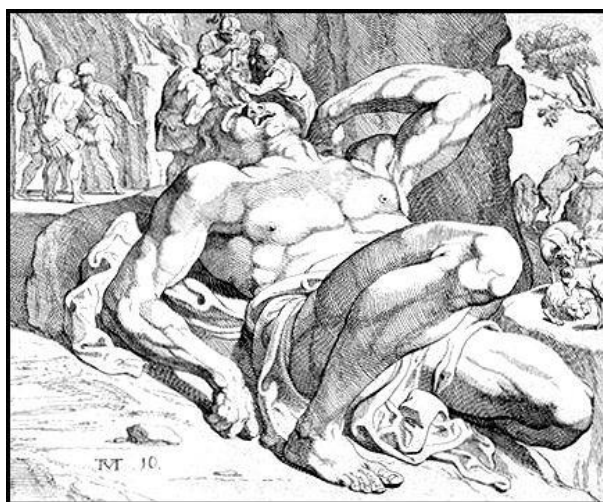


Getting to the Core

English Language Arts

Grade 9 Unit of Study

Introduction to Mythology



STUDENT RESOURCES

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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?”

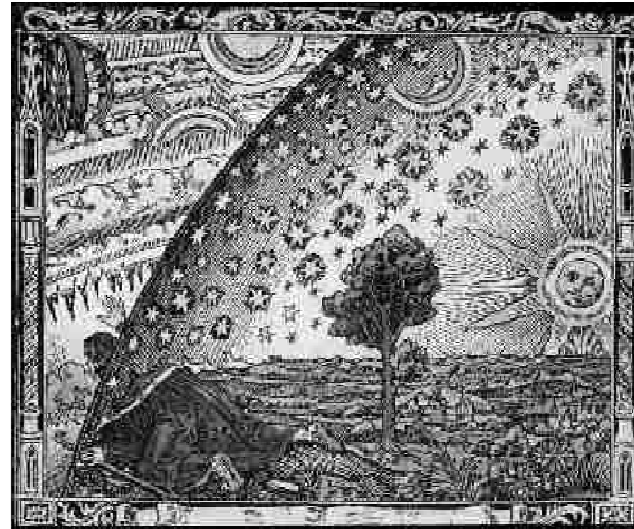
Most myths grew out of belief system rituals, and almost all of them involve the influence of “gods” on human affairs. Myths are narratives, which are built on a series of causes and effects. One event happens in a myth, which causes another event to happen, and so on. The term *mythology* can refer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

