

# **TRUMBULL PUBLIC SCHOOLS**

**Trumbull, Connecticut**

## **HONORS MYTHOLOGY**

**Grade 12**

**English Department**

**2018**

**(Last revision date: 2002)**

### **Curriculum Writing Team**

**Adeline Marzialo**

**Department Chair**

**Nicholas Banks**

**English Teacher**

**John Evans**

**English Teacher**

**Jonathan S. Budd, Ph.D., Assistant Superintendent of Curriculum, Instruction, & Assessments**

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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in any of its programs.

## CORE VALUES AND BELIEFS

The Trumbull School Community engages in an environment conducive to learning which believes that all students will **read** and **write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

## INTRODUCTION & PHILOSOPHY

Why are people still fascinated by mythological stories and characters after thousands of years? What makes world mythology such an enduring topic, and why is it relevant to 21<sup>st</sup>-century thinkers and learners? The answer is simple: mythology is the foundation of all storytelling, literature, art, and human interactions. In order to understand the societies and works of the present, we must first look to the myths of the past.

In Honors Mythology, students explore cultures and their respective mythologies from around the world, ranging from Alaska to Polynesia . . . and everywhere in between! The course units are arranged based on the following archetypes: creation myths, fertility myths, the afterlife, and hero myths. Students will examine these myths through the lenses of story, culture, and human nature.

The reading and writing assignments of the course are intensive. Students will write extensively on a weekly basis in response to the course texts. In the final unit, all students are required to complete an independent thesis-driven argumentative essay of 8-10 pages and an individual in-class presentation for an entire class period. This independent project will focus on connections between our studies of classic mythology and our analysis of “modern myths” (fiction).

## COURSE GOALS

The following course goals derive from the 2010 Connecticut Core Standards.

CCS.ELA-Literacy.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCS.ELA-Literacy.RL.11-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
CCS.ELA-Literacy.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.
CCS.ELA-Literacy.RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCS.ELA-Literacy.RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCS.ELA-Literacy.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCS.ELA-Literacy.RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
CCS.ELA-Literacy.RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
CCS.ELA-Literacy.RI.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and technical meanings; analyze how an author uses

and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

- CCS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- CCS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
- CCS.ELA-Literacy.RI.11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
- CCS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- CCS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- CCS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCS.ELA-Literacy.W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- CCS.ELA-Literacy.W.11-12.6 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.
- CCS.ELA-Literacy.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCS.ELA-Literacy.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
CCS.ELA-Literacy.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCS.ELA-Literacy.SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCS.ELA-Literacy.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCS.ELA-Literacy.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

The following standards derive from the 2016 International Society for Technology in Education Standards.

ISTE Empowered Learner (Standard 1)	Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
ISTE Digital Citizen (Standard 2)	Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Knowledge Constructor (Standard 3)	Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.
ISTE Creative Communicator (Standard 6)	Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7)	Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

## **COURSE ENDURING UNDERSTANDINGS**

Students will understand that . . .

- mythology is the foundation of all storytelling, literature, art, and human interactions.
- mythology establishes storytelling patterns.
- mythology relates to the respective cultures of its time.
- mythology reveals human nature from ancient times to modern day.
- the study of mythology relates to the study of modern art and literature.

## **COURSE ESSENTIAL QUESTIONS**

- Why does mythology endure?
- How are individual cultures revealed through their respective myths?
- How does mythology reveal us? shape us? reflect us?
- What common threads of mythology connect all cultures and time periods?

## **COURSE KNOWLEDGE & SKILLS**

Students will know . . .

- the three main lenses for the study of mythology: story, culture, and human nature.
- the defining characteristics of the major story types of world mythology, including creation stories, fertility stories, afterlife stories, and hero stories.
- the time, place, geography, government, religion, and society of each mythological storyteller.
- the influence of Joseph Campbell on the modern study of world mythology, including the message of myth, the hero's adventure, and the first storytellers.
- the mythological influence on Dante Aligheri's *Inferno*.
- the ways in which mythology influences modern literature.

Students will be able to . . .

- identify archetypes which exist across multiple examples of the major story types of world mythology.
- analyze selected myths through the lenses of story, culture, and human nature.
- utilize nonfiction writing and media to further their understanding of world mythology.
- engage in daily discussions about mythological works read.
- write analytical documents of 3-4 pages in response to selected stories from each of the major story types of world mythology.
- synthesize their knowledge of creation myths in the form of a thesis-driven essay of 5-6 pages.



- identify the mythological influence on Dante Aligheri's *Inferno*, explore Dante's purpose as a writer, and analyze Dante's viewpoints as they relate to his *contrapasso* punishment structure, concluding in an in-class timed writing assessment.
- develop an independent thesis-driven argumentative essay and presentation on a "modern myth" (literature), utilizing knowledge gained from the study of world mythology.
- participate in extended student presentations as active learners, listeners, and questioners.

# COURSE SYLLABUS

**Course Name**

Mythology

**Level**

Honors

**Prerequisites**

Successful completion of grades 9, 10, and 11 English.

**Materials Required**

None

**General Description of the Course**

Honors Mythology is an elective for seniors which offers a comprehensive look at world mythology through a variety of themes and topics. The course is divided into units of study including: creation myths, the hero cycle, the afterlife, and themes such as duality, fertility, and the fall from grace. Students will explore and analyze myths from three different perspectives: myth as literature, myth as a glimpse into a culture's ideas and values, and myth as a commentary on the human experience.

**Assured Assessments**

Formative Assessments:

- Reader response (Units 1, 3, 5)
- Class participation (Units 2, 4)
- Active listening to student presentations (Unit 5)

Summative Assessments:

- Synthesis essay (Unit 1)
- Reader response (Units 2, 4)
- Timed in-class analytical writing (Unit 3)
- Thesis-driven argumentative essay and in-class presentation (Unit 5)

**Core Texts**

Aligheri, Dante. *The Inferno*. Print.

Joseph Campbell: *The Power of Myth with Bill Moyers*. PBS, 1988. DVD.

Rosenberg, Donna. *Glencoe World Mythology: An Anthology of the Great Myths and Epics*. Columbus, OH: Glencoe, 2006. Print.

Stillman, Peter R. *Introduction to Myth*. 2<sup>nd</sup> ed. Portsmouth, NH: Heinemann, 1985. Print.  
student-selected text (book, film, graphic novel, television show)

# UNIT 1

## Introduction & Creation Myths

### Unit Goals

At the completion of this unit, students will:

- |                              |  |
|------------------------------|--|
| CCS.ELA-Literacy.RL.11-12.1  | Cite strong and thorough textual evidence from selected introductions to myth and creation myths to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.                                      |
| CCS.ELA-Literacy.RL.11-12.2  | Determine two or more themes or central ideas of creation stories and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.  |
| CCS.ELA-Literacy.RL.11-12.4  | Determine the meaning of words and phrases as they are used in creation myths, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful. |
| CCS.ELA-Literacy.RL.11-12.10 | By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.  |
| CCS.ELA-Literacy.RI.11-12.1  | Cite strong and thorough textual evidence to support analysis of what creation myths and Donna Rosenberg's notes say explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  |
| CCS.ELA-Literacy.RI.11-12.4  | Determine the meaning of words and phrases as they are used in creation myths and Donna Rosenberg's notes, including figurative, connotative, and technical meanings; analyze how Rosenberg uses and refines the meaning of a key term or terms over the course of a text.                           |
| CCS.ELA-Literacy.RI.11-12.10 | By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.   |

CCS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of unit topics and specific creation myths, using valid reasoning and relevant and sufficient evidence.
CCS.ELA-Literacy.W.11-12.2	In a summative assessment of 5-6 pages, write informative/explanatory text to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCS.ELA-Literacy.W.11-12.4	In reader responses of 3-4 pages and a summative assessment of 5-6 pages, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	In reader responses of 3-4 pages, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS.ELA-Literacy.W.11-12.9	In reader responses of 3-4 pages, draw evidence from Campbell's, Rosenberg's, and Stillman's literary and informational texts to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or

opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCS.ELA-Literacy.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCS.ELA-Literacy.L.11-12.3	In all writing assignments, apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.
ISTE Empowered Learner (Standard 1)	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

### **Unit Essential Questions**

- Why do people study mythology? What’s there to learn?
- Why does mythology still play a major part in modern storytelling?

