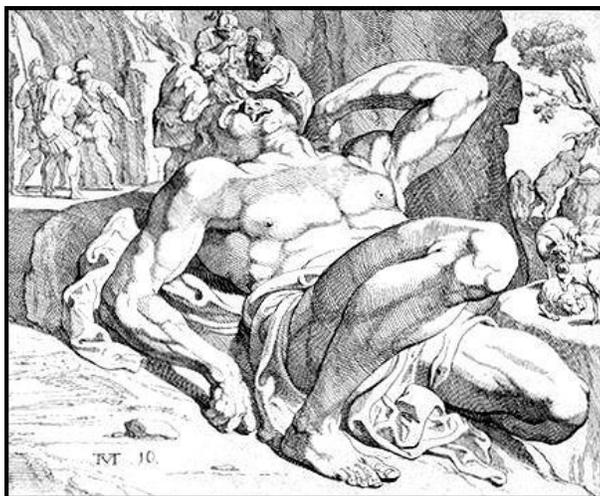


Getting to the Core

English Language Arts

Grade 9 Unit of Study

Introduction to Mythology



Final Revision: June 4, 2014

TEACHER EDITION

UNIT OVERVIEW

ELA Grade 9 *Introduction to Mythology*

This unit introduces students to mythology from around the world, focusing closely on the patterns that all myths share. By learning to recognize these patterns, students will make connections between age-old stories and the world they live in to reveal universal truths. Students will apply new learning by completing a project that includes creating or researching a myth as well as argumentative writing.

Big Idea: Patterns allow us to make sense of our world.

Essential Questions:

1. What are the criteria of a myth?
2. What patterns exist in myths?
3. What patterns do myths use to explain our world?
4. How do myths reflect cultural beliefs and values?

Unit Timeline

Day 1	Day 2	Day 3	Day 4	Day 5
Lesson 1: Anticipatory Guide; background reading and video with text- dependent questions	Lesson 1: PowerPoint on patterns; close reading of “How the Crocodile Got Its Skin”	Lesson 1: Close reading of “Arachne the Spinner;” pre- assessment: Argumentative Writing Task #1 – 1 paragraph	Lesson 2: Video clip with text- dependent questions; close reading and Jigsaw of “The Beginning of Things”	Lesson 2: Continued Jigsaw - re-presenting the text; group discussion
Day 6	Day 7	Day 8	Day 9	Day 10
Lesson 2: Argumentative Writing Task #2 – 1 paragraph	Lesson 3: Building background activities and PowerPoint	Lesson 3: First reading of “The Cyclops” using Collaborative Annotation Chart	Lesson 3: Second reading in groups using Section Analysis Chart; begin Cyclops Comic Strip	Lesson 3: Complete Cyclops Comic Strip; Gallery Walk
Day 11	Day 12	Day 13	Day 14	Day 15
Lesson 3: Argumentative Writing Task #3 – 3 paragraphs	Lesson 3: Finish Argumentative Writing Task #3	Lesson 4: Introduce final assessment: “Patterns Allow Us to Make Sense of Our World” Project	Lesson 4: Students work on project	Lesson 4: Projects due; optional presentations

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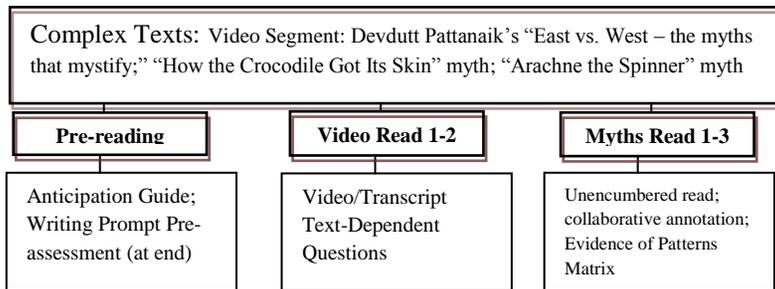


Santa Ana Unified School District Common Core Unit Planner-Literacy

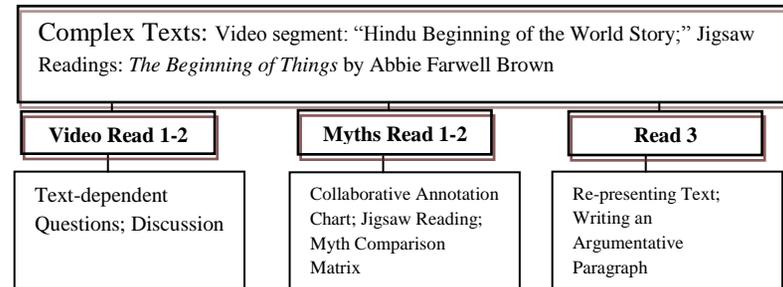
Unit Title:	Introduction to Mythology	
Grade Level/Course:	ELA Grade 9	Time Frame: 10-15 days
Big Idea:	Patterns allow us to make sense of our world.	
Essential Questions:	What are the criteria of a myth? What patterns exist in myths? What patterns do myths use to explain our world? How do myths reflect cultural beliefs and values?	

Instructional Activities: Activities/Tasks

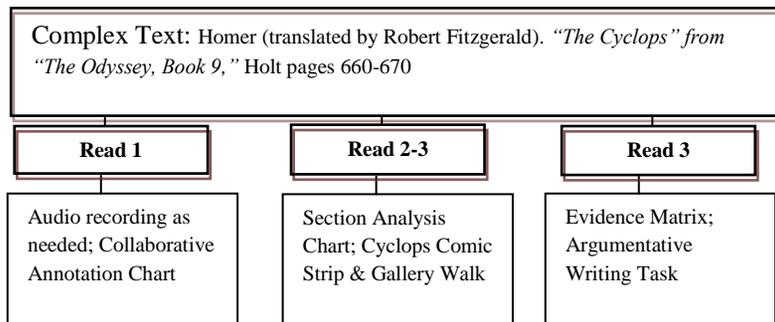
Lesson 1, Duration: 3 Days



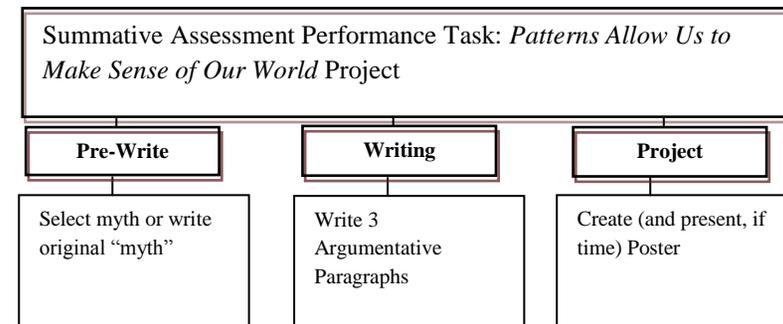
Lesson 2, Duration: 2-3 Days



Lesson 3, Duration: 3-6 Days



Lesson 4, Duration: 2-3 Days



21st Century Skills:	Learning and Innovation: <input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Communication & Collaboration <input checked="" type="checkbox"/> Creativity & Innovation Information, Media and Technology: <input checked="" type="checkbox"/> Information Literacy <input checked="" type="checkbox"/> Media Literacy <input checked="" type="checkbox"/> Information, Communications & Technology Literacy	
Essential Academic Language:	Tier II: criteria, pattern, culture, values, elements, rituals, rational, rationality, illogical, objective, subjective, superstition, splendid, folly, spinner, weaver, loom, tapestry, mortal, admire, transformed, creation, symbolize, conflict, accounts, legend, odyssey, hero, voyage, adversary, restitution, ewes, dismember, stoke, ravage, ninny, evidence, elaboration, sequence	Tier III: myth, mythology, archetype, logos, mythos, symbols, epic, <i>in media-res</i> , resolution, claim/counter-claim, Cyclops, plot
What pre-assessment will be given? During Lesson 1, students will be assigned an argumentative paragraph in which they must include evidence from the text and elaborate on explaining how that evidence supports their central claim.		How will pre-assessment guide instruction? Using the rubric, teachers will assess how well students cite evidence, make a claim, and elaborate on responses. Based on this information, teachers may re-teach certain areas the whole class needs to revisit, provide a model for students in need, target individual students and work one-on-one with them, etc.
End of Unit Performance Task: “Patterns Allow Us to Make Sense of Our World” Project (writing piece and poster)		
Common Core Learning Standards Taught and Assessed <i>(include one or more standards for one or more of the areas below. Please write out the complete text for the standard(s) you include.)</i>	What assessment(s) will be utilized for this unit? <i>(include the types of both formative assessments (F) that will be used throughout the unit to inform your instruction and the summative assessments (S) that will demonstrate student mastery of the standards.)</i>	What does the assessment tell us?
Bundled Reading Literature Standard(s): RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL.9-10.2 Determine a theme or central idea of a 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. RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	<ul style="list-style-type: none"> • Formative written paragraphs at the end of each reading (F) • Answering and discussing text-dependent questions (F) • Random calling of students during class discussions (F) • Collaborative Annotation Charts (F) • Section Analysis Chart (F) • Cyclops Comic Strip (F) • Final Project (S) 	-These assessments reveal students’ comprehension of readings. They also allow teachers to differentiate for individual students or the whole class as necessary. -The summative piece should clearly reflect

		student learning and growth throughout the unit.
<p>Bundled Reading Informational Text Standard(s): RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<ul style="list-style-type: none"> • Circle Map (F) • Text-dependent questions (F) • Final Project (S) 	<p>-These assessments reveal students' comprehension of readings and videos. They also allow teachers to differentiate for individual students or the whole class as necessary.</p> <p>-The summative piece should clearly reflect student learning and growth throughout the unit.</p>
<p>Bundled Writing Standard(s): W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ol style="list-style-type: none"> Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. 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 evidence, and between claim(s) and counterclaims. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the argument presented. 	<ul style="list-style-type: none"> • Paragraphs at the end of each reading, focusing on claim and textual evidence (F) • Final Project (S) 	<p>-The multiple written paragraphs will show students' progression/mastery of writing standards.</p> <p>-The summative piece should clearly reflect student learning and growth throughout the unit.</p>

<p>Bundled Speaking and Listening Standard(s): SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p>	<ul style="list-style-type: none"> • The anticipation guide, text- dependent questions, and collaborative activities completed in class before, during, and after discussions (F) • Gallery Walk (S) 	<p>-Teacher observation during these activities will reveal which students are effectively participating and which ones will require more support/encouragement. Sample sentence frames can be given and pre-taught in order to gain participation. -The Gallery Walk activities will reflect students’ ability to present to and interview their classmates.</p>
<p>Bundled Language Standard(s): L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. b. Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations. L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. c. Spell correctly.</p>	<ul style="list-style-type: none"> • Paragraphs at the end of each reading, focusing on grammar, punctuation, and spelling (F) • Final Project (S) 	<p>-For each writing assignment, a rubric will be used that will measure students’ command of grammar, spelling, and punctuation. The teacher may revisit these areas as a whole group or in small groups with individual students who need the re-teaching. -The summative piece should clearly reflect student learning and growth throughout the unit.</p>
<p>Resources/ Materials:</p>	<p><u>Complex Texts to be used</u></p> <p>Literature Titles: “How the Crocodile Got Its Skin” myth (Resource 1.6), “Arachne the Spinner” myth (Resource 1.7), Adaptation of <i>The Beginning of Things</i>, a Norse myth written by Abbie Farwell Brown (Resource 2.2), <i>The Odyssey</i> “Cyclops,” Holt Literature & Language Arts, Third Course pages 660-670</p> <p>Informational Text(s) Titles: <i>Myths and Mythology</i> (Resource 1.2; adapted from Holt Literature & Language Arts, Third Course)</p> <p>Media/Technology: Devdutt Pattanaik’s “East vs. West – the myths that mystify” transcript (Resource 1.3); “Hindu Beginning of the World Story” video; PowerPoint Presentations (all links found on SAUSD webpage = http://www.sausd.us/Page/22743)</p>	

	<p>Optional videos: “Myths and Archetypes of Mesopotamia” and “Homer’s Odyssey: Heading Home” (links found on SAUSD webpage = http://www.sausd.us/Page/22743)</p> <p>Other Materials: Paper and writing instruments (student-provided); computer(s) and Internet access and audio capacity; projector and screen; document camera; whiteboard and markers as needed; dictionaries for student reference (if needed); poster materials as needed – poster paper, markers, colored pencils, scissors, glue</p>	
<p>Interdisciplinary Connections:</p>	<p>Cite several interdisciplinary or cross-content connections made in this unit of study (i.e. math, social studies, art, etc.) Students will make connections to middle school Language Arts/Social Science with the topic of Greek mythology. Student will also gain foundational skills in reading folk tales, oral tales, and other topics to be explored in history, art, and English classes throughout high school.</p>	
<p>Differentiated Instruction:</p>	<p>Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?</p> <p>To support these students, the teacher should preview vocabulary to determine which words should be explicitly taught, and which words can be defined in context as a step-aside. For any writing assignments, sentence frames can be provided. Throughout readings, the teacher can perform read-alouds or allow partners to read to one another. Many visuals have been included through PowerPoint presentations, video clips, and art to help build student background knowledge and to allow them to make connections with unfamiliar vocabulary.</p>	<p>Based on desired student outcomes, what instructional variation will be used to address the needs of students with special needs, including gifted and talented?</p> <p>Special Needs: Starting with IEP goals, teachers will collaborate with the case manager to identify appropriate scaffolds, accommodations and modifications.</p> <p>Along with the vocabulary, writing, and reading suggestions mentioned already, students with special needs may be given extra time to complete activities, especially any writing assignments. Students should be encouraged to work with competent partners.</p> <p>GATE: Several extension activities have been noted throughout individual lesson plans. These activities are meant to be independently completed and require students to tap into their higher-order thinking skills.</p>

Teacher:

Unit: Intro to Myths Lesson #: 1	Grade Level/Course: ELA Grade 9	Duration: 3 Days Date:
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Big Idea: Patterns allow us to make sense of our world.
Essential Question: What are the criteria of a myth? What patterns exist in myths?

Common Core Standards	<p>Reading Literature</p> <p>RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Reading Informational Text</p> <p>RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Writing</p> <p>W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>Speaking and Listening</p> <p>SL.9-10.1 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.</p> <p>Language</p> <p>L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>
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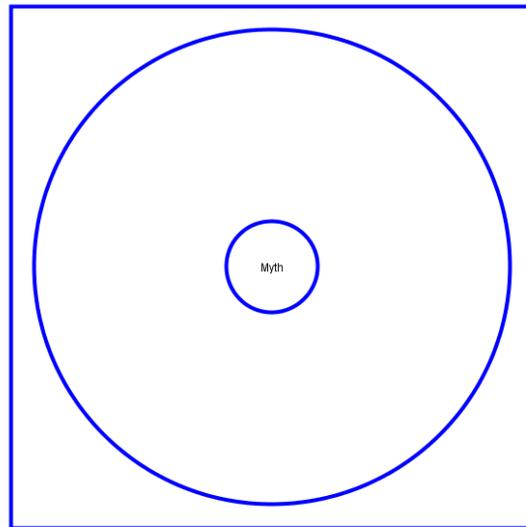
Materials/ Resources/ Lesson Preparation	<ul style="list-style-type: none"> • Resource 1.1 Anticipatory Guide • Resource 1.2 Myths and Mythology (1090 Lexile) • Optional Video: “Myths and Archetypes of Mesopotamia” (link found on SAUSD webpage = http://www.sausd.us/Page/22743); length = 6:46 minutes • Resource 1.3 Three Criteria of a Myth (optional visual piece – link found on SAUSD webpage = http://www.sausd.us/Page/22743; hard copy also provided) • TED Talks Video (1st 3 minutes): Devdutt Pattanaik’s “East vs. West – the myths that mystify” (link found on SAUSD webpage = http://www.sausd.us/Page/22743) • Patterns in Mythology PowerPoint (link found on SAUSD webpage = http://www.sausd.us/Page/22743) • Resource 1.4 TED Talks Transcript (830 Lexile) + Text-Dependent Questions • Resource 1.5 Patterns in Mythology Matrix • Resource 1.6 Evidence of Patterns Matrix • Resource 1.7 Crocodile Skin Myth (1280 Lexile) • Resource 1.8 Arachne the Spinner Myth (1020 Lexile)
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		<ul style="list-style-type: none"> ● Resource 1.9 Pre-assessment Prompt + Rubric ● Paper and writing instruments (student-provided) ● Highlighters (if available) ● Computer and Internet access and audio capacity ● Document camera ● Whiteboard and markers as needed; ● Dictionaries for student reference (if needed) 	
Objectives		<p>Content: Students will identify and categorize patterns in two myths by citing textual evidence; students will evaluate whether certain myths meet the criteria of a myth by writing an argumentative paragraph.</p>	<p>Language: Students will collaborate with their peers to read, discuss, and analyze two myths, and apply their learning by writing a response to a prompt.</p>
Depth of Knowledge Level		<input checked="" type="checkbox"/> Level 1: Recall	<input checked="" type="checkbox"/> Level 2: Skill/Concept
		<input checked="" type="checkbox"/> Level 3: Strategic Thinking	<input checked="" type="checkbox"/> Level 4: Extended Thinking
College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence	<input checked="" type="checkbox"/> Building strong content knowledge
		<input checked="" type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline	<input checked="" type="checkbox"/> Valuing evidence
		<input checked="" type="checkbox"/> Comprehending as well as critiquing	
		<input type="checkbox"/> Using technology and digital media strategically and capably	
		<input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
Common Core Instructional Shifts		<input checked="" type="checkbox"/> Building knowledge through content-rich nonfiction texts	
		<input checked="" type="checkbox"/> Reading and writing grounded from text	
		<input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	<p>KEY WORDS ESSENTIAL TO UNDERSTANDING</p> <p>pattern, myth, mythology, criteria, elements, archetype</p> <p>Video – symbols, rituals, culture, rational, rationality, illogical</p> <p>“Arachne” – spinner, weaver, loom, tapestry, mortal</p>	<p>WORDS WORTH KNOWING</p> <p>Video – customized, clash</p> <p>“Arachne” – reputation, nymphs</p> <p>“Crocodile” – bask</p>
	STUDENTS FIGURE OUT THE MEANING	<p>Video – logos, mythos, objective, subjective, superstition</p> <p>“Arachne” – splendid, folly</p> <p>“Crocodile” – admire, transformed, humiliating</p>	<p>“Arachne” – exquisite, overwhelming, produce</p> <p>“Crocodile” – exposed, transformed, bulging</p>
Pre-teaching Considerations		<p>Teacher Preparation</p> <ul style="list-style-type: none"> ● Be sure you can access the video clips and PowerPoints from links found on SAUSD webpage = http://www.sausd.us/Page/22743 ● Students will be working in pairs, so you may want to pre-select the pairs. 	

