other than your commentary (a song that reflects heroism, a song the person you interviewed loves, a clip of him/her speaking, a favorite quotation relating to heroism, etc.)

The Process:

You have approximately 5 weeks to complete the project. You will have some limited class time to work, but not enough to finish the project. Plan your time wisely and make arrangements with me if you need help, or if you need to stay after school to work on your project. Each step of the process, with the exception of the optional steps in 4 and 5, and the finished product in step 6, have a written component. Written pieces must be typed in MLA format, and will not be returned to students. Be certain to make an extra copy of everything for your group records.

Step 1: Think about what it means to be a hero. Choose an adult you respect and admire, and ask that person if you can interview him/her about heroism and heroes. Set up an appointment for the interview. Submit a typed sheet of paper with your name, the name of the person you are interviewing, and the confirmed date of your interview by _____. (worth 10 daily points)

Step 2: Write a 10-question interview. Include questions that will help you determine who this person’s heroes are, and what qualities they feel heroes possess. You may include some of my questions from above, but you must also write some of your own. Through your questions, try to get the person to share lots of details. (due _____ – worth 20 daily points)

Step 3: Interview the person, asking your interview questions and other questions that arise while you two are talking. The person you interview will probably feel shy about sharing, so be prepared to ask lots of follow-up questions for details. The more information you get now, the easier the final project will be. Record the interview through audio or video; also take notes during the interview. Submit your recording and notes to your teacher. (due _____ – worth 30 daily points)

Step 4: Decide on a central message about heroism that you want to share in your project. Write a 150-word overview for your project and submit it to your teacher for approval. You will ultimately record this message for inclusion in your video project. It should define HERO to you, draw upon literature we have read in class, and introduce the main ideas you drew from your interview. (due _____ – worth 20 daily points)

Step 4.1: Call or meet with the person again to get more information. (This step is optional, but may be necessary to make your video a superior rather than merely acceptable product.)

Step 5: Write a script for your project, including the images, sounds, and words that will be included in your final product. (due _____ – worth 50 daily points)

Step 5.1: Call or meet with the person again to get more information. (Again, this step is optional.)

Step 6: Present your project as a creative, well-planned, 3-5 minute video presentation. (due _____ – worth 100 project points)

Qualities of Good Group Work:

All students must contribute to the completed product. Peers are usually pretty honest if someone they rely upon is not carrying his or her load. In one of your earliest meetings, define each group member's role (Be specific! Who is going to lead? Who is going to be the group contact with the person you interview? Who will keep track of materials?) and then hold each other accountable as you work on the project together. Please note that all students must help write, record, and edit the finished product. Notify your teacher immediately if a problem develops and someone is not or cannot fulfill his or her responsibilities!

*** Assessment Opportunity**

ESSENTIAL QUESTION: What is mythology?

TASK: Discuss and practice strategies for reading and analyzing myths.

Standards:

ELACC9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELACC9-10RL6: Analyze a particular point of view or cultural experience.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

ELACC9-10SL3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

ELACC9-10SL4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, appropriate to purpose, audience, and task.

Instruction:

What is Mythology?

- Read a short myth to the class. I selected "Daedalus," from Edith Hamilton's Mythology.
- Briefly discuss the myth. Who is the hero? Who is the villain? Is there a lesson that can be learned from this story? If so, what is it?
- Ask students to identify any myths they can recall. Be prepared to explain the difference between myth, legend, folk tale, and fairy tale, if necessary. While all represent the folklore of a culture, they are unique.
- **Full-Class Discussion:** Explain to students that myths were part of a culture's Oral Tradition – stories passed from group to group for the purpose of

entertainment and enlightenment. For a time, the Oral Tradition was necessary for the growth, development, and maintenance of a culture, as few people could read. Does traditional storytelling, capturing some aspect of culture or society and passed from person to person orally, still have a place in our society? Why or why not?

- Share the following reading strategies for myths, all of which are applicable to the reading of *The Odyssey*, as well. Have students take notes. They will apply their knowledge later.

Reading Strategies for Mythology

- **Connect:** The value of literature is derived from shared experience. Discovering, for example, that Odysseus longed to be with his family, that Achilles held a grudge about a perceived insult, or that Zeus's philandering caused Hera fits of jealousy and revenge make myths more meaningful. Students recognize that mythological heroes have flaws and make mistakes much like modern-day heroes.
 - **Record:** Myths and legends have remained for thousands of years. There's a reason. Make note of especially exciting aspects of mythological stories. [Annotate](#) if appropriate. In addition to recording thoughts, jot down questions and mark confusing passages.
 - **Analyze the Source:** Consider whether or not the person writing the myth believed it. There's a huge difference between Homer's telling of the *Odyssey* and Nathaniel Hawthorne's *Twice Told Tales*. The former's audience believed; the latter's treated them as fairy tales.
 - **Analyze the Truth:** Do not read legends and myths as history. Read for enjoyment and attempt to discover the underlying truths. It is unlikely, for example, that Zeus struck down Odysseus' ship with a lightning bolt; it is likely, however, that sailors found the seas treacherous and uncontrollable, and that they were at the mercy of unseen forces.
 - **Suspend Belief:** You know that cynical guy at the movies who ridicules and questions every event? Don't be that guy. Myths, like movies, are not like real life.
 - **Visualize:** Myths describe amazing settings and incredible creatures.
 - **Expect the Unexpected:** Most myths have numerous versions. Just because Disney portrays Hercules as a victim of circumstance doesn't mean he wasn't a hot-headed, immature cry-baby.
 - **Analyze Purpose:** Explore and discuss what purpose the myth or legend had or has in the particular culture from which it emanates. What does the myth tell the reader about the culture? The Greeks, for example, celebrated fierceness and wisdom in battle as evidenced by *The Iliad* and *The Odyssey*.
 - **Evaluate:** Different versions of the same myth exist as do different myths with the same message. Compare similar myths from different cultures and determine the purpose behind the differences
-
- Assign students to groups of 3 or 4.
 - Using the iPads or school computers, direct students to "Myths and Heroes," pbs.org – www.pbs.org/mythsandheroes/myths_arch_quest.html. They must use this website for the following tasks:
 - In their assigned groups, students will locate and print a myth to share with the class. Give students enough time on this task to select a myth that intrigues them and that will interest the class. Note: Not all myths are completely school appropriate. Set some guidelines, and be certain to establish that you have to approve a myth before it may be printed. Additionally, you may want to limit the length of the myth, as these will be shared in class.
 - Have students analyze their found myth according to the Reading Strategies for Myths listed above. *Note: Students must properly credit their source with an appropriate citation on the printed copy of the myth.*
 - **Connect:** What elements of your myth do you understand due to shared experiences? (love of family, fear of loss, desire for companionship, etc.)
 - **Record:** Highlight interesting and exciting passages. Record your responses as you read. In addition to recording thoughts, jot down questions and mark confusing passages.

- Analyze the Source: Consider whether or not the person writing the myth believed it.
- Analyze the Truth: Does your myth teach a lesson or comment on a universal truth?
- Suspend Belief: You know that cynical guy at the movies who ridicules and questions every event? Don't be that guy. Myths, like movies, are not like real life.
- Visualize: Myths describe amazing settings and incredible creatures. Underline details that identify setting and unique creatures.
- Expect the Unexpected: Most myths have numerous versions. Identify any elements in the copy of your myth which are unlike other versions you might have heard.
- Analyze Purpose: What does the myth tell the reader about the culture from which it came?
- Evaluate: Different versions of the same myth exist as do different myths with the same message. As time permits, compare similar myths from different cultures and determine the purpose behind the differences.