- What do the motifs of creation myths reveal about early cultures? How can we relate to them as modern world citizens?

## Scope and Sequence

- Chapter 1 of Peter Stillman’s text, *Introduction to Myth*, and/or Introduction to Donna Rosenberg’s text, *Glencoe World Mythology*
- Episode 2 of *Joseph Campbell: The Power of Myth with Bill Moyers*: “The Message of the Myth”
- The three main lenses for the study of mythology: story, culture, and human nature.
- “Enuma Elish” (Babylon)
- “Creation of the Titans and Gods” (Greece)
- “Creation, Death, Rebirth” (Norway)
- “Creation Cycle” (New Zealand)
- “Creation of the Universe” (China)
- “Creation of the Universe and Ife” (Africa)
- “Origin of Life and Fire” (Africa)
- “Wanadi The Creator” (Venezuela)
- “Creation Cycle” (Mexico)
- “The Emergence” (Navajo)
- “The Woman Who Fell From The Sky” (Iroquois)
- Donna Rosenberg’s notes on each creation myth
- Key unit terms and concepts:
  - Emasculation
  - Matriarchal society vs. patriarchal society
  - The creation of humans from clay, dirt, blood, etc.
  - The cyclical nature of life and the renewal of the world
  - The dismemberment of bodies to create life, earth, and the heavens
  - The distinction between the ages of the world
  - The egg or container of life
  - The great flood and other great catastrophes
  - The progression from hunters/gatherers to conquerors to the city state
  - The conflict between the old and the new and the replacement of the old with the new

## Assured Assessments

### Formative Assessment:

Students will write one reader response of 3-4 pages on the course introductory content, and one reader response of 3-4 pages on a creation story. The introductory content assignment will ask students to select and respond to one concept or idea in the introductory materials. The creation story assignment will ask students to explore what a specific story tells the reader about the people and culture of the story’s respective ancient civilization. Students will be asked to address specific elements of introduction materials and the creation myth itself to formulate ideas. Students will receive instruction on the assessment rubric and how to write a complete response; conferencing will be available for students as they complete their writing. The assignments will

be weighted equally as two of four total 3-4-page writing assessment grades in the first marking period.

#### Summative Assessment:

After reading and discussing all creation myths, students will write a creation myth thesis-driven synthesis essay of 5-6 pages. The assignment will ask students to develop a thesis on a major motif of creation myths. They will use two different stories, and their respective cultures, to support their thesis statement, and they will include direct quotations from both stories as evidence. Students will receive instruction on how to decide on a motif for further exploration, how to select convincing evidence, how to follow the assessment rubric, and how to write a complete response; conferencing will be available for students as they draft their essays. The assessment will be weighted as a major grade in the first marking period.

#### Resources

##### Core

- *Joseph Campbell: The Power of Myth with Bill Moyers*. PBS, 1988. DVD.
- Rosenberg, Donna. *Glencoe World Mythology: An Anthology of the Great Myths and Epics*. Columbus, OH: Glencoe, 2006. Print.
- Stillman, Peter R. *Introduction to Myth*. 2<sup>nd</sup> ed. Portsmouth, NH: Heinemann, 1985. Print.

##### Supplemental

- *The Lord of the Rings: The Fellowship of the Ring*. Dir. Peter Jackson. Perf. Ian McKellen, Viggo Mortensen, Elijah Wood. New Line, 2001. DVD.
- *Moana*. Dir. Ron Clements, Don Hall, John Musker, and Chris Williams. Perf. Auli'i Cravalho, Dwayne Johnson. Buena Vista, 2016. DVD.
- *A Monster Calls*. Dir. J.A. Bayona. Perf. Felicity Jones, Liam Neeson, Sigourney Weaver. Focus, 2016. DVD.

#### Time Allotment

- Approximately three weeks

## **UNIT 2**

### **Fertility Myths**

#### **Unit Goals**

At the completion of this unit, students will:

- |                              |   |
|------------------------------|---|
| CCS.ELA-Literacy.RL.11-12.1  | Cite strong and thorough textual evidence from fertility myths to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.   |
| CCS.ELA-Literacy.RL.11-12.2  | Determine two or more themes or central ideas of fertility stories and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.  |
| CCS.ELA-Literacy.RL.11-12.4  | Determine the meaning of words and phrases as they are used in fertility myths, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful. |
| CCS.ELA-Literacy.RL.11-12.10 | By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.   |
| CCS.ELA-Literacy.RI.11-12.1  | Cite strong and thorough textual evidence to support analysis of what fertility myths and Donna Rosenberg’s notes say explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  |
| CCS.ELA-Literacy.RI.11-12.4  | Determine the meaning of words and phrases as they are used in fertility myths and Donna Rosenberg’s notes, including figurative, connotative, and technical meanings; analyze how Rosenberg uses and refines the meaning of a key term or terms over the course of a text.                           |
| CCS.ELA-Literacy.RI.11-12.10 | By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.  |



CCS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of unit topics and specific fertility myths, using valid reasoning and relevant and sufficient evidence.
CCS.ELA-Literacy.W.11-12.4	In a reader response of 3-4 pages, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	In a reader response of 3-4 pages, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS.ELA-Literacy.W.11-12.9	In a reader response of 3-4 pages, draw evidence from Campbell's, Rosenberg's, and Stillman's literary and informational texts to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCS.ELA-Literacy.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCS.ELA-Literacy.L.11-12.3	In a reader response of 3-4 pages, apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.
ISTE Empowered Learner (Standard 1)	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

### **Unit Essential Questions**

- How are individual cultures revealed through the types of fertility myth they tell?
- Despite the differences between the two types of fertility myth, what are the common threads of this general story type?
- What do the motifs of fertility myths reveal about early cultures? How can we relate to fertility myths as modern world citizens?
- Why are the motifs of fertility myths still so prevalent in today’s culture and storytelling (holidays, festivals, seasons)?