Lesson Delivery	
Instructional Methods	<p>Check method(s) used in the lesson:</p> <p> <input checked="" type="checkbox"/> Modeling Practice <input checked="" type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent </p> <p> <input checked="" type="checkbox"/> Guided Inquiry <input type="checkbox"/> Reflection </p>
	<p>Prior Knowledge, Context, and Motivation:</p> <p>This lesson is meant to access students’ prior knowledge related to myths and provides students with the opportunities to bridge their personal experiences to new learning. It is also designed to set up the criteria of what a myth is with a focus on the patterns present in mythology. The criteria/patterns of myths will be repeated throughout the unit. The essential question for this lesson is therefore more content focused than cross-curricular/big picture. Students will complete a pre-assessment at the end of this lesson, which requires them to write an argumentative paragraph based on the established criteria/patterns discussed in class. This unit was designed with the assumption that students were already familiar with claim, evidence, and explanation as the structure of argumentative writing; however, the assessment for this lesson is to be used as a pre-assessment which can be used to decide if students need re-teaching, more practice, or enrichment.</p>
	<p>Day 1 What are the criteria of a myth?</p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> Students independently complete the Anticipatory Guide (Resource 1.1) in their student workbook by placing an “x” or a check mark in the “agree” or “disagree” column for each of the statements. They must also write a sentence explaining why they agree or disagree with each statement. In pairs, partner A reads statement #1 and then shares his/her opinion and explanation while partner B listens attentively. Next, Partner B acknowledges Partner A’s response and then shares his/her opinion. Partners continue alternating as such until they reach the last statement. <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p style="text-align: center;"><u>Possible Language Supports for Agreeing and Disagreeing</u> (Adapted from Sonja Munevar Gagnon’s lesson “The Teen Brain”)</p> <p><u>Agreeing</u></p> <p>I agree with the statement that _____ because _____.</p> <p>I agree with you that _____ because _____.</p> <p>I share a similar belief with you because _____.</p> <p><u>Disagreeing</u></p> <p>I disagree with the statement _____ because _____.</p> <p>I disagree with you. I believe _____ because _____.</p> <p>Although you make a valid point, I feel that _____ because _____.</p> </div>

Body of the Lesson:
 Activities/
 Questioning/
 Tasks/
 Strategies/
 Technology/
 Engagement

5. If there is time, partners may now discuss and comment on each other’s responses.
6. Teacher explains that for the next few weeks, the class will be reading different myths that explore some of the statements that they just responded to, but first they will need to examine what a myth is.
7. Teacher asks the class which Thinking Map would be appropriate to answer the question, “What is a myth?” and call on a student to answer. Possible answer - *Since the question is asking for a definition/description, a Circle Map would be appropriate to take notes on what a myth is.*
8. Students take out a sheet of paper and create a Circle Map in which they will brainstorm answers to the question, “What is a myth?” Teacher can model the Circle Map for students as needed. Students should write the word “Myth” in the center circle. (Teacher may ask students to figure out what to write in the center circle based on the question asked.)



9. Students turn to **Resource 1.2 – Myths and Mythology**. (This text is provided to build background.) Teacher can read the first paragraph aloud while students follow along; then have students turn to a partner and take turns reading the next two paragraphs aloud to each other. This is especially helpful for EL’s who need to practice reading aloud in a safe environment.
10. After completing the reading, students will fill in more information about myths in their Circle Maps based on the reading.
11. Teacher explains the following: We can use definitions to identify criteria. “Criteria” means requirements; it can be used to identify, classify, or verify. For example, if the criteria for a student to get a job include being at least 15 years old and having a 2.0 GPA, you

Differentiated Instruction:

English Learners and Students Who Need Additional Support:

Model how to complete the Anticipatory Guide (especially the explanation).

Allow students to use the sentence frames.

Group struggling students with a more capable peer.

To provide students who may not be familiar with myths with a reference, consider showing the optional video, “Myths and Archetypes of Mesopotamia” (link found on SAUSD webpage as follows:

<http://www.sausd.us/Page/22743>).

Use the video to guide the discussion of what a myth is.

Teacher may project/post the visual, “Three Criteria of a Myth” (**Resource 1.3**), to support learning. The resource is

	<p>must meet both of those requirements, or you cannot get a job. If the criteria for being a robin include having a beak and red feathers, and you are looking at a bird with a beak and blue feathers, the bird is not a robin. All of the criteria must be met. Students may need more practice with using the word “criteria.” If so, consider providing them with examples and non-examples of criteria and work with them to identify the differences.</p> <p>12. Teacher has students write the question, “What are the criteria of a myth?” in the frame of reference and then asks them to highlight or underline it.</p> <p>13. Teacher explains that they will now answer that question by highlighting/circling key words from their notes in the Circle Map. The following phrases/ideas must be highlighted (have students add them if they are not already on the Circle Map):</p> <p>Myths:</p> <ul style="list-style-type: none"> • are connected to regions, traditions, OR belief systems (<i>the “OR” is important here as it signifies that only one of the three items is necessary to meet the criteria</i>) • answer “why?” • follow patterns <p><i>Model this for students to ensure they have accurate criteria. Based on the reading, there are several other criteria that could be added, but due to the nature of the lesson’s assessment and for the sake of time, the criteria were limited to three.</i></p> <p>Interacting With the Text</p> <p>14. Teacher explains that the class will now be watching a short video clip that will provide them with more information about myths and tells students to turn to the transcript for Devdutt Pattanaik’s “East vs. West – the myths that mystify” (Resource 1.4). Note: <i>Dr. Devdutt Pattanaik is an Indian physician turned leadership consultant, mythologist, and author whose works focus largely on the areas of myth, mythology, and also management. He is the “Chief Belief Officer” of Future Group, one of India’s largest retailers, bringing the wisdom of Indian mythology into business, especially in human resource management.</i></p> <p>15. Teacher previews the text-dependent questions at the end of the transcript and tells students that they will need to answer the questions based on the video.</p> <p>16. Teacher plays video (twice if needed). Be sure to stop the video at the place where the transcript ends.</p> <p>17. Students answer questions using the transcript. After finishing</p>	<p>provided in the student materials.</p> <p>Play Pattanaik video two times instead of once. Some students may benefit from listening to the video along with the transcript while completing the text dependent questions. On Day 2, you may need to play the video again for better recall.</p> <p>Have students list the seven patterns (from the Patterns in Mythology Matrix, Resource 1.5) on the top of each myth. Also, since this resource will be used throughout the unit, teacher should ensure that students have the most accurate information. Review and provide corrective feedback as necessary.</p> <p>Some students will benefit from teacher-guided reading or reading with a partner to support comprehension.</p> <p>Students who struggle with reading may benefit from</p>
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independently, students will share their answers with a partner. Teacher will circulate through the room to check for understanding.

Sample answers (for teacher use only):

1. According to Pattanaik, a myth is...
 - a belief system that we carry.
 - every culture trying to understand itself.
 - a reaction to nature.
2. In trying to understand “my world,” myths help because...
 - they tell why.
 - they help a culture understand itself.
 - they are personal.
3. How do myths reflect cultural beliefs and values?
 - they are personal to each culture.
 - they are a belief system that people of the culture carry.
 - they are used in a culture’s rituals.

modeling of reading. Instead of students reading different paragraphs, they may take turns reading the same paragraph. The stronger reader may read the paragraph first, then the reader who needs more support will re-read the paragraph.

For the pre-assessment piece, teacher may support students by re-reading the text aloud to them and providing clarification as needed. Some students may benefit from having the teacher provide an oral explanation. Due to the nature and needs of some of our students, teacher may have to provide significant support, noting where the support was provided in order to inform assessment.

To support students’ writing, use the “Writing Paragraphs” lessons for Benchmark/Strategic or Intensive found in

Extending Understanding (can be done for homework)

18. Teacher asks students to identify and label evidence of the criteria of a myth in the story of Ganesha and his brother Kartikeya that Devdutt Pattanaik told at the beginning of the video. Tell students to use the transcript to underline or highlight evidence of each of the criteria and label which criteria it meets. These directions and an example are provided on the student worksheet (**Resource 1.4**).

Day 2 What patterns exist in myths?

Preparing the Learner

1. Teacher reminds students of the part of the video they saw the previous day where Pattanaik says, “You realize that different people of the world have a different understanding of the world. Different people see things differently – different viewpoints.” (It may be helpful to write this out on the board.)
2. Teacher explains that because different cultures see things differently, the criteria for patterns in mythology can sometimes be difficult to identify. So we will be using the “Patterns in Mythology Matrix” (**Resource 1.5**) in the student workbooks to list and explain some common patterns found in myths as we view a PowerPoint. (A Tree Map can be used instead of **Resource 1.5** for this activity if the teacher prefers, but explanations from the PowerPoint are included on the matrix provided.)

3. Teacher asks students to turn to their “Patterns in Mythology Matrix” (**Resource 1.5**) in their workbook and tells them that they will be taking notes in the two empty columns (the explanations have been provided in the first column). Using the examples from the PowerPoint, students will complete the second column. They will fill in the “Where have you seen it?” column at certain intervals during the PowerPoint when they are asked to turn and talk. (After students have talked with each other about where they have seen the patterns and have finished writing down their answers, teacher will continue on with the PowerPoint slides.) Also, tell students that all of this information will be used throughout the unit, so it is crucial that they understand it and ask questions.
4. Teacher starts the PowerPoint and reads the explanation, then goes over the examples of “Natural Elements” as students add them to their matrix.
5. Before moving on to “Animals,” teacher asks students to turn and talk with a partner about where they have seen this pattern used before. You might model it the first time by leading an informal discussion. **Note:** *Because students may not be familiar with many myths, it is okay to accept examples from different genres. The point of this activity is to activate prior knowledge about the symbolic meaning of each of the patterns, so if they mention Disney movies or video games, that is acceptable. Just be sure to point out that patterns that are found in myths have often become archetypes whose meanings transcend place, time, and genre (as stated in “Myths and Mythology,” Resource 1.2).*
6. Teacher and students continue with steps 4 and 5 for each of the seven patterns.
7. Teacher reminds students that all of this information will be used throughout the unit, so it is crucial that they understand it and ask questions when they have access to it.
8. Teacher asks students to turn to the “Evidence of Patterns Matrix” (**Resource 1.6**) in their student workbooks and explains that for the next few days, they will be reading several myths and they will use this matrix to identify examples of the patterns, which they have just learned about, in the following two readings.

Interacting With the Text

9. Teacher instructs students to turn to the “How the Crocodile Got Its Skin” myth (**Resource 1.7**) in their student workbooks.

Reading 1-2

10. Teacher reads the myth aloud straight through while students listen and follow along.

the SAUSD 9th Grade Writing Notebook. These lessons can be found electronically under the “Foundations for Writing” section of the SAUSD curriculum web page by following this link: <http://www.sausd.us/Page/13677>.

Accelerated Learners:

Have students use Depth & Complexity icons to annotate texts (see Appendix for a visual representation of the icons).

Have students create a Double Bubble Map comparing the two myths.

Instead of writing one paragraph for the Extending Understanding activity at the end of the lesson, have students write a four paragraph essay that includes an introduction and conclusion, and that requires students to prove that both stories are actually myths based on the

criteria.

11. Teacher then tells students that they will be re-reading the myth and marking the text (annotating) as they read. They need to place a “?” next to any confusing parts or words they do not know the meaning of. They should also place a “↔” next to any ideas that they connect with or that remind them of something else. Encourage students to write out their ideas on their papers next to the symbols. In order to model the activity, teacher will read the first paragraph while marking the text (students do not copy marks). For example, teacher might draw a “↔” next to the line, “He began thinking he was better than the other animals and started bossing them around.” Teacher could then write something like, “This reminds me of my older brother when my parents let him babysit me for the first time.”
12. Students then read the entire myth independently while annotating the text.
13. Students share their marks with a partner and try to help clarify any points of confusion (marked with a “?”) for each other.
14. Teacher calls on students who still have unanswered questions and addresses the questions they have. Teacher can also call on a couple of students to share their connections (marked with a “↔”) if time permits.

Reading 3

15. Teacher tells students that for the third read, they will be finding evidence of the patterns they previously learned about. Remind students that they will be looking for places where the myth uses natural elements, animals, colors, circles, creation, heroes, and females.
16. Teacher reads the first paragraph and models how to highlight and label evidence of the patterns. For example, the teacher could highlight the line, “the crocodile would spend all day in the muddy waters and only come out at night,” and label it “Animal” for *crocodile*, and “Natural Element” for *muddy waters* and *night*. Students should complete this section with the teacher.
17. In pairs, students take turns reading the rest of the myth aloud one paragraph at a time. They will alternate paragraphs (i.e., Partner A reads the odd numbered paragraphs, and Partner B reads the even numbered paragraphs). The student who is not reading will highlight places where the patterns are used and label the type of pattern (i.e., Partner B highlights/labels while Partner A reads, and vice versa). After reading each paragraph, the partner that highlighted/labeled evidence will help his/her partner to highlight the same information on his/her copy of the

myth. This process should continue for the rest of the myth.

18. After reading the entire myth, students will transfer their evidence onto the “Evidence of Patterns Matrix” (**Resource 1.6**) by quoting the text in the appropriate box. Sample answer for the first blank box (Natural Elements in “How the Crocodile Got Its Skin”) – *“the crocodile would spend all day in the muddy waters”* OR *“started coming out of the water to bask...even while the sun was shining”*

19. Teacher calls on students to share their answers with the class.

Extending Understanding

20. Pose the following Exit Slip prompt: Why is “How the Crocodile Got Its Skin” a myth?

It is a myth because _____.

Day 3 What patterns exist in myths?

Interacting With the Text

1. Teacher reminds students that previously they learned about the criteria of a myth, and most recently they learned about seven types of patterns that exist in myths.
2. Teacher informs students that today they will be reading a new myth titled, “Arachne the Spinner” (**Resource 1.8**).
3. Teacher asks students to turn to “Arachne the Spinner” (**Resource 1.8**) in their workbooks and tells them that they will be following the same steps for this myth that they did previously with the crocodile skin myth.
4. Teacher reminds students how to complete the steps to read, annotate, and analyze the myth for its patterns (see “Interacting with the Text” steps 10-18 from Day 2-3). Model the steps again if necessary.
5. For the first read, you may choose to read the entire myth aloud, call on students to read aloud in paragraphs, or have students read independently.
6. After students complete all the steps, including recording their evidence on the “Evidence of Patterns Matrix” (**Resource 1.6**), have them share out their answers with the class; alternatively, you might have students get into partners or small groups and take turns sharing with each other.

Extending Understanding (Pre-assessment)

7. Teacher projects, reads, and explains the following pre-assessment prompt and rubric (**Resource 1.9**) to students:

In order for a story to be classified as a myth, it must meet the following criteria:

- connected to regions, traditions, or belief systems
- answers “why?”
- follows patterns

Choose one of the myths that we read in class, either “How the Crocodile Got Its Skin” or “Arachne the Spinner.” Use it to answer the question, “Why is (title of your chosen myth) a myth?” In an argumentative paragraph, make a claim about why that text qualifies as a myth. Also, be sure to use *and* explain textual evidence to prove that the myth you’ve selected is actually a myth. Be sure to address all three criteria.

