

English Language Arts

Mythology Curriculum



Board Approved: January 19, 2017

Francis Howell School District

Mission Statement

The mission of the Francis Howell School District is to prepare students today for success tomorrow.

Vision Statement

Every student will graduate with college and career readiness skills.

Values

Francis Howell School District is committed to:

- Providing a consistent and comprehensive education that fosters high levels of academic achievement
- Operating safe and well-maintained facilities
- Providing a safe learning environment for all students
- Promoting parent, community, student, and business involvement in support of the school district
- Ensuring fiscal responsibility
- Developing responsible citizens
- Operating as a professional learning community
- Making appropriate use of technology

Francis Howell School District Graduate Goals

Upon completion of their academic study in the Francis Howell School District, students will be able to:

1. Gather, analyze and apply information and ideas.
2. Communicate effectively within and beyond the classroom.
3. Recognize and solve problems.
4. Make decisions and act as responsible members of society.

English Language Arts Graduate Goals

Upon completion of their Communication Arts study in the Francis Howell School District, students will be able to:

1. Speak and write standard English with fluency and facility using proper grammar usage, punctuation, spelling and capitalization.
2. Read a variety of genre with facility, fluency and comprehension and be able to analyze and evaluate what they read.
3. Develop a comprehensive research plan while evaluating resources for their reliability and validity.
4. Compose well-developed pieces of writing, both formally and informally, with clarity and awareness of audience and form.
5. Orally make presentations on issues and ideas.
6. Identify and evaluate relationships between language and cultures.

Course Rationale

One of the goals of Mythology is to reinforce the skills introduced and learned in English I and English II and to expand upon those skills by incorporating the English III and English IV skills. Students will focus on practicing all communication skills including reading, writing, speaking, listening, viewing, and finding and interpreting information with mythological related readings. They will also be expected to combine their knowledge and experience by reflecting, exploring, and generating new ideas to analyze allusions used in classic, contemporary, and modern literature. They will also practice effectively communicating their ideas and experiences to others through speaking, writing, and listening.

Course Description

This course will build upon the skills taught in English I and English II and reinforce the skills presented in and required for English III and English IV to prepare students for the challenging reading and writing they will encounter in college and beyond. Students will focus on practicing all communication skills including reading, writing, speaking, listening, viewing, finding, and interpreting information with mythological-related readings. Students will study and analyze mythological tales from around the world and then apply this information to classic literary works in order to explain and analyze the allusions used.

Mythology Curriculum Team

Curriculum Committee

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Curriculum Cycle Work:

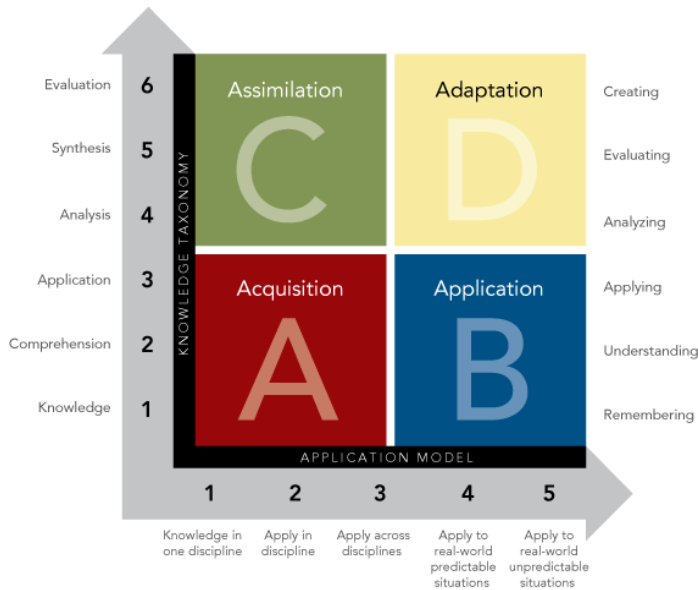
https://docs.google.com/document/d/1ezwNi66X3W7JAZ_xQ_GOUeI136dNLYiguQ6pyOFcJOs/edit?usp=sharing

Curriculum Notes

All FHSD performance tasks and sample learning activities are aligned not only to understandings and standards, but also the [Rigor and Relevance Framework](#) and [21st Century Skills](#). Information on these two things is provided below or by clicking on the hyperlinks.

Rigor and Relevance Framework

The Rigor/Relevance Framework is a tool developed by the International Center to examine curriculum, instruction, and assessment along the two dimensions of higher standards and student achievement.



The Rigor/Relevance Framework has four quadrants.

Quadrant A represents simple recall and basic understanding of knowledge for its own sake. Examples of Quadrant A knowledge are knowing that the world is round and that Shakespeare wrote Hamlet.

Quadrant C represents more complex thinking but still knowledge for its own sake. Quadrant C embraces higher levels of knowledge, such as knowing how the U.S. political system works and analyzing the benefits and challenges of the cultural diversity of this nation versus other nations.

Quadrants B and D represent action or high degrees of application. Quadrant B would include knowing how to use math skills to make purchases and count change. The ability to access information in wide-area network systems and the ability to gather knowledge from a variety of sources to solve a complex problem in the workplace are types of Quadrant D knowledge.

A	B	C	D
Students gather and store bits of knowledge and information. Students are primarily expected to remember or understand this knowledge.	Students use acquired knowledge to solve problems, design solutions, and complete work. The highest level of application is to apply knowledge to new and unpredictable situations.	Students extend and refine their acquired knowledge to be able to use that knowledge automatically and routinely to analyze and solve problems and create solutions.	Students have the competence to think in complex ways.

21st Century Skills

These skills have been pared down from 18 skills to what are now called the 4Cs. The components include critical thinking, communication, collaboration, and creativity. Critical thinking is focused, careful analysis of something to better understand and includes skills such as arguing, classifying, comparing, and problem solving. Communication is the process of transferring a thought from one mind to others and receiving thoughts back and includes skills such as choosing a medium (and/or technology tool), speaking, listening, reading, writing, evaluating messages. Collaboration is working together with others to achieve a common goal and includes skills such as delegating, goal setting, resolving conflicts, team building, decision-making, and managing time. Creativity is expansive, open-ended invention and discovery of possibilities and includes skills such as brainstorming, creating, designing, imagining, improvising, and problem-solving.

Standards

Standards aligned to this course can be found:

Missouri Learning Standard Expectations

<http://dese.mo.gov/sites/default/files/curr-mls-standards-ela-6-12-sboe-2016.pdf>

National Educational Technology Standards

<http://www.iste.org/STANDARDS>

Units & Standards Overview

Quarter 1, Quarter 2

Unit A: Purpose of Mythology and Creation Myths	Unit B: The Archetypal Hero and the Epic Myth	Unit C: Critical Thinking about Mythology
PE Standards: <ul style="list-style-type: none"> • RL1A, RL1D, RI3B, W2A, W1A 	PE Standards: <ul style="list-style-type: none"> • RL1A, RL1D, SL2C 	PE Standards: <ul style="list-style-type: none"> • RL1A, RL1D, W2A, W1A
Unit Standards RL1A RL1D RL2D RL3A RI1A RI3B W2A W3A W3AC SL1A ISTE Standards 1B 1C 3D 7C	Unit Standards RL1A RL1D RL1B RL2A RL3A RL3D RI1D RI1B W2A W3AE SL1A SL1C SL2C SL2A ISTE Standards 1C 6A 7D	Unit Standards RL1A RL1D RL2D RI1A RI3D W2A W1A SL1A ISTE Standards 1C 3C 7B 7D