* Assessment Opportunity

ESSENTIAL QUESTION: What is mythology?

TASK: Discuss and practice strategies for reading and analyzing myths; complete a narrative writing activity

Standards:

ELACC9-10W3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved in the course of the narrative.

ELACC9-10SL3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Instruction:

- Hero Project Update: Interview Appointment Confirmation AND 10 Interview Questions due today. Remind students that they need to complete their interview and submit interview notes along with a preliminary recording in one week.
- Continue working on the analysis of myths.
- Give groups a piece of poster board or bulletin board paper. Groups are responsible for creating an image representative of their myth. They will attach the printed copy of the myth to the artwork, along with the answers to the questions. If the teacher so desires, some of these – particularly those which represent Greek and Roman myth - may be hung in the class for the duration of the mythology unit.
- Students will share their myths, as well as the answers to their questions, as time permits. All work is due at the end of the period.

Homework: Imagine life before science and technology. Hypothetically, how would you answer the following questions: *Where does the sun come from? What is the purpose of the moon? Why does it rain? How big is the earth? How did we get here?* Without science or technology to prove or disprove anything, the answers to such questions could get pretty creative. Write an original short story that explains how the world and mankind were created.

Create a narrative scoring rubric and share with students: I put the writing prompt directly on the rubric, and I am planning to print a copy for each student.

* Assessment Opportunity

ESSENTIAL QUESTION: How can a knowledge of phrases and clauses help us improve our writing?

TASK: Edit and revise narratives to include greater sentence variety based on knowledge of phrases and clauses.

Standards:

ELACC9-10RI4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

ELACC9-10W5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

Instruction:

- Direct instruction over noun and verb phrases. Have students identify and highlight examples of noun and verb phrases in their narrative writing. If none are present, encourage students to add examples when they revise and rewrite their narrative piece.
- Allow each student to select a partner. Provide instruction and guidelines for Peer Editing of the Narrative Writing assignment. Students should score each other according to the provided rubric. Additionally, students will provide written suggestions for improvement. Revised Narratives are due tomorrow in class.
- Have students move into groups of 4. Give each group a K-W-L chart and have them complete the K-W portions in their group. What do they know and what do they want to know about Greek mythology?
- Using their K-W-L charts as a guide, ask students to brainstorm the definition of a myth. Help them work through the elements of the myth to come up with a good class-created definition. Write a final definition on the board.
- Student Notes: Define Polytheism
- Powerpoint: www.davis.k12.ut.us/ffjh/Thompson/mythgods.pps
Introduction to the Greek Creation Myth, and the Rise and Fall of the Titans.
- The Powerpoint is merely an overview. In order to get the full story, students will read a selection from Edith Hamilton’s Mythology: “How the World and Mankind Were Created.” As they read, students will keep a list of words they do not recognize. Using a three column format, students will list the word, write the sentence from the text which contains the word, and then write their own definition of the word based on the context in which it is used in the sentence.
- Complete the K-W-L chart. Students will list 5 things they learned about Mythology today.

*** Assessment Opportunity**

ESSENTIAL QUESTION: How can a knowledge of Greek mythology improve understanding of character motivation in ancient texts?

TASK: Create visually interesting posters based on knowledge of the 12 Olympian gods and goddesses.

Standards:

ELACC9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELACC9-10W8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the

usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

ELACC9-10W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 9–10 Reading standards* to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

ELACC9-10W10: Write routinely over extended time frames (time for research, reflection, and revision

Instruction:

- Powerpoint: “Greek Mythology.” <http://www.mythologyteacher.com/Gallery-of-the-Gods.php>. While the website is not entirely academically respectable, the information on the posters is accurate and interesting. Cut and paste images and explanations into a Powerpoint to present to the class.
 - Students should keep notes in 2 column format (using colons correctly), identifying each god/goddess and listing specific characteristics of each. For example:
Athena: goddess of wisdom
sprang fully formed from Zeus’s head
is easily identified by her helmet
is often represented by an owl
- Instruct students to leave a good-sized space between each god or goddess in order to add in the next step of the assignment.
- Visual Aids: Students should add small drawings to their notes that provide a visual representation of each god/goddess. Students will not be assessed on how well they draw, but the teacher will be looking for specific elements that identify the unique characteristics of each god/goddess. For example, someone might draw a helmet on a girl’s head, and an owl sitting on her shoulder to represent Athena. Provide markers and/or colored pencils for this task.
 - Now, in order to get the full story, students will read a selection from Edith Hamilton’s *Mythology: “The Titans and the Twelve Great Olympians.”* As they read, students will add to the list of words they do not recognize. Using a three column format, students will list the word, write the sentence from the text which contains the word, and then write their own definition of the word based on the context in which it is used in the sentence. Students will finish this for homework, if necessary.

* **Assessment Opportunity**

ESSENTIAL QUESTION: What is the relationship between character motivation and behavior?

TASK: Analyze two works of literature for character motivation. Discuss how motivation affects the outcome of the story.

Standards:

ELACC9-10RL7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée de Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*).

ELACC9-10W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and between claim(s) and counterclaims.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence

from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

ELACC9-10L1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

Instruction:

- To review what we have learned of the Greek Creation Myth, as well as the gods and goddesses, create a family tree on the board. (Whole class). Start with Chaos, and finish with the Olympians. Encourage students to identify family relationships to the best of their abilities.
- Show this image of the Trojan Horse. “The Trojan Horse” <https://pantherfile.uwm.edu/prec/www/course/mythology/1200/1912.jpg>
- Give students a few moments to look closely at the artwork, and then ask them to tell you what they know about the Trojan Horse. If they do not know anything about the horse yet, ask them to make predictions about the significance of the horse based on the artwork.
- Read selections from Edith Hamilton’s *Mythology: The Judgment of Paris and The Trojan War*.
- As a follow-up activity, have students watch this student-created white-board rendering of the stories of Paris and the Trojan War. It is VERY well done. “Troy Story.” (An animated account of the Judgment of Paris) <http://www.youtube.com/watch?v=dkTXVFRBUpc>
- Students should take notes, identifying questions to ask, unknown vocabulary found in the materials, and new ideas/topics addressed in the materials.
- Discuss selections as a class. Answer any questions students have over the stories.
- Brief review of adjective and adverb phrases.
- Journal: Paris is a greedy young man, and much is made of the fatal repercussions of his greed. Is Helen equally guilty, or is she a victim? Explain your answer, and include at least one example each of an adverb and an adjective phrase.

* **Assessment Opportunity**

ESSENTIAL QUESTION: How does tone impact an audience’s perception of character?

TASK: Read and analyze two different poems based on the same topic.

Standards:

ELACC9-10RL2: Determine a theme or central idea of text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10RL9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

ELACC9-10W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

Instruction:

- The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek king. She was carried off to Troy by the Trojan prince, Paris, and her abduction was the immediate cause of the Trojan War.
- Read the two poems carefully. Annotate for elements such as speaker, diction, imagery, form, and tone.

To Helen

Helen, thy beauty is to me
Like those Nicéan barks of yore,
That gently o'er a perfumed sea,
The weary, way-worn wanderer bore
To his own native shore.