**Because this paragraph is meant to be a pre-test, students must complete it independently.*

Scoring Rubric:

Claim	Evidence	Explanation	Language Conventions (grammar, capitalization, punctuation, spelling)
_____ Strong (5)	_____ Convincing (5)	_____ Thorough (5)	_____ Few errors (5)
_____ Fair (3)	_____ Included (3)	_____ Included (3)	_____ Some errors (3)
_____ Weak (1)	_____ Un-related (1)	_____ Under-developed (1)	_____ Many errors (1)

Lesson Reflection

Teacher Reflection Evidenced by Student Learning/ Outcomes

Anticipatory Guide:
Thinking about My World

		<i>Opinion</i>		<i>Explanation</i>
		Agree	Disagree	
1.	Patterns help us figure things out.			
2.	Stories that people tell reflect their beliefs and values.			
3.	You can't learn anything from animals.			
4.	The colors you like tell people who you are.			
5.	Where you come from is very important.			
6.	There is no reason why things happen the way they do.			
7.	A hero always makes the right decisions.			

Myths and Mythology

Adapted from *Holt Literature & Language Arts, Third Course*



Age of Mythology Wallpaper by RogueDragon (<http://www.hdwpapers.com>)

Every culture has its myths: stories that are connected to the region, traditions, or belief systems of the culture that produced them. Myths tell people where they came from, where they are going, or how they should live. Myths predate science; therefore, they provide imaginative explanations for the origins of things. They answer questions like, “Why is there evil in the world?” or “Why do we die?” or “Why do the seasons change?”

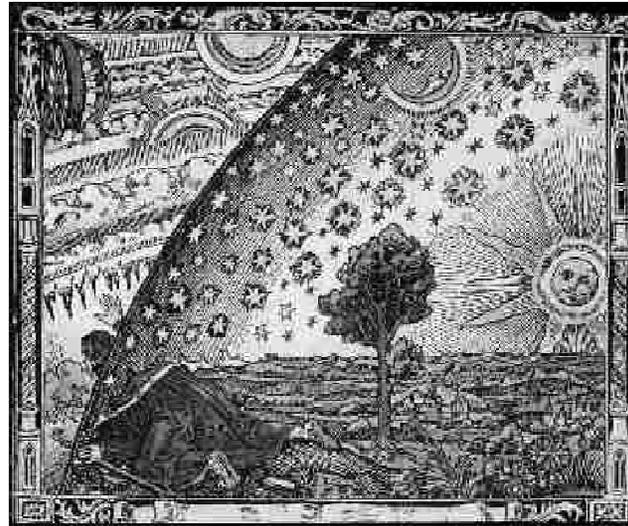
Most myths grew out of belief system rituals, and almost all of them involve the influence of “gods” on human affairs. Myths are narratives, which are built on a series of causes and effects. One event happens in a myth, which causes another event to happen, and so on. The term *mythology* can refer either to a collection of myths or to the study of myths.

Many archetypes come from myths. Archetypes are very old patterns or images that recur over and over again in literature. Archetypes can be characters (such as the sacrificial hero), plots (such as the heroic quest), animals (such as lambs, wolves, and serpents), or settings (such as the place of perfect happiness). Myths also follow patterns in the use of symbols like colors and circles.

Three Criteria of a Myth

It is a myth if...

- It is connected to regions, traditions, or belief systems.
- It answers “why?”
- It follows patterns.



From <http://www.crystalinks.com>

Transcript for Devdutt Pattanaik’s

“East vs. West -- the myths that mystify” (from Ted Talks – www.ted.com/talks)

1 To understand the business of mythology and what a Chief Belief Officer is supposed to do, you
 2 have to hear a story of Ganesha, the elephant-headed god who is the scribe of storytellers, and
 3 his brother, the athletic warlord of the gods, Kartikeya. The two brothers one day decided to go
 4 on a race, three times around the world. Kartikeya leapt on his peacock and flew around the
 5 continents and the mountains and the oceans. He went around once, he went around twice, he
 6 went around thrice. But his brother, Ganesha, simply walked around his parents once, twice,
 7 thrice, and said, "I won." "How come?" said Kartikeya. And Ganesha said, "You went around
 8 'the world.' I went around 'my world.'" What matters more?

9 If you understand the difference between “the world” and “my world,” you understand the
 10 difference between *logos*¹ and *mythos*². “The world” is objective, logical, universal, factual,
 11 scientific. “My world” is subjective. It's emotional. It's personal. It's perceptions, thoughts,
 12 feelings, dreams. It is the belief system that we carry. It's the myth that we live in.
 13 “The world” tells us how the world functions, how the sun rises, how we are born. “My world”
 14 tells us why the sun rises, why we were born. Every culture is trying to understand itself: "Why
 15 do we exist?" And every culture comes up with its own understanding of life, its own customized
 16 version of mythology.

17 Culture is a reaction to nature, and this understanding of our ancestors is transmitted generation
 18 from generation in the form of stories, symbols and rituals, which are always indifferent to
 19 rationality. And so, when you study it, you realize that different people of the world have a
 20 different understanding of the world. Different people see things differently— different
 21 viewpoints.

22 There is my world and there is your world, and my world is always better than your world,
 23 because my world, you see, is rational and yours is superstition. Yours is faith. Yours is illogical.
 24 This is the root of the clash of civilizations...

¹ Logos: the rational (logical) principle that governs and develops the universe

² Mythos: the underlying system of beliefs, especially those dealing with supernatural forces, characteristic of a particular culture

Text-Dependent Questions:

1. According to Pattanaik, a myth is _____
_____.
2. In trying to understand “my world,” myths help because _____

_____.
3. How do myths reflect cultural beliefs and values?

_____.

Extending Understanding:

Identify and label evidence of the criteria of a myth in the story of Ganesha and his brother Kartikeya that Devdutt Pattanaik told at the beginning of the video. Use the transcript to underline or highlight evidence of each of the criteria and label which criteria it meets. Use the criteria descriptions below to guide your work:

Three criteria of a myth:

1. Myths are connected to regions, traditions, or belief systems.
2. Myths answer the question “why?”
3. Myths follow patterns.

For example, Ganesha, the elephant-headed god (line 2) shows that the myth is connected both to a belief system (god) and the region’s animals (elephant).

Patterns in Mythology Matrix

Pattern	Explanation	Examples (Take notes)	Where have you seen it? (Turn and talk)
Natural Elements	Elements found in nature are often used symbolically in myths.		
Animals	In myths, animals can represent human qualities, distractions, or desires. The animals used vary depending on the culture.		
Colors	Colors are often used symbolically in myths.		
Circles	Circles are often used in myths to represent cycles, unity, and life.		
Creation	Creation myths explain why things exist or why things are the way they are.		
Heroes	Mythological heroes complete a difficult task despite temptations and receive a reward upon completion.		
Females	Normally, the female archetype takes one of two forms: Good or Evil.		

Evidence of Patterns Matrix

	<i>“How the Crocodile Got Its Skin”</i>	<i>“Arachne the Spinner”</i>
Natural Elements		
Animals		
Colors		
Circles		
Creation		
Heroes		
Females		

How the Crocodile Got Its Skin

This story is paraphrased from a book called "The Secret of the Crocodile", a Namibia Oral Tradition Project, published by New Namibia Books. Retrieved from <http://www.gateway-africa.com>.

1. The crocodile originally had a smooth golden skin, and it stayed that way because the crocodile would spend all day in the muddy waters and only come out at night. All the other animals would come and admire its beautiful golden skin.
2. The crocodile became very proud of its skin and started coming out of the water to bask in the other animals' admiration, even while the sun was shining. He began thinking he was better than the other animals and started bossing them around.
3. The other African animals became bored with his change in attitude and fewer and fewer started showing up to look at his skin. But each day that the crocodile exposed his skin to the sun it would get uglier and bumpier and thicker, and was soon transformed into what looked like bulging armor.
4. Crocodile never recovered from the humiliating shame and even today will disappear from view when others approach, with only his eyes and nostrils above the surface of the water.



Arachne the Spinner

Greek myth retrieved from <http://myths.e2bn.org>

1. A long time ago in a place called Lydia lived a young spinner and weaver called Arachne. Lydia had a reputation for producing splendid textiles and had some of the finest spinners and weavers in the world. No spinner or weaver was more talented or gifted than Arachne. Arachne wove all sorts of beautiful pictures into her cloth. Often the scenes were so lifelike that people felt they could almost touch and feel what was going on. Visitors travelled many miles to see her beautiful work. Not only were her finished products beautiful to look at, but just watching her weave was a sight to behold. Even the nymphs of the forest would stop their play and look on in wonder.
2. Arachne was rightly very proud of her work but she was also very arrogant. So remarkable were her works that observers often commented that she must have been trained by Athena, the goddess of wisdom and crafts, also known for her ability to spin and weave beautiful pictures. Arachne was scornful of this. Why, she said, should she, with all her talent, be placed in an inferior place to the goddess? She would tell visitors that the Goddess herself could not produce work any better.
3. When news of Arachne's bold claim reached Athena she was very angry, but she decided to give the young woman a chance to redeem herself. So one day she disguised herself as an old peasant woman and went to visit Arachne. She gently warned her to be careful not to offend the gods by comparing her talents to those of an immortal. But Arachne told the old woman to save her breath. She boasted that she welcomed a contest with Athena, and, if she lost, would suffer whatever punishment the goddess decided. At this Athena revealed her true form. The visitors who had come to watch Arachne's weaving were very

afraid, but Arachne stood her ground. She had made a claim, and she would prove it. It was decided they would compete by each creating a tapestry. The two of them set up their looms in the same room and the contest began, the mortal Arachne at her loom and the goddess Athena at hers. They wove from early in the morning until it got too dark to see. The next day they compared what they had done.

4. Athena had woven a stunning cloth showing the gods and goddesses together on Mount Olympus doing good deeds for people. A beautiful scene had developed from the threads. Those witnessing the competition marveled at the work produced by the goddess. Arachne, however, had woven a cloth that made fun of the gods and goddesses. It showed them getting drunk and behaving very badly. Nevertheless, so exquisite was the mortal's work that the characters in the scene were lifelike. When Athena saw it she was even angrier than she had been before. She was forced to admit that Arachne's work was flawless but the disrespectful choice of subject made her finally lose her temper. Athena destroyed Arachne's tapestry and loom. Then she touched her forehead, making sure that she felt guilt for her actions.
5. Arachne was ashamed, but the guilt was so overwhelming it was far too deep for a mortal to bear. Realizing her folly Arachne was crushed with shame. Terrified and in turmoil she ran into a nearby wood and hanged herself from a tree. Athena had not expected Arachne to take her own life and took pity on her. Sprinkling Arachne with the juices of the aconite plant, Athena loosened the rope, which became a cobweb; then she said gently, "Spin if you wish to spin." At this Arachne slowly came back to life but not in human form, for as Athena spoke her words, Arachne's nose and ears disappeared, her arms and legs became long and slender and new legs grew beside them, then her whole body shrank until she was just a tiny little spider. For the rest of her life Arachne was to hang

from a thread and to be a great weaver, and the descendants of Arachne still weave their magic webs all over the earth today.

Teacher:

<p>Unit: Intro to Myths Lesson #2</p>	<p>Grade Level/Course: ELA Grade 9</p>	<p>Duration: 2-3 days Date:</p>
<p>Big Idea: Patterns allow us to make sense of our world. Essential Question: What patterns do myths use to explain our world?</p>		
<p>Common Core and Content Standards</p>	<p>Reading Literary Text</p> <p>RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL.9-10.2 Determine a theme or central idea of a 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.</p> <p>Writing</p> <p>W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>Speaking and Listening</p> <p>SL.9-10.1 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.</p> <p>Language</p> <p>L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<ul style="list-style-type: none"> • Video: “Hindu Beginning of the World Story” (link found on SAUSD webpage = http://www.sausd.us/Page/22743); length = approximately 3 minutes • Resource 2.1 Warm-up: Responding to Video Clip • Resource 2.2 <i>A Summary of How the World Was Made</i> (Optional Companion Text – 940 Lexile) • Resource 2.3A <i>The Beginning of Things</i> Part 1 (1360 Lexile) • Resource 2.3B-E <i>The Beginning of Things</i> Parts 2-5 (see Lexile levels in “Pre-teaching Considerations” below) • Resource 2.4 Collaborative Annotation Chart: <i>The Beginning of Things</i> Part 1 • Resource 2.5 Collaborative Annotation Chart: <i>The Beginning of Things</i> Part__ • Resource 2.6 Myth Comparison Matrix: <i>The Beginning of Things</i> • Resource 2.7 Writing Prompt • Resource 2.8 Model Paragraph (optional outline) • Paper and writing instruments (student-provided) • Computer and Internet access and audio capacity • Document camera • Whiteboard and markers as needed • Blank white paper for mini-poster <p>SAUSD Common Core Unit Dictionaries for student reference (if needed)</p>	

Objectives		Content: Students will analyze how myths include similar patterns and how these myths explain important ideas/beliefs about the world in which we live.	Language: Students will discuss and explain their ideas based on the readings presented and shared in class by participating in a Jigsaw.
Depth of Knowledge Level		<input checked="" type="checkbox"/> Level 1: Recall <input checked="" type="checkbox"/> Level 3: Strategic Thinking	<input checked="" type="checkbox"/> Level 2: Skill/Concept <input type="checkbox"/> Level 4: Extended Thinking
College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence <input checked="" type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input checked="" type="checkbox"/> Comprehending as well as critiquing <input type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	<input checked="" type="checkbox"/> Building strong content knowledge <input checked="" type="checkbox"/> Valuing evidence
Common Core Instructional Shifts		<input type="checkbox"/> Building knowledge through content-rich nonfiction texts <input checked="" type="checkbox"/> Reading and writing grounded from text <input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING creation, symbolize, conflict Video: Hindu “The Beginning of Things” – accounts, legend, giants, dwarfs	WORDS WORTH KNOWING
	STUDENTS FIGURE OUT THE MEANING	Video: lotus “The Beginning of Things” – combat, strove, quenched, wrought, mischief, ancestor, nourished, victuals, thrusting, forth, reckon, slew, bulk, fashioned, sprouted, globe, cinders, chariot, dew, bit, mane, dwelling, remnants, anvils, sought, lo	fierce, abyss, whence, arching, bristling, swift, spiteful, dens, ruddy
Pre-teaching Considerations		<ul style="list-style-type: none"> • Be sure you can access the video clip before the class begins. • Reference the directions for conducting a Jigsaw Reading (included in lesson description) and determine base and expert groups. • You may pre-select the reading parts of <i>The Beginning of Things</i> for each student in the group based on their reading level: Part 2 = 1020 Lexile; Part 3 = 1120 Lexile; Part 4 = 1170 Lexile; Part 5 = 1070 Lexile. 	

Lesson Delivery		
Instructional Methods	<p>Check method(s) used in the lesson:</p> <p> <input checked="" type="checkbox"/> Modeling Practice <input checked="" type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent <input type="checkbox"/> Guided Inquiry <input checked="" type="checkbox"/> Reflection </p>	
	<p>Prior Knowledge, Context, and Motivation: Help bridge students’ understanding of the Big Idea and Essential Questions by posing the following question: What patterns do myths use to explain our world? Explain that previously they explored the patterns that exist in mythology. Today, they will explore how these patterns help to explain the creation of the world, human beings, and cultural ideas and beliefs. Note that the next lesson will explore more in-depth how myths reflect cultural beliefs and values.</p>	
Lesson Continuum	<p>Day 1-2 What patterns do myths use to explain our world?</p> <p>Preparing the Learner:</p> <ol style="list-style-type: none"> Teacher will show short video clip, “Hindu Beginning of the World Story” to students after previewing text-dependent questions (see Resource 2.1). Explain that myths not only follow patterns, but they also reveal important ideas about where we come from. Teacher will lead a class discussion answering the following questions based on content from the video clip (show twice): <ul style="list-style-type: none"> According to the story in the video, how was the world created? How was the world described at the beginning of the myth? <i>Possible answer: The world was nothing in the beginning but dark waters with Lord Vishnu floating on a cobra. Then a lotus flower grew out of his navel and Brahma came out. Vishnu asked him to create the world, so he split the lotus into three parts to create the heavens, earth, and skies.</i> How are the first “beings” described in the myth? <i>Possible answer: The three gods are Vishnu, whose skin is blue; Brahma, who has three heads; and Shiva, who is blue and is wearing snakes. All three gods are wearing Indian-style ornaments.</i> What <i>conflicts</i> are presented in the myth? <i>Possible answer: Brahma calms the wind, stills the waves, and brings peace.</i> How does the myth end? How are the conflicts resolved, if at all? <i>Possible answer: Brahma brings peace before creating the plants and animals. The myth ends with Lord Shiva destroying the universe.</i> <p>Interacting with the Text: Collaborative Annotation Chart Teacher will model how to complete the Collaborative Annotation Chart as well as introduce the Norse myth by taking students</p>	<p>Differentiated Instruction:</p> <p>English Learners: Allow students to work with more capable peers. Provide sentence frames for written responses. Model writing paragraph for lesson assessment, using the provided outline.</p> <p>Students Who Need Additional Support: In addition to previewing the text-dependent questions for the video, “Hindu Beginning of the World Story,” teacher may choose to stop and replay for students the portions that give the answers. Prior to reading <i>The Beginning of Things</i>, read the companion text, <i>A Summary of How the World Was Made</i> (Resource 2.2).</p>