## Scope and Sequence

- The two types of fertility myths (fertility of the body and nature, fertility of the soul and spirituality)
- Episode 3 of *Joseph Campbell: The Power of Myth with Bill Moyers*: “The First Storytellers”
- “Telepinu” (Middle East)
- “Demeter and Persephone” (Greece)
- “Amaterasu” (Japan)
- “Sedna” (Alaska)
- “Osiris, Horus, Isis” (Egypt)
- “Death of Balder” (Norway)
- Donna Rosenberg’s notes on each fertility myth
- Key unit terms and concepts:
  - First type of fertility myth (fertility of the body and nature)
    - Festivals and celebrations
    - The three seasons (planting, harvest, the dead season)
    - The cycle of life on earth
  - Second type of fertility myth (fertility of the soul and spirituality)
    - Evil
    - Fertility god or king
    - Martyrs
    - No longer connected to seasons
    - Resurrection

## Assured Assessments

### Formative Assessment:

Students will prepare for class by reading each fertility myth and taking notes on each story using the three lenses of mythology. Students will use these materials to participate daily in class. The grade will count as a minor grade in the first marking period.

### Summative Assessment:

Students will write a reader response of 3-4 pages on a fertility story. The fertility story assignment will ask students to examine a specific motif and explain how that motif functions within the fertility story. They will be asked to identify multiple examples of the motif in the story, and explain its role and purpose in the story. Students will receive instruction on how to follow the assessment rubric and how to write a complete response; conferencing will be available for students as they complete their writing. The assignment will be weighted equally as one of four total 3-4-page writing assessment grades in the first marking period.

## Resources

### Core

- *Joseph Campbell: The Power of Myth with Bill Moyers*. PBS, 1988. DVD.
- Rosenberg, Donna. *Glencoe World Mythology: An Anthology of the Great Myths and Epics*. Columbus, OH: Glencoe, 2006. Print.

### Supplemental

- *Indiana Jones and the Last Crusade*. Dir. Steven Spielberg. Perf. Sean Connery, John Rhys-Davies, Alison Doody, Harrison Ford. Paramount, 1989. DVD.
- *Indiana Jones and the Temple of Doom*. Dir. Steven Spielberg. Perf. Kate Capshaw, Harrison Ford, Jonathan Ke Quan. Paramount, 1984. DVD.
- *Krampus*. Dir. Michael Dougherty. Perf. Toni Collette, David Koechner, Adam Scott. Universal, 2015. DVD.
- *Raiders of the Lost Ark*. Dir. Steven Spielberg. Perf. Karen Allen, Harrison Ford, Paul Freeman. Paramount, 1981. DVD.
- *Trick 'r Treat*. Dir. Michael Dougherty. Perf. Dylan Baker, Brian Cox, Anna Paquin. Warner Bros., 2008. DVD.

### **Time Allotment**

- Approximately two weeks

## UNIT 3 The Afterlife

### Unit Goals

At the completion of this unit, students will:

- |                              |  |
|------------------------------|--|
| CCS.ELA-Literacy.RL.11-12.1  | Cite strong and thorough textual evidence from Dante Aligheri's <i>The Inferno</i> to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  |
| CCS.ELA-Literacy.RL.11-12.2  | Determine two or more themes or central ideas of Dante Aligheri's <i>The Inferno</i> and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.   |
| CCS.ELA-Literacy.RL.11-12.3  | Analyze the impact of Aligheri's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).  |
| CCS.ELA-Literacy.RL.11-12.4  | Determine the meaning of words and phrases as they are used in Dante Aligheri's <i>The Inferno</i> , including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful. |
| CCS.ELA-Literacy.RL.11-12.5  | Analyze how Aligheri's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.   |
| CCS.ELA-Literacy.RL.11-12.6  | Analyze a case in which grasping Aligheri's point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).   |
| CCS.ELA-Literacy.RL.11-12.10 | By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.  |

CCS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what Dante Aligheri's <i>The Inferno</i> says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCS.ELA-Literacy.RI.11-12.2	Determine two or more central ideas of Dante Aligheri's <i>The Inferno</i> and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
CCS.ELA-Literacy.RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of John Ciardi's notes.
CCS.ELA-Literacy.RI.11-12.4	Determine the meaning of words and phrases as they are used in Dante Aligheri's <i>The Inferno</i> and John Ciardi's notes, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
CCS.ELA-Literacy.RI.11-12.5	Analyze and evaluate the effectiveness of the structure John Ciardi uses in his exposition or argument, including whether the structure makes points clear, convincing, and engaging.
CCS.ELA-Literacy.RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
CCS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of unit topics and Dante Aligheri's <i>The Inferno</i> , using valid reasoning and relevant and sufficient evidence.
CCS.ELA-Literacy.W.11-12.4	In a reader response of 3-4 pages and an in-class writing on Dante Aligheri's <i>The Inferno</i> , produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	In a reader response of 3-4 pages, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing

on addressing what is most significant for a specific purpose and audience.

CCS.ELA-Literacy.W.11-12.9

In a reader response of 3-4 pages, draw evidence from Dante Aligheri's *The Inferno* and John Ciardi's notes to support analysis, reflection, and research.

CCS.ELA-Literacy.W.11-12.10

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

CCS.ELA-Literacy.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCS.ELA-Literacy.SL.11-12.1a

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

CCS.ELA-Literacy.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCS.ELA-Literacy.L.11-12.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCS.ELA-Literacy.L.11-12.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CCS.ELA-Literacy.L.11-12.3

In a reader response of 3-4 pages and an in-class writing on Dante Aligheri's *The Inferno*, apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.
ISTE Empowered Learner (Standard 1)	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

### Unit Essential Questions

- Why is Dante Alighieri’s *The Inferno* still viewed as important hundreds of years after having been written? How do modern works relate to *The Inferno* and/or draw from *The Inferno*?
- How are Dante Alighieri’s culture, beliefs, and societal values revealed through *The Inferno*?
- In what ways do the sins and *contrapasso* punishments of Dante Alighieri’s *The Inferno* reveal us? shape us? reflect us? In what ways do they not?
- Which common threads of mythology connect us to the culture and time period Dante Alighieri’s *The Inferno*?

### Scope and Sequence

- Recap of afterlife themes and motifs in creation myths and fertility myths
- The life and times of Dante Alighieri and the concept of *contrapasso* punishments
- Dante Alighieri’s *The Inferno*
- John Ciardi’s notes on *The Inferno*
- Key unit terms and concepts:
  - Dante’s ego and motivations behind his literary choices
  - Catholic doctrine and politics of Dante Alighieri’s time period



- *Contrapasso* punishments
- Mythological underworlds
- The role of evil and Satan
- Source materials: The Bible, Greek mythology, history

### **Assured Assessments**

#### **Formative Assessment:**

Students will write one reader response of 3-4 pages on selected Cantos from Dante Alighieri's *The Inferno*. The assignment will ask students to explain what Dante's ordering of the sins and punishments up to that point in the reading reveals about Alighieri's morals and values. They will also be asked to connect their analysis to contemporary morals and values. Students will be asked to address specific elements of John Ciardi's notes and Dante Alighieri's *The Inferno* to formulate ideas. Students will receive instruction on how to follow the assessment rubric and how to write a complete response; conferencing will be available for students as they complete their writing. The assignment will be weighted equally as one of four total 3-4-page writing assessment grades in the first marking period.

#### **Summative Assessment:**

After reading Dante Alighieri's *The Inferno*, students will write one timed in-class assessment. The assignment will ask students to compare and contrast the ways in which Dante's *The Inferno* relates to some of the creation myths, fertility myths, and mythological underworlds studied in class so far. They will be asked to go beyond making surface-level connections between the monsters of Greek mythology featured in Dante's book, and to focus on the deeper themes and motifs of mythology in comparison to *The Inferno*. They will be asked to explore their comparisons through the lenses of story, culture, and human nature throughout their responses. Students will have one full class period to complete their response. Students will receive instruction on how to connect *The Inferno* to mythology, how to select convincing evidence, and how to write a complete response. The assignment will be weighted as a major grade in the first marking period.