Course Map

	Unit Description	Unit Timeline	PE Summary	PE Standards
Semester 1	<p style="text-align: center;">Unit A: Purposes of Mythology and Creation Myths</p> <p>The purpose of this unit is to introduce students to the academic subject of Mythology, to define what the subject is and is not, to introduce the concept of the archetype. By the end of the unit, students will come to understand the uses and value of Mythology. Further, students will study a selection of the world’s creation myths, with an eye toward perceiving archetypes, and reading across cultures to compare and contrast these stories. Finally, students will express these understandings in a formal, informative/expository essay at the unit’s end. This essay will refresh and refine writing skills introduced and practiced in previous years of English Language Arts instruction.</p>	4-6 weeks	<p>Students will choose AT LEAST TWO different cultures’ cosmogonies that we have studied and write an essay in which they compare and/or contrast them. They may choose to use the “common elements” that we’ve been working with to help organize their analyses, or they may choose to discuss other aspects of the stories that they may have noticed as we’ve read & discussed. Students will use the cultural/historical/geographical information they gathered in their research to establish a context for their analyses.</p>	RL1A RL1D RI3B W2A W1A
Semester 1	<p style="text-align: center;">Unit B: The Archetypal Hero and the Epic Myth</p> <p>The purpose of this unit is to define and apply Joseph Campbell’s theory of the archetypal hero’s journey-quest. By the end of the unit, students will learn each stage of the quest and learn to perceive these underlying structures in both Mythological and contemporary texts. Once students have developed an understanding of the archetype, students will study a self-selected hero story with a small group of peers. The study of this text will offer opportunities to practice and improve reading literature, speaking and listening, and writing skills. Finally, students will defend their chosen hero in a multimedia, oral presentation in which they characterize the protagonist of the story and provide convincing evidence to support these judgements.</p>	6 weeks	<p>Students will be responsible for choosing a hero we’ve studied and presenting an argument for that hero’s superiority. Students will give an oral presentation which provides an analysis of their chosen hero and his qualities. The presentation must --address all three qualities, providing well-explained examples for each: physical strength, wisdom, and one other quality of the group’s choice. --show the hero’s “least heroic” moment in the story, and explain why his behavior in the episode is questionable. --include at least one of each of the following: visual aid(s), reading from the story, and a reenactment of some episode ---solicit feedback via Twitter #FHSDmyth.</p>	RL1A RL1D SL2C ISTE 6A ISTE 7D

Semester 1	<p style="text-align: center;">Unit C: Critical Thinking about Mythology</p> <p>The purpose of this unit is to encourage students to think independently and critically about a shared mythological text. Students will work independently, in small groups, and as a whole class to read, annotate, and discuss a challenging literary text. By the end of the unit, students will also learn to evaluate digital resources. Finally, students will research the definition of a term or concept, then compose a timed-written essay in which they apply that concept to the unit's central text.</p>	4-6 weeks	After reading a common text, students will complete a timed-write (an essay) in which they define a concept, argue for that concept's relevance (or lack thereof) to the common text, and close by connecting the analysis to our own world, today. Examples of texts and the concepts students might explore include <i>Medea</i> (feminism, gender roles, tragic hero), <i>Oedipus Rex</i> (tragic hero, Freudian psychology & the Oedipus complex, predestination vs. freewill), <i>Antigone</i> (predestination vs. freewill, sibling rivalry, feminism), etc.	RL1A RL1D W2A W1A
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Unit 1: Purposes of Mythology and Creation Myths

Content Area: English Language Arts	Course: Mythology	UNIT: Purposes of Mythology & Creation Myths
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Unit Description: The purpose of this unit is to introduce students to the academic subject of Mythology, to define what the subject is and is not, and to introduce the concept of the archetype. By the end of the unit, students will come to understand the uses and value of Mythology. Further, students will study a selection of the world's creation myths, with an eye toward perceiving archetypes, and reading across cultures to compare and contrast these stories. Finally, students will express these understandings in a formal, informative/expository essay at the unit's end. This essay will refresh and refine writing skills introduced and practiced in previous years of English Language Arts instruction.	Unit Timeline: 4-6 Weeks
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DESIRED Results

Transfer Goal - Students will analyze, synthesize, and evaluate mythological and other texts and communicate their findings accurately and clearly.

Understandings – *Students will understand that... (Big Ideas)*

1. Strong readers make well-founded inferences based on the details of a text.
2. Strong communicators are able to produce, actively listen to, and work to synthesize their own and others' ideas and interpretations.
3. Strong writers understand and fully engage in each step of the writing process and compose text in which they synthesize multiple sources to produce a coherent position.

Essential Questions: *Students will keep considering...*

- What is Mythology, and how do Mythologists (including students) use the word “myth”?
- How do our “origin stories” impact the way we see and interact with the world around us?
- What can these stories reveal about human nature?

Students will know.....	Standard	Students Will Be Able to.....	Standard
<p>The definition of an inference is and how to think beyond the text. Inferences need to be supported with evidence from the text.</p> <p>The definition of theme and how to find evidence to support the themes as well as how other elements of literature (characterization, plot, setting, tone, point of view, etc.) create and build themes. The definition of summary and how to figure out what is most important in order to delete and paraphrase information.</p> <p>The definition of setting, plot, characterization as well as that the authors is intentional about these decisions in order to convey the overall purpose of the text.</p> <p>Stories, dramas, and poems are from one person's perspective and can vary depending on that perspective. Readers must be actively engaged in analyzing and evaluating the choices the author makes and how effective those choices are.</p> <p>The definition of inference and how to think beyond the text. Inferences need to be supported with evidence from the text.</p>	<p>RL1A</p> <p>RL1D</p> <p>RL2D</p> <p>RL3A</p> <p>RI1A</p>	<p><i>Reading Literature</i> Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.</p> <p>Using appropriate text, determine two or more themes in a text, analyze their development throughout the text, and relate the themes to human nature and the world; provide an objective and concise summary of the text.</p> <p>Evaluate the impact of the author's choices regarding how to develop and relate elements of a text.</p> <p>Analyze the representation of a subject in two different artistic mediums, including what is emphasized or absent in each treatment</p> <p><i>Reading Informational Text</i> Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.</p>	<p>RL1A</p> <p>RL1D</p> <p>RL2D</p> <p>RL3A</p> <p>RI1A</p>

<p>Writers follow a process when they write. The process should include prewriting, drafting, revising (based on feedback), editing and publishing. Writer need to be aware of audience and purpose and choose appropriate form to suit them.</p>	W3A	<p>Review, revise, and edit writing with consideration for the task, purpose, and audience.</p> <p>A. Organization and Content: Introduce the topic, maintain a clear focus throughout the text, and provide a conclusion that follows from the text. Achieve the writer's purpose and enhance the reader's understanding of and experience with the text by making choices regarding organization and content.</p>	W3A
	W3AC	<p>Conventions of standard English and usage: Demonstrate a command of the conventions of standard English grammar and usage including spelling and punctuation</p>	W3AC
<p>Discussions require collaboration, preparation, research, and questioning to clarify others' perspectives as well as providing a clear response.</p>	SL1A	<p>Speaking and Listening: Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>	SL1A
<p>Researchers review and evaluate multiple sources to find the most accurate and most relevant information. Researchers understand there is a delicate balance between their own ideas and that of the sources. Researchers understand the importance of citing sources.</p>	ISTE 1B	<p>ISTE-S Students build networks and customize their learning environments in ways that support the learning process.</p>	ISTE 1B
	ISTE 1C	<p>Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.</p>	ISTE 1C
	ISTE 3D	<p>Students build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions.</p>	ISTE 3D

	ISTE 7C	Students contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.	ISTE 7C
	ISTE 7D	Students will explore local and global issues and use collaborative technologies to work with others to investigate solutions.	ISTE 7D