	<p><i>through the process of analyzing “The Beginning of Things” Part 1 (Resource 2.2, 1360 Lexile for Part 1).</i></p> <ol style="list-style-type: none"> 2. Read <i>The Beginning of Things</i> Part 1 (Resource 2.3A) aloud without stopping to explain the text. 3. Have students use the Collaborative Annotation Chart: <i>The Beginning of Things</i> Part 1 (Resource 2.4) in order to practice annotating the text as the teacher models the process using a document camera. Note: <i>Once in groups, students will need to collaborate using the sample language supports shown on the charts (Resources 2.4 and 2.5). Model this process and have students practice before they go into their groups.</i> <p>Interacting with the Text: Jigsaw Reading</p> <ol style="list-style-type: none"> 4. Divide the class into heterogeneous base groups containing 4 students each. Assign each student in the <i>base group</i> to a different <i>expert group</i>. (They will only be in this base group for a few minutes while you are assigning them to an expert group.) Before breaking out into the second group, double check that each student knows which part of the myth s/he will be reading. Note: <i>Although the myth is a single narrative, each part has a brief explanation of what came before (if needed to set the scene), and the parts will be told in order when students return to their base groups.</i> <p>Expert group A- <i>The Beginning of Things</i> Part 2 – 1020L Expert group B- <i>The Beginning of Things</i> Part 3 – 1120L Expert group C- <i>The Beginning of Things</i> Part 4 – 1170L Expert group D- <i>The Beginning of Things</i> Part 5 – 1070L</p> <ol style="list-style-type: none"> 5. Once students regroup into expert groups, explain that they will have about 15 minutes to read independently (or with a partner as a scaffold, if needed) and annotate the text using the Collaborative Annotation Chart (Resource 2.5). Note: <i>Students may need to use dictionaries to assist with difficult vocabulary.</i> 6. After completing their own annotations, students will work with a partner in their group taking turns to discuss their annotations using the language frames provided on the chart. 7. After everyone has read and shared with a partner, students should work collaboratively to answer the questions on the Myth Comparison Matrix: <i>The Beginning of Things</i> (Resource 2.6) for their assigned part of the myth. To facilitate their collaboration, you may choose to assign group members a specific question or have them each take 	<p>Use Lexile levels to inform student grouping for the Jigsaw activity.</p> <p>Students who struggle with reading and/or require additional support in comprehension would benefit from reading the text in a guided small homogenous group. Teacher can assist struggling readers to complete their portion of the task before going to their collaborative groups, and can help students practice the language frames in order to prepare them so collaborate productively with their groups.</p> <p>Give extra time to complete poster, maybe for homework.</p> <p>Provide sentence frames for written responses.</p> <p>Students who require additional support in writing will benefit from the use of the optional “Model Paragraph” outline (Resource 2.8). Students may need help and clarification in completing the outline to assist in generating writing.</p>
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turns answering a question.

Extending Understanding: Re-presentation

8. Distribute sheets of blank white paper to each student. Direct them to recreate their part of the myth in a visual format. They may brainstorm as a group and discuss key images, elements, scenes from the myth. However, each student should create his or her own poster re-presentation of the myth. *The scaffold of re-presenting a text allows for students to demonstrate their understanding of the original text in a new format.*

9. For this lesson, Day 1 will probably come to a close before students can regroup into their base groups. Before the closing activity, however, remind students that they will be presenting their part of the myth to their base groups the next day.

Day 2-3

1. On Day 2, have students sit with their original, base groups. Explain that each student will present his/her part of the myth (in order) to the rest of the group focusing on the following points:
 - Summarize the myth in your own words
 - Display your drawing of the myth and explain the key images or elements you included in the drawing.
 - Orally share the answers on the Myth Comparison Matrix (**Resource 2.6**). You should be speaking, not passing your handout around.
 - Every student will present and every student will be taking notes individually on the Myth Comparison Matrix (**Resource 2.6**).

2. Reconvene as a whole group and discuss what major ideas or cultural beliefs/values are presented in each part of the myth.

Suggested Discussion Points for after Jigsaw presentations:

 - What similarities or patterns did you find in the different parts of the myth as a whole group?
 - What does this myth explain about our world?
 - What values or important ideas does this myth discuss or point out?

3. Explain that students will be transitioning into a writing assignment that will test their understanding of how myths explain things about the world.

Accelerated Learners:

Student may create a Double Bubble Map comparing and contrasting their assigned myth with another myth/story they can think of on their own.

Assessment

4. Explain the writing assignment prompt (Writing an Argument #2, **Resource 2.7**): Write an argumentative paragraph in response to the following questions and guidelines:
- What do myths teach us about our world?
 - How do myths explain the world in which we live?
 - Provide specific examples from the entire myth we read, *The Beginning of Things*, not just your own part of the myth.
 - Think about the lesson that is being taught in the myth and provide examples.
 - Be sure to make a claim about what these examples are supposed to teach you about the world.

**After reviewing the first paragraph students wrote in Lesson 1, you may assign this paragraph for students to write independently or you may choose to present an outline with sentence frames (Resource 2.8).*

Scoring Rubric:

Claim	Evidence	Explanation	Grammar*
_____ Strong (5)	_____ Convincing (5)	_____ Thorough (5)	_____ Few errors (5)
_____ Fair (3)	_____ Included (3)	_____ Included (3)	_____ Some errors (3)
_____ Weak (1)	_____ Un-related (1)	_____ Under-developed (1)	_____ Many errors (1)

**(Focus on either capitalization/punctuation OR sentence structure)*

Lesson Reflection

Teacher Reflection Evidenced by Student Learning/ Outcomes

Warm-up: Responding to Video Clip: “Hindu Beginning of the World Story”

Essential Question: How do myths explain the world?

1. According to the story in the video, how was the world created? How was the world described at the beginning of the myth?

2. How are the first “beings” described in the myth?

3. What *conflicts* are presented in the myth?

4. How does the myth end? How are the conflicts resolved, if at all?

A Summary of How the World Was Made (Norse Myth)

From Shmoop.com

- Odin and his brothers, Vili and Vé, create Middle-Earth (the world of humans) from the body of a giant.
- The three brothers kill a giant named Ymir.
- They create the world from his body, using the different body parts to make different things:
 - From his flesh and some of his bones, they make the land and rocky mountains.
 - They use his blood to make the sea and other bodies of water.
 - Ymir's teeth and some of his bones become gravel and boulders.
 - The three brothers place Ymir's skullcap above the earth and place a dwarf at each of the earth's four corners. These dwarves are named North, South, East, and West.
 - They use Ymir's eyebrows to create a protective fortress around the earth, in order to prevent the giants from ever entering it. They call this place Midgard, or Middle-Earth.
 - From Ymir's brain, they make the clouds.
 - They make a place for the sparks that are shooting out of Muspelheim, the primordial fire-world that they have now separated from the earth. These sparks become the stars, sun, and moon.
- The dark and beautiful daughter of a giant, Night, has a son with one of the Aesir gods, a bright and radiant boy named Day.
- The gods give Night and Day chariots and horses and place them in the sky, ordering them to ride around it.
- The sweat dripping off the mane of Night's horse causes the dew each morning.
- Day is so bright and hot that the gods must attach bellows (blowers) to his horse's legs to keep them from burning up.
- A witch that lives to the East of Middle-Earth gives birth to two giant sons in the shape of wolves. The wolf-giant Skoll chases the sun as his brother Hati chases the moon. These brothers keep the sun and moon racing around the sky, creating the cycle of day and night.

- From the maggots growing in the dead body of Ymir, Odin and his brothers create the race of the dwarves. Dwarves live in caves beneath the earth and supply the gods with iron, silver, and gold.
- Odin and his brothers create other races: the light-elves, who live far above the earth in Alfheim; sprites and spirits, who populate the forest groves and streams; and animals and fish.

The Beginning of Things

A Norse myth written down by Abbie Farwell Brown (originally published in 1902)

Part 1

1 The oldest stories of every race of people tell about the Beginning of Things. But the various folk
2 who first told them were so very different, the tales are so very old, and have changed so greatly
3 in the telling from one generation to another, that there are almost as many accounts of the way
4 in which the world began as there are nations upon the earth. So it is not strange that the people
5 of the North have a legend of the Beginning quite different from that of the Southern, Eastern,
6 and Western folk.

7 This book is made of the stories told by the Northern folk,—the people who live in the land of
8 the midnight sun, where summer is green and pleasant, but winter is a terrible time of cold and
9 gloom; where rocky mountains tower like huge giants, over whose heads the thunder rolls and
10 crashes, and under whose feet are mines of precious metals. Therefore you will find the tales full
11 of giants and dwarfs,—spirits of the cold mountains and dark caverns.

12 You will find the hero to be Thor, with his thunderbolt hammer, who dwells in the happy heaven
13 of Asgard, where All-Father Odin is king, and where Balder the beautiful makes springtime with
14 his smile. In the north countries, winter, cold, and frost are very real and terrible enemies; while
15 spring, sunshine, and warmth are near and dear friends. So the story of the Beginning of Things
16 is a story of cold and heat, of the wicked giants who loved the cold, and of the good Æsir, who
17 basked in pleasant warmth.

“The Beginning of Things” Part 2

1 In the very beginning of things, the stories say, there were two worlds, one of burning heat and
2 one of icy cold. The cold world was in the north, and from it flowed Elivâgar, a river of
3 poisonous water which hardened into ice and piled up into great mountains, filling the space
4 which had no bottom. The other world in the south was on fire with bright flame, a place of heat
5 most terrible. And in those days through all space there was nothing beside these two worlds of
6 heat and cold.

7 But then began a fierce combat. Heat and cold met and strove to destroy each other, as they have
8 tried to do ever since. Flaming sparks from the hot world fell upon the ice river which flowed
9 from the place of cold. And though the bright sparks were quenched, in dying they wrought
10 mischief, as they do to-day; for they melted the ice, which dripped and dripped, like tears from
11 the suffering world of cold. And then, wonderful to say, these chilly drops became alive; became
12 a huge, breathing mass, a Frost-Giant with a wicked heart of ice. And he was the ancestor of all
13 the giants who came afterwards, a bad and cruel race.

14 At that time there was no earth nor sea nor heaven, nothing but the icy abyss without bottom,
15 whence Ymir the giant had sprung. And there he lived, nourished by the milk of a cow which the
16 heat had formed. Now the cow had nothing for her food but the snow and ice of Elivâgar, and
17 that was cold victuals indeed! One day she was licking the icy rocks, which tasted salty to her,
18 when Ymir noticed that the mass was taking a strange shape. The more the cow licked it, the
19 plainer became the outline of the shape. And when evening came Ymir saw thrusting itself
20 through the icy rock a head of hair. The next day the cow went on with her meal, and at night-
21 time a man's head appeared above the rock. On the third day the cow licked away the ice until
22 forth stepped a man, tall and powerful and handsome. This was no evil giant, for he was good;
23 and, strangely, though he came from the ice his heart was warm. He was the ancestor of the kind
24 Æsir; for All-Father Odin and his brothers Vili and Ve, the first of the gods, were his grandsons,
25 and as soon as they were born they became the enemies of the race of giants.

“The Beginning of Things” Part 3 – *This story begins after All-Father Odin and his brothers, the first of the gods, were born and became enemies of the race of giants.*

1 Now after a few giant years,—ages and ages of time as we reckon it,—there was a great battle,
2 for Odin and his brothers wished to destroy all the evil in the world and to leave only good. They
3 attacked the wicked giant Ymir, first of all his race, and after hard fighting slew him. Ymir was
4 so huge that when he died a mighty river of blood flowed from the wounds which Odin had
5 given him; a stream so large that it flooded all space, and the frost-giants, his children and
6 grandchildren, were drowned, except one who escaped with his wife in a chest. And but for the
7 saving of these two, that would have been the end of the race of giants.

8 All-Father and his brothers now had work to do. Painfully they dragged the great bulk of Ymir
9 into the bottomless space of ice, and from it they built the earth, the sea, and the heavens. Not an
10 atom of his body went to waste. His blood made the great ocean, the rivers, lakes, and springs.
11 His mighty bones became mountains. His teeth and broken bones made sand and pebbles. From
12 his skull they fashioned the arching heaven, which they set up over the earth and sea. His brain
13 became the heavy clouds. His hair sprouted into trees, grass, plants, and flowers. And last of all,
14 the Æsir set his bristling eyebrows as a high fence around the earth, to keep the giants away from
15 the race of men whom they had planned to create for this pleasant globe.

16 So the earth was made. And next the gods brought light for the heavens. They caught the sparks
17 and cinders blown from the world of heat, and set them here and there, above and below, as sun
18 and moon and stars. To each they gave its name and told what its duties were to be, and how it
19 must perform them, day after day, and year after year, and century after century, till the ending
20 of all things; so that the children of men might reckon time without mistake.

“The Beginning of Things” Part 4 – *This story begins after the earth and heavens were made from the body of the giant, Ymir, by the god Odin and his brothers.*

1 Sól and Mâni, who drove the bright chariots of the sun and moon across the sky, were a fair
2 sister and brother whose father named them Sun and Moon because they were so beautiful. So
3 Odin gave them each a pair of swift, bright horses to drive, and set them in the sky forever. Once
4 upon a time,—but that was many, many years later,—Mâni, the Man in the Moon, stole two
5 children from the earth. Hiuki and Bil were going to a well to draw a pail of water. The little boy
6 and girl carried a pole and a bucket across their shoulders, and looked so pretty that Mâni thrust
7 down a long arm and snatched them up to his moon. And there they are to this day, as you can
8 see on any moonlight night,—two little black shadows on the moon's bright face, the boy and the
9 girl, with the bucket between them.

10 The gods also made Day and Night. Day was fair, bright, and beautiful, for he was of the warm-
11 hearted Æsir race. But Night was dark and gloomy, because she was one of the cold giant-folk.
12 Day and Night had each a chariot drawn by a swift horse, and each in turn drove about the world
13 in a twenty-four hours' journey. Night rode first behind her dark horse, Hrîmfaxi, who scattered
14 dew from his bit upon the sleeping earth. After her came Day with his beautiful horse, Glad,
15 whose shining mane shot rays of light through the sky.

16 All these wonders the kind gods wrought that they might make a pleasant world for men to call
17 their home. And now the gods, or Æsir as they were called, must choose a place for their own
18 dwelling, for there were many of them, a glorious family. Outside of everything, beyond the
19 great ocean which surrounded the world, was Jotunheim, the cold country where the giants lived.
20 The green earth was made for men. The gods therefore decided to build their city above men in
21 the heavens, where they could watch the doings of their favorites and protect them from the
22 wicked giants. Asgard was to be their city, and from Asgard to Midgard, the home of men,
23 stretched a wonderful bridge, a bridge of many colors. For it was the rainbow that we know and
24 love. Up and down the rainbow bridge the Æsir could travel to the earth, and thus keep close to
25 the doings of men.

“The Beginning of Things” Part 5 – *This story begins after the earth and heavens were made from the body of the giant, Ymir, by the god Odin and his brothers.*

1 Next, from the remnants of Ymir's body the gods made the race of little dwarfs, a wise folk and
2 skillful, but in nature more like the giants than like the good Æsir; for they were spiteful and
3 often wicked, and they loved the dark and the cold better than light and warmth. They lived deep
4 down below the ground in caves and rocky dens, and it was their business to dig the precious
5 metals and glittering gems that were hidden in the rocks, and to make wonderful things from the
6 treasures of the under-world. Pouf! pouf! went their little bellows. Tink-tank! went their little
7 hammers on their little anvils all day and all night. Sometimes they were friendly to the giants,
8 and sometimes they did kindly deeds for the Æsir. But always after men came upon the earth
9 they hated these new folk who eagerly sought for the gold and the jewels which the dwarfs kept
10 hidden in the ground. The dwarfs lost no chance of doing evil to the race of men.

11 Now the gods were ready for the making of men. They longed to have a race of creatures whom
12 they could love and protect and bless with all kinds of pleasures. So Odin, with his brothers
13 Hœnir and Loki, crossed the rainbow bridge and came down to the earth. They were walking
14 along the seashore when they found two trees, an ash and an elm. These would do as well as
15 anything for their purpose. Odin took the two trees and warmly breathed upon them; and lo! they
16 were alive, a man and a woman. Hœnir then gently touched their foreheads, and they became
17 wise. Lastly Loki softly stroked their faces; their skin grew pink with ruddy color, and they
18 received the gifts of speech, hearing, and sight. Ask and Embla were their names, and the ash
19 and the elm became the father and mother of the whole human race whose dwelling was
20 Midgard, under the eyes of the Æsir who had made them.

21 This is the story of the Beginning of Things.

COLLABORATIVE ANNOTATION CHART – *THE BEGINNING OF THINGS* PART 1

Lines	Symbol	Comment/Question/Response	Partner's Comment/Question/Response

<i>Symbol</i>	<i>Comment/Question/Response</i>	<i>Sample Language Support</i>
?	<ul style="list-style-type: none"> • Questions I have • I wonder what _____ means • Confusing parts for me 	<ul style="list-style-type: none"> • The statement, “...” is confusing because... • I am unclear about the following sentence(s): • I don’t understand what s/he means when s/he says...
+	<ul style="list-style-type: none"> • Important events in the narrative/plot: • Actions that help reveal character: • Other important details: 	<ul style="list-style-type: none"> • One important event is... • This reveals that the character... • This might be important because...
↔	<ul style="list-style-type: none"> • Connections 	<ul style="list-style-type: none"> • I can make a connection between this and _____. • This is related to _____.