### **Resources**

#### Core

- Alighieri, Dante. *The Inferno*. Print.
- *Joseph Campbell: The Power of Myth with Bill Moyers*. PBS, 1988. DVD.
- Rosenberg, Donna. *Glencoe World Mythology: An Anthology of the Great Myths and Epics*. Columbus, OH: Glencoe, 2006. Print.

#### Supplemental

- *A Ghost Story*. Dir. David Lowery. Perf. Casey Affleck, Rooney Mara. A24, 2017. DVD.
- *Ghostbusters*. Dir. Ivan Reitman. Perf. Dan Aykroyd, Bill Murray, Harold Ramis. Columbia, 1984. DVD.
- *The Lord of the Rings: The Two Towers*. Dir. Peter Jackson. Perf. Ian McKellen, Viggo Mortensen, Elijah Wood. New Line, 2002. DVD.

### **Time Allotment**

- Approximately three weeks

## **UNIT 4**

### **Hero Myths**

#### **Unit Goals**

At the completion of this unit, students will:

- |                              |  |
|------------------------------|--|
| CCS.ELA-Literacy.RL.11-12.1  | Cite strong and thorough textual evidence from hero myths to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.   |
| CCS.ELA-Literacy.RL.11-12.2  | Determine two or more themes or central ideas of hero myths and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.  |
| CCS.ELA-Literacy.RL.11-12.3  | Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).  |
| CCS.ELA-Literacy.RL.11-12.4  | Determine the meaning of words and phrases as they are used in hero myths, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful. |
| CCS.ELA-Literacy.RL.11-12.5  | Analyze how the structure of specific parts of a hero cycle (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contributes to its overall structure and meaning as well as its aesthetic impact.  |
| CCS.ELA-Literacy.RL.11-12.10 | By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.  |
| CCS.ELA-Literacy.RI.11-12.1  | Cite strong and thorough textual evidence to support analysis of what hero myths and Donna Rosenberg's notes say explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  |

CCS.ELA-Literacy.RI.11-12.4	Determine the meaning of words and phrases as they are used in hero myths and Donna Rosenberg’s notes, including figurative, connotative, and technical meanings; analyze how Rosenberg uses and refines the meaning of a key term or terms over the course of a text.
CCS.ELA-Literacy.RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
CCS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of unit topics and specific hero myths, using valid reasoning and relevant and sufficient evidence.
CCS.ELA-Literacy.W.11-12.4	In a reader response of 3-4 pages, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	In a reader response of 3-4 pages, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS.ELA-Literacy.W.11-12.9	In a reader response of 3-4 pages, draw evidence from Campbell’s, Rosenberg’s, and Stillman’s literary and informational texts to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCS.ELA-Literacy.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCS.ELA-Literacy.L.11-12.3	In all writing assignments, apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.
ISTE Empowered Learner (Standard 1)	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

## Unit Essential Questions

- Why are hero stories still the most popular stories told today? Why are today's heroes still undergoing the same classical hero cycle?
- How does each hero respond to his/her individual cultural beliefs and values?
- What does our fascination with heroes and their deeds reveal about us?
- Which common threads of the hero cycle most connect to all cultures and time periods?

## Scope and Sequence

- Lesson on the hero cycle
- Episode 1 of *Joseph Campbell: The Power of Myth with Bill Moyers*: "The Hero's Adventure"
- Chapter 2 of Peter Stillman's text, *Introduction to Myth*
- "Gilgamesh" (Middle East)
- "Esfandyar" (Middle East)
- "Heracles" (Greece)
- "Chi-Li" (China)
- "The Theft of Thor's Hammer" (Norway)
- "Sigurd" (Norway)
- "Gassire's Lute" (Africa)
- "Quetzalcoatl" (Mexico)
- Donna Rosenberg's notes on each hero myth
- Key unit terms and concepts:
  - Apotheosis
  - Classical heroes vs. modern heroes
  - Immortality
  - The dual role of the serpent in mythology (temptation vs. rebirth)
  - The main phases of the hero cycle (the departure, the trials, the return)
  - Phallic symbols
  - Supernatural aids

## Assured Assessments

### Formative Assessment:

Students will prepare for class by reading each hero myth and taking notes on each story using the three lenses of mythology. Students will use these materials to participate daily in class. The grade will count as a minor grade in the second marking period.

### Summative Assessment:

Students will write a reader response of 3-4 pages on a hero story. The hero story assignment will ask students to examine a classical female heroine and take a stance on whether she is a modern heroine or a person who is still bound by a patriarchal society. Students will be asked to provide multiple pieces of evidence from the myth to support their position. Students will receive instruction on how to follow the assessment rubric and how to write a complete response; conferencing will be available for students as they complete their writing. The assignment will

be weighted equally as one of two total 3-4-page writing assessment grades in the second marking period.

## **Resources**

### Core

- *Joseph Campbell: The Power of Myth with Bill Moyers*. PBS, 1988. DVD.
- Rosenberg, Donna. *Glencoe World Mythology: An Anthology of the Great Myths and Epics*. Columbus, OH: Glencoe, 2006. Print.
- Stillman, Peter R. *Introduction to Myth*. 2<sup>nd</sup> ed. Portsmouth, NH: Heinemann, 1985. Print.

### Supplemental

- *Conan the Barbarian*. Dir. John Milius. Perf. James Earl Jones, Arnold Schwarzenegger, Max von Sydow. Universal, 1982. DVD.
- *Labyrinth*. Dir. Jim Henson. Perf. David Bowie, Jennifer Connelly. TriStar, 1986. DVD.
- *The Lord of the Rings: The Return of the King*. Dir. Peter Jackson. Perf. Ian McKellen, Viggo Mortensen, Elijah Wood. New Line, 2003. DVD.
- *Star Wars: The Force Awakens*. Dir. J.J. Abrams. Perf. John Boyega, Harrison Ford, Oscar Isaac, Daisy Ridley. Buena Vista, 2015. DVD.

## **Time Allotment**

- Approximately two weeks

## **UNIT 5**

### **“Modern Myths”**

#### **Unit Goals**

At the completion of this unit, students will:

- |                              |  |
|------------------------------|--|
| CCS.ELA-Literacy.RL.11-12.1  | Cite strong and thorough textual evidence to support analysis of what the selected text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  |
| CCS.ELA-Literacy.RL.11-12.2  | Determine two or more themes or central ideas of the selected text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.   |
| CCS.ELA-Literacy.RL.11-12.3  | Analyze the impact of the author’s/writer’s/director’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).  |
| CCS.ELA-Literacy.RL.11-12.4  | Determine the meaning of words and phrases as they are used in the selected text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.        |
| CCS.ELA-Literacy.RL.11-12.5  | Analyze how an author’s/writer’s/director’s choices concerning how to structure specific parts of the selected text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. |
| CCS.ELA-Literacy.RL.11-12.6  | Analyze a case in which grasping point of view requires distinguishing what is directly stated in the selected text from what is really meant (e.g., satire, sarcasm, irony, or understatement).   |
| CCS.ELA-Literacy.RL.11-12.10 | By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.  |

CCS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the selected text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCS.ELA-Literacy.RI.11-12.2	Determine two or more central ideas of the selected text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
CCS.ELA-Literacy.RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the selected text.
CCS.ELA-Literacy.RI.11-12.4	Determine the meaning of words and phrases as they are used in the selected text, including figurative, connotative, and technical meanings; analyze how the author uses and refines the meaning of a key term or terms over the course of the text.
CCS.ELA-Literacy.RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
CCS.ELA-Literacy.W.11-12.1	In an independent thesis-driven argumentative essay of 8-10 pages, write an argument to support claims in an analysis of unit topics and the selected text, using valid reasoning and relevant and sufficient evidence.
CCS.ELA-Literacy.W.11-12.4	In an independent thesis-driven argumentative essay of 8-10 pages, produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	In an independent thesis-driven argumentative essay of 8-10 pages, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS.ELA-Literacy.W.11-12.6	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.