On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad* airs have brought me home
To the glory that was Greece,
And the grandeur that was Rome.

Lo! In yon brilliant window-niche
How statue-like I see thee stand,
The agate lamp within thy hand!
Ah, Psyche**, from the regions which
Are Holy Land.

--Edgar Allan Poe

*The Naiads of Greek mythology are water nymphs that live in lakes, springs, and fountains.

**Psyche is the personification of the human soul who married Cupid, the god of love.

Helen

All Greece hates
the still eyes in the white face,
the luster as of olives
where she stands,
and the white hands.

All Greece reviles
the wan face when she smiles,
hating it deeper still
when it grows wan and white,
remembering past enchantments
and past ills.

Greece sees, unmoved,

God's daughter, born of love,
the beauty of cool feet
and slenderest knees,
could love indeed the maid
only if she were laid,
white ash amid funereal cypresses.
--Hilda Doolittle

- Whole Class: Describe the differences apparent in the poems. They are about the same subject, but the mood, language, imagery, and character development are drastically different. Jot down a list of differences on the board. Additionally, ask students to use evidence from the poems to try to determine who might be the speaker of each poem.
- Write your own poem to or about Helen. You may choose to write your poem as if you are Paris or Menelaus, writing a poem about love or regret. You may choose to write your poem in the voice of a Greek woman whose husband had to go off to fight in Helen's war. Perhaps you would rather write as the ghost of a young child killed in the fire that burned Troy to the ground. You may use one of these ideas, or come up with one of your own. Your completed poem must be 12 – 15 lines, and should contain examples of figurative language (imagery, personification, metaphor, simile, etc.) as well as character development, a strong voice, and a coherent idea.
- Troy, sometimes referred to in The Odyssey and other works as Ilium, was long thought to be a mythological city itself. However, there is some evidence that a city matching the description of Troy was once located well beneath present day Turkey. Scholars still debate the existence of the city, as much of the evidence we have is questionable, at best. Read "**The Treasures of Troy**," (website hosted by The UnMuseum) – a brief biography of Heinrich Schliemann, who claimed to have found "Priam's Treasure" when he uncovered the lost city of Troy. <http://www.unmuseum.org/troy.htm>.
- Journal: (Complete for homework.) Do you think that Ancient Troy, site of the Trojan War, truly exists? What makes you think this?

* **Assessment Opportunity**

ESSENTIAL QUESTION: How does one write a good question for discussion?

TASK: Write 4 or more well-developed questions to prepare for a Socratic Seminar

Standards:

ELACC9-10RL10: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

ELACC9-10RI5: Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Instruction:

- Hero Project Update: Interview Recording and Interview Notes (typed, in MLA format) due today. Remind students that they need to keep a copy of all written materials. The next step in the process is a 150 word Rationale, which is due in 4 days.
- Small Group discussion: What are some of the key elements that impact a person's motivation to perform a set task?
- Small group written response: Consider a story that has been in the news recently relating to the theme of greed. You may use the iPads to search for news stories relating to this theme, if necessary. Answer the following questions: Who displayed the most greed in the news article. What impact did greed have on the outcome of the story? What are the long-term repercussions of the greedy behavior? What can be learned about greed as a result

of this article?

- Whole class: Why is greed such a powerful motivator? What should a person focus on rather than personal gain and greed in order to achieve success or accomplish goals?
- Review guidelines for Socratic Questioning to prepare for a Socratic Seminar tomorrow.

Pre-Seminar Question-Writing:

Before you come to a Socratic Seminar class, please read the assigned portion of text and write at least one question from four of the following five categories (a total of four questions):

- **World Connection Question:** Write a question connecting the text to the real world. For example: King Menelaus calls on all of the other Greek kings to help find his wife and bring her back. All but one answer his call, in spite of the very real threat of personal loss and danger, because they had each made a promise to him. Would you be able to keep a promise to a friend, even if it meant you would be removed from your family and could face death? Why or why not?
 - **Open-Ended Question:** Write an insightful question about the text that will require proof and group discussion and "construction of logic" to discover or explore the answer to the question. For example: In *The Judgment of Paris*, what is Paris' motivation for giving Aphrodite the golden apple?
 - **Universal Theme/ Core Question:** Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text. For example: Discuss the significance of conflict and competition in the stories. How can these themes be applied to life here at _____ High School?
 - **Literary Analysis Question:** Write a question dealing with HOW an author chose to compose a literary piece. How did the author manipulate point of view, characterization, poetic form, archetypal hero patterns, for example? For example: What characteristics of the heroic archetype does Odysseus display?
 - **Looking for pattern question:** Pose a question that addresses the larger patterns we're exploring in this unit (e.g. hero's journey or school stories). For example: Odysseus is the hero of his own journey, but he is only one of the characters in the story of the Trojan War. Who are some of the other heroes of the story? How are their journeys similar to and different from Odysseus's?
- Students should spend the remainder of the period working on questions for tomorrow's Socratic Seminar.
 - Relate questions back to class readings ("The Treasures of Troy," "To Helen," "Helen," "The Judgment of Paris," "The Trojan War," "How the World and Mankind Were Created," selected myths) Be sure to identify the texts in your questions, and write a short summary of the text when necessary to help with student recall.

* Assessment Opportunity

ESSENTIAL QUESTION: What is the structure of a good class discussion?

TASK: Socratic Seminar

Standards:

LACC9-10W4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- a. **Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.**

ELACC9-10SL3: Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Instruction:

Socratic Seminar relating to Greek mythology, the Judgment of Paris, and The Trojan War.

- Arrange desks in two circles: one inside of the other. The inner circle should have 8 – 10 desks, and the remainder of the desks should be arranged outside of those.
- Students sitting in the outer circle will take turns asking questions to those sitting in the inner circle. Students may only ask two questions each during this seminar day. Once students ask their questions, they must sit quietly and listen to the questioning/conversations until the teacher asks students to switch place.
- Students sitting in the inner circle will answer the questions asked of them by the outer circle. It is expected that one student will start the conversation by answering a question asked from the outer circle. The other students in the inner circle will then continue the conversation begun by the initial response. This can be accomplished by asking each other questions that come to mind as a result of the initial response, respectfully disagreeing with the initial response and then justifying the disagreement, or by agreeing with and expanding on the initial response.
- Keep the conversation moving. As soon as the inner circle exhausts the conversation, a new question should be posed by someone in the outer circle.
- Have students switch places halfway through the class.
- Submit questions for a grade at the end of class.

* **Assessment Opportunity**

ESSENTIAL QUESTION : How should organization be assessed in a student essay?

TASK: Prepare for upcoming writing assessment

Standards:

ELACC9-10RL5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

ELACC9-10SL2: Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source.

Instruction:

- Review the language standards addressed in this unit so far:

- Proofreading for errors
- The use of the semi-colon (with and without the use of a conjunctive adverb)
- The use of the colon
- Phrases (noun, verb, adjective, adverb, and prepositional)
- Clauses (independent and dependent)
- Discuss the writing prompt as an analytical piece, and review the rubric. Focus on organization.
 - Discuss and score model papers based on the given rubric

ESSENTIAL QUESTION: Based on your own unique motivations, how might “The Judgment of Paris” be different if you were the protagonist?