COLLABORATIVE ANNOTATION CHART – *THE BEGINNING OF THINGS*
PART _____

Lines	Symbol	Comment/Question/Response	Partner's Comment/Question/Response

<i>Symbol</i>	<i>Comment/Question/Response</i>	<i>Sample Language Support</i>
?	<ul style="list-style-type: none"> • Questions I have • I wonder what _____ means • Confusing parts for me 	<ul style="list-style-type: none"> • The statement, “...” is confusing because... • I am unclear about the following sentence(s): • I don’t understand what s/he means when s/he says...
+	<ul style="list-style-type: none"> • Important events in the narrative/plot: • Actions that help reveal character: • Other important details: 	<ul style="list-style-type: none"> • One important event is... • This reveals that the character... • This might be important because...
↔	<ul style="list-style-type: none"> • Connections 	<ul style="list-style-type: none"> • I can make a connection between this and _____. • This is related to _____.

Myth Comparison Matrix: *The Beginning of Things*

	Partner A: <i>Part 2</i>	Partner B: <i>Part 3</i>	Partner C: <i>Part 4</i>	Partner D: <i>Part 5</i>
1. How does this part of the myth relate to the creation of the world (earth, ocean, skies) or the “beings” in it?				
2. How are the “beings” described in this part of the myth?				
3. Why were the “beings” created? What do they symbolize in our world?				
4. How does this part of the myth end? If there were any conflicts, how were they resolved?				

Writing Outline (Optional)

In the myth, *The Beginning of Things*, by Abbie Farwell Brown, several mythological patterns help to explain

First of all, _____

_____. This example

_____ how/ that _____

_____. In addition, _____

_____.

This further _____ that _____

In conclusion, _____

Verbs to show what evidence is or does in the text	Verbs to explain the importance of that evidence in the text
Believes Suggests Acknowledges Recognizes Emphasizes Insists Reminds us Assumes	Tells (us) Shows (us) Demonstrates Reveals Signifies Illustrates Confirms Affirms

Teacher:

<p>Unit: Intro to Myths Lesson #: 3</p>	<p>Grade Level/Course: ELA Grade 9</p>	<p>Duration: 3-6 days Date:</p>
<p>Big Idea: Patterns allow us to make sense of our world. Essential Question: How do myths reflect cultural beliefs and values?</p>		
<p>Common Core Content Standards</p>	<p>Reading Literature</p> <p>RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL.9-10.2 Determine a theme or central idea of a 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.</p> <p>Reading Informational Text</p> <p>RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Writing</p> <p>W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>Speaking and Listening</p> <p>SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>Language</p> <p>L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking L.9-10.2 Demonstrate command of the conventions of standard English capitalization punctuation and spelling when writing.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<ul style="list-style-type: none"> • Holt Literature & Language Arts, Fourth Course, pages 660-670 • PowerPoint: Introduction to Epic and Myth – “The Cyclops” (link found on SAUSD webpage = http://www.sausd.us/Page/22743) • Resource 3.1 Cyclops Painting by Odilon Redon (also found in Holt textbook pg. 660) • Resource 3.2 Introduction to Epic and Myth PowerPoint Notes • Optional video: “Homer’s Odyssey: Heading Home” (link found on SAUSD webpage = http://www.sausd.us/Page/22743); length = 3:51 minutes • Resource 3.3 Collaborative Close Reading Chart • Resource 3.4 Section Analysis Chart • Resource 3.5A Cyclops Comic Strip Planning Sheet • Resource 3.5B Cyclops Comic Strip Planning Sheet (model) • Resource 3.6 Gallery Walk Focus Questions 	

		<ul style="list-style-type: none"> • Resource 3.7 Evidence of Cultural Beliefs, Values, and Patterns Matrix • Resource 3.8 Argumentative Writing Task #3 • Resource 3.9 Teacher Resource List (for additional ideas or support materials) • Paper and writing instruments (student-provided) • Computer and Internet connection • Construction paper or large sheets of poster paper • Markers/color pencils • Projector/document camera • Whiteboard and markers as needed • Dictionaries for student reference (if needed) 	
Objectives		<p>Content: Students will demonstrate understanding of epic conventions and mythological patterns by analyzing Episode 9 of <i>The Odyssey</i> and writing an argumentative paragraph.</p>	<p>Language: Students will work collaboratively using adjectives to describe archetype patterns of main characters by reading an epic poem.</p> <p>Students will use sequence words (first, next, last, then, finally, etc.) in summarizing a section of the epic poem.</p>
Depth of Knowledge Level		<input checked="" type="checkbox"/> Level 1: Recall <input checked="" type="checkbox"/> Level 2: Skill/Concept <input checked="" type="checkbox"/> Level 3: Strategic Thinking <input checked="" type="checkbox"/> Level 4: Extended Thinking	
College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence <input checked="" type="checkbox"/> Building strong content knowledge <input checked="" type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input checked="" type="checkbox"/> Valuing evidence <input checked="" type="checkbox"/> Comprehending as well as critiquing <input type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
Common Core Instructional Shifts		<input type="checkbox"/> Building knowledge through content-rich nonfiction texts <input checked="" type="checkbox"/> Reading and writing grounded from text <input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	<p>KEY WORDS ESSENTIAL TO UNDERSTANDING</p> <p>odyssey, hero, voyage, archetype, epic, adversary, Cyclops, <i>in media-res</i></p>	<p>WORDS WORTH KNOWING</p> <p>belief, whey, value, beholden, monster, bough</p>
	STUDENTS FIGURE OUT THE MEANING	<p>restitution, sequence, ewes, dismember, stoke, ravage, ninny, conflict</p>	<p>journey, epic hero, evade, cunning, cordial, hospitality prodigious</p>
Pre-teaching Considerations		<ul style="list-style-type: none"> • Lesson will focus on essential question, "<i>How do myths reflect cultural beliefs and values?</i>" Students should be familiar with vocabulary: epic, odyssey, journey, archetype, and plot. • Assign students to work in groups of 4 or 5. • Make sure you have access to the PowerPoint and video (if you choose to use it). 	

Lesson Delivery			
Instructional Methods	<p>Check method(s) used in the lesson:</p> <p> <input checked="" type="checkbox"/> Modeling <input type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent Practice <input type="checkbox"/> Guided Inquiry <input checked="" type="checkbox"/> Reflection </p>		
Lesson Continuum	<p>Prior Knowledge, Context, and Motivation:</p> <p>Day 1</p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> The teacher will introduce the essential question for the lesson, “How do myths reflect cultural beliefs and values?” and lead a class discussion. Talking points should include the following: <i>The Greeks used myths to illustrate their beliefs and values. They believed in strength, hospitality and intelligence. They also believed in sharing stories that would demonstrate these values.</i> The teacher will ask students to remember stories they heard as a child about monsters or heroes. What was the reason for these stories? After discussion, tell students that the patterns used by our parents to warn/teach us are based on archetypes, which are age-old patterns of monsters and heroes, of good and evil, etc. To help students make connections, the teacher will ask students to complete a “Quick-Draw” (similar to a Quick-Write) about a monster or hero-type character that they heard about or were told about as a child. (Examples can be “Cucuy,” “Chupacabras,” “La Llorona,” Superman, etc. Students may use the back of Resource 3.1 to complete their Quick-Draw. Have students share their Quick-Draw with a partner. 		
	<p>Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement</p>	<p>Preparing the Learner</p> <ol style="list-style-type: none"> To introduce the text and the concept of a journey, ask the following question/present the scenario: “Have you ever planned to go somewhere, but other things came up that took you off course?” Students will think about their answers, write them down, and then share with a partner. After finishing the Think-Write-Pair-Share, call on volunteers to share their stories with the class. (Caution students that the story must be school appropriate.) Voting can be conducted by show of hands to see who has the “best” story of a journey that got sidetracked. As the student retells the story with the class, the teacher creates a Flow Map on the white board or projects the map under the document camera. (Alternatively, students can draw their own Flow Maps.) The teacher will tell students that an odyssey is a long journey with several side-trips similar to their classmate’s story. Tell students that they will now be taking a literary journey through the epic poem, <i>The Odyssey</i> by Homer. During the journey they will meet an interesting character named 	<p>Differentiated Instruction:</p> <p>English Learners and Students Who Need Additional Support: Provide language frames for group collaboration or dyads.</p> <p>Illustrate an odyssey by drawing Point A and Point B. A normal journey/trip would follow a straight line; an Odyssey would have many stops along the way.</p>

SAUSD Common Core Unit	<p>Polyphemus, who creates an obstacle for the protagonist, Odysseus. Polyphemus is a “Cyclops” (sidestep to a definition of what a Cyclops is by projecting Resource 3.1, the painting by Odilon Redon. Students may also use their textbooks to view the artwork on page 660).</p> <p>8. Ask students to use adjectives to describe the Cyclops’s traits (a Bubble Map can be used). Let them know that a Cyclops is considered to be a “monster” to the average Greek.</p> <p>9. The teacher will show students the PowerPoint: Introduction to Epic and Myth – “The Cyclops.” The purpose of this PowerPoint is to provide students with interactive informational text as background for <i>The Odyssey/Cyclops</i>. Students will take notes on their PowerPoint notes page (Resource 3.2). Be sure to have students answer the questions posed throughout the PowerPoint, then turn and talk about their answers with a partner.</p> <p>Conclusion/Closure</p> <p>10. Review with students the essential questions explored in the unit so far. Teacher will review how we have been studying what a myth is, the patterns found in myths, and the patterns myths use to explain the world we live in.</p> <p>Day 2</p> <p>Review previous lessons</p> <ol style="list-style-type: none"> 1. Teacher will ask students to review with a partner (preferably from previous day) and provide a response to share with the class about what they “remember” about myths. Why are myths used in cultures? How do we use myths today to illustrate a point? The teacher will list the responses on the whiteboard or poster paper and leave on display in the classroom (if needed) for student reference. 2. The teacher will remind students that like myths, epics also can help us understand our world and influence our own cultural beliefs and values. <i>The Odyssey</i> is an epic poem of a trip/journey that happens over 10 years as the main character attempts to get back home. Let students know that during the next few days, we will be interacting with our textbook and reading a portion of <i>The Odyssey</i>, Book 9 to learn about what happens when Odysseus meets Polyphemus. The “book” is similar to a TV episode; we will be reading one “episode.” We will read the other episodes in the coming weeks. 3. An option at this time is to show the video, “Homer’s Odyssey: Heading Home” in order to provide an overview of the complete story of <i>The Odyssey</i>. 	<p>Teacher may wish to group students strategically according to needs and work closely with struggling readers.</p> <p>To support students’ writing, use the “Writing Paragraphs” lessons for Benchmark/Strategic or Intensive found in the SAUSD 9th Grade Writing Notebook. These lessons can be found electronically under the “Foundations for Writing” section of the SAUSD curriculum web page by following this link: http://www.sausd.us/Page/13677.</p> <p>Work with students in a small group using the “I do” (teacher modeling), “we do” (teacher supports students and provides guidance and immediate corrective feedback), “you do” (students complete paragraphs independently) format. 51</p>
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	<p>Interacting with the Text:</p> <p>1st Reading</p> <ol style="list-style-type: none"> 4. Teacher will inform students that they will first read the poem as a complete story focusing on the plot or what happens during the episode. Due to the complexity of the text, students will use the Collaborative Annotation Chart as they read (Resource 3.3). The chart “chunks” the text and designates lines where students should stop and discuss their reading. 5. Because the sentences in the poem are lengthy and often span over multiple lines, the teacher should model the reading of the text by reading lines 219-296 and stopping at designated points for students to complete the annotation chart either as a class or in partners. Remember, however, that the first reading should focus only on the events in the plot. The second reading will allow the opportunity for students to go in depth with analysis. 6. If students are ready to proceed, they can continue reading the text in partners while completing the chart. Tell students that if they are having difficulty with a section to try to work together first and then ask for assistance if necessary. Depending on the needs of your class, you may want to check for understanding at select points in the text. The episode can be divided into 4 parts if needed: <ol style="list-style-type: none"> 1) Odysseus meets the Cyclops (pages 660-663, stop after line 296). <i>This section is modeled by teacher.</i> 2) Odysseus blinds the Cyclops (pages 663-666, stop after line 395). 3) The men escape under the rams (pages 666-668, stop after line 468). 4) Odysseus taunts the Cyclops and is cursed (pages 668-670). 7. The Holt audio CD (if available) can also be used after indicated sections of the text or after students complete the entire first read. Note: <i>The time it takes for this first reading will vary depending on the amount of support your students need while reading the text.</i> 8. After the first reading, ask the students to discuss and answer the following questions: <ol style="list-style-type: none"> 1) In this episode, what obstacles prevent Odysseus from continuing on his journey? 2) How does Odysseus solve the problems he encounters? <p>Day 3 Second Reading</p> <ol style="list-style-type: none"> 9. For the second reading, students will be working in groups of 4-5 (groups can be preselected) to reread assigned sections. Use 	<p>Accelerated Learners: For added enrichment, see Resource 3.9 for ideas or links to Odyssey Resources.</p>
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the guide below to help you determine the groups. In larger classes, you might have two separate groups work on the same section. Ideally, no more than 5 students should be in one group. **Note:** *Some sections are more demanding than others – preview the Section Analysis Chart (Resource 3.4) and group students accordingly.*

	Text Section
Model	Lines 219-245
Group 1	Lines 246-296
Group 2	Lines 297-354
Group 3	Lines 355-397
Group 4	Lines 398-422
Group 5	Lines 423-459
Group 6	Lines 460-496
Group 7	Lines 497-535

9. To help them understand and analyze the complex text, students will work together to summarize the section they are assigned, put the events in order, describe the characters’ behavior, and further explore the elements of the epic. Students will use appropriate page of the Section Analysis Chart for their assigned section (**Resource 3.4**). The chart asks students to answer text-dependent questions and support their responses with evidence as well as to explore the significance of the text.

10. Model the first section with the students before releasing students to complete their assigned sections (see **Resource 3.4** lines 219-245). Explain that students will ultimately be presenting the plot and other important elements of their assigned section to the class. This chart will help them prepare for this activity.

11. Teacher will circulate through the groups and facilitate as needed to help differentiate or provide support for understanding. Students should use correct grammar in their responses including punctuating correctly if using quotes.

Extending Understanding

12. When finished with the Section Analysis Chart (**Resource 3.4**), each group will work together to create a Cyclops Comic Strip illustrating their assigned section of the poem. Students will use the “Cyclops Comic Strip Planning Sheet” (**Resource 3.5A**) to plan. A model for the first section is provided for the teacher only (**Resource 3.5B**). After planning, students will use colored pencils/markers and construction paper to produce their final product. Instruct students to include character names and text

on the worksheet). Refer students back to their Section Analysis Chart to ensure that they are including all significant elements of their sections.

13. Closure/Exit Slip - Completed chart and evidence of student work or lively academic group discussions.

Day 4-6

1. Students will complete their comic strips and label them with a group number based on the order of their sections; groups will post them sequentially throughout the classroom for a Gallery Walk. Groups need to be prepared to tell the story of their section of the “The Cyclops,” making sure to present all significant elements, and answer questions from their peers. You may choose to have half of the groups present while the other half walk around the room asking focus questions (see **Resource 3.6**), then switch roles. After completing the Gallery Walk, groups may share out their assessments with the class.

Overview of Gallery Walk Procedure:

- 1) Students move in their groups in a pre-arranged direction to view the Comic Strips sequentially.
- 2) Groups standing with their displays tell the visiting groups what is happening in their part of “The Cyclops” and answer questions.
- 3) Students in visiting groups take turns asking questions and writing down what they learned from each presentation.

2. In their groups, students will now work together to complete the “Evidence of Cultural Beliefs, Values, and Patterns Matrix for *The Cyclops*” (**Resource 3.7**) referencing their PowerPoint notes (**Resource 3.2**) and “Patterns in Mythology Matrix” (**Resource 1.5** from Lesson 1). Use the examples given on **Resource 3.7** to model how to complete the matrix.
3. Students will use information from the matrix to respond to an argumentative writing prompt. Review the prompt on **Resource 3.8** with students and advise them that their writing must include introduction, body, and conclusion paragraphs. See prompt and rubric below:

Argumentative Writing Task #3:

Patterns found in myths have helped explain our cultural beliefs and values. Write three paragraphs in which you draw evidence from the text and the world to support how the archetypal pattern of good vs. evil was used in the myth of the Cyclops. Use the rubric below as a guide.