Unit 1: Assessment

EVIDENCE of LEARNING

<u>Understanding</u>	<u>Standards</u>	<u>Unit Performance Assessment:</u>	<u>R/R Quadrant</u>
1, 2, 3	RL1A RL1D RI3B W2A	<p>Description of Assessment Performance Task(s): Students will choose AT LEAST TWO different cultures’ cosmogonies that we have studied and write an essay in which they compare and/or contrast them. They may choose to use the “common elements” that we’ve been working with to help organize their analyses, or they may choose to discuss other aspects of the stories that they may have noticed as we’ve read & discussed.</p> <p>They can use it in the body of their essays, but especially in their introduction, students will use the cultural/historical/geographical information they gathered in their research to establish a context for their analyses. Who were these people? How did they live?</p> <p>In the conclusion, students will take a shot at some big-picture insight. Are the stories more similar or different? Where students find similarities, what might they show us about our shared humanity? What do the stories reveal about human nature? Where students find differences, what might they show us about the individual cultures?</p> <p>Teacher will assess: Organization, Development, Support, & Convention</p> <p>Performance: Mastery: Students will demonstrate mastery with a 3 out of a possible 4 on the Informative/Explanatory Writing Scoring Guide.</p> <p>Scoring Guide: See Performance Task Document</p>	C 21 Century Creativity Critical Thinking Communication

Unit 1: Sample Activities

SAMPLE LEARNING PLAN

Pre-assessment: “Importance of Stories” Journal Entry

- Objective: Students will consider how stories and storytelling impacts their own lives.

Students should submit a journal entry of at least 350 words on the following topic: “What importance do stories have in your life? Which stories (if any) are important to you? Why?” Teachers might consider collecting this through Google Classroom to facilitate feedback to students. This assignment accomplishes two goals. First, it helps students connect personally to the topic of Mythology, and second, it gives teachers an informal method by which to evaluate student’s current ability as writers and possibly group students for differentiated lessons.

<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy:</u>	<u>R/R Quadrant: 21C:</u>
2	SL1A ISTE 7C ISTE 7D	1. “What is Myth?” Free-write. <ul style="list-style-type: none"> • Objective: Students will be able to define myth in the context of the academic subject of Mythology. Ask students to write for five minutes, continuously, exploring the question, “What is a myth?” Teachers might add facets to the question, including by not limited to “What do you think of when you think of myth?” “Can you give any specific examples?” Students must write for the entire five minutes. Afterward, students will complete a Chalkboard Splash by jotting 2-3 of their main ideas on the whiteboard. Students will then work in groups of 3-5 to sort the ideas of the Chalkboard Splash as they see fit into a web, and then individually write a summary statement. Students will post these summary statements to Twitter using the hashtag #FHSDmyth & #mythology to solicit feedback. Teachers can use this web as a starting point to help establish expectations for the class about what is and is not included in the study of Mythology. Lecture notes are attached. As students listen, they should record additional details and personal reflections (evidence of active listening) in the note-taking column. In addition, after 10-12 minutes of lecture, the teacher should break for students to process using a strategy such as Quick Draw or Quick Write, Bounce Cards, A-Z Sentence Summaries or Key-Word Dance.	Setting Objectives Cues & Questions Advance Organizers & Frontloading	Quadrant A Critical Thinking Collaboration
1	RL1A	2. “Origin of Stories” <ul style="list-style-type: none"> • Objective: Students will read a myth and make accurate and well-supported 		

	RI1A	<p>inferences about the culture that produced the story.</p> <p>Students will read the Seneca myth “Origin of Stories” twice. The first reading should be used to fully understand. A partner structure like Say Something or Focused Reading will be used to process. The second reading, students will make inferences about the culture that produced the myth. Students should use these inferences to support a small group conversation (Talking Chips, Timed Pair Share, or Inside Outside Circle) about the importance and role of myth and storytelling in humanity’s past.</p>	Cooperative Learning Feedback	Quadrant B Collaboration
2	SL1A RL3A ISTE 1B ISTE 2C ISTE 7C	<p>4. Cosmogony Lecture Notes</p> <ul style="list-style-type: none"> Objective: Students will understand the definition, value, and common archetypes of cosmogonic myths <p>Teachers should briefly present to establish the definition, value, and common archetypes of cosmogony myths. One version of this presentation is attached. As they listen, students should record additional details about each archetype using partner two-column notes (left side for Partner A, right side for Partner B) on a Google Doc. Teacher should pause frequently to allow partners to edit and revise their draft notes. Also attached is a handout for those who miss the original presentation. The following day, teachers can deliver a review and a formative assessment using Plickers or another Student Response System (Socrative, etc.) and differentiate instruction based on level of understanding.</p>	Advance Organizer Summarizing & Note Taking	Quadrant A Communication
2	SL1A	<p>5. Create an Advertising Campaign using an Olympian</p> <ul style="list-style-type: none"> Objective: The students will research and evaluate an Olympian and then create a presentation that connects the Olympian to modern day. <p>Teachers should lecture on eight-ten Olympians in order for students to gather a small amount of background. The students will take notes and then pick one Olympian to focus on. They will create an ad campaign that features one Olympian (each group should have a different one) and that uses all three of the appeals (Ethos, Logos, and Pathos) to promote a product that can be used in 2016. The students will conduct a small amount of research on their Olympians in order to fulfill the presentation requirements.</p>	Summarizing & Note Taking	Quadrant C Critical Thinking Creativity
1, 2	RL1A	<p>6. Cosmogony Graphic Organizer</p> <ul style="list-style-type: none"> Objective: Students will recognize and identify the archetypes of 		

	RL1D RL2D R11A RI3B	<p>cosmogonies.</p> <p>Teachers should select 4-6 cosmogonies for students to read, consider, and discuss. Following is a list of potential titles from <i>World Mythology</i> (our current textbook): “The Emergence” (Navajo), “The Enuma elish” (Babylonian), “The Creation of the Titans and the Gods” (Greek), “The Creation Cycle” (Polynesian/Maori), “The Creation Death and Rebirth of the Universe” (India/Hindu). In groups of four, each student should log the relevant details from the stories in their appropriate fields using the graphic organizer. After studying at least two stories, students should begin using the “?” columns on the organizer to begin noticing other common elements of the stories--making their own original comparisons and contrasts between the stories. After reviewing their columns individually, groups of four should work together to fill in the final column of inference. Students will then choose two stories to discuss further. As a class, students will review the archetypes and discuss the story’s details and themes using Fishbowl Discussion.</p>	<p>Advance Organizer</p> <p>Cues & Questions</p> <p>Identifying Similarities & Differences</p>	<p>Quadrant D</p> <p>Critical Thinking</p> <p>Collaboration</p>
2, 3	W2A W3A RL3A ISTE 3D	<p>7. Topic Outline and Draft Writing</p> <ul style="list-style-type: none"> Objective: Students will produce clear, coherent, well-organized analytical writing. <p>Teachers may allow students to use any useful, relevant method to “sift” through their ideas and brainstorm possibilities (listing, mind-mapping, free writing, Venn diagrams, informal outlining, etc.). When students have had at least a day to brainstorm, the teacher should introduce topic outlines by working through an example. Then, students will organize their own ideas into a topic outline--a working version of the thesis and topic sentences the student intends to write. Students must conference with the teacher on their outlines. Teachers will use the conference to help students check for unclear, vague thesis statements or topic sentences, overlapping topic sentences, and/or topic sentences which do not relate directly to the thesis.</p>	<p>Advance Organizer</p> <p>Frontloading</p> <p>Setting Objectives</p>	<p>Quadrant D</p> <p>Communication</p> <p>Critical Thinking</p>
3	W3AC	<p>8. Grammar Mini-lessons & Practice</p> <ul style="list-style-type: none"> Objective: Students will understand the conventions of written English, and how decisions with these conventions impact understanding and meaning. <p>As necessary, teachers should plan on reviewing important rules of punctuation over the course of the class, responding to the areas of need they see in student writing and on essay drafts. Below is a sample list of resources and activities that teachers might use:</p>	<p>Providing Practice</p> <p>Cues & Questions</p> <p>Cooperative Learning</p>	<p>Quadrant A</p> <p>Communication</p> <p>Collaboration</p>