TASK: In-Class Essay; Culminating Assessment

Standards:

ELACC9-10W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

c. Spell correctly.

d. Produces legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

Instruction:

In “The Judgment of Paris,” Paris awards the golden apple, signifying the highest standards of beauty, to Aphrodite. What was his motivation? Given the three choices by the goddesses: power, honor and respect, or the love of the most beautiful person in the world, which would you select? Explain your answer. Use evidence from the text to support your opinion about Paris, and to justify your own motivations.

Using the writing prompt and the class-reviewed rubric, students will draft an in-class essay. While the focus is on the development of ideas and organization, students need to be aware of the conventions of spelling, capitalization, good sentence structure, and punctuation as they write.

Completed essays are due at the end of class.

* **Assessment Opportunity**

PLANS FOR ASSESSMENT 3: *integrating reading selections from the unit into a writing task*

You and your group will interview an adult (likely someone from the school or community) whom you all respect. Your goal is to determine who his or her heroes are, and what qualities he or she feels heroic people possess. Your completed project will be in video format (iMovie or MovieMaker), and must include:

- a title and a central message about heroes. This central message must identify your personal definition of HERO, and should incorporate meanings and specific examples drawn from the literature we have studied in this unit.
- your scripted, recorded audio commentary
- at least 6 different images with effective transitions (video footage of the person talking, still shots of the person, images or objects related to the person’s story, pictures of objects that relate to the person’s interview, pictures of heroes listed, etc.)
- at least 2 sounds other than your commentary (a song that reflects heroism, a song the person you interviewed loves, a clip of him/her speaking, a favorite quotation relating to heroism, etc.)

SKILL BUILDING TASKS *Note: tasks may take more than a single day.*

Include a task to teach EVERY skill students will need to succeed on the assessment prompt above. Language, Foundations, and Speaking/Listening standards must be incorporated so that all standards are adequately addressed throughout the year.

ESSENTIAL QUESTION: What is an epic?

TASK: Define and discuss the elements of an epic.

Standards:

ELACC9-10RI2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

ELACC9-10RI10: By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, including technical texts related to various subject areas, with scaffolding as needed at the high end of the range.

ELACC9-10W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- a. **Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.**
- b. **Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.**

ELACC9-10L5: Demonstrate understanding of figurative language, word relationships, and nuances in meaning.

- a. **Interpret figures of speech (e.g. euphemism, oxymoron) in context and analyze their role in the text.**

Instruction:

- **Hero Project Update:** 150 word Rationale, explaining the focus of each group's project, is due today. The next assignment due is the detailed script. Students must complete video recordings, organize all information, compile into a cohesive presentation, and fully edit projects in conjunction with writing the script. Projects cannot be significantly altered once scripts are submitted.
- **Journal:** You are on a journey through high school right now. As you work your way through this journey, what do you think is more important – reaching your goal of graduating, or enjoying the day-to-day experiences leading up to your graduation?
- We are about to begin a story called *The Odyssey*, about Odysseus, our hero, and his 20 year journey to war and then back home again. As we read, we will identify and analyze the steps of the hero's journey present in the story. But first, let's discuss The Epic.
- Give students a copy of the note-taking handout relating to the Introduction of *The Odyssey*.
- Students will complete a close reading of "Homer's World," pp. 1088 – 1096 (Orange McDougal Little Literature book. Make adjustments as necessary based on your textbook.)
- Students will take notes directly in the boxes on the handout relating to each section of the introduction.
- Discuss as a class: How will note-taking and a reading of the introductory material prepare us to read *The Odyssey*?

Epic and Myth Unit

1. Who was Homer?	2. What is an epic?
3. What are the characteristics of an epic? (List the characteristics.)	4. What are the classic traits of an epic hero?
5. What are the classic traits of an epic plot?	6. What are the classic traits of the epic setting?
7. What are the classic examples of epic archetypes?	8. What are the classic examples of epic themes?
9. What does an epic simile do?	10. What is an epithet?
11. What is an allusion?	12. Give an example of an epic simile, an epithet, and an allusion?

- Homework: Have students complete this Anticipation Guide for *The Odyssey*.

The Odyssey

Anticipation Guide

Directions: Rate the following statements on a scale from 1-6.

Keep these ratings in mind as you read *the Odyssey* and consider whether Homer and various characters in this poem feel the same way you do.

1-----2-----3-----4-----5-----6

**agree
strongly**

**disagree
strongly**

1. There's no place like home.
2. Half the fun of going someplace is in getting there.
3. Revenge is sweet.
4. Winning isn't everything; it's how you play the game that counts.
5. Hell hath no fury like a woman scorned.
6. All's fair in love and war.
7. A man's home is his castle.
8. The ends justify the means.
9. Saving face is important to me.
10. What goes around comes around.
11. Good people usually get the reward they deserve.
12. Life is hard.
13. Real men don't show their sensitive side.
14. Absence makes the heart grow fonder.
15. A friend in need is a friend indeed.
16. Most people who give gifts, want something in return.
17. You should be willing to die for your country.
18. If mothers and wives were in charge, there would be no war.
19. You should express your anger.
20. I'd rather be a live coward than a dead hero.
21. Only the good die young.
22. You shouldn't indulge freeloaders.
23. Sometimes, a little deceit is necessary.
24. There's a lot of truth in many superstitions.
25. You should take care of yourself and your family first, then worry about the rest of the world.

* Assessment Opportunity

ESSENTIAL QUESTION: What is parallel structure?

TASK: Applying new knowledge

Standards:

ELACC9-10W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively

incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

- d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

ELACC9-10L1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- a. Use parallel structure.

Instruction:

- Discuss the Anticipation Guide as a class. Allow this to develop into a whole class discussion/debate if it will do so. Remind students about rules of class discussions, and briefly discuss ways to disagree without offending.
- (Whole Class) Summarizing Question: Does everyone in class value the same things? Why or why not?
- Completed Anticipation Guides should be placed in student notebooks, as we will likely refer to the document throughout our reading of *The Odyssey*. (The activities below may have to be addressed during the next class period if the Anticipation Guide conversation developed into a lengthy class discussion.)
- Ask for a volunteer to read the selection from Book 2 of *The Odyssey* located on page 1099 (Book II, lines 1-31, in case your textbook does not have it).
- Individual activity: Analyze this reading selection for new vocabulary, and elements of poetry. In three-column format, list the vocabulary word or element of poetry on the left-hand side (imagery, metaphor, simile, personification, rhyme, alliteration, etc.), identify definitions in the middle column (students may use dictionaries, if necessary), and then write examples from the reading selection on the right-hand side. This serves as an example of how students should take notes during the reading of *The Odyssey*.
- Briefly review parallel structure: Parallel structure means using the same pattern of words to show that two or more ideas have the same level of importance. This can happen at the word, phrase, or clause level. The usual way to join parallel structures is with the use of coordinating [conjunctions](#) such as "and" or "or." (<http://owl.english.purdue.edu/owl/resource/623/1/>)
- Identify at least one example of parallel structure in today's reading.
- Journal: Pre-reading – *The Odyssey* is, at its most basic, the story of one man's journey home. What does HOME mean to you? Is it merely a place, or does the term have deeper meaning? Explain your answer. Include at least one example of parallel structure.

* **Assessment Opportunity**

ESSENTIAL QUESTION: What is the impact of the use of figurative language in an epic?

TASK: Identify examples of figurative language in a selection from *The Odyssey*

Standards:

ELACC9-10RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone.)