Scoring Rubric:

Claim	Evidence	Explanation	Language Conventions (grammar, capitalization, punctuation, spelling)
_____ Strong (5)	_____ Convincing (5)	_____ Thorough (5)	_____ Few errors (5)
_____ Fair (3)	_____ Included (3)	_____ Included (3)	_____ Some errors (3)
_____ Weak (1)	_____ Un-related (1)	_____ Under-developed (1)	_____ Many errors (1)

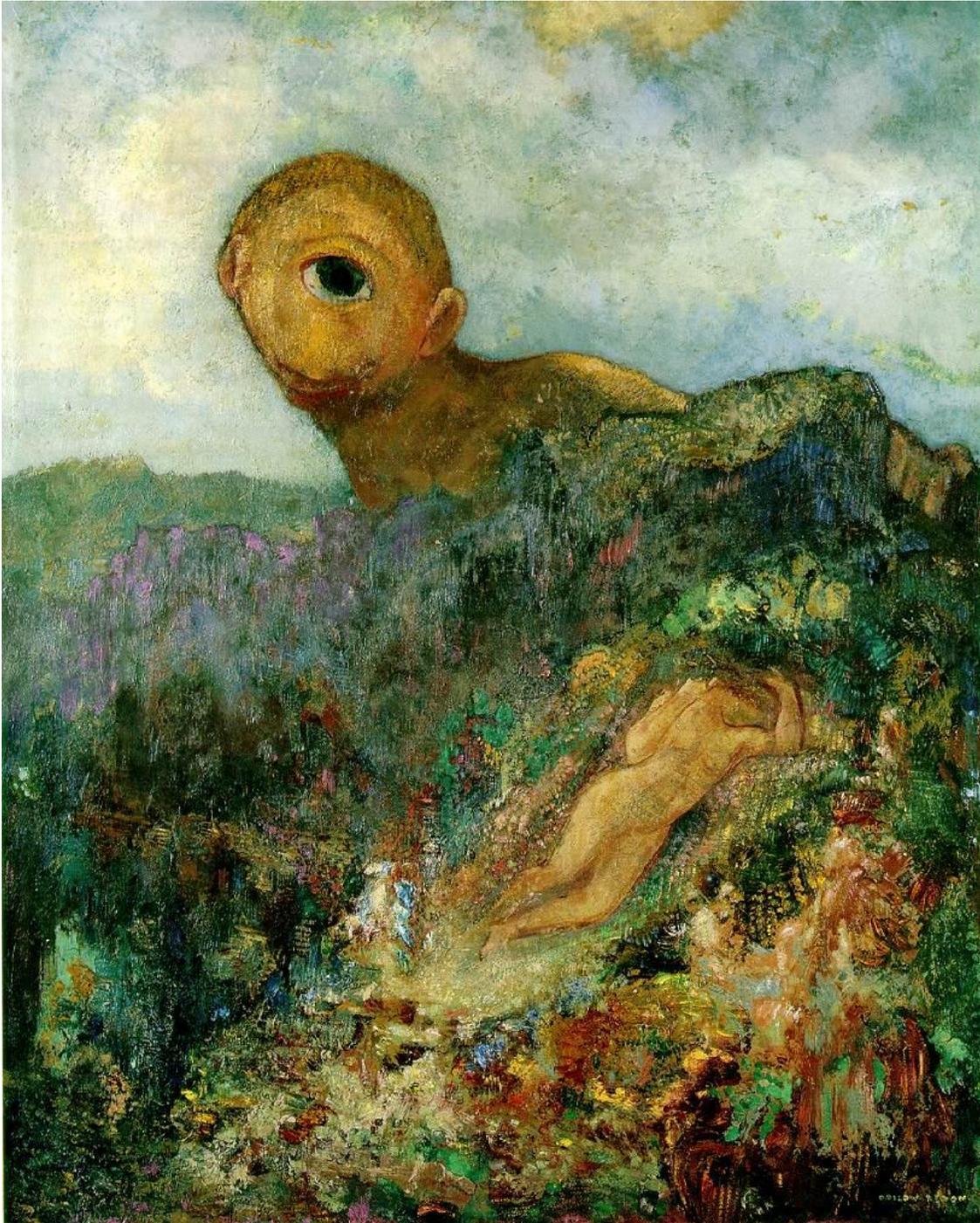
4. Allow students time to complete writing assignment in class or assign it as homework.

Lesson Reflection

Teacher Reflection Evidenced by Student Learning/ Outcomes

“How do myths reflect our cultural beliefs and values?”

Look at the painting. Use adjectives to describe the Cyclops’s traits.



The Cyclops

By Odilon Redon, c. 1914. Oil on canvas, 64 x 51 cm; Museum Kroller-Mueller, Otterlo, The Netherlands.

Use this page for your Quick-Draw.

Introduction to Epic and Myth
“The Cyclops”

Big Idea: “Patterns allow us to make sense of our world.”

Essential Question: “How do myths reflect cultural beliefs and values?”



Greek Beliefs and Values

- The Greeks often told stories about the gods to teach their children how to behave.
- Stories warned against hubris (thinking you were better than the gods).
- Stories also warned children against greed and cheating.

Q: How do we warn our children today?

Greek Cultural Beliefs and Values

- The Greeks valued:
- Intelligence
- Hospitality
- Homeland
- Youth and beauty
- Rhetorical abilities (the ability to speak well)
- Respect for the gods

Q: “How are their values different from your culture or experience?”

Patterns in Myths, Culture, Values

Review:

- **Criteria of a Myth** –
- **Characteristics of Patterns** -
- **Patterns of Archetypes** – Old patterns or images that recur over and over again in literature (H,R &W 2003)
- In this introduction to Epic we will look at a Monster and a Hero pattern from *The Cyclops*.

Vocabulary

- **Epic** – A long narrative poem that tells a story
- **Epic Hero** – A “larger than life” main character
- **Cyclops** – a one-eyed giant
- **Adversary**- Someone you are competing with or fighting against
- **In media res**- A story that begins in the middle
- **Odyssey** – A long voyage or wandering
- **Cordial** – sincere, warm and friendly
- **Ravage** – destroy violently; ruin.

Who was Homer?

- Poet
- Best known for *The Illiad* and *The Odyssey*
- *The Illiad* tells of the ten-year Trojan War and *The Odyssey* tells the story of Odysseus’s ten-year journey home
- The Greeks used Homer’s stories to teach virtues



* All epic poems in the western world owe something to the basic patterns established in Homer’s epics.

Patterns of Archetypes in Myths

- In this Introduction to the Epic, we will examine the archetypes of good and evil.
- **Hero** = “good” embodied in the character of Odysseus.
- **Evil** = “Bad” embodied in the character of Polyphemus.

Q: What modern archetype patterns of “good and evil” can you name from your culture?

Archetype Patterns Monsters and Heroes

Heroes (7 basic traits)

- 1. Superhuman
- 2. On a quest, journey
- 3. Fight monsters
- 4. Are of divine and human birth mixed origins
- 5. Interference from divine world
- 6. Undergo a transformation
- 7. Visit the Underworld

Monsters

- Strange mythical beasts
- Unnatural
- Not human
- Hostile to people
- Inspire dread and embody evil
- Represent impossible barriers/challenges



An Overview of The Cyclops

- The story begins with Odysseus and his crew waiting in a cave.
- When Polyphemus arrives, the men are afraid and scatter to safety.
- Odysseus suggests hospitality from the Cyclops to keep from offending the gods.



- The Cyclops laughs at the suggestion.
- Odysseus introduces himself as “no body.”
- The men brainstorm an escape.
- They sharpen a stick, introduce the Cyclops to wine, and as he sleeps, they stab him in the eye.
- Odysseus and his men escape by tying themselves to the sheep’s underbellies.

Q: Looking at these two paintings, what can you infer about the Cyclops's characteristics?

Works Cited

- Carr, Karen. www.historyforkids.org 2012. accessed on August 16, 2013.
- Greychuk, Bishop. www.bishopgreschuk.ecsd.net accessed on August 16 2013.
- Issacs, Katie. <http://grovesite.com/page.asp?o=vchs&s>
- Lahanas, Micheal. www.mlahanas.de/Greeks/Live
- Tischbein, Johann. Polyphemus, 1802 Landesmuseum Oldenburg
- www.wtps.org/wths/imc/pathfinders/archetypes.pdf

COLLABORATIVE ANNOTATION CHART – *THE CYCLOPS*

Lines	Symbol	Comment/Question/Response	Partner's Comment/Question/Response

<i>Symbol</i>	<i>Comment/Question/Response</i>	<i>Sample Language Support</i>
?	<ul style="list-style-type: none"> • Questions I have • I wonder what _____ means • Confusing parts for me 	<ul style="list-style-type: none"> • The statement, “...” is confusing because... • I am unclear about the following sentence(s): • I don’t understand what s/he means when s/he says...
+	<ul style="list-style-type: none"> • Important events in the narrative/plot: • Actions that help reveal character: • Other important details: 	<ul style="list-style-type: none"> • One important event is... • This reveals that the character... • This might be important because...
↔	<ul style="list-style-type: none"> • Connections 	<ul style="list-style-type: none"> • I can make a connection between this and _____. • This is related to _____.

Section Analysis Chart **MODEL Lines 219-245**

Briefly Summarize the Section	<i>Polyphemus traps Odysseus in his cave by placing a large rock in the entrance. He then questions their identity and intentions.</i>	
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
In lines 219-220, what does Odysseus do before his men eat their meal? What does this reveal about the customs of the time?	<i>Odysseus “burnt an offering” to the gods before eating. This reveals that the Greeks felt their gods were important in their lives and that they must please them with gifts and offerings.</i>	<i>Odysseus, like most Greeks, believed the gods were powerful and must be pleased.</i>
In lines 230-234, Odysseus describes the size of the rock that is covering the entrance to the cave. How is it described? What difficulty does this pose to Odysseus and his men?	<i>The rock is described as being so heavy that “two-dozen four-wheeled wagons” could not move it. Because Odysseus and his men could not move the rock, they were trapped in the cave.</i>	<i>The Cyclops is shown as being extremely powerful, and Odysseus would not be able to match his strength. This is a conflict in the plot.</i>
How does Homer make it clear that Odysseus faces a formidable opponent in the Cyclops? Cite textual evidence (lines from the poem) in your answer.	<i>The Cyclops could move a rock which “two-dozen four wheeled wagons” could not move. He could carry “a load of dry boughs on his shoulder,” which was so heavy, it made a “great crash” when he put it down.</i>	<i>The hero Odysseus seems tiny compared to the giant who can move a boulder like it is a pebble.</i>
In lines 242-245, the Cyclops questions Odysseus and his men. What is he questioning?	<i>Polyphemus is asking Odysseus what has brought him to the cave. He wonders if it is “fair-traffic” or legitimate business or if Odysseus is a “rogue.”</i>	<i>The Cyclops is suspicious of Odysseus’ intentions.</i>
<p>Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth?</p> <p><i>This episode introduces the main conflict of the story and illustrates the brute strength of Polyphemus.</i></p>		

Section Analysis Chart Group 1 Lines 246-296

Briefly Summarize the Section		
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
What warning does Odysseus give the Cyclops in lines 259-261? What does this warning reveal about the Greeks' relationships with their gods?		
What does the Cyclops' response to Odysseus (lines 263-272) reveal about his character? Provide evidence for your answer.		
In epic similes, the narrator compares something unfamiliar with something familiar so the audience will be better able to visualize the action. In lines 277-283, what is the Cyclops compared to? What are his victims compared to? What do the similes reveal about the Cyclops and the situation in the cave?		
Why does Odysseus hesitate in killing the Cyclops?		
Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth?		

Section Analysis Chart Group 2 Lines 297-354

Briefly Summarize the Section		
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
In lines 304-305, the Cyclops “reset the stone as one would cap a quiver.” Explain what two things are compared in this simile. How does Homer use these lines to show the contrast between the strength of Odysseus and Polyphemus?		
What is Odysseus doing in lines 310-325? Summarize the action.		
How does Odysseus plan to disable the Cyclops? How many men are needed to assist him? How are these men chosen?		
What does the Cyclops ask Odysseus to reveal to him in exchange for a gift?		
Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth? 		

Section Analysis Chart Group 3 Lines 355-397

Briefly Summarize the Section		
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
How does Odysseus deceive Polyphemus when he is asked to reveal his name?		
Homer uses two similes to describe the blinding of the Cyclops. Explain what is being compared in lines 374-384. What effect does description have on the reader?		
Explain what is being compared in lines 385-389. What effect does this description have on the reader?		
Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth?		

Section Analysis Chart Group 4 Lines 398-422

Briefly Summarize the Section		
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
Why is Polyphemus’s response to the other Cyclops’ question ironic? How has Odysseus tricked him?		
How is Odysseus’ character revealed in lines 408-422?		
Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth? 		

Section Analysis Chart Group 5 Lines 423-459

Briefly Summarize the Section		
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
Explain how the Cyclops' rams play a part in Odysseus' escape. What do the details of his escape reveal about his character?		
What does the Cyclops say to the ram as he is patting it? Why are his words ironic?		
Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth?		

Section Analysis Chart Group 6 Lines 460-496

Briefly Summarize the Section		
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
Why are the faces of Odysseus' men full of joy and then grief (lines 466-468)? What price did the men pay for Odysseus' curiosity?		
How does Odysseus taunt the Cyclops as he and his men are rowing away? What is the result? What does this reveal about Odysseus?		
Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth?		

Section Analysis Chart Group 7 Lines 497-535

Briefly Summarize the Section		
Guiding Question	Answer/Evidence	Significance: What does this reveal about plot and/or character?
What prediction did Telemus make regarding Polyphemus' eye? How did Polyphemus misinterpret Telemus' prediction?		
What does Polyphemus ask his father, Poseidon, to do? What could Odysseus have done differently to avoid this fate?		
Synthesis (Why is this section important?): What does it reveal about the epic, theme, or myth?		

Name: _____ Per. _____ Assigned section lines: _____

Cyclops Comic Strip Planning Sheet

Each group member will need to complete his or her own chart. Complete a Close Read for your assigned lines, then paraphrase and share with your group. Use your Section Analysis Chart to plan a comic strip illustrating your section of *The Cyclops*. Include character names and text vocabulary, dialogue, and sequence words (first, next, then, finally, after, afterwards, as soon as, at last, before, before long, second, third, in the meantime, later, meanwhile, etc.) to tell the story. Make sure you include all significant elements from your section. After planning, work with your group using construction paper, colored pencils/markers to create your comic strip. Your group will present your comic strip in a Gallery Walk, in which you will share the story and answer questions about it.

<p>What significant elements do you need to show in your comic strip (for example, characterization, plot elements)?</p>	
<p>Use a Flow Map to show the sequence of events in your section.</p>	

<p>Characterization–</p> <p>How are the characters described in this section? Use a Bubble Map with Adjectives.</p>	
<p>Provide Evidence –</p> <p>What the characters said (use dialogue).</p>	

Name: _____ Per. _____ Assigned section lines: _____

Cyclops Comic Strip Planning Sheet

Each group member will need to complete his or her own chart. Complete a Close Read for your assigned lines, then paraphrase and share with your group. Use your Section Analysis Chart to plan a comic strip illustrating your section of *The Cyclops*. Include character names and text vocabulary, dialogue, and sequence words (first, next, then, finally, after, afterwards, as soon as, at last, before, before long, second, third, in the meantime, later, meanwhile, etc.) to tell the story. Make sure you include all significant elements from your section. After planning, work with your group using construction paper, colored pencils/markers to create your comic strip. Your group will present your comic strip in a Gallery Walk, in which you will share the story and answer questions about it.

<p>What significant elements do you need to show in your comic strip (for example, characterization, plot elements)?</p>	<p><i>The strength of the Cyclops.</i></p> <p><i>Cyclops blocking the door.</i></p> <p><i>Odysseus making an offering to the gods.</i></p>
<p>Use a Flow Map to show the sequence of events in your section.</p>	<pre> graph LR A[Odysseus shares an offering with the gods before the men sit down to eat.] --> B[The Cyclops comes in and places a large rock in front of the entrance.] B --> C[The Cyclops milks his ewes and completes his chores while Odysseus' men watch.] C --> D[The Cyclops asks the men where they are from and their intentions.] </pre>

<p>Characterization–</p> <p>How are the characters described in this section? Use a Bubble Map with Adjectives.</p>	
<p>Provide Evidence –</p> <p>What the characters said (use dialogue).</p>	<p>Odysseus (narration): “Two dozen four-wheeled wagons with heaving wagon teams could not have stirred the tonnage of that rock from where he wedged it over the doorsill.”</p> <p>Polyphemus: “Strangers, who are you? And where from? What brings you here by seaways--a fair traffic? Or are you wandering rogues, who cast your lives like dice, and ravage other folks by sea?”</p>

Cyclops Comic Strip Gallery Walk: Focused Questions

Directions: Your group will go around the room and visit up to 7 different Cyclops Comic Strips. Listen carefully to your classmates present what is happening in their part of the myth, then come up with 3 questions that help you understand the presentation better. Take turns asking questions and writing down what you learned about each Cyclops Comic Strip you visit.