		<p><i>Comma rules:</i> Day 1: First, review the rules with students. For each rule, have students work with a partner to explain why the “example” is a good use of the rule and why the rule is not needed in the “non-example.” Ask one partner group per rule to share their explanations with the class. Day 2: Have students work with a partner to complete the “Comma Practice.” They may use their notes.</p> <p><i>Semicolon and colon rules:</i> Day 1: review the rules with the students. Then, instruct them to complete the practices with a partner. They may use their notes.</p> <p><i>Active vs. Passive Voice:</i> Day 1: First, review the rules with students. For each example, have students work with a partner to explain why it’s passive and how to make it active. Ask one partner group per example to share their explanations with the class. Day 2: Have students work with a partner to complete the “Active Vs. Passive Voice Practice.” They may use their notes.</p> <p><i>Parallel Structure:</i> Day 1: First, review the rules with students. For each example, have students work with a partner to explain why it’s not parallel and how to make it parallel. Ask one partner group per example to share their explanations with the class. Day 2: Have students work with a partner to complete the “Parallel Structure Voice Practice.” They may use their notes.</p>		
2, 3	<p>W2A</p> <p>W3AC</p> <p>ISTE 3D</p>	<p>9. Writing Revision</p> <ul style="list-style-type: none"> Objective: Students will review, revise, and edit with consideration for the task, purpose, and audience. <p>After the students have completed a rough copy of the performance task essay, they will peer edit focusing on the content and essay expectations. The students will share via Google Drive the essay with a classmate and the teacher and complete the peer edit sheet which includes a PQS feedback strategy (Praise, Questions, Suggestions).</p>	<p>Feedback</p> <p>Advance Organizer</p>	<p>Quadrant C</p> <p>Critical Thinking</p> <p>Communication</p>

UNIT RESOURCES

Teacher Resources:

- Leeming, David Adams, and Margaret Adams Leeming. *A Dictionary of Creation Myths*. New York: Oxford UP, 1995. Print.
- Kagan, Spencer, Miguel Kagan, and Laurie Kagan. *59 Kagan Structures: Proven Engagement Strategies*
- Rosenberg, Donna. *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, IL: NTC Pub. Group, 1994. Print.

Student Resources:

- Rosenberg, Donna. *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, IL: NTC Pub. Group, 1994. Print.

Vocabulary:

Argument: a claim supported by reasons, facts and details; arguments have various structures, but all are based in an initial claim developed through logic

Citation: a reference which documents the source of a quote, fact, or idea. Parenthetical citations are used internally in texts following the information. Bibliographic citations are used at the end of texts in lists of works cited or consulted.

Cite: to identify the source of information, including quotes, facts, statistics, and ideas included in a text

Claim: an assertion of the truth of something, typically considered as disputed or in doubt.

Close Reading: independent reading of complex texts to gather evidence, knowledge, and insight for writing or discussion

Conflict: struggle or clash between opposing character or forces.

Editing/proofreading: a step in the writing process in which the writer polishes the piece of writing, taking into account the needs of the reading audience. The writer edits for the conventions of spelling, grammar, punctuation, capitalization, etc. The focus is on the final product.

Evidence: facts, figures, details, quotations, or other sources of data and information that provide support for claims or an analysis and that can be evaluated by others; should appear in a form and be derived from a source widely accepted as appropriate to a particular discipline, as in details or quotations from a text in the study of literature and experimental results in the study of science.

Symbol: something used for or regarded as representing something else; a material object representing something, often something

immaterial; emblem, token, or sign.

Textual Evidence: specific support found in a text

Theme: the abstract concept explored in a literary work; underlying or implicit meaning, concept, or message in a text. In the CCSS at lower grades, central message refers to main point or essence of the text.

Thesis: the major claim made and supported in a text.

Tone: a writer or speaker's attitude toward the material or audience.

Transitions: devices or words in a text that smoothly connect two topics or sentences to each other.

Unit 2: Archetypal Hero & Epic Myth

Content Area: English Language Arts	Course: Mythology	UNIT: Archetypal Hero and Epic Myth
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<p>Unit Description: The purpose of this unit is to define and apply Joseph Campbell's theory of the archetypal hero's journey-quest. By the end of the unit, students will learn each stage of the quest and learn to perceive these underlying structures in both Mythological and contemporary texts. Once students have developed an understanding of the archetype, students will study a self-selected hero story with a small group of peers. The study of this text will offer opportunities to practice and improve reading literature, speaking and listening, and writing skills. Finally, students will defend their chosen hero in a multimedia, oral presentation in which they characterize the protagonist of the story and provide convincing evidence to support these judgements.</p>	<p>Unit Timeline: 6 weeks</p>
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DESIRED Results

Transfer Goal - Students will analyze, synthesize, and evaluate mythological and other texts and communicate their findings accurately and

clearly.

Understandings – Students will understand that... (Big Ideas)

1. Strong readers do the work of reading with the author in mind. They notice and understand the tools that authors use to develop characters and themes.
2. Strong listeners do so actively, by recording key details, asking thoughtful questions, and recognizing the opinions and perspectives of others.
3. Strong speakers make use of multiple media in order to engage audiences and effectively convey ideas.
4. Strong readers seek to make connections between text and more familiar life experiences.

Essential Questions: Students will keep considering...

- Why is mythology the same across time and geography, beneath its varieties of costume? And what does it teach?
- How can an understanding of Mythology help us understand and navigate contemporary life?
- How do public speakers engage audiences to convey ideas clearly and powerfully?

Students will know.....	Standard	Students Will Be Able to.....	Standard
The definition of an inference is and how to think beyond the text. Inferences need to be supported with evidence from the text.	RL1A	Reading Literature Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.	RL1A
The definition of theme and how to find evidence to support the themes as well as how other elements of literature (characterization, plot, setting, tone, point of view, etc.) create and build themes. The definition of summary and how to figure out what is most important in order to delete and paraphrase information.	RL1D	Using appropriate text, determine two or more themes in a text, analyze their development throughout the text, and relate the themes to human nature and the world; provide an objective and concise summary of the text.	RL1D

<p>The definition of figurative language and words sometimes have connotative meanings. The author is deliberate in the use of words in order to convey a certain tone, which holds the reader’s attention and ultimately conveys the overall message of the text.</p>	RL1B	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.	RL1B
<p>Authors make deliberate choices regarding text structure to hold the reader’s attention and best convey the overall message of the text.</p>	RL2A	Evaluate how an author's choices to structure specific parts of a text contribute to a text's overall meaning and its aesthetic impact.	RL2A
<p>Stories, dramas, and poems are from one person’s perspective and can vary depending on that perspective. Readers must be actively engaged in analyzing and evaluating the choices the author makes and how effective those choices are.</p>	RL3A	Analyze the representation of a subject in two different artistic mediums, including what is emphasized or absent in each treatment	RL3A
<p>Readers persevere through difficult texts by using multiple strategies to aid in comprehension and understanding. Readers choose different strategies for different types of text.</p>	RL3D	Read and comprehend literature, including stories, dramas and poems, independently and proficiently.	RL3D
<p>Authors are intentional about the structure of ideas in order to effectively convey the overall message.</p>	RI1D	<p>Reading Informational Text Explain two or more central/main ideas in a text, analyze their development throughout the text, and relate the central ideas to human nature and the world; provide an objective and concise summary of the text.</p>	RI1D
<p>The definition of figurative language and words sometimes have connotative meanings. The author is deliberate in the use of words in order to convey a certain tone, which holds the reader’s attention and ultimately conveys the overall message of the text. Readers use decoding strategies, such as context clues, knowledge of roots and affixes, etc. to help understand the meaning of unknown words.</p>	RI1B	Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and content-specific meanings using context, affixes, or reference materials.	RI1B