ELACC9-10RL5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10W3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

ELACC9-10L4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.

Instruction:

- (Whole Class) Predict what is going to happen to Odysseus on his journey.
- Watch a YouTube preview of the story of *The Odyssey*. “The Odyssey Animation.” (Very brief, animated summary of *The Odyssey*).
http://www.youtube.com/watch?v=PglAFdKSJ_M&feature=related
- Ask students if they correctly predicted what would happen, or if they noted some surprises?
- Discuss Reading Strategies with students as follows:
 - Maintain a timeline of events in the Epic.
 - Identify examples of figurative language, including epic similes.
 - Stop and ask questions during difficult passages. Others are likely to have questions, as well, but may be too shy to ask. ☺
 - Continue tracking new vocabulary using three-column note format.
- Begin reading *The Odyssey*. (Book 1: The Goddess Intervenes). Ask a volunteer to read this selection out loud.
- Partner Activity: Book 1 opens with an INVOCATION: a call to a divine entity to help the storyteller do justice to the tale. With a partner, have students rewrite the invocation in their own words. Students should attempt to comprehend and rewrite each line without fear of “getting it wrong.”
- (Whole class) Once students complete their rewrites, encourage them to volunteer their rewrites as you read the invocation, line-by-line.

Homework: Imagine that a storyteller is writing the story of your life as an epic poem. What would the first 16 lines of your poem reflect? I am particularly interested in the development of your ideas. However, I would like to see examples of each of the following: Call to the divine, Epic Setting, Identification of the Hero, Epic Simile, and Epithet.

* **Assessment Opportunity**

ESSENTIAL QUESTION: How do we relate literature to our own lives?

TASK: Write an Invocation; practice using newly acquired vocabulary in writing.

Standards:

ELACC9-10W3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

ELACC9-10L3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian’s Manual for Writers*) appropriate for the discipline and writing type.

ELACC9-10L4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*,

choosing flexibly from a range of strategies.

- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).**

Instruction:

- In preparation for submission of your personal invocation, highlight examples of the following: Call to the divine, Epic Setting, Identification of the Hero, Epic Simile, and Epithet.
- Journal: You have been shipwrecked on an island. You meet a god/goddess who falls in love with you and wants you to stay with him or her forever. In return, he or she will make you immortal. However, all you have wanted for years is to get home to your family. What would you choose? Why?
- Read “Calypso, the Sweet Nymph,” pp.1106 – 1109 as a class. Stop to discuss often – pointing out important passages, as well as elements of Epic poetry present in the selection. (Epic Simile, lines 9 – 12; Epic Setting, lines 15 – 35; Interference of the gods, lines 43 – 45; the archetype of the Temptress, lines 69 – 79; the archetype of the Hero being clever, lines 81 – 85)
- (Whole Class) Both Odysseus and Calypso use flattery to try to get what they want from the other in this scene. Do you think flattery is a powerful weapon? Why or why not?
- (Whole class) In addition to flattery, what other strategies does Calypso use to try to convince Odysseus to stay with her? (Students should note that she stresses the dangers Odysseus will soon face once he leaves her island. She also tries to bribe him with immortality, and reminds him that the wife he desires to return to is not as beautiful as she, Calypso.) In light of Calypso’s pleading, why does Odysseus still decide to leave? (Two-fold: He wants to return to his family, and the gods have determined he cannot stay with Calypso any longer.)
- Concluding activity: Give students time to revisit the text, asking questions and taking notes on difficult passages, and notating new vocabulary in three-column format.

Homework: Select 5 of the new vocabulary terms you have written in your notes. Use them correctly in a well-developed paragraph. Underline each new word. It is acceptable to change the part of speech of a new word as long as you can show comprehension.

*** Assessment Opportunity**

ESSENTIAL QUESTION: How can varying organization styles impact a reader’s understanding and enjoyment of a text?

TASK: Define and discuss organization styles such as chronological and “en medias res.”

Standards:

ELACC9-10RL5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and between claim(s) and counterclaims.**

ELACC9-10L6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instruction:

- Briefly review the grading rubric for the Hero Project, which is the culminating assessment for this module, and is due in one week. Let students know that it is their responsibility to make certain that their project can be displayed on the school computers and that there are no issues on the due date. This means students must allow time before or after school prior to the due date to run a kind of video “dress rehearsal.” Encourage students to make corrections as necessary prior to submitting the final project.
- Briefly summarize the rubric students will use to assess the contributions made by fellow group members. Remind students that they need to accurately report the level of commitment and contribution from each group member. This is not a popularity contest, and nobody but the teacher will see the assessments.
- Encourage students to complete their project in the next day or so in order to bring their work to the school, confirm that the project plays on the school computers with no issues, and troubleshoot as necessary.
- Explain to students that The Odyssey is not told chronologically. Instead, it utilizes an organization style known as “en medias res,” or, “into the middle of things.” Calypso’s island and the land of King Alcinous, which we will see today, are the last two places Odysseus visits before he travels home to Ithaca. We do not hear about his earlier travels until he arrives to tell his tale at the court of King Alcinous. While the organization seems strange to us right now, it will make more sense as we get further into the story.
- Begin reading “New Coasts and Poseidon’s Son,” (Book 9). At the beginning of this selection, we discover that Odysseus is at the home of King Alcinous – a Greek King who has promised to get Odysseus back to Ithaca as soon as Odysseus shares the story of his 10 year journey from Troy. At this point, Odysseus backtracks, sharing the tales of all he has experienced and endured since he left Troy 10 years ago. Read this selection through the story of the Lotus Eaters
- (Small group): Divide students into groups of 3 or 4. Give each group a plain sheet of white paper. Ask students to fold the paper in half, and then fold yet again so that they have four boxes on each side of their paper. Students may trace over the fold marks to better denote the edges of each box. (Be sure to do so for both the front and the back.)
- Label each box according to these guidelines:
 - Front of Page: King Alcinous’ Court
 - Back of Page: The Lotus Eaters
 - Top Left (both sides) : Characters
 - Top Right(both sides): Setting
 - Bottom Left(both sides)): Conflict
 - Bottom Right: Resolution
- Working in small groups, fill in the correct information for each box.
- Still in small groups: Is there a lesson to be learned from the story of The Lotus Eaters? Can we connect that story to modern day or “the Real World?” What is the lesson? Do you think Odysseus acted like a hero in the scene with the Lotus Eaters? Why or why not?
- Then, referring to your three column notes, identify any examples of poetic devices or elements of the epic poem in the selection, as well as unknown vocabulary.

Homework: Imagine that you are Odysseus, forced to leave your wife and newborn son to wage a years-long, exhausting war on the Trojans to avenge the kidnapping of Helen. Write a letter to Penelope, describing your feelings of loss and discouragement that the war took so long, that you have been lost for so many years following the war, and outlining to her your plans to return home as quickly as possible. Support your plan with evidence from selected texts: “The Judgment of Paris,” “The Trojan War,” and “The Odyssey.” You must have at least one example of 5 types of phrases in your completed narrative.

- **Assessment Opportunity**

ESSENTIAL QUESTION: What impact did the Greek belief system have on their literature?

TASK: Discuss and analyze hospitality according to the Ancient Greeks.

Standards:

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

c. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

ELACC9-10L5: Demonstrate understanding of figurative language, word relationships, and nuances in meaning.

b. Analyze nuances in the meaning of words with similar denotations.