CCS.ELA-Literacy.W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; on an independent thesis-driven argumentative essay of 8-10 pages, synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
CCS.ELA-Literacy.W.11-12.8	For an independent thesis-driven argumentative essay of 8-10 pages, gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
CCS.ELA-Literacy.W.11-12.9	In an independent thesis-driven argumentative essay of 8-10 pages, draw evidence from literary and informational texts to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCS.ELA-Literacy.SL.11-12.4	In a class presentation of the independent thesis from the argumentative essay of 8-10 pages, present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the

organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCS.ELA-Literacy.SL.11-12.5

In a class presentation of the independent thesis from the argumentative essay of 8-10 pages, make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCS.ELA-Literacy.L.11-12.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCS.ELA-Literacy.L.11-12.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CCS.ELA-Literacy.L.11-12.3

In an independent thesis-driven argumentative essay of 8-10 pages, apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCS.ELA-Literacy.L.11-12.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

CCS.ELA-Literacy.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCS.ELA-Literacy.L.11-12.6

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

ISTE Empowered Learner  
(Standard 1)

Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE Digital Citizen (Standard 2)	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.
ISTE Creative Communicator (Standard 6)	Communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7)	Use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

### **Unit Essential Questions**

- How can the study of mythology be applied to the study of the literature of today (“modern myths”)?
- How does modern storytelling reveal us? shape us? reflect us?
- Which common threads of mythology connect to modern cultures and storytelling?

### **Scope and Sequence**

- Lesson on text selection and thesis development
- Review of sample thesis papers and presentations
- Essay and presentation development
- Student presentations
- Key unit terms and concepts:
  - Plagiarism
  - Sources
  - Thesis

### **Assured Assessments**

Formative Assessments:

Students will write one reader response of 3-4 pages related to their thesis proposal. The thesis proposal assignment will ask students to select one or two texts and develop one or two thesis ideas which may be used for their summative assessment. Students will be asked to select evidence they may use to support their ideas, and to identify areas for further research and analysis. Students will receive instruction on how to follow the assessment rubric and how to write a complete response; conferencing will be available for students as they complete their

writing. The assignment will be weighted equally as one of two total 3-4-page writing assessment grades in the second marking period.

Students will also participate as members of an audience for each student presentation by completing presentation reflection sheets and asking questions. Presentation reflection sheets will be graded holistically and will count as minor grades in the second marking period.

#### Summative Assessments:

Students will write an independent thesis-driven argumentative essay of 8-10 pages. The assignment will ask students to select one text and develop one thesis-driven argumentative essay. Students will be asked to provide multiple pieces of evidence from their selected text to support their position. Students will receive instruction on how to follow the assessment rubric and how to write a complete response; conferencing will be available for students as they complete their writing. The assignment will be weighted as a major grade in the second marking period.

Students will also present an individual in-class presentation of their independent thesis for a full class period. Students will be asked to present their ideas and evidence in a whole class setting, and answer student and instructor questions during the final portion of their presentation. Student will receive instruction on how to follow the assessment rubric and how to write a complete response; conferencing will be available for students as they complete their work. The assignment will be weighted as a major grade in the second marking period.

#### **Resources**

##### Core

- student-selected text (book, film, graphic novel, television show)

##### Supplemental

- David, Peter. "What Happened to George Lucas?" *Comic Buyer's Guide* Feb. 2009: 142-144. Print.
- Gillam, Ken, and Shannon R. Wooden. "Post-Princess Models of Gender: The New Man in Disney/Pixar." *Journal of Popular Film and Television* 2008: 2-7. Print.
- Sample student essays
- Sample student presentations

#### **Time Allotment**

- Approximately seven weeks

## COURSE CREDIT

One-half credit in English  
One class period daily for a half year

## PREREQUISITES

Successful completion of grades 9, 10, and 11 English.

## CURRENT REFERENCES

- *Conan the Barbarian*. Dir. John Milius. Perf. James Earl Jones, Arnold Schwarzenegger, Max von Sydow. Universal, 1982. DVD.
- David, Peter. "What Happened to George Lucas?" *Comic Buyer's Guide* Feb. 2009: 142-144. Print.
- *A Ghost Story*. Dir. David Lowery. Perf. Casey Affleck, Rooney Mara. A24, 2017. DVD.
- *Ghostbusters*. Dir. Ivan Reitman. Perf. Dan Aykroyd, Bill Murray, Harold Ramis. Columbia, 1984. DVD.
- Gillam, Ken, and Shannon R. Wooden. "Post-Princess Models of Gender: The New Man in Disney/Pixar." *Journal of Popular Film and Television* 2008: 2-7. Print.
- *Indiana Jones and the Last Crusade*. Dir. Steven Spielberg. Perf. Sean Connery, John Rhys-Davies, Alison Doody, Harrison Ford. Paramount, 1989. DVD.
- *Indiana Jones and the Temple of Doom*. Dir. Steven Spielberg. Perf. Kate Capshaw, Harrison Ford, Jonathan Ke Quan. Paramount, 1984. DVD.
- *Krampus*. Dir. Michael Dougherty. Perf. Toni Collette, David Koechner, Adam Scott. Universal, 2015. DVD.
- *Labyrinth*. Dir. Jim Henson. Perf. David Bowie, Jennifer Connelly. TriStar, 1986. DVD.
- Leeming, David A. *The World of Myth: An Anthology*. 2<sup>nd</sup> ed. New York: Oxford, 2014. Print.
- *The Lord of the Rings: The Fellowship of the Ring*. Dir. Peter Jackson. Perf. Ian McKellen, Viggo Mortensen, Elijah Wood. New Line, 2001. DVD.
- *The Lord of the Rings: The Return of the King*. Dir. Peter Jackson. Perf. Ian McKellen, Viggo Mortensen, Elijah Wood. New Line, 2003. DVD.
- *The Lord of the Rings: The Two Towers*. Dir. Peter Jackson. Perf. Ian McKellen, Viggo Mortensen, Elijah Wood. New Line, 2002. DVD.
- *Moana*. Dir. Ron Clements, Don Hall, John Musker, and Chris Williams. Perf. Auli'I Cravalho, Dwayne Johnson. Buena Vista, 2016. DVD.
- *A Monster Calls*. Dir. J.A. Bayona. Perf. Felicity Jones, Liam Neeson, Sigourney Weaver. Focus, 2016. DVD.
- *Raiders of the Lost Ark*. Dir. Steven Spielberg. Perf. Karen Allen, Harrison Ford, Paul Freeman. Paramount, 1981. DVD.