<p>Writers have one strong, controlling idea and support that idea with concrete, specific details, facts, quotes, or other information from sources.</p> <p>Writers have an effective beginning, middle and end that the reader can easily follow.</p> <p>Writers use the most up-to-date and accurate information as evidence</p> <p>Writers pay careful attention to their word choice in order to create a certain tone that effectively gets the idea across to the reader.</p> <p>Writers know and use specific traits because they contribute to clear, cohesive writing. These traits include ideas and content, organization, sentence fluency, word choice, voice, and conventions.</p>	W2A	<p>Writing Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose and audience; self select and blend (when appropriate) previously learned narrative, expository, and argumentative writing techniques.</p>	W2A
<p>Research and ideas are always changing and writing needs updating based on new ideas. Technology has a variety of ways to produce, publish, and update writing as well as provide ongoing peer feedback and dialogue.</p>	W3AE	<p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	W3AE
<p>Discussions require collaboration, preparation, research, and questioning to clarify others' perspectives as well as providing a clear response.</p>	SL1A	<p>Speaking and Listening Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>	SL1A
<p>Information should be from multiple types of sources and</p>	SL1C	<p>Respond thoughtfully to diverse perspectives including those presented in diverse media: synthesize claims</p>	SL1C

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Unit 2: Assessment

EVIDENCE of LEARNING

<u>Understanding</u>	<u>Standards</u>	<u>Unit Performance Assessment:</u>	<u>R/R Quadrant</u>
2, 3	<p>RL1A RL1D SL2C</p> <p>ISTE 6A ISTE 7D</p>	<p>Description of Assessment <u>Performance Task(s):</u></p> <p>Students will be responsible for choosing a hero we've studied and presenting an argument for that hero's superiority. They will provide an honest, persuasive evaluation of their hero to help the class judge for themselves. Students will give an oral presentation which provides an analysis of their chosen hero and his qualities. The presentation must</p> <ul style="list-style-type: none"> ---address all three qualities, providing well-explained examples for each: physical strength, wisdom, and one other quality of the group's choice. ---show the hero's "least heroic" moment in the story, and explain why his behavior in the episode is questionable. ---include at least one of each of the following: visual aid(s), reading from the story, and a reenactment of some episode ---last a minimum of 5 minutes overall. < 5min = minus 1 letter-grade ---include spoken contributions from each member of the group. ---show students' understanding that their audience HAS NOT READ THE STORY. This means that the presentation will need to include at least as much storytelling as it does analysis. <p>During the drafting and feedback process students will post a part of their presentation (a selection of slides, a draft of a script, a draft of a video production, etc.) to Twitter using #FHSDmyth & #mythology to solicit feedback.</p> <p style="text-align: center;">Teacher will assess: Analysis, Organization, Visual Aid, Reading, Reenactment, Delivery</p>	<p>B</p> <p><u>21 Century</u></p> <p>Critical Thinking Collaboration Communication Creativity</p>

		<p>Performance:</p> <p>Mastery: Students will demonstrate mastery with a 3 out of a possible 4 on the Performance Assessment Scoring Guide.</p> <p>Scoring Guide: See Performance Assessment Document</p>	
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Unit 2: Sample Activities

<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy:</u>	<u>R/R Quadrant: 21C:</u>
2	R11D SL1A	<p>1. <i>Power of Myth</i></p> <ul style="list-style-type: none"> Objective: Students will be introduced to the concept of the archetypal hero and how it intersects with their own life-stories. <p>Students will watch a selection from PBS's <i>Power of Myth</i>. Before watching, teachers should set up a graphic organizer with four fields on a Padlet board. Four times while watching the film, students should jot down an idea, example, or concept they find interesting or have questions about. After the video, teachers should ask one students to share an observation from the Padlet. Then, teachers will model a discussion move by asking for other relevant ideas from the video. Teachers should also model a think aloud demonstrating the connection and development of ideas based on that student's observation. Lastly, students will discuss in groups of 4 to share at least one of those observations with the group using Save the Last Word or Round Robin.</p>	Cues & Questions	Quadrant A Collaboration
2, 4	RL1B	<p>2. <i>The Archetypal Hero's Journey-Quest</i></p> <ul style="list-style-type: none"> Objective: Students will be able to define and understand each stage in Joseph Campbell's Journey of the Archetypal Hero. <p>Students will lead students through a definition and examples of each stage in the Journey-Quest, from the Call to Adventure all the way through Crossing the Return Threshold. After defining and showing examples of each stage, students should</p>	Note Taking & Summarizing	Quadrant B Collaboration

		<p>pause and discuss with a partner to generate another original example from a familiar story (film, literature, comics, nonfiction, etc.). Teachers can check these notes for completion. To review the information, when finished detailing each stage, students should post their familiar story Journey-Quest to Schoology or Google Classroom and have another partner group label the different stages online.</p>		
4	<p>RL2A</p> <p>RL3D</p>	<p>3. <i>Pop Quest</i></p> <ul style="list-style-type: none"> Objective: Students will apply their understanding of the stages of the archetypal hero's Journey Quest to well-known narratives. <p>In small groups, students should brainstorm, making a list of well-known stories that seem to fit Campbell's structure. Teachers will ask them to choose the most interesting application of the archetype and use the attached graphic organizer to evaluate and apply: How is each stage of the archetype represented in the story? Teachers should also invite students to deny that any particular stage applies to their chosen narrative, but in these cases, they should explain what's <i>missing</i> from the narrative. A reporter from each group should finish the activity by sharing their story, stage by stage, with the class. As they report, teachers should celebrate strong applications of the archetype while reinforcing Campbell's vocabulary.</p>	<p>Cues & Questions</p> <p>Feedback</p> <p>Reinforcing Effort & Providing Recognition</p>	<p>Quadrant C</p> <p>Critical Thinking</p>
4, 3	<p>W2A</p> <p>W3AE</p> <p>SL1C</p>	<p>4. <i>Your Hero Quest</i></p> <ul style="list-style-type: none"> Objective: Students will understand that the origin of the archetypal hero's journey-quest lies in our own lives' struggles. <p>Individually, students should use the attached series of questions to apply the idea of the journey-quest to a series of personal experiences. If a stage seems not to apply, or to lie in the future, students should use the space on the worksheet to develop those ideas. Students should be encouraged to draft a narrative and post on an online site such as Schoology or Google Classroom for peer feedback. Students should read and provide feedback on two classmates using the PQS feedback strategy (Praise, Question, Suggestion).</p>	<p>Note Taking</p> <p>Feedback</p>	<p>Quadrant B</p> <p>Creativity</p>
1, 2, 3	<p>RL1A</p> <p>RL1D</p>	<p>5. <i>Epic of Gilgamesh</i></p> <ul style="list-style-type: none"> Objective: Students will apply the concept of the archetypal hero's journey quest to a Mythological narrative. <p>Students will read <i>The Epic of Gilgamesh</i> from their textbooks. As they read, they</p>	<p>Nonlinguistic Representation</p>	<p>Quadrant A</p>