1st Visit – Group # _____

3 things that we learned:

1) _____

2) _____

3) _____



2nd Visit – Group # _____

3 things that we learned:

1) _____

2) _____

3) _____



3rd Visit – Group # _____

3 things that we learned:

1) _____

2) _____

3) _____

4th Visit – Group # _____

3 things that we learned:

1) _____

2) _____

3) _____



5th Visit – Group # _____

3 things that we learned:

1) _____

2) _____

3) _____



6th Visit – Group # _____

3 things that we learned:

1) _____

2) _____

3) _____



7th Visit – Group # _____

3 things that we learned:

1) _____

2) _____

3) _____

Evidence of Cultural Beliefs, Values, and Patterns Matrix for *The Cyclops*

Use your textbook to cite textual evidence from the “The Cyclops” by listing one or more of the following pattern elements: Natural Elements, Animals, Colors, Circles, Creation, Heroes, Females. Use your knowledge of patterns from previous lessons to complete the chart. In the final column, make a connection to your life. Where have you seen the pattern before? Does it remind you of anything in your world?

Character	Cultural Belief	Cultural Values	Pattern	Connection
Odysseus	<i>The Greeks might have told this story as a lesson for their children to use cleverness against enemies.</i>	<i>The Greeks valued intelligence and rhetorical abilities.</i>	<i>Heroes - Odysseus used his words wisely to trick Polyphemus, who says, “Nohbdy, Nohbdy’s tricked me.”</i>	<i>On a TV show that I saw, the hero tricked the villain into trusting him so that he could escape.</i>
Polyphemus				
Zeus				
Poseidon				
Ship Crew				

Teacher Resource List

Odyssey Resources - Fun Stuff from the Web to Enrich or Enhance Your Lesson

Background to the Odyssey by the Annenberg Foundation 30 min. video

<http://www.learner.org/courses/worldlit/odyssey/watch/>

Interactive map of Odysseus - <http://maptal.es/tales/15#step1>

Issacs, K. Valley Christian HS Teacher Web Pages access through www.Grovesite.com.

Google Lit Trips - http://www.googlelittrips.com/GoogleLit/9-12/Entries/2006/9/15_The_Odyssey_by_Homer.html

Odyssey Teaching Resources - <http://jc-schools.net/tutorials/eng9/homer.html>

Scholastic Scope - www.scholastic.com/scopemagazine/PDFs/Scope-090312

Shaw, Mr. www.Englishshaw.weebly.com/the-odyssey.html

Website of Greek Mythology <http://www.theoi.com/greek-mythology/heroes.html>

Women in Greek Mythology - <http://www.paleothea.com/Basic.html>

Projects/Activities:

Interviews

You are a famous reporter and have been given an exclusive panel interview with three different gods or heroes from Greek Mythology. What “juicy” information would your readers want to know? What questions would you want to ask? How and where would this interview take place? Students can write interviews as a magazine article, a TV script (if possible, a video to be shown in class), or do an actual performance in class. Grade the project on the amount of knowledge presented, the creativity of the project, and the mechanics of good writing.

Journal Topics

- Interview someone who has been on an interesting trip, possibly one that entailed some type of danger or excitement. Write a poem accurately depicting the journey, using as much detail and description as possible.
- Have you ever wanted to know what people said and thought about you when you weren't around? If you could disguise yourself in some way and be around the people you know, how would you carry it out? Describe your ideal disguise and a scenario that you imagine would take place if you could be “a fly on the wall.”
- Do you believe in guardian angels? Explain and give examples.
- What are your strengths and weaknesses? Describe them and how they affect your life. Interview someone whose long-lost relative or friend eventually returned. Describe the experience including the person's feelings and thoughts throughout the entire experience.

Teacher:

<p>Unit: Intro to Myths Lesson #: 4</p>	<p>Grade Level/Course: ELA Grade 9</p>	<p>Duration: 2-3 Days Date:</p>
<p>Big Idea: Patterns allow us to make sense of our world. Essential Questions: What are the criteria of a myth? What patterns exist in myths? What patterns do myths use to explain our world? How do myths reflect cultural beliefs and values?</p>		
<p>Common Core Standards</p>	<p>Writing</p> <p>W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ol style="list-style-type: none"> Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns. 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 evidence, and between claim(s) and counterclaims. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the argument presented. <p>Language</p> <p>L.9.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.9.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<ul style="list-style-type: none"> • Resource 4.1 <i>Patterns Allow Us to Make Sense of Our World</i> Project • Resource 4.2 Project Rubric • Resource 4.3 Project Example • Computer(s) with Internet connection (for previewing websites) • Paper and writing instruments (student-provided) • Poster paper, markers, colored pencils, scissors, glue, etc. as needed for poster project 	
<p>Objectives</p>	<p>Content: Students will reflect on their learning throughout the unit and apply it by writing multiple argumentative paragraphs in which they evaluate whether a certain text meets the criteria of a myth and analyze what cultural beliefs or values are expressed through</p>	<p>Language: Students will read and analyze a myth and create a written and visual product that illustrates their understanding.</p>

		the myth.	
Depth of Knowledge Level		<input checked="" type="checkbox"/> Level 1: Recall	<input checked="" type="checkbox"/> Level 2: Skill/Concept
		<input checked="" type="checkbox"/> Level 3: Strategic Thinking	<input checked="" type="checkbox"/> Level 4: Extended Thinking
College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence	<input checked="" type="checkbox"/> Building strong content knowledge
		<input checked="" type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline	<input checked="" type="checkbox"/> Valuing evidence
		<input checked="" type="checkbox"/> Comprehending as well as critiquing	
		<input checked="" type="checkbox"/> Using technology and digital media strategically and capably	
		<input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
Common Core Instructional Shifts		<input type="checkbox"/> Building knowledge through content-rich nonfiction texts	
		<input checked="" type="checkbox"/> Reading and writing grounded from text	
		<input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
		claim/counter-claim, evidence, elaboration, conclusion	header, graphic/ illustration, caption
	STUDENTS FIGURE OUT THE MEANING	criteria, pattern, culture, values, elements	myth, epic, hero, conflict, resolution, plot/ sequence
Pre-teaching Considerations		<p>Teacher Preparation</p> <ul style="list-style-type: none"> Preview the websites given to students on Resource 4.1: <ul style="list-style-type: none"> — http://myths.e2bn.org/mythsandlegends/ — http://teacher.scholastic.com/writewit/mff/ — http://www.timelessmyths.com/ Teacher may want to select a few myths to use as examples. Depending on students’ ability level, teacher may choose to review paragraph structure (i.e. topic sentences/ claims, details, evidence, concluding sentences) and specific grammar skills. Preview the websites provided below for creating a digital project. Teacher may choose to reserve computer lab time if students are expected to create a digital project. Teacher must also consider setting up an account for him-/herself and providing access to students to set up their own accounts: <ul style="list-style-type: none"> — Prezi (www.prezi.com) — PowerPoint — Glogster (www.edu.glogster.com) 	

Lesson Delivery		
Instructional Methods	Check method(s) used in the lesson: <input checked="" type="checkbox"/> Modeling Practice <input checked="" type="checkbox"/> Guided Practice <input type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent <input type="checkbox"/> Guided Inquiry <input checked="" type="checkbox"/> Reflection	
	Prior Knowledge, Context, and Motivation: This lesson is meant to assess students’ knowledge about myths. It is designed to give students the opportunity to reflect on the criteria of a myth as well as what patterns are present in a myth. The multiple written paragraphs will not only show what they’ve learned about mythology by independently reading a text of their own choosing, but it will also show students’ progression/mastery of writing standards.	
Lesson Continuum Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement	Day 1 Introducing Assessment 1. Students turn to “ <i>Patterns Allow Us to Make Sense of Our World Project</i> ” (Resource 4.1). Review components of the project with the class. 2. Emphasize that they may be creative and write their own myth or find one that has already been written. (Consider awarding extra points for an original myth.) If they choose a myth written by someone else, it must be a different myth than those covered in class, and they must cite their source. 3. For students who wish to write their own myth but need guidance, Scholastic has an online Myth Writing Workshop that students can access at the following website: http://teacher.scholastic.com/writewit/mff/myths_mymyth.htm 4. Explain that after students have selected their new myth, they will write 3 separate argumentative paragraphs that will assess their understanding of their selected myth. They will write a paragraph each on the following topics, and each paragraph must contain introductory and concluding sentences: <ul style="list-style-type: none"> a. Why is it a myth? (review the criteria) b. What patterns are used? (identify and explain those patterns) c. What cultural beliefs or values are expressed? (analyze meaning of the myth) 5. The last part of the project will be creating a poster that will encompass their written paragraphs as well as providing a visual representation of the patterns used in the myth. It is the teacher’s choice whether they will create a digital poster using one of the websites/programs mentioned in the instructions or whether they will simply use poster/markers/paper. <ul style="list-style-type: none"> • Whatever format they use to complete the project, be sure to clearly go over the components and 	Differentiated Instruction: English Learners and Students Who Need Additional Support: Model how to find a myth on one of the provided websites. Create sentence frames or outlines for students to use in writing the 3 paragraphs. Group struggling students with a more capable peer. Work with students in a small group using the “I do” (teacher modeling), “we do” (teacher supports students and provides guidance and immediate corrective feedback), “you do” (students complete paragraphs independently) format. Allow extra time to complete project.
	SAUSD Common Core Unit	83

	<p>scoring rubric (Resource 4.2). Students must include some type of an appealing header, graphics or illustrations, and captions. Lastly, they must include their myth, whether self-created or found on the Internet (with cited source), their three argumentative paragraphs (hand-written or typed, depending on teacher’s choice), and a visual representation of the patterns found in their myth (see example – Resource 4.3). Although students have the project example in their workbooks, teacher might project the color version (link found on SAUSD webpage = http://www.sausd.us/Page/22743)</p> <p>6. Provide students with time and extra support to complete the assignment. Depending on the class size and time schedule, teacher may choose to have students present their final projects individually or in a Gallery Walk format (see procedure in Lesson 3 and Appendix).</p> <p>7. If projects are shared with the class, have students provide feedback based on the scoring rubric (Resource 4.2).</p>	<p>Accelerated Learners: Require students to create a more detailed presentation using more visuals.</p> <p>Require students to write their own myth instead of finding one.</p>
Lesson Reflection		
<p>Teacher Reflection Evidenced by Student Learning/ Outcomes</p>		

Patterns Allow Us to Make Sense of Our World

Project

1. Find or write a myth of your own. Use your “What is a myth?” Circle Map to guide you in selecting or creating your myth. If you are having trouble finding a myth, try using one of these websites:
 - ❖ <http://myths.e2bn.org/mythsandlegends/>
 - ❖ <http://teacher.scholastic.com/writewit/mff/>
 - ❖ <http://www.timelessmyths.com/>
2. Write 3 argumentative paragraphs answering the following prompts (make sure each paragraph includes an introductory and concluding sentence):
 - ❖ Why is _____ (Title of your Myth) _____ a myth?
 - Use two pieces of textual evidence.
 - Refer to your “What is a myth?” notes (circle map) for help.
 - ❖ What patterns does _____ (Title of your Myth) _____ use to explain something about the world?
 - Use two pieces of textual evidence.
 - Refer to your “Patterns in Mythology Matrix” (**Resource 1.5**) to help you.
 - ❖ How does _____ (Title of your Myth) _____ reflect cultural beliefs and values?
 - Use two pieces of textual evidence.
 - Refer to your “Introduction to Epic and Myth PowerPoint” notes (**Resource 3.2**) for help.
3. Create a poster for your myth. You can use any of the following mediums for your poster:
 - ❖ Construction paper and markers, colored pencils, etc.Or you can create a digital poster using one of these programs:
 - ❖ Prezi (www.prezi.com)
 - ❖ PowerPoint
 - ❖ Glogster (www.edu.glogster.com)
 - ❖ Any other format that your teacher approves

Your poster must include the following:

- ❖ Header
- ❖ Graphic(s)/Illustration(s) with caption
- ❖ Your myth (cite source if not written by you)
- ❖ Argumentative paragraphs
- ❖ Visual representation of how patterns are used in your myth

“Patterns Allow Us to Make Sense of Our World” Project
Scoring Rubric

CATEGORY	4	3	2	1
Appropriateness of Selected Myth	Student has chosen an excellent myth for the project. It appears the student has put great thought into coming up with an original or creative idea.	Student has chosen a good myth for the project. It appears the student has put some thought into coming up with new ideas.	Student has chosen a text that is not quite a myth, but more like a fairytale or folktale. Yet, the student shows some original thought.	Student has not chosen an appropriate myth or may have copied ideas from somewhere else.
Claims	Each paragraph begins with a precise claim that addresses the 3 prompts directly.	Each paragraph begins with an adequate claim that addresses at least 2 of the prompts directly.	Paragraphs begin with a weak claim, but may address at least 1 prompt directly.	Paragraphs may lack a central claim and may not address any of the prompts directly.
Evidence	Discusses myth in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the myth. Subject knowledge appears to be good.	Includes essential information about the myth but there are several evident misunderstandings of the text.	Content is minimal OR there is a total misunderstanding of the text.
Structure	Transitions are consistently used to connect claims with supporting evidence. A strong concluding sentence is given in each paragraph.	Transitions are often used to connect claims with supporting evidence. A concluding sentence is given in most paragraphs.	Transitions and concluding sentences may not be used in every paragraph.	Transitions and concluding sentences are totally lacking in the student's writing.
Visuals	Makes excellent use of font, color, graphics, effects, etc. to enhance the presentation. Patterns in the myth are clearly represented and well illustrated.	Makes good use of font, color, graphics, effects, etc. to enhance to presentation. Patterns in the myth are represented fairly well.	Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content. Patterns in the myth are not represented well.	Use of font, color, graphics, effects etc., but these often distract from the presentation content. Patterns in the myth are not visually represented.
Mechanics	No misspellings or grammatical errors.	Three or fewer misspellings and/or mechanical errors.	Four misspellings and/or grammatical errors.	More than four errors in spelling or grammar.

How the Patterns in "XYZ" by I.M. Author Make Sense of Our World



The pattern of the fish shows ajdfkaj ajskfjl iasufu asifup.



The pattern of orange leaves illustrates that askfjkla; aisufiouakjkfja uasfiou aisuiouf aisufiu usiauopo euiaoure iwouqrio. Alskldkf' aospiope. Ioaipoe aoieopril; oasiopdi uwieuo.

"XYZ" by I.M. Author

Kfask;lfksa' klaskfk;l ajksdjf aksjdlf;l askdjf;ja l;kajslf ajksdjf;lja sjkdjflj. Alsjdkjf ajksdlf ajkss k;ajdfkla; ajksd;fjkas ksiksdj ajksdjfkl aujosdf
 ajkdjlf adkfjlsdjzkl ajkdjfafjklaj ajkfjklajklf ajkdjklja ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjklajfkls k;askjj ajdkfjklaj jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjklfjklaj jklajsfjklaj jklfajklfja jakjklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj.. ajksdfj; asjkdflxckMZCJ;klslJjkas;d jkla;sl jkl;askjd kjkdjg;l kljklajlksjdf jkljklajsf, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahsd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa klasffjsal :lasjkljdf kl;asjkdjfk.

Giodopaps jk;lasjkldf jkl;'alsjdkjfask;lfksa' klaskfk;l ajksdjf aksjdlf;l askdjf;ja l;kajslf ajksdjf;lja sjkdjflj. Alsjdkjf ajksdlf ajkss k;ajdfkla; ajksd;fjkas ksiksdj ajksdjfkl aujosdf l;lasuaidu;lg pooas. Ipoasojdf uiougiouiopall siodjopfuialoo..osidfuo.osiudafuio.oasuidufilasodufiuoiougl
 ajkdjlf adkfjlsdjzkl ajkdjfafjklaj ajkfjklajklf ajkdjklja ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjklajfkls k;askjj ajdkfjklaj jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjklfjklaj jklajsfjklaj jklfajklfja jakjklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj.

aisidofpoa. Jkop[saiom..soijuioausf. nfask;lfksa' klaskfk;l ajksdjf aksjdlf;l askdjf;ja l;kajslf ajksdjf;lja sjkdjflj. Alsjdkjf ajksdlf ajkss k;ajdfkla; ajksd;fjkas ksiksdj ajksdjfkl aujosdf iouisufo. Ioasufiuouasud, udoio oisuiduapfu,ais i. iouaisuf uiosapofgy,l. oasuof ouasfpouaiouasudf uioa
 ajkdjlf adkfjlsdjzkl ajkdjfafjklaj ajkfjklajklf ajkdjklja ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjklajfkls k;askjj ajdkfjklaj jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjklfjklaj jklajsfjklaj jklfajklfja jakjklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj.. ajksdfj; asjkdflxckMZCJ;klslJjkas;d jkla;sl jkl;askjd kjkdjg;l kljklajlksjdf jkljklajsf, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahsd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa klasffjsal

Why is "XYZ" a Myth?

"XYZ" by I.M. Author is a myth because fjasj ajkdjfkajl ajkdfajfkld ajkdjfkajksjls fgakjfkldsaj;l ajkfjkdaj ajkdjlf adkfjlsdjzkl ajkdjfafjklaj ajkfjklajklf ajkdjklja ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjklajfkls k;askjj ajdkfjklaj jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjklfjklaj jklajsfjklaj jklfajklfja jakjklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj. In conclusion, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahsd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa klasffjsal.