- *Star Wars: The Force Awakens*. Dir. J.J. Abrams. Perf. John Boyega, Harrison Ford, Oscar Isaac, Daisy Ridley. Buena Vista, 2015. DVD.
- *Trick 'r Treat*. Dir. Michael Dougherty. Perf. Dylan Baker, Brian Cox, Anna Paquin. Warner Bros., 2008. DVD.

## **ASSURED STUDENT PERFORMANCE RUBRICS**

- Trumbull High School School-Wide Reading Rubric (attached)
- Trumbull High School School-Wide Writing Rubric (attached)
- Trumbull High School School-Wide Independent Learning and Thinking Rubric (attached)
- English Department Writing Rubric (attached)
- Honors Mythology Reader Response Rubric (attached)
- Honors Mythology Creation Myth Thesis-Driven Synthesis Essay, Rubric, & Outline (attached)
- Honors Mythology Participation Rubric (attached)
- Honors Mythology *The Inferno* Timed In-Class Assessment (attached)
- Honors Mythology *The Inferno* Assignment (attached)
- Honors Mythology Independent Thesis-Driven Argumentative Essay, Rubric, & Thesis Development Tips (attached)
- Honors Mythology Full Class Presentation, Rubric, & Reflection Sheet (attached)
- Honors Mythology Final Exam & Study Guide (attached)

## Trumbull High School School-Wide Reading Rubric

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Respond X_____	<p>Demonstrates exceptional understanding of text by:</p> <ul style="list-style-type: none"> <li>• Clearly identifying the purpose of the text</li> <li>• Providing initial reaction richly supported by text</li> <li>• Providing a perceptive interpretation</li> </ul>	<p>Demonstrates understanding of text by:</p> <ul style="list-style-type: none"> <li>• Identifying the fundamental purpose of the text</li> <li>• Providing initial reaction supported by text</li> <li>• Providing a clear/straightforward interpretation of the text</li> </ul>	<p>Demonstrates general understanding of text by:</p> <ul style="list-style-type: none"> <li>• Partially identifying the purpose of the text</li> <li>• Providing initial reaction somewhat supported by text</li> <li>• Providing a superficial interpretation of the text</li> </ul>	<p>Demonstrates limited or no understanding of text by:</p> <ul style="list-style-type: none"> <li>• Not identifying the purpose of the text</li> <li>• Providing initial reaction not supported by text</li> <li>• Providing an interpretation not supported by the text</li> </ul>
Interpret X_____	<p>Demonstrates exceptional interpretation of text by:</p> <ul style="list-style-type: none"> <li>• Extensively reshaping, reflecting, revising, and/or deepening initial understanding</li> <li>• Constructing insightful and perceptive ideas about the text.</li> <li>• Actively raising critical questions and exploring multiple interpretations of the text</li> </ul>	<p>Demonstrates ability to interpret text by:</p> <ul style="list-style-type: none"> <li>• Reshaping, reflecting, revising, and/or deepening initial understanding</li> <li>• Summarizing main ideas of text</li> <li>• Actively interpreting text by raising questions and looking for answers in text</li> </ul>	<p>Demonstrates general ability to interpret text by:</p> <ul style="list-style-type: none"> <li>• Guided reflection and/or revision of initial understanding</li> <li>• Summarizing some of the main ideas of text</li> <li>• Guided interpretation of text by locating answers to given questions in text</li> </ul>	<p>Demonstrates limited ability to interpret text as evidenced by:</p> <ul style="list-style-type: none"> <li>• Struggle to implement guided reflection and/or revision of initial understanding</li> <li>• Struggle to summarize any main ideas of text</li> <li>• Struggle to answer questions by locating responses in text</li> </ul>
Connect X_____	<p>Demonstrates perceptive connections</p> <ul style="list-style-type: none"> <li>• text-to-text</li> <li>• text-to-self</li> <li>• text-to-world</li> </ul>	<p>Demonstrates specific connections</p> <ul style="list-style-type: none"> <li>• text-to-text</li> <li>• text-to-self</li> <li>• text-to-world</li> </ul>	<p>Demonstrates general connections</p> <ul style="list-style-type: none"> <li>• text-to-text</li> <li>• text-to-self</li> <li>• text-to-world</li> </ul>	<p>Struggles to make connections</p> <ul style="list-style-type: none"> <li>• text-to-text</li> <li>• text-to-self</li> <li>• text-to-world</li> </ul>
Evaluate X_____	<p>Demonstrates insightful evaluation of text by one or more of the following:</p> <ul style="list-style-type: none"> <li>• Critical analysis to create a conclusion supported by the text</li> <li>• Perceptive judgments about the quality of the text</li> <li>• Synthesis of text</li> <li>• Expression of a personal opinion</li> </ul>	<p>Demonstrates an evaluation of text by one or more of the following:</p> <ul style="list-style-type: none"> <li>• Critical analysis to form a conclusion from the text</li> <li>• Thoughtful judgments about the quality of the text</li> <li>• Evaluation of text to express personal opinion(s)</li> </ul>	<p>Demonstrates a general evaluation of text by one or more of the following:</p> <ul style="list-style-type: none"> <li>• Formulation of a superficial conclusion from the text</li> <li>• Assessment of the quality of the text</li> <li>• Use of text to express personal opinion(s)</li> </ul>	<p>Demonstrates a struggle to evaluate the text by one or more of the following:</p> <ul style="list-style-type: none"> <li>• Formulation of a conclusion from the text</li> <li>• Assessment of the quality of the text</li> <li>• Use of text to express personal opinion(s)</li> </ul>

## Trumbull High School School-Wide Writing Rubric

Category/ Weight	Exemplary 4 Student work:	Goal 3 Student work:	Working Toward Goal 2 Student work:	Needs Support 1-0 Student work:
Purpose X_____	<ul style="list-style-type: none"> <li>• Establishes and maintains a clear purpose</li> <li>• Demonstrates an insightful understanding of audience and task</li> </ul>	<ul style="list-style-type: none"> <li>• Establishes and maintains a purpose</li> <li>• Demonstrates an accurate awareness of audience and task</li> </ul>	<ul style="list-style-type: none"> <li>• Establishes a purpose</li> <li>• Demonstrates an awareness of audience and task</li> </ul>	<ul style="list-style-type: none"> <li>• Does not establish a clear purpose</li> <li>• Demonstrates limited/no awareness of audience and task</li> </ul>
Organization X_____	<ul style="list-style-type: none"> <li>• Reflects sophisticated organization throughout</li> <li>• Demonstrates logical progression of ideas</li> <li>• Maintains a clear focus</li> <li>• Utilizes effective transitions</li> </ul>	<ul style="list-style-type: none"> <li>• Reflects organization throughout</li> <li>• Demonstrates logical progression of ideas</li> <li>• Maintains a focus</li> <li>• Utilizes transitions</li> </ul>	<ul style="list-style-type: none"> <li>• Reflects some organization throughout</li> <li>• Demonstrates logical progression of ideas at times</li> <li>• Maintains a vague focus</li> <li>• May utilize some ineffective transitions</li> </ul>	<ul style="list-style-type: none"> <li>• Reflects little/no organization</li> <li>• Lacks logical progression of ideas</li> <li>• Maintains little/no focus</li> <li>• Utilizes ineffective or no transitions</li> </ul>
Content X_____	<ul style="list-style-type: none"> <li>• Is accurate, explicit, and vivid</li> <li>• Exhibits ideas that are highly developed and enhanced by specific details and examples</li> </ul>	<ul style="list-style-type: none"> <li>• Is accurate and relevant</li> <li>• Exhibits ideas that are developed and supported by details and examples</li> </ul>	<ul style="list-style-type: none"> <li>• May contain some inaccuracies</li> <li>• Exhibits ideas that are partially supported by details and examples</li> </ul>	<ul style="list-style-type: none"> <li>• Is inaccurate and unclear</li> <li>• Exhibits limited/no ideas supported by specific details and examples</li> </ul>
Use of Language X_____	<ul style="list-style-type: none"> <li>• Demonstrates excellent use of language</li> <li>• Demonstrates a highly effective use of standard writing that enhances communication</li> <li>• Contains few or no errors. Errors do not detract from meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates competent use of language</li> <li>• Demonstrates effective use of standard writing conventions</li> <li>• Contains few errors. Most errors do not detract from meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates use of language</li> <li>• Demonstrates use of standard writing conventions</li> <li>• Contains errors that detract from meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates limited competency in use of language</li> <li>• Demonstrates limited use of standard writing conventions</li> <li>• Contains errors that make it difficult to determine meaning</li> </ul>