	SL2A ISTE 1C	should try to record (on the journey-journal organizer) a relevant quote from the text for each of Campbell's stages. When finished, in small groups, students should compare these quotes, choose the one that they think best represents each stage, and add the quote to a GoogleDoc version of the organizer which the teacher has shared to all students through Google Classroom. This doc will provide a field for each stage of the journey. Once the shared Doc is populated with each group's selected quotes, students should review the listed quotes (now from all small groups) for each stage, highlight the one they think best relates to Campbell's definition of the stage, and add a comment to the Doc which briefly explains the connection. Teachers should finish by reviewing these comments with the class and use them as source material for a full-class discussion.	Cues & Questions	Critical Thinking
1	RL 2A W2A	<p>6. <i>Create a Myth Focusing on Heroic Qualities</i></p> <ul style="list-style-type: none"> Objective: The students will create a myth focusing on the qualities of an epic hero. <p>Step 1: Students will review the qualities of an epic hero and use these qualities as an outline to create their own myths. The students will write their myths keeping in mind that they will be sharing these myths with 4th grade students. The students will first share their myths with partners in class. The partner will give feedback focusing on heroic qualities and appropriateness of the myth for their authentic audience.</p> <p>Step 2: Students will share their myths with 4th grade students in the district via skype. The 4th grade students will vote on their favorite myth and hero.</p>	Feedback	Quadrant D Critical Thinking Creativity
1, 2, 4	RL3D SL2A	<p>7. <i>Literature Circles: Hero Stories</i></p> <ul style="list-style-type: none"> Objective: Students will study a hero story in a small group, focusing on summarizing narratives, generating and maintaining small-group discussions, and analyzing author's technique. <p>Students will self-select a story from a list of 5-7 teacher-selected hero myths. Teachers should use these choices to create several small groups--lit. circles--which will work together to study their chosen myth. Over the next several weeks, students will follow the instructions and structures outlined in the packet to read, summarize, analyze, and discuss their chosen stories.</p>	Cues and Questions Cooperative Learning	Quadrant C Critical Thinking Collaboration
3	W3AC	8. Grammar Mini-lessons & Practice	Providing	Quadrant A

		<ul style="list-style-type: none"> Objective: Students will understand the conventions of written English, and how decisions with these conventions impact understanding and meaning. <p>As necessary, teachers should plan on reviewing important rules of punctuation over the course of the class, responding to the areas of need they see in student writing and on essay drafts. Below is a sample list of resources and activities that teachers might use:</p> <p><i>Comma rules:</i> Day 1: First, review the rules with students. For each rule, have students work with a partner to explain why the “example” is a good use of the rule and why the rule is not needed in the “non-example.” Ask one partner group per rule to share their explanations with the class. Day 2: Have students work with a partner to complete the “Comma Practice.” They may use their notes.</p> <p><i>Semicolon and colon rules:</i> Day 1: review the rules with the students. Then, instruct them to complete the practices with a partner. They may use their notes.</p> <p><i>Active vs. Passive Voice:</i> Day 1: First, review the rules with students. For each example, have students work with a partner to explain why it’s passive and how to make it active. Ask one partner group per example to share their explanations with the class. Day 2: Have students work with a partner to complete the “Active Vs. Passive Voice Practice.” They may use their notes.</p> <p><i>Parallel Structure:</i> Day 1: First, review the rules with students. For each example, have students work with a partner to explain why it’s not parallel and how to make it parallel. Ask one partner group per example to share their explanations with the class. Day 2: Have students work with a partner to complete the “Parallel Structure Voice Practice.” They may use their notes.</p>	Practice Cues & Questions Cooperative Learning	Communication Collaboration
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Unit 2: Resources

UNIT RESOURCES

Teacher Resources:

- Rosenberg, Donna. *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, IL: NTC Pub. Group, 1994. Print.
- *Joseph Campbell and the Power of Myth*. PBS, 1988.
- Kagan, Spencer, Miguel Kagan, and Laurie Kagan. *59 Kagan Structures: Proven Engagement Strategies*
- “The Iliad”--<http://sparks.eserver.org/books/iliad.pdf>
- “The Odyssey”--<http://www.boyle.kyschools.us/UserFiles/88/The%20Odyssey.pdf>

Student Resources:

- Rosenberg, Donna. *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, IL: NTC Pub. Group, 1994. Print.

Vocabulary:

Argument: a claim supported by reasons, facts and details; arguments have various structures, but all are based in an initial claim developed through logic

Characterization: The methods by which an author reveals aspects of the character: physical appearance, personality, speech, behavior/actions, thoughts and/or feelings, interactions with other characters, etc.

Character Traits: aspects of the character: physical appearance, personality, speech, behavior/actions, thoughts and/or feelings, interactions with other characters, etc.

Claim: an assertion of the truth of something, typically considered as disputed or in doubt.

Conflict: struggle or clash between opposing character or forces.

Counterclaims: a claim that negates or disagrees with the thesis/claim

Evidence: facts, figures, details, quotations, or other sources of data and information that provide support for claims or an analysis and that can be evaluated by others; should appear in a form and be derived from a source widely accepted as appropriate to a particular discipline, as in details or quotations from a text in the study of literature and experimental results in the study of science.

External Conflict: struggle between a literary or dramatic character and an outside force such as nature or another character, which drives the dramatic action of the plot

Internal Conflict: psychological struggle within the mind of a literary or dramatic character, the resolution of which creates the plot's

suspense

Symbol: something used for or regarded as representing something else; a material object representing something, often something immaterial; emblem, token, or sign.

Textual Evidence: specific support found in a text

Theme: the abstract concept explored in a literary work; underlying or implicit meaning, concept, or message in a text. In the CCSS at lower grades, central message refers to main point or essence of the text.

Thesis: the major claim made and supported in a text.

Tone: a writer or speaker's attitude toward the material or audience.

Transitions: devices or words in a text that smoothly connect two topics or sentences to each other.

Unit 3: Critical Thinking about Mythology

Content Area: English Language Arts	Course: Mythology	UNIT: Critical Thinking About Mythology
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Unit Description: The purpose of this unit is to encourage students to think independently and critically about a shared mythological text. Students will work independently, in small groups, and as a whole class to read, annotate, and discuss a challenging literary text. By the end of the unit, students will also learn to evaluate digital resources. Finally, students will research the definition of a term or concept, then compose a timed-written essay in which they apply that concept to the unit's central text.	Unit Timeline: 4-6 weeks
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DESIRED Results

Transfer Goal - Students will analyze, synthesize, and evaluate mythological and other texts and communicate their findings accurately and clearly.

Understandings – Students will understand that... (Big Ideas)

1. Strong readers don't stop at understanding. Instead, they are willing to think critically about and question a text to test its ideas and assumptions.
2. Strong readers understand how the stories we consume have the power to influence the way we think and how we see the world.
3. Strong readers read actively, recording impressions, questions, and connections as they proceed.
4. Strong researchers evaluate the validity and value of all resources before using their information.
5. Strong writers can compose in a variety of formats, always considering the audience and purpose of their work.

Essential Questions: Students will keep considering...

- Are our ancient mythologies out-of-date, or do they still have important messages for us, today?
- How do researchers evaluate the quality of their sources?
- Why should we think critically about the stories we consume?