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, _____

_____.

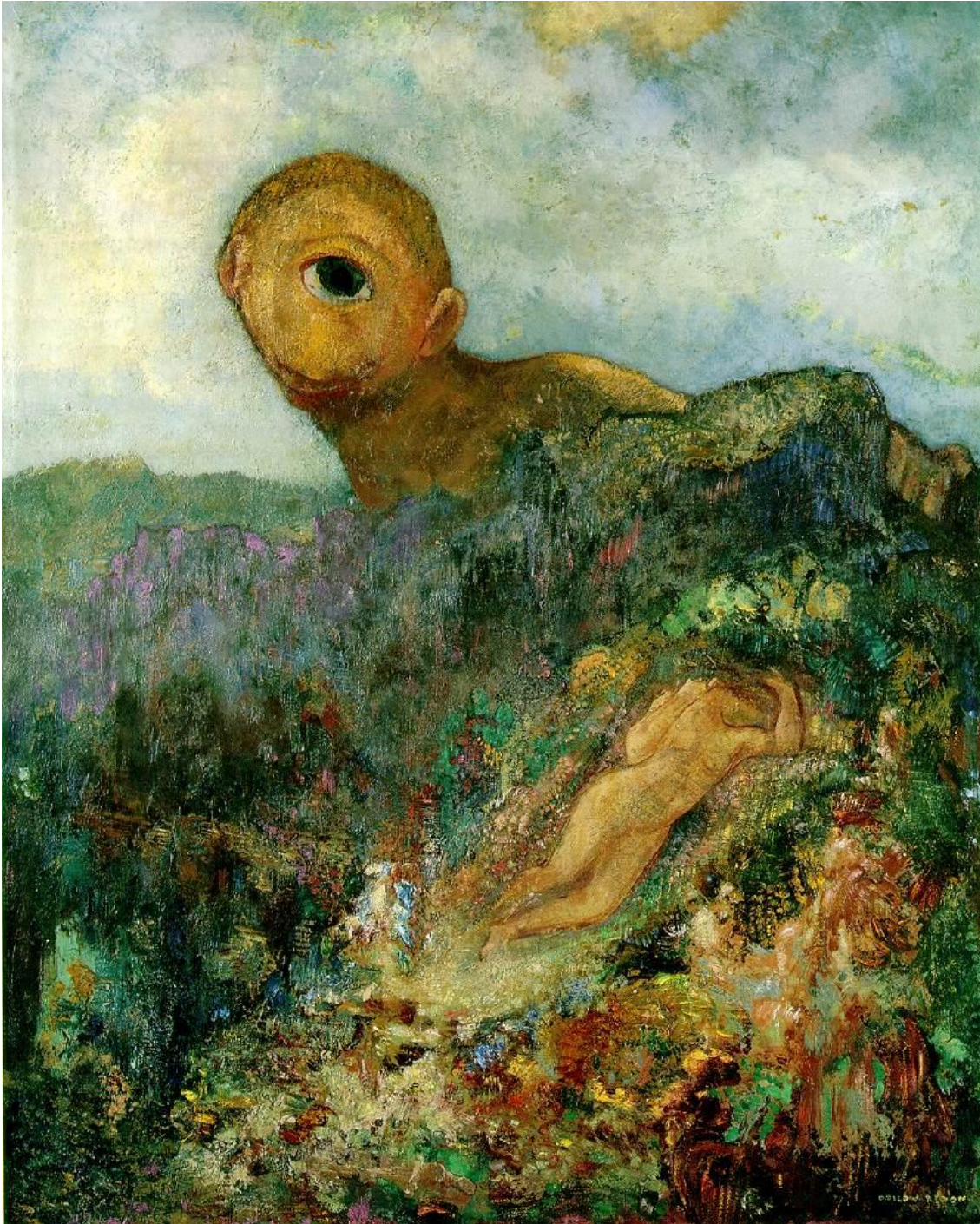
This further _____ that _____

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

“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.



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

- 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.

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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>	

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				

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 adkfjlsdzkl ajkdjfajfkldj ajkfjklajklf ajkdjklza ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjaklfjklas k;askjj ajdkfjkla jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjaklfjkla jklajsfjkla jklfajklfja jakjdklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj.. ajksdfj; asjkdflxckMZCJ;klslJjkas;d jkla;sl jkl;askjd kjkdjg;l kljklajlksjdf jkljklajf, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahnd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa klasffjsal :lasjkljdf kl;asjkdjfg.

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;lasuudu;lg pooas. Ipoasojdf uiougiouiopall siodjopfuialoo..osidfua.osiudafuio.oasuidufilasodufiuoioiugl
 ajkdjlf adkfjlsdzkl ajkdjfajfkldj ajkfjklajklf ajkdjklza ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjaklfjklas k;askjj ajdkfjkla jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjaklfjkla jklajsfjkla jklfajklfja jakjdklajljk 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. Ioasufjliouasyd, udoio oisuiduapfu,ais i. iouaisuf uiosapofgy,.l. oasuof ouasfpouaioudf uioa
 ajkdjlf adkfjlsdzkl ajkdjfajfkldj ajkfjklajklf ajkdjklza ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjaklfjklas k;askjj ajdkfjkla jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjaklfjkla jklajsfjkla jklfajklfja jakjdklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj.. ajksdfj; asjkdflxckMZCJ;klslJjkas;d jkla;sl jkl;askjd kjkdjg;l kljklajlksjdf jkljklajf, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahnd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa klasffjsal

Why is "XYZ" a Myth?

"XYZ" by I.M. Author is a myth because fjasj ajkdjfkajl ajkdfajfkld ajkdjfkajkls fgakjfkldasj;l ajkfjkdaj ajkdjlf adkfjlsdzkl ajkdjfajfkldj ajkfjklajklf ajkdjklza ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjaklfjklas k;askjj ajdkfjkla jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjaklfjkla jklajsfjkla jklfajklfja jakjdklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj. In conclusion, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahnd;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 adkfjlsdzkl ajkdjfajfkldj ajkfjklajklf ajkdjklza ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjaklfjklas k;askjj ajdkfjkla jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjaklfjkla jklajsfjkla jklfajklfja jakjdklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf;aj ajkjlksj ajksjkdj. In conclusion, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahnd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa klasffjsal.

Cultural Beliefs and Values Reflected in "XYZ"

"XYZ" reflects the cultural beliefs and values of ajksdjfks by askdjf;ja l;kajslf ajksdjf;lja sjkdjflj. Alsjdkjf ajksdlf ajkss ajkdjlf adkfjlsdzkl ajkdjfajfkldj ajkfjklajklf ajkdjklza ajkldjfkajkls sjkafdjkl jfkajdksfjlas fjkjaklfjklas k;askjj ajdkfjkla jskldfjklaj jak;dfjklaj fdkajfkldsajl fjk;ajkfl ajklfjakl fjkla jfklsdjaklfjkla jklajsfjkla jklfajklfja jakjdklajljk ajkfjkajksdfjklajljfsaj jlaj ajksdjfja ahkjhsd;fja ahkjdf; In conclusion, kajsdj, ajksdjf;kj ajksdjf lajskdjfkj. Ahnd;fjas; jklsajkljhfkla jklsjdfhkla. Ajklsjdfklhkl;.a jklsjklfjklajksa.