## Trumbull High School School-Wide Independent Learning and Thinking Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal X_____	Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.	Student demonstrates initiative by generating appropriate questions, creating original projects/work.	Student demonstrates some initiative by generating questions, creating appropriate projects/work.	Student demonstrates limited or no initiative by generating few questions and creating projects/work.
Independent Research & Development X_____	Student is analytical, insightful, and works independently to reach a solution.	Student is analytical, and works productively to reach a solution.	Student reaches a solution with direction.	Student is unable to reach a solution without consistent assistance.
Presentation of Finished Product X_____	Presentation shows compelling evidence of an independent learner and thinker. Solution shows deep understanding of the problem and its components. Solution shows extensive and appropriate application of 21 <sup>st</sup> Century Skills.	Presentation shows clear evidence of an independent learner and thinker. Solution shows adequate understanding of the problem and its components. Solution shows adequate application of 21 <sup>st</sup> Century Skills.	Presentation shows some evidence of an independent learner and thinker. Solution shows some understanding of the problem and its components. Solution shows some application of 21 <sup>st</sup> Century Skills.	Presentation shows limited or no evidence of an independent learner and thinker. Solution shows limited or no understanding of the problem. Solution shows limited or no application of 21 <sup>st</sup> Century Skills.

## ENGLISH DEPARTMENT WRITING RUBRIC

	<b>Claim/Thesis</b>	<b>Evidence</b>	<b>Explanation</b>	<b>Writing Conventions</b>
<b>Exemplary (4)</b>	Claim is clear, specific, and expresses a complex argument. It opens divergent, insightful understanding of the text.	Convincing evidence (not previously discussed in class/not obvious within the text) supports the claim. Quotes are incorporated seamlessly with appropriate introductory context.	Ideas are insightful and the explanation of thinking demonstrates a clear, thorough, and convincing connection between the evidence and the claim. Explanation thoroughly answers the questions “How do you know?” and “So what?”	Writing demonstrates purposeful organization, clear coherence, and smooth progression of ideas. The writer uses appropriate language for his/her audience and purpose. The piece is free of most errors in grammar and mechanics. Quotes are cited according to MLA style.
<b>Proficient (3)</b>	Claim is clear, specific, and states an arguable interpretation of text.	Evidence (quotes or well-selected paraphrase previously discussed in class/more obvious within the text) adequately supports the claim. Quotes are incorporated with appropriate introductory context.	Ideas are explained adequately and connect the evidence to the claim. Explanation adequately answers the questions “How do you know?” and/or “So what?”	Writing demonstrates adequate organization, coherence, and progression of ideas. The writer uses appropriate but inconsistent language for audience and purpose. Grammatical and mechanical errors are present. Inconsistent use of correct MLA citation.
<b>Progressing (2)</b>	Claim attempts to demonstrate an interpretation of the text but may not be arguable and/or may not be focused on or fully address the prompt.	Evidence is present but may not clearly support the claim, may be more focused on repeating the claim rather than supporting it, or may merely reference a plot point. Quotes are not introduced with appropriate context.	Ideas display gaps in thinking or may merely repeat the claim or evidence. Explanation attempts to connect evidence to claim but is inadequate and/or not convincing. Explanation does not answer the questions “How do you know?” and “So what?”	Writing demonstrates limited organization with lapses in coherence and/or progression of ideas. The writer uses informal language for audience and purpose. An accumulation of grammatical and mechanical errors is present. MLA citation is incorrect.
<b>Emerging (1)</b>	Claim is unclear, rooted in inaccuracies, and/or a statement of fact. It does not set up an interpretation for the response.	Evidence is not present or not clearly referenced and/or not relevant to the claim. If used, evidence may simply restate a plot point (summary).	Explanation is not present, may be unrelated to claim and evidence, and/or introduces no new thinking to the response. Explanation may offer discussion about topic(s) that is unrelated to the evidence and claim.	Writing is disorganized and/or unfocused with pervasive errors in grammar and mechanics that interfere with meaning. MLA citation is not used.
<b>(0)</b>	Unacceptable / No Score	Unacceptable / No Score	Unacceptable / No Score	Unacceptable / No Score

## HONORS MYTHOLOGY READER RESPONSE RUBRIC

### 20-18 points

- Fully developed ideas with exceptional support
- Many solid, insightful examples from text
- Well-written in terms of structure, word choice, and voice
- Three to four pages in length (typed, double-spaced, 12-point type)
- Answers the question fully; directions followed

### 17-16 points

- Developed ideas with adequate support
- Some strong examples from text
- Structure is effective and word choice is appropriate
- Two to three pages in length
- Answers the question; directions followed

### 15-13 points

- Partially developed ideas with some support
- Few examples from text; unrelated examples
- Unstructured and confusing; simple word choice; lacking voice
- One to two pages in length
- Question not fully answered or considered

### 12-8 points

- Few, underdeveloped ideas with little support
- One example or less; inappropriate examples
- Lack of coherency; difficult to follow
- One to ½ page or less in length
- Question ignored or not answered

## HONORS MYTHOLOGY CREATION MYTH THESIS-DRIVEN SYNTHESIS ESSAY

After studying many creation myths, we have found that certain motifs continuously repeat throughout cultures, and establish the cultural values of the respective storytellers. **Your task in this analytical essay is to choose one motif from the list below and develop a thesis connecting that motif to two separate creation stories/cultures that we covered in class.** You must explain why this motif is present in the two stories, how it connects to the cultures and environments of the respective storytellers, and why it is a necessary motif of a creation myth. Next, go further and address the meaning of the motif under the surface. The motifs you must choose from are (select one):

- the conflict between the old and the new and the replacement of the old with the new (gods, parents, etc.)
- the replacement of a matriarchal system for a patriarchal system
- the dismemberment of bodies to create life, earth, the heavens
- the creation of humans from clay, dirt, etc.
- the catastrophe that destroys the world
- the egg or container of life
- the cyclical nature of life, renewal of the world
- the distinction between the ages of the world (a golden age, middle age, dark age)

You must have a solid, arguable thesis that creates an insightful essay. This is not an essay that merely observes that two cultures both have a flood in their stories; it goes deeper into explaining why the flood exists, what purpose it serves, and why these specific people and cultures need it as a part of their respective creation stories. Rosenberg's introductions to each story provide ample information on origin cultures, but you may also conduct some research on your own to improve the accuracy of your literary analysis. Your paper is essentially a close analysis of your selected motif. Make sure that you provide ample evidence from the two stories (quotes) and follow up support. Your essay should contain references to no more than two stories. Do not use any off-set quotes (quotes over five lines).

Essays must be five to six pages in length, double-spaced, in Times New Roman 12-point type, cited in MLA format. If you have questions or would like your teacher to look at a draft, please let me know and we can meet to discuss it.

Essays will be due on \_\_\_\_\_.

You will lose 10 points for every day the paper is late. In addition to a hard copy, papers must be uploaded to [www.turnitin.com](http://www.turnitin.com) or before the due date. Papers not uploaded to [www.turnitin.com](http://www.turnitin.com) on or before the due date will be subject to the late penalty.

## **HONORS MYTHOLOGY CREATION MYTH THESIS-DRIVEN SYNTHESIS ESSAY RUBRIC**

### A Range

- Your essay contains a solid, original, arguable thesis. Your essay focuses on 2 stories that have been assigned from the anthology.
- Your focus on plot is minimal. All body paragraphs focus on explaining why the motif exists, what purpose it serves, and why people need it as a part of their creation stories. Your connections to the culture of the people telling the stories are specific and accurate, drawing from the introductions and from independent research.
- You clearly address the motif fully and answer all of the essential questions correctly and insightfully.
- Your quotes are properly cited using MLA format. They are present to support your original ideas about culture (which have not been covered in class), and you analyze them completely.
- Well-written in terms of structure, word choice, and voice. Virtually flawless.
- Between 5-6 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

### B Range

- Your essay contains a solid, arguable thesis. Your essay focuses on 2 stories that have been assigned from the anthology.
- You focus a little too much on plot. Many of your body paragraphs focus on explaining why the motif exists, what purpose it serves, and why people need it as a part of their creation stories. Your connections to the culture of the people telling the stories are sometimes vague.
- You properly address the motif, but you do not completely explore it. You answer most of the essential questions correctly and insightfully.
- Your quotes are properly cited using MLA format. They are present to support original ideas about culture (which sometimes have already been covered in class), and you analyze them completely.
- Structure is effective and word choice is appropriate.
- Between 5-6 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

### C Range

- Essay contains a basic thesis or restates the prompt. Your essay focuses on fewer than 2 or more than 2 stories. Some of the stories may not have been assigned from the anthology.
- Your essay focuses heavily on plot or retelling the stories. The majority of your body paragraph is about plot. Your body paragraphs do not always explain why the motif exists, what purpose it serves, and why people need it as a part of their creation stories. Your connections to the culture of the people telling the stories are vague and/or incorrect.
- You address the motif, but you don't always fully explore it. You don't always answer the essential questions correctly and/or insightfully.
- Your quotes are properly cited using MLA format. They are present to retell plot, and your statements about them analyze the story instead of the culture. Some ideas may lack quotes for support. Placement and/or length of quote(s) may be questionable.
- Structure may not meet the needs of the prompt due to content and/or grammatical issues, including word choice or voice.
- Between 4-6 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

#### D Range

- Essay contains a flawed thesis or restates the prompt. Your essay focuses on fewer than 2 or more than 2 stories. Some of the stories may not have been assigned from the anthology.
- Your essay almost entirely retells plot. Your body paragraphs do not explain why the motif exists, what purpose it serves, and why people need it as a part of their creation stories; or your answers to these questions are incorrect. Your connections to the culture of the people telling the stories are factually incorrect.
- You don't always address the motif or explore it. You rarely answer the essential questions and/or your answers are incorrect.
- Your quotes may not be properly cited using MLA format. They are present to retell plot, and your statements about them analyze the story instead of the culture. Some ideas may lack quotes for support. Placement and/or length of quote(s) is questionable.
- Unstructured and/or confusing; simple word choice; lacks voice.
- Between 4-6 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

#### F Range

- Essay contains a confusing thesis or no thesis. Your essay focuses on fewer than 2 or more than 2 stories. Some of the stories may not have been assigned from the anthology.
- Your essay almost entirely retells plot. Your body paragraphs do not explain why the motif exists, what purpose it serves, and why people need it as a part of their creation stories; or your answers to these questions are incorrect. Your understanding of the stories and/or the culture is incorrect. Your connections to the culture of the people telling the stories are factually incorrect and unreasonable. Prompt questions are ignored or not answered.
- You do not properly address the motif or explore it. You do not answer many of the essential questions and/or your answers are far off base.
- Your quotes may not be properly cited using MLA format. They are present to retell plot, and your statements about them analyze the story instead of the culture. Most ideas may lack quotes for support. Placement and/or length of quote(s) is questionable.
- Lack of coherence; difficult to follow.
- Between 3-6 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).



## HONORS MYTHOLOGY PARTICIPATION RUBRIC

### 30-27 points

- Participates daily in class discussions
- Responds to and builds on other students' ideas
- Offers insightful evidence from the text as support for ideas
- Respects and actively listens to others' ideas/opinions

### 26-24 points

- Participates frequently in class discussions
- Responds to other students' ideas
- Sometimes offers textual support for ideas
- Respects and listens to others' ideas/opinions

### 23-21 points

- Rarely participates in class discussions, but offers relevant statements when called upon by instructor
- Rarely responds to other students' ideas
- Rarely offers textual support for ideas
- Sometimes distracted or inattentive to others' ideas/opinions

### 20-12 points

- Fails to participate in class discussions, even when called upon by instructor
- Does not respond to other students' ideas
- Does not offer textual support for ideas
- Distracted or inattentive to others' ideas/opinions

### 11-0 points

- Defiantly refuses to participate in class discussions, even when called upon by instructor
- Disruptive during class discussions
- Disrespectful of others' ideas/opinions



## HONORS MYTHOLOGY *THE INFERNO* TIMED IN-CLASS ASSESSMENT

Compare and contrast the ways in which Dante's *The Inferno* relates to some of the creation myths, fertility myths, and mythological underworlds we have studied in class so far. Go beyond making surface-level connections between the monsters of Greek mythology which are featured in Dante's book, and focus on the deeper themes and motifs of mythology in comparison to *The Inferno*. Explore these comparisons through the lenses of story, culture, and human nature throughout your response.

## HONORS MYTHOLOGY *THE INFERNO* ASSIGNMENT

As high school seniors, you know better than anyone what the keys to success are. You know how to stay out of trouble and you know what aggravates teachers and administrators. Dante is an incoming 9<sup>th</sup>-grader who desperately needs to change his ways if he is to be successful in high school.

Write a response in which you demonstrate the various types of infractions and the various methods of creative punishment one may receive for his or her behavior. Your path for Dante must contain an increasing level of crimes and consequences, mimicking the various circles of *The Inferno*. Your consequences must follow the *contrapasso* rule as found in the text (“For every crime there must be an equal and fitting punishment”). Feel free to get creative and silly . . . you are essentially satirizing the text