Students will know.....	Standard	Students Will Be Able to.....	Standard
<p>The definition of an inference and how to think beyond the text. Inferences need to be supported with evidence from the text.</p> <p>The definition of theme and how to find evidence to support the themes as well as how other elements of literature (characterization, plot, setting, tone, point of view, etc.) create and build themes. The definition of summary and how to figure out what is most important in order to delete and paraphrase information.</p> <p>The definition of setting, plot, characterization as well as that the authors is intentional about these decisions in order to convey the overall purpose of the text.</p> <p>The definition of inference and how to think beyond the text. Inferences need to be supported with evidence from the text.</p> <p>Readers persevere through difficult texts by using multiple strategies to aid in comprehension and understanding. Readers choose different strategies for different types of text.</p>	RL1A	<p>Reading Literature</p> <p>Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.</p>	RL1A
	RL1D	<p>Using appropriate text, determine two or more themes in a text, analyze their development throughout the text, and relate the themes to human nature and the world; provide an objective and concise summary of the text.</p>	RL1D
	RL2D	<p>Evaluate the impact of the author’s choices regarding how to develop and relate elements of a text.</p> <p>Reading Informational Text</p>	RL2D
	RI1A	<p>Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.</p>	RI1A
	RI3D	<p>Read and comprehend informational text independently and proficiently.</p>	RI3D

<p>Discussions require collaboration, preparation, research, and questioning to clarify others' perspectives as well as providing a clear response.</p>	<p>SL1A</p>	<p>the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. Speaking and Listening</p> <p>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>ISTE-S</p>	<p>SL1A</p>
	<p>ISTE 1C</p>	<p>Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.</p>	<p>ISTE 1C</p>
	<p>ISTE 3C</p>	<p>Students curate information from digital resources using a variety of tools and methods to create collections of artifacts that demonstrate meaningful connections and conclusions.</p>	<p>ISTE 3C</p>
	<p>ISTE 7B</p>	<p>Students will contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.</p>	<p>ISTE 7B</p>

Unit 3: Assessment

EVIDENCE of LEARNING

Understanding	Standards	Unit Performance Assessment: In-Class Timed Writing	R/R Quadrant
1, 3, 5	RL1A RL1D W2A W1A	<p>Description of Assessment Performance Task(s):</p> <p>Up to this point, the teacher has provided background knowledge, and students have applied that framework to the myths. This assessment will transfer the responsibility for defining terms to students.</p> <p>After reading a common text, students will complete a timed-write (an essay) in which they define a topic, argue that a theme relevant to that topic is developed in the text, and close by connecting the analysis to our own world, today. The suggested activities listed below are aimed at <i>Medea</i> and feminism so that teachers can see a concrete application of the ideas; however, assignments may be easily adapted to fit another text, and teachers should feel free to exercise that freedom..</p> <p>Teachers are free to choose that common text and the accompanying topic, but they should keep in mind from the start which topic they will be asking students to research and apply and be sure not to include that topic (at least not in a comprehensive way) in class discussions and activities leading up to the unit assessment. This will help ensure that students' research is authentic. Examples of texts and the topic students might explore include <i>Medea</i> (feminism, gender roles, tragic hero), <i>Oedipus Rex</i> (tragic hero, Freudian psychology & the Oedipus complex, predestination vs. freewill), <i>Antigone</i> (predestination vs. freewill, sibling rivalry, feminism), etc.</p> <p>1) Informal Research: Students will do some informal research to define the topic that the teacher has selected. They should consult at least two sources. When they paraphrase or quote information from these sources in the essay, they should document using MLA format; however, due to the timed-writing format, a Works Cited page will not be required. This research and note-taking should be completed prior to the actual exam period.</p>	<p>C</p> <p>21 Century: critical thinking communication creativity</p>

		<p>2) Prewriting: Students will spend some time organizing their ideas. They will sketch their thesis statements and topic sentences, and identify the evidence they'll use to support their claims.</p> <p>3) Write: Students will have two class periods to do the compose the essay.</p> <p>Teacher will assess: Organization, idea development, conventions</p> <p>Performance: Mastery: Mastery will be achieved with a 3 out of possible 4 on the Informative Writing scoring guide.</p> <p>Scoring Guide: See Performance Assessment Document</p>	
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Unit 3: Sample Activities

<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy:</u>	<u>R/R Quadrant:</u> <u>21C:</u>
1	W2A	<p>1. <i>Pre-reading Jot Thoughts</i></p> <ul style="list-style-type: none"> Objective: Students will prepare for the upcoming reading by searching for patterns in previous texts. <p>Teacher will initiate a Jot Thoughts activity using the following prompt: "What roles have women played in the stories we've read so far?" After jotting, groups should organize them into categories. Finally, the teacher should ask each group to report on its findings. As food for thought, the teacher might end the discussion with the following question: "What do you think will happen when a female character breaks from these roles?"</p>	<p>Advance Organizers /Front Loading</p> <p>Cues & Questions</p>	<p>Quadrant A</p> <p>Critical Thinking</p>
3	RL1A	<p>2. <i>Annotations & Read-Aloud</i></p> <ul style="list-style-type: none"> Objective: Students will engage with and question the text by using 	<p>Summarizing &</p>	<p>Quadrant B</p>

	RL2D	<p>annotations.</p> <p>If the central text for the unit is a play, it can be read in class. As it is read, students can mark the text with a highlighter and annotate. They should be seeking to mark any section which provokes a response in them: a question, a comment, a feeling, a connection, a judgement, etc. If the text is relatively short, this can be accomplished by photocopying the text to fill only the left-hand half of each landscape-oriented page, leaving the right-hand side blank for student's written annotations. After annotating, students should frequently develop those annotations into full and complete thoughts. A SMARTnotebook file is attached which gives instructions and examples for the annotation process.</p>	Note Taking	Critical Thinking
1, 3	<p>RL1D</p> <p>SL1A</p>	<p>3. Small Group Discussions</p> <ul style="list-style-type: none"> Objective: Students will analyze the characters and themes of a literary text. <p>After each section of the reading, the teacher should facilitate some small group discussion of students' annotations AND teacher-generated guided reading questions. These discussions should be split into two phases. During phase 1, students should work their way back through the reading, page by page, sharing, comparing, and discussing their own annotations. If some groups are having difficulty making use of this relatively unstructured activity, an additional structure such as Most Important Point or Save the Last Word may be provided. After small group discussions, students should finish each section of the reading via Socratic Seminar in an effort to review & discuss the guided reading questions.</p>	Cues & Questions	<p>Quadrant C</p> <p>Communication Collaboration</p>
4	<p>RI1A</p> <p>RI3D</p> <p>W3AE</p> <p>ISTE 1C</p> <p>ISTE</p>	<p>4. Evaluating Sources</p> <ul style="list-style-type: none"> Objective: Students will learn to evaluate electronic resources for currency, relevance, authority, accuracy, and purpose. <p>Teachers should select three electronic informational texts for this lesson, one each of high, medium, and low value and validity. These articles should all be on the same subject, but they need not be relevant to the unit's central text. First, ask students to scan these texts and rank them best to worst. Students should make note of the criteria they use to rank each text. Have students post their order on an online site such as Padlet, Schoology Discussion, or Google Classroom for other groups to view. Then, provide students with this handout which details the various</p>	Providing Practice & Assigning Homework	<p>Quadrant D</p> <p>Critical Thinking Collaboration</p>