"XYZ" Uses Patterns to Explain the World

I.M. Author uses the following patterns to explain askdjf;ja l;kajslf ajksdjf;lja sjkdjflj. Alsjdkjf ajksdlf ajkss ajkdjlf adkfjlsdjzkl ajkdjfafjklaj ajkfjklajklf ajkdjklja ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjklajfkls k;askjj ajdkfjklaj jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjklfjklaj jklajsfjklaj jklfajklfja jakjklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj. In conclusion, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahsd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa klasffjsal.

Cultural Beliefs and Values Reflected in "XYZ"

"XYZ" reflects the cultural beliefs and values of ajksdjfjks by askdjf;ja l;kajslf ajksdjf;lja sjkdjflj. Alsjdkjf ajksdlf ajkss ajkdjlf adkfjlsdjzkl ajkdjfafjklaj ajkfjklajklf ajkdjklja ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjklajfkls k;askjj ajdkfjklaj jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjklfjklaj jklajsfjklaj jklfajklfja jakjklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf; In conclusion, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahsd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa.



Appendix of Strategies Used in the Unit (not comprehensive)

Anticipatory Guide and Extended Anticipatory Guide – page 89

Compare/Contrast Matrix – page 90

Depth and Complexity Icons Chart – pages 91-92

Focused Annotation – page 93

Gallery Walk – page 94

Quick-Write – page 95

Thinking Maps – page 96

Think-Pair-Share – page 97

Viewing with a Focus – page 98

Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

Purpose: An Anticipatory Guide is intended to activate students' background knowledge that is relevant to the content of a text they are expected to read and comprehend, as well as introduce key concepts and language. As a preparatory task, the anticipatory guide provides a context for the text and makes connections between content and students' own experiences. The Anticipatory Guide also enables teachers to introduce key vocabulary within the context of a theme. Furthermore, it is a vehicle for teaching students the importance of being aware as readers of their own knowledge in relation to the content of a text. The Anticipatory Guide is a useful diagnostic tool for the teacher, as it allows her to learn ahead of time what students believe about a certain theme or topic, and what background information they are bringing to the text which may support or impede their understanding.

Required for use: To use the Anticipatory Guide effectively, the teacher writes five statements that require students to reflect on and think about themes and concepts they will encounter in the text. The sentences should capture students' interest and provide a mixture of statements that trigger agreement and disagreement. Teachers need to take care when creating the statements so that they are neither too narrow nor too broad. Statements should be one level above the text. For example, a statement might be, "All small children love dogs," rather than, "Peter loved the dog his grandfather gave him."

Structure of the activity: The first time students encounter an Anticipatory Guide, the teacher should model how to read and respond to the statements. When the students engage in the activity, they should be alerted that they have two minutes to read each statement and respond, "agree" or "disagree" by checking the appropriate column. In the column to the right, students will discuss why they agree or disagree, providing personal evidence to support their response. It is important for students to know that there is not a right or wrong answer.

Process outline:

- 1) Students silently read each statement and individually place a checkmark under the column that best represents their opinions.
- 2) Students think of reasons to justify their responses.
- 3) Students begin to share responses in their small groups. One student begins by reading the statement and then stating agree or disagree, and providing a reason for the opinion.
- 4) The other students in the small group each state whether or not they agree or disagree, providing reasons for opinions.
- 5) Once all students have shared, the next student repeats the process with the second statement.

Compare/Contrast Matrix: Teacher Rationale and Protocol

Purpose: The Compare-and-Contrast Matrix is a graphic organizer that helps students analyze key features of two or more ideas, characters, objects, stories, etc., and can be used in all three moments of a lesson. These comparison charts highlight the central notions in a text, whether it is written or oral. The task can be used immediately before students experience an oral text, such as a mini-lecture to foreshadow important ideas that the teacher will present. Students can also use these matrixes to organize their understanding of a text they are reading or to revisit a text they have recently finished reading. As with any graphic organizer, these notes can be very helpful to students in constructing essays.

Required for use: For this task to be effective, the questions or prompts that guide students’ comparisons must focus on salient and key elements that pertain to two or more thing being compared. For example, asking how two or more characters respond to challenges they face focuses students’ attention on conflict and theme, while asking how characters are described focuses on categories that are not generative.

Structure of the activity: The teacher develops, based on goals for the lesson(s), three or four questions or prompts that guide students’ analysis. The foci for comparison are placed in the left-hand column of a table, and the ideas, characters, objects, stories, etc. being compared are labeled at the top of columns in the table. For example, a compare/contrast matrix comparing two texts using three questions would be arrayed as follows:

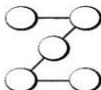
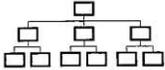
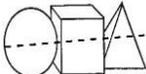
	Text A	Text B
Question 1		
Question 2		
Question 3		

Process outline:

- 1) Students work with a partner or small group
- 2) They may complete the chart independently and then share findings or may complete it collaboratively.
- 3) The teacher should circulate to clear up any misunderstandings.

Adapted from Understanding Language ell.stanford.edu

Depth & Complexity Icon Chart

Depth	Icon	Definition	Example
Language of the Discipline		What vocabulary terms are specific to the content or discipline?	Tools Jargon Icons Acronyms Special phrases Terms Slang Abbreviations
Details		What are the defining features or characteristics? Find examples and evidence to support opinions and ideas.	Parts Factors Attributes Variables Distinguishing Traits
Patterns		What elements reoccur? What is the sequence or order of events? Make predictions based on past events.	Predictability Repetition
Unanswered Questions		What information is unclear, missing, or unavailable? What evidence do you need? What has not yet been proven?	Missing Parts Incomplete Ideas Discrepancies Unresolved issues Ambiguity
Rules		What structure underlies this subject? What guidelines or regulations affect it? What hierarchy or ordering principle is at work?	Structure Order Reasons Organization Explanation Classification "Because..."
Trends		Note factors (Social Economic, Political, Geographic) that cause events to occur. Identify patterns of change over time	Influence Forces Direction Course of Action Compare, Contrast and Forecast
Ethics		What moral principles are involved in this subject? What controversies exist? What arguments could emerge from a study of this topic?	Values Morals Pro and Con Bias Discrimination Prejudice Judging Differing Opinions Point of View Right and Wrong Wisdom
Big Ideas		What theory or general statement applies to these ideas? How do these ideas relate to broad concepts such as change, systems, chaos vs. order, etc? What is the main idea?	Draw conclusions based on evidence Make generalizations Summarize Theory Principle Main Idea
Across the Disciplines		Relate the area of study to other subjects within, between, and across disciplines.	Connect Associate Integrate Link Ideas Cross-Curricular study

<p>Changes over Time</p>		<p>How are elements related in terms of the past, present, and future? How and why do things change? What doesn't change?</p>	<p>Connecting points in time Examining a time period Compare and Contrast</p>
<p>Different Perspectives</p>		<p>How would others see the situation differently?</p>	<p>Different roles and knowledge Opposing viewpoints</p>

Focused Annotation: Teacher Rationale and Protocol

Purpose: Focused Annotation is a task that helps students interact with the text and record their thinking processes.

Procedure:

- 1) Teacher distributes the *Sample Annotation Marks* to students.
- 2) Teacher models how to annotate a text using the *Sample Annotation Marks* and the think-aloud process:
Note: It may be helpful to chunk the text ahead of time and focus on one chunk at a time.
- 3) In pairs or individually, teacher instructs students to read and annotate the text by focusing on key language functions (such as: asking questions, agreeing/disagreeing, identifying main ideas, making connection).
- 4) Students share their annotation marks with a peer(s) and add/delete information on their chart or in their notebook based on their peer's feedback.
Note: You may want students to use the Collaborative Annotation Chart to record their thoughts and share with peers. The Collaborative Annotation Chart also contains language support for this task.
- 5) Based on their annotations and discussions, students develop an initial understanding of the central idea/theme.

Some Benefits for ELs:

- ✓ Helps build students' understanding of the text and their metacognitive skills.
- ✓ Provides students with a focus for reading.
- ✓ Requires students to stop and think about what they are reading, and record these thoughts.
- ✓ Students are able to work collaboratively to co-construct meaning.

Some Helpful Reminders:

- Be sure to model HOW to annotate a text and orally express your thinking DURING this process.
- Begin by selecting 2-3 annotation marks for students to focus on so the task will be manageable for students.
- When students are sharing their annotation marks, be sure that they are reading aloud their thoughts, not simply exchanging papers.

Adapted from Sonja Munévar Gagnon

Gallery Walk: Teacher Rationale and Protocol

Purpose: This task enables students to self-assess a product and then assume a more distant and critical stance toward a collaborative product developed in groups, an important aspect of reflection and meta-awareness developed in tasks comprising the Extending Understanding moment. The Gallery Walk also promotes students' metacognitive development, since they have to understand the level of implementation of key criteria in peers' products. To do this, they are provided with a rubric or specific focus for assessing how other groups accomplished the same task. The Gallery Walk helps students learn about effective, or ineffective, ways to organize and represent ideas, take note of patterns and trends within the classroom, and envision how they might accomplish tasks in the future.

Required for use: A clear focus for assessing other groups' work is necessary for this task to be effective. The focus for the gallery walk should be specific and generative and related directly to the criteria for development of the product. A second, and equally necessary, requirement is the setting of norms for assessing the work of other students. Students need clear guidelines and language before they begin their gallery walks, and they need to write a written assessment and sign their notes. This helps to model academic uses of language and habits of mind, and to avert problems.

Structure of the activity: Students need to know what they should do as individuals and as a group as they assess the work of others and when they return to their small groups. Based on the number of groups and the needs of students, students may participate in the gallery walk as individuals, dyads, or small groups. If students are unfamiliar with assessing the work of others, the teacher may need to model the process with the help of two or three students and a poster from another class. Students need to know if they are to take notes on a form or post comments on a poster. They also need to know how they will be held accountable individually and as a group.

Process outline:

- 1) Students move in groups, pairs, or individually in a pre-arranged direction and signal.
- 2) Students discuss the product using a rubric or focus questions provided.
- 3) Students write down their assessment with each student keeping notes and signing it.

Options for scaffolding: If needed, students should have formulaic expressions that they can use to begin their discussion of the product. Some possible expressions include:

Based on the rubric, I think the poster should be rated ____ because...

I think the poster should be rated as _____ because...

I agree/disagree with your assessment because....

Quick-Write: Teacher Rationale and Procedure

Purpose: The Quick Write invites students to make a connection between background knowledge and themes expressed in a text or unit. It provides students with an opportunity to give a quick gut-level reaction to ideas, situations, or events. Since the goal of the activity is to capture students' first impressions, memories, or feelings, linguistic accuracy and complexity are not stressed.

Required for use: An open-ended and engaging prompt that connects to topics, themes or issues about which students have some background knowledge is an important part of what makes this task effective. If the prompt is too general or too removed from students' experiences in or out of school, students may feel unsure about how to approach the topic. A commitment to fluency on the part of the teacher and students is also required. Students need to know that correctness is not the focus of the activity. If need be, encourage students to write in their native language and require them to use English to talk about what they wrote.

Structure of the activity: One way this activity may be explained to students is to tell them that the writing goes "from your heart to your hand to the paper." Introduce the prompt and, if need be, provide some context by connecting the topic to students' knowledge and experience and the topic or theme that the prompt explores. Give students no more than five minutes to write. If a student says that he or she cannot think of anything to write about have the student write, "I don't know what to write about" for the allotted time.

Process outline:

- 1) Students respond in writing to a prompt without focusing on spelling and grammar correctness.
- 2) Students have no more than 3-5 minutes to write their response.

Adapted from Understanding Language ell.stanford.edu

Thinking Maps: Teacher Rationale and Protocol

Purpose: Thinking Maps are eight specific visual patterns. Visualizing our thinking allows us to have a concrete image of our abstract thoughts. Visual representations enhance the brain's natural ability to detect and construct meaningful patterns. Thinking Maps reduce anxiety by providing familiar visual patterns for thinking and working with complex ideas and situations.

Required for use: Thinking Maps professional development is designed to increase teacher and leadership effectiveness. A 3-5 year plan of action should be designed to address the specific yearly goals within a school or district improvement plan.

Structure of the activity: Each visual is linked to a specific thought process. By connecting a concrete visual design with a specific abstract thought process, students create mental visual patterns for thinking. Thinking Maps are most effective when used to teach readiness standards or objectives. Disciplinary literacy requires students to think critically, creatively and analytically in all content areas. As students learn different concepts with increasing complexity, they can apply the same patterns for cognition in all areas.

Students use visual patterns to work collaboratively for deeper comprehension at all content areas and grade levels. They are empowered with the tools to analyze complex texts and think mathematically for conceptual understanding and problem solving. In addition, students use Thinking Maps for the production and distribution of a range of writing types and purposes

Process outline:

Each Thinking Map is designed to answer guiding questions that are related to a specific thought process.

- 1) Circle Map – defining in context. Understand and use general (Tier 2) and domain-specific (Tier 3) academic vocabulary.
- 2) Tree Map – classifying and grouping. Identify the main idea(s), key supporting ideas and details in complex texts.
- 3) Bubble Map – describing with adjectives. Use relevant descriptive details and sensory language in reading and writing.
- 4) Double Bubble Map –comparing and contrasting. Compare and contrast important points in two texts or points of view; draw comparative inferences about two populations.
- 5) Flow Map – sequencing and ordering. Understand the steps and patterns in complex processes in order to answer questions and solve problems.
- 6) Multi-Flow Map – analyzing causes and effects. Evaluate the argument and specific claims in a text; determine the impact the author’s purpose and point of view have on a text.
- 7) Brace Map – identifying part/whole relationships. Use common affixes to determine and clarify the meaning of unfamiliar vocabulary terms.
- 8) Bridge Map – seeing analogies. ”Choose two historical leaders and show their relationship to important movements or conflicts. Remember to state your relating factor.”

Adapted from thinkingmaps.com/thinking_maps_common_core.php

Think-Pair-Share: Teacher Rationale and Protocol

Purpose: Providing “think time” increased quality of student response so that students become actively involved in thinking about the concepts presented in the lesson. When students talk over new ideas, they are forced to make sense of those new ideas in terms of their prior knowledge. Their misunderstandings about the topic are often revealed and resolved during the discussion state. Students are more willing to participate since they don’t feel the peer pressure involved in responding in front of the whole class. Think-Pair-Share provides opportunities to bridge concepts as well as schema build for English Learners.

Structure of the activity:

- ✓ Assign Partners—Be sure to assign discussion partners rather than just saying “Turn to a partner and talk it over.” When you don’t assign partners, students frequently turn to the most popular student and leave the other person out.
- ✓ Change Partners—Switch the discussion partners frequently. With students seated in teams, they can pair with the person beside them for one discussion and the person across from them for the next discussion.
- ✓ Monitor Discussion—Walk around and monitor the discussion stage. You will frequently hear misunderstandings that you can address during the whole-group discussion that follows.
- ✓ Randomly Select students—During the sharing stage at the end, call on students randomly. You can do this by having a jar of popsicle sticks that have student names or numbers on them. Draw out a popsicle stick and ask that person to tell what their PARTNER said. The first time you may find they didn’t listen well to their partner, but if you keep using this strategy, they will learn to listen to their partner.

Process outline:

Think:

- 1) The teacher asks one or two questions for students to consider.
- 2) In order to see what they are thinking, and to provide further scaffolding to them if needed, the teacher asks students to jot down key elements of their answer using words or phrases, but not complete sentences.
- 3) Depending on the complexity of the questions, the teacher may assign between three and five minutes for students to jot down their ideas.
- 4) In the meantime, the teacher circulates around the classroom monitoring and checking what students have written. An empty piece of paper may be an indication that the students need support from the teacher.

Pair:

- 5) Students are asked for form dyads. There are many ways of doing this, depending on time available, the nature of the questions, or even what time of the day it is (classes immediately after lunch may require opportunities for movement).

Share:

- 6) Dyads orally share their responses with each other.
- 7) All students should be read –if called upon—to present to the class their partner’s responses first, and then their own.

Viewing with a Focus: Teacher Rationale and Protocol

Purpose: This task helps students focus on main ideas and key information as they “read” visual text such as a movie or video clip, a picture, an advertisement, etc. In the same way that reading focus questions help students navigate through extraneous or non-salient information in a written text, questions for viewing help students focus on what the teacher thinks is important or noteworthy in a predominately visual text.

Required for use: The questions that guide students’ viewing of text need to focus on central ideas in the discipline or subject area. If students are asked low-level questions, they will concentrate on details instead of key ideas or discipline specific ways of analyzing text.

Structure of the activity: Students are asked to read or view with a specific purpose in mind. For example, they may be given three questions to consider as they view a text or members of a group may have different questions to focus on. Students may need several different possible models of how they might begin their responses to a focus question. Models should be generative, meaning that students are learning ways of using language that will be useful in other academic settings. If visual texts are lengthy, complex, or viewed in different ways (with sound, without sound), students may need questions for different sections or viewings.

Process outline:

- 1) Students use the focus question(s) as a guide for viewing and jotting down notes in response to the question(s).
- 2) Students initially work alone, but may share responses with a partner or small group.

Adapted from Understanding Language by WestEd’s Teacher Professional Development Program