Instruction:

- In Ancient Greece, hospitality was not only welcome, it was expected. Hosts had an obligation to take in guests, to house, and to feed them. Guests had a strict set of rules by which they were expected to operate, as well; however, the ultimately responsibility for hospitality fell to the hosts.
- In small groups, have students brainstorm reasons why they think the Greeks felt the need to show hospitality to all guests. (Note: It is because they believed that any visitor could be a god or goddess in disguise.)
- Additionally, have small groups discuss the difference (if any) between hospitality and welcome. Are the terms interchangeable, or do they have their own unique meaning?
- Give each group an iPad. Using the school databases, research the Greek laws of hospitality. Jot down a list of 3 – 4 guidelines Greeks were expected to follow when hosting guests – expected or unexpected. Additionally, write 3 – 4 guidelines guests themselves were expected to follow when in the home of another.
- Now, consider again the story of King Menelaus and Paris of Troy from several days ago. Who broke the laws of hospitality? What were the repercussions?
- Our story today is about a mythological, monstrous creature who does not abide by the laws of hospitality. Read as a class, and be prepared to discuss immediately afterward.
- Begin reading, “*The Cyclops*.” Read the selection beginning in Book 9 (page 1112, line 56), and ending on page 1116, line 211.
- (Journal) How does Polyphemus break the laws of hospitality? Is he justified in his anger and his actions? Explain your answer. Be sure to use at least two examples of parallel structure in your journal.

* **Assessment Opportunity**

ESSENTIAL QUESTION: How can we determine the meaning of an unknown word in context?

TASK: Practice using context clues to determine the meanings of new words; analyze the character of Odysseus.

Standards:

ELACC9-10W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

e. Provide a concluding statement or section that follows from and supports the argument presented.

ELACC9-10W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and

examples appropriate to the audience’s knowledge of the topic.

Instruction: Odysseus’s Cunning

- (Whole Class) What is “cunning?” Offer students plenty of chances to determine the meaning of the word, “cunning,” in context by using the word in numerous sentences. If they are unable to come up with a definition on their own, students may use a dictionary.
- Individual short response: In our reading yesterday, we encountered evidence that Odysseus might have suspected there could be trouble on the island of the Cyclops – even before he knew who lived there. What does Odysseus do on page 1114 to deal with possible future conflict?
- As we read today, take notes. Pay particular attention to examples of Odysseus’s cunning.
- Continue reading “The Cyclops.” (Book 9, lines 211 – 346, pp.1116-1120) Stop to discuss figurative language, unknown vocabulary, and examples of Odysseus’s cunning throughout today’s reading.
- Journal: Why do you think the Greeks valued “cunning” as a heroic trait? Do we still consider it to be heroic? Why or why not.

*** Assessment Opportunity**

ESSENTIAL QUESTION: What is a “Tragic Flaw?”

TASK: Analyze the character of Odysseus

Standards:

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10RL10: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

ELACC9-10W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Instruction:

- Hero Project Update: Scripts are due today. These should be detailed and accurate- reflective of the finished project, which is due in two days. Students should aim to have projects finished today, as well. This will enable students to confirm that their video will track on the school computers. It will also enable students to troubleshoot if there are issues.
- Place students in small groups. Give all groups a large sheet of white paper and a few markers.
- Students should write the name “Odysseus” in the middle of their papers, and then create a word splash around Odysseus’s name. The word splash will consist of any words students can think of, relating to the reading of The Odyssey so far, that identifies Odysseus as a hero. For example, in Book 1, during the Invocation, Homer calls Odysseus “The Wanderer,” meaning the one who left on a journey. I would write “Wanderer” on my poster.
- After a teacher-determined amount of time, students should flip their white paper over and list qualities that Odysseus possesses which do not seem to be very heroic. Can you think of any?
- (Whole class) Every hero has what is known as a Tragic Flaw – that quality which, if unchecked, will lead to the hero’s death or destruction, or to the death or destruction of those around him. What do you think Odysseus’s Tragic Flaw is? How have you seen this flaw manifest itself, especially in the story of “The Cyclops?”
- Share responses before beginning to read.
- Continue reading “The Cyclops.” pp1120 – 1123. (lines 347 – 484)
- Odysseus’s tragic flaw of intense pride leads to an intense curse from Polyphemus, who calls out to request help from his father, Poseidon. This curse

also serves to foreshadow some of the struggles Odysseus faces later. Have students return to their small groups. Reread lines 443 – 452 out loud, and then ask each group to paraphrase Polyphemus’s curse. What does the Cyclops want to happen to Odysseus? Why is it extremely significant that Polyphemus called out to Poseidon for help in getting back at Odysseus?

*** Assessment Opportunity**

ESSENTIAL QUESTION: What is the motivation to reproduce a classic myth as a modern tale?

TASK: Compare two or more versions of “The Odyssey”

Standards:

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10RL5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10RL7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent.

Instruction:

Classical vs. Modern Myth:

- Watch the film clip depicting the scenes with Polyphemus from the movie version of *The Odyssey*. Instruct students to take note of differences in character development and story development between the movie version and the written version as they watch.
- Now, watch the film clip depicting a more modern take on this myth from “O Brother, Where Art Thou?”
- (Individual Paragraph response) Which movie did a better job of developing the hero as a believable, relatable character? Why?
- (Individual Paragraph response) Which movie better depicted the story of the conflict between the hero and the monster? Why do you think this is true?
- Culminating Activity: Imagine that you are a movie director, assigned the task of producing a modern take on the tale of the Cyclops.
 - A. Where would you set your film?
 - B. How would the setting impact the story?
 - C. Who would you cast as Odysseus (or as the Odysseus-like character)? Why?
 - D. What would your monster-character look like? Why do you imagine him or her as such?

*** Assessment Opportunity**

ESSENTIAL QUESTION: What is a hero?

TASK: Presentation of video projects

Standards:

ELACC9-10W6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology capacity to link to other information and to display information flexibly and dynamically.

ELACC9-10W8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

ELACC9-10W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Instruction:

- Completed video projects are due today.
- Students will score their group members' work according to the class-created Peer Assessment rubric.
- Begin showing presentations in class. The teacher will score presentations according to the class-reviewed rubric.

* **Assessment Opportunity**

PLANS FOR ASSESSMENT 4: *integrating reading selections from the unit into a writing task*

You are challenged with the task of applying your knowledge of Joseph Campbell's Hero's Journey and your understanding of the archetype of **the hero** to Odysseus and *The Odyssey*. Select one of the following prompts. Using your notes and your book, write a well-developed, multi-paragraph essay. Use specific, concrete details from the text to support your opinions.

Essay Questions (Select One):

- A. Odysseus's travels from Troy home to Ithaca provide readers with a classic example of The Hero's Journey. One of the important elements of any Hero's Journey is the fact that the hero undergoes a transformation. Write a well-developed, multi-paragraph essay explaining how you think Odysseus's journey changes him. You will need to begin with a good description of Odysseus's character at the beginning of his 10-year journey, and then develop your argument, showing the ways Odysseus is transformed as a result of his experiences. You will need to refer to the steps of The Hero's Journey as they apply to *The Odyssey* in order to properly organize this essay. Use specific details from the text to support your argument
- B. Like most epic heroes, Odysseus displays both positive and negative characteristics. Write a well-developed essay about Odysseus' character, arguing that he is either admirable or not. You must take a stand on this; you may not attempt to argue that he is both (even if you feel that he is.) After you make a clear statement about his character, identify 3 of Odysseus' character traits to support your argument and fully develop each trait with specific details from the text.

SKILL BUILDING TASKS *Note: tasks may take more than a single day.*

Include a task to teach EVERY skill students will need to succeed on the assessment prompt above. Language, Foundations, and Speaking/Listening standards must be incorporated so that all standards are adequately addressed throughout the year.

ESSENTIAL QUESTION: How can conflicting motivations affect the behavior of characters?

TASK: Read a text and discuss character motivation

Standards:

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10RL5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10RL7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent.

Instruction:

- Read “Circe,” and “Land of the Dead.”
- Whole Class:
 - A. How are Circe’s motivations in direct contrast with those of Odysseus?
 - B. Circe, a witch, has magical powers that she uses to control the men who come to her island. How does Odysseus avoid this fate?
 - C. Discuss Odysseus’s motivation to travel to see Tiresias in the Underworld

Myth in the Movies:

- Watch the film clip depicting the scenes with Circe from the movie version of *The Odyssey*. Instruct students to take note of differences in character development and story development between the movie version and the written version as they watch. (Note: This scene is relatively racy, although not entirely inappropriate. You may need to seek parental permission prior to showing this in class.) Discuss as a class.
- Watch the film clip depicting the Land of the Dead from the movie version of *The Odyssey*.
- There are some distinct differences between the book and movie version of this story, particularly in the behavior of Odysseus while he is there. In one paragraph, explain why you believe the director of the movie created an Underworld that was far more dangerous than the place described in Homer’s tale? Use specific details from your knowledge of Greek mythology and modern culture to formulate your response.

ESSENTIAL QUESTION: How does Odysseus’s tragic flaw affect his men and his mission?

TASK: Compare literature to film and discuss character development

Standards:

ELACC9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELACC9-10RL2: Determine a theme or central idea of text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10W10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Instruction:

- Read “The Sirens” and “Scylla and Charybdis”
- Whole Class: These two scenes truly underscore Odysseus as a hero with a tragic flaw. Ask students to identify specific evidence from each story that shows Odysseus to be a hero trying to get his men home safely. How does his tragic flaw impact each story? Are there other influences at play that affect the outcomes?

Classical vs. Modern Myth:

- Watch the film clip depicting the scenes with the Sirens from the movie version of *The Odyssey*. Instruct students to take note of differences in character development and story development between the movie version and the written version as they watch.
- Now, watch the film clip depicting a more modern take on this myth from “O Brother, Where Art Thou?”

- (Individual Paragraph response) Which movie did a better job of developing the protagonist as a true hero? Why?
- (Individual Paragraph response) Which movie better depicted the story of the conflict between the hero and the monsters? Why do you think this is true?
- Culminating Activity - Journal: Imagine that you are a movie director, assigned the task of producing a modern take on the tale of the Sirens.
 - A. Where would you set your film?
 - B. How would the setting impact the story?
 - C. What would your monster-character look like? Why do you imagine him or her as such?
 - D. How would the monster lure in his or her “victims?”
 - E. How would your hero prepare for and react to the danger?

* **Assessment Opportunity**

ESSENTIAL QUESTION: How can the themes in “The Odyssey” be conveyed using multiple mediums?

TASK: Self-directed learning

Standards:

ELACC9-10RL2: Determine a theme or central idea of text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

ELACC9-10RL5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10RL7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée de Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*).

ELACC9-10W10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Instruction:

- Arrange desks into 6 “stations.”
- At each station, provide materials and necessary technology for students to complete some self-directed learning.
- Each station will encompass one task/skill.
- Keep students moving from station to station every 8 minutes or so. Use a timer to keep track of movement. There will be little or no time left at the end of class.
- Students will leave completed work (or even works in progress) paper clipped together with the work from their own group members at each station as follows:
 - **Station 1: The Odyssey in Ancient Art.** (Materials needed: iPads for each group member, red construction paper cut using Grecian vase or urn templates, pencils, black crayons or markers, paper clips.) Students will view links to Ancient Greek artwork – paying particular interest to those sites which relate directly to The Odyssey. Students will select a template from those available on the table. Using his or her knowledge of the escapades of Odysseus thus far, select a memorable scene and attempt to depict it by first drawing it on your vase. When time draws to a close, students should quickly compare each other’s works and select the one work of art that best represents *The Odyssey* in what could be Ancient Art. Student will trace over his or her renderings with black crayon or market to make the artwork. Paper clip the artwork together, with the exemplary piece on top.

- **Station 2: Interactive map of The Odyssey.** (Materials needed: iPads for every student, link to <http://www.classics.upenn.edu/myth/php/homer/index.php?page=odymap>, blank maps of Ancient Greece and the Mediterranean, markers). Students will research the routes Odysseus took on his journey home, identifying the stops in chronological order.
- **Station 3: Odysseus's Hero's Journey.** (Materials needed: blank Hero's Journey charts, handouts defining steps in the Hero's Journey, as well as Archetypes for which to watch.) Students will rely on prior knowledge as well as accessible materials to identify the steps of Odysseus's Hero's Journey.
- **Station 4: Modern-Day Monster.** (Materials needed: White Paper, pen, pencils, markers/colored pencils). Odysseus faced many monsters on his journey from Troy to Ithaca. Briefly discuss the monsters depicted by Homer. Consider: How are these monsters exact opposites of the archetype of the HERO? Work together as a group to brainstorm characteristics of a modern-day monster which would be the exact opposite of the traits we esteem in heroes today. Write a 100 – 150 word description of your monster, and then draw a picture of him or her. Make sure that your finished product has all of your group member's names on it.
- **Station 5: Odysseus and His Tormentors**
 - Print the names below on paper and cut them out. Place them in a bag and have each group draw a name out of the bag.
 - Each group of two or three will work on a retelling of the story they drew, told in the voice of one of the creatures Odysseus faced in his travels.
 - Students will spend time planning their narrative at this station today. Writing and typing will be completed outside of class.
 - The finished product will be 1 - 2 pages in length according to MLA style, and will include the typed narrative AND at least one image.
 - Images should be done by hand (no cut and paste for this assignment). Why? This is YOUR interpretation of the story; it is not someone else's.
 - You should use your textbook to find DICTION, DIALECT, and IMAGERY associated with your character. (Note: You may have to use your imagination in the case of those creatures who did not actually speak to Odysseus.)

Calypso
The Lotus Eaters
Polyphemus the Cyclops
Circe the Enchantress
Teiresias and the Underworld
The Sirens
Scylla
Charybdis
- **Station 6: The Epic Simile.** (Materials needed: textbooks defining Epic Simile and providing in-text examples from The Odyssey. Additionally, students will need notebook paper and a pen with blue or black ink. Students will compose their own epic similes, comparing themselves to something else in an extended manner.

* **Assessment Opportunity**

ESSENTIAL QUESTION: How is Odysseus's homecoming ironic?

TASK: Analyze the text for examples of irony.

Standards:

ELACC9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELACC9-10RL5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Instruction:

“Homecoming”

- (Whole class) Review steps of the Hero’s Journey, relating the steps to Odysseus’s journey so far.
- Today we are focused particularly on those steps of the journey that relate to the Hero’s Return.
- Journal: Predict what you think Odysseus will face when he returns home.
- Read “Father and Son.” Discuss and determine comprehension as a class.
- (Small Group short answer):
 - What is irony?
 - Have you ever known something that others in your group had yet to find out?
 - How did it feel to have that knowledge?
 - How does this relate to Odysseus’s situation in “Father and Son.”
 - What is ironic about this scene?

* **Assessment Opportunity**

ESSENTIAL QUESTION: How should conventions and style be assessed in student essays?

TASK: Preparation for in-class essay

Standards:

ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

ELACC9-10W5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Instruction:

- In preparation for the upcoming writing assessment, tell students that they need to complete the following prewriting activity. Students will be allowed to use notes for the final assessment of this unit.
 - List of heroic qualities Odysseus possesses
 - Character traits that are NOT heroic (Every classical hero has a Tragic Flaw – that one characteristic that leads to the hero or those he loves into dangerous, often deadly situations.)
 - Identify the character(s) or elements in opposition to Odysseus.
 - Who serves as Odysseus’s supernatural guide or mentor? Describe this character.
 - Could Odysseus be successful without the aid of his mentor?

- Using your class notes as a guide, map the 10 steps of the Hero's Journey as they play out in *The Odyssey*. (Students will have to wait until we complete the reading of *The Odyssey* before responding to this step.)
- Answer student questions relating to the culminating assessment and the prewriting activity assigned above.
- Review the language standards addressed in this unit so far:
 - Proofreading for errors
 - The use of the semi-colon (with and without the use of a conjunctive adverb)
 - The use of the colon
 - Phrases and clauses
 - Parallel Structure
 - Figurative Language
- (Whole Class) How should we assess language standards on the upcoming essay? Try to come up with some reasonable rules for assessing conventions and style, including examples from the above list.
- Review the rubric
- Discuss and score model papers based on the given rubric

The Odyssey

- Read "The Beggar at the Manor."
- (Small group to whole group discussion) This scene seems somewhat out of place in a story about heroes and heroic behavior. Why did Homer include an emotional scene with an ancient dog? Does this tale advance the story? Explain.

ESSENTIAL QUESTION: How are women characterized in *The Odyssey*?

TASK: Reading circles

Standards:

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- c. **Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.**

ELACC9-10SL6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)

ELACC9-10L6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instruction:

- (Small Group Reading Circles) Arrange seats into 4 or 5 small groupings before students arrive. Students will read "The Test of the Bow" out loud in their small groups.
- (Small Group written response) Analyze the reading selection for examples of the archetype of the Hero. Briefly share as a class.
- (Small Group discussion and written response) How is the character of Penelope developed in this scene?
 - Why did Penelope set up the "test of the bow?" How is this an epic moment?
 - Compare Penelope to the other female characters in *The Odyssey*.
 - What female archetypes are represented in the stories we have read? (List the female characters, describe each character, and identify the

archetype each character represents.)

- Share responses as a class.

*** Assessment Opportunity**

ESSENTIAL QUESTION: What examples of figurative language can be found in “Death in the Great Hall?”

TASK: Read and analyze the text for examples of figurative language

Standards:

ELACC9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELACC9-10SL4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, appropriate to purpose, audience, and task.

ELACC9-10L5: Demonstrate understanding of figurative language, word relationships, and nuances in meaning.

Instruction:

- (Journal) By all accounts, Odysseus should not be successful in his campaign to defeat the suitors due to their sheer numbers. However, Odysseus has “cunning.” He also has the aid of several gods and goddesses. Predict what will happen in this scene, based on your knowledge of Joseph Campbell’s Hero’s Journey, and the archetype of the hero.
- (Whole Group) As a class, define *figurative language* and write examples of types of figurative language on the board. Focus on those types of figurative language that regularly appear in an epic. (Metaphor, epic simile, hyperbole, personification)
- Read “Death in the Great Hall.” Discuss for comprehension.
- (Small Group) Assign sections of the text to each group. Groups are responsible for locating examples of figurative language in their assigned section.
 - Use three column note format
 - Write the term in the left column, a group-originated definition in the middle column (students may use a dictionary if necessary), and the written line in which the example is found in the right column.
- (Continue small group discussion) Review the Greek expectations for hospitality. How did the suitors take advantage of Penelope’s hospitality? What was their motivation?
- (Small Group Writing Activity) Paraphrase Odysseus’s speech in lines 34 – 40 of this reading selection.
“You yellow dogs, you thought I’d never make it
home from the land of Troy. You took my house to plunder,
twisted my maids to serve your beds. You dared
bid for my wife while I was still alive.
Contempt was all you had for the gods who rule wide heaven,
Contempt for what mean say of you hereafter.
Your last hour has come. You die in blood.”
- Submit the paraphrased lines as a Ticket Out of the Door activity.

*** Assessment Opportunity**

ESSENTIAL QUESTION: What do Penelope’s actions suggest about her as an archetypal character?

TASK: Finish reading *The Odyssey*; compare themes in *The Odyssey* and “Penelope”

Standards:

ELACC9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELACC9-10RL5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

ELACC9-10SL1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- a. **Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.**

Instruction:

- Read *The Trunk of the Olive Tree*. Discuss and determine comprehension as a class.
- Does Penelope fit the role of a particular archetype? Explain
- (Individual) Create a word web of characteristics describing Penelope. Get as many words relating to the character of Penelope on the page as possible.
- (Whole Class) Use your word webs as a guide: Is Penelope a fitting match for Odysseus? Why or why not?
- Did anyone include the word "brave" on the word web?
- Read "Penelope," by Dorothy Parker.
- (Whole class) Is Penelope brave? Explain.
- Journal: Assume that Odysseus represents the ancient Greeks' ideal of a man and that Penelope represents their ideal of a woman. In what ways are the characters similar to and different from the ideal man and woman today?

* **Assessment Opportunity**

ESSENTIAL QUESTION: Why is the theme of The Hero's Journey so prevalent in ancient and modern media?

TASK: In-class essay

Standards:

ELACC9-10W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

ELACC9-10L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- c. **Spell correctly.**
d. **Produces legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.**

Instruction:

You are challenged with the task of applying your knowledge of Joseph Campbell's Hero's Journey and your understanding of the archetype of **the hero** to Odysseus and *The Odyssey*. Select one of the following prompts. Using your notes and your book, write a well-developed, multi-paragraph essay. Use specific, concrete details from the text to support your opinions.

Essay Questions (Select One):

- A. Odysseus's travels from Troy home to Ithaca provide readers with a classic example of The Hero's Journey. One of the important elements of any Hero's Journey is the fact that the hero undergoes a transformation. Write a well-developed, multi-paragraph essay explaining how you think Odysseus's journey changes him. You will need to begin with a good description of Odysseus's character at the beginning of his 10-year journey, and then develop your argument, showing the ways Odysseus is transformed as a result of his experiences. You will need to refer to the steps of The Hero's Journey as they apply to *The Odyssey* in order to properly organize this essay. Use specific details from the text to support your argument.
- B. Like most epic heroes, Odysseus displays both positive and negative characteristics. Write a well-developed essay about Odysseus' character, arguing that he is either admirable or not. You must take a stand on this; you may not attempt to argue that he is both (even if you feel that he is.) After you make a clear statement about his character, identify 3 of Odysseus' character traits to support your argument and fully develop each trait with specific details from the text.

Completed essays are due at the end of class.

* **Assessment Opportunity**