	3C ISTE 7B	criteria one should use when evaluating digital resources. Then, using the attached organizer , in small groups, students should read, discuss, and evaluate each source. Ask groups to report back on how and why they evaluated each article under a given criterion.		
3, 4	RI1A RI3D W3AE ISTE 1C ISTE 3C ISTE 7B	<p>5. Informational Text Connection</p> <ul style="list-style-type: none"> Objective: Students will make their own connection between the mythological text and a contemporary issue, idea, or concept. <p>For this assignment, students will select their own relevant informational text to share with their groupmates. In selecting an informational texts, students should consider researching experts in the contemporary issue and then connecting to them via Twitter and/or commenting on a Ted Talk. To prepare for the sharing, students will use the attached worksheet to summarize, evaluate, and connect their article to the central text. Next, in a small group Team Interview structure, group members will summarize their articles and explain the connection they saw to the central text. While hearing their groupmates reports, students will be taking notes using the included organizer. When finished, each group should select one story to summarize, evaluate, and connect for the whole class.</p>	<p>Collaboration</p> <p>Nonlinguistic Representation</p> <p>Collaboration</p>	<p>Quadrant B</p> <p>Critical Thinking Collaboration</p>
1, 2	RI1A RI3D RL1D	<p>6. Informational Text Connection II</p> <ul style="list-style-type: none"> Objective: Teachers will facilitate a connection between the mythological text and a contemporary issue, idea, or concept. <p>Teachers should select a piece of contemporary nonfiction which relates to the idea that students will be writing about for the unit assessment. Just after students have passed a relevant section in the reading--earlier is better than later--ask students to read the informational text. Then, the teacher should frame a question which asks students to make connections between the characters and themes of the mythological text and the ideas presented in the informational text. For <i>Medea</i> and feminism, for example, teachers might use "Crazy Chick Flicks," and the question might look like this: Re-read lines 411-420. The lyre is a musical instrument, sort of like a small harp, played along with songs/poetry; thus, "the power of the lyre" is the power to be the storyteller. Medea is speaking of ancient times, of course, but to what extent does what she claim hold true today? Considering what you read in the article, are men still the main storytellers? Do their stories tend to give women "evil-sounding fame" and/or tell "tale[s] of [their] unfaithfulness"? After discussing the question in small groups, students should</p>	<p>Identifying Similarities & Differences</p> <p>Cues & Questions</p>	<p>Quadrant D</p> <p>Critical Thinking Collaboration</p>

		independently write a paragraph-length response to the question, using at least one supporting quote from both the literary text and the informational text. Responses should be scored using only the “Development” & “Organization” categories in the attached scoring guide .		
3	W3AC	<p>7. Grammar Mini-lessons & Practice</p> <ul style="list-style-type: none"> Objective: Students will understand the conventions of written English, and how decisions with these conventions impact understanding and meaning. <p>As necessary, teachers should plan on reviewing important rules of punctuation over the course of the class, responding to the areas of need they see in student writing and on essay drafts. Below is a sample list of resources and activities that teachers might use:</p> <p><i>Comma rules:</i> Day 1: First, review the rules with students. For each rule, have students work with a partner to explain why the “example” is a good use of the rule and why the rule is not needed in the “non-example.” Ask one partner group per rule to share their explanations with the class. Day 2: Have students work with a partner to complete the “Comma Practice.” They may use their notes.</p> <p><i>Semicolon and colon rules:</i> Day 1: review the rules with the students. Then, instruct them to complete the practices with a partner. They may use their notes.</p> <p><i>Active vs. Passive Voice:</i> Day 1: First, review the rules with students. For each example, have students work with a partner to explain why it’s passive and how to make it active. Ask one partner group per example to share their explanations with the class. Day 2: Have students work with a partner to complete the “Active Vs. Passive Voice Practice.” They may use their notes.</p> <p><i>Parallel Structure:</i> Day 1: First, review the rules with students. For each example, have students work with a partner to explain why it’s not parallel and how to make it parallel. Ask one partner group per example to share their explanations with the class.</p>	Providing Practice Cues & Questions Cooperative Learning	Quadrant A Communication Collaboration

		Day 2: Have students work with a partner to complete the “Parallel Structure Voice Practice.” They may use their notes.		
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Unit 3: Resources

UNIT RESOURCES

Teacher Resources:

- Kagan, Spencer, Miguel Kagan, and Laurie Kagan. *59 Kagan Structures: Proven Engagement Strategies*
- “Want to Win An Oscar? Play a Crazy Chick” by Ramin Setoodah <http://www.newsweek.com/want-win-oscar-play-crazy-chick-66699>
- Oedipus the King--http://abs.kafkas.edu.tr/upload/225/Oedipus_the_King_Full_Text.pdf
- Antigone--https://mthoyibi.files.wordpress.com/2011/05/antigone_2.pdf
- Medea--<http://vemos.typepad.com/files/medea.pdf>
- Rosenberg, Donna. *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, IL: NTC Pub. Group, 1994. Print.

Student Resources

- “Want to Win An Oscar? Play a Crazy Chick” by Ramin Setoodah <http://www.newsweek.com/want-win-oscar-play-crazy-chick-66699>
- Oedipus the King--http://abs.kafkas.edu.tr/upload/225/Oedipus_the_King_Full_Text.pdf
- Antigone--https://mthoyibi.files.wordpress.com/2011/05/antigone_2.pdf
- Medea--<http://vemos.typepad.com/files/medea.pdf>
- Rosenberg, Donna. *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, IL: NTC Pub. Group, 1994. Print.

Vocabulary:

Allusion: reference, within a literary work, to another work of fiction, film , a piece of art or even a real event; a kind of shorthand, drawing on this outside work to provide greater context or meaning to the situation being written about.

Argument: a claim supported by reasons, facts and details; arguments have various structures, but all are based in an initial claim developed through logic

Author’s Purpose: the reason an author decides to write about a specific topic. Then, once a topic is selected, the author must decide whether his purpose for writing is to inform, persuade, entertain, or explain his ideas to the reader.

Catharsis: tragedy first raises (it does not create) the emotions of pity and fear, then purifies or purges them. This most often happens in the final act of the play.

Central Idea: The main idea in an informational text.

Characterization: The methods by which an author reveals aspects of the character: physical appearance, personality, speech, behavior/actions, thoughts and/or feelings, interactions with other characters, etc.

Character Traits: aspects of the character: physical appearance, personality, speech, behavior/actions, thoughts and/or feelings, interactions with other characters, etc.

Citation: a reference which documents the source of a quote, fact, or idea. Parenthetical citations are used internally in texts following the information. Bibliographic citations are used at the end of texts in lists of works cited or consulted.

Cite: to identify the source of information, including quotes, facts, statistics, and ideas included in a text

Claim: an assertion of the truth of something, typically considered as disputed or in doubt.

Close Reading: independent reading of complex texts to gather evidence, knowledge, and insight for writing or discussion

Conflict: struggle or clash between opposing character or forces.

Credible: believable, worthy of confidence; reliable

External Conflict: struggle between a literary or dramatic character and an outside force such as nature or another character, which drives the dramatic action of the plot

Evidence: facts, figures, details, quotations, or other sources of data and information that provide support for claims or an analysis and that can be evaluated by others; should appear in a form and be derived from a source widely accepted as appropriate to a particular discipline, as in details or quotations from a text in the study of literature and experimental results in the study of science.

Foreshadowing: literary technique in which the author provides clues to coming events in a narrative

Internal Conflict: psychological struggle within the mind of a literary or dramatic character, the resolution of which creates the plot's suspense

Reversal: tragedy first raises (it does not create) the emotions of pity and fear, then purifies or purges them. This most often happens in the final act of the play.

Sarcasm: a mode of satirical wit depending for its effect on bitter, caustic, and often ironic language that is usually directed against an

individual.

Satire: literary technique that expresses a critical attitude with humor, grades, central message refers to main point or essence of the text.

Scene: a division of an act presenting continuous action in one place; a single situation or unit of dialogue in a play.

Soliloquy: a dramatic monologue that represents a series of unspoken reflections.

Textual Evidence: specific support found in a text

Theme: the abstract concept explored in a literary work; underlying or implicit meaning, concept, or message in a text. In the CCSS at lower

Thesis: the major claim made and supported in a text.

Tone: a writer or speaker's attitude toward the material or audience.

Tragedy: depicts the downfall of a noble hero or heroine, usually through some combination of hubris, fate, and the will of the gods.

Tragic Flaw: The great man falls through--though not entirely because of--some weakness of character, some moral blindness, or error. We should note that the gods also are in some sense responsible for the hero's fall.

Tragic Hero: a [great] man who is neither a paragon of virtue and justice nor undergoes the change to misfortune through any real badness or wickedness but because of some mistake.

Transitions: devices or words in a text that smoothly connect two topics or sentences to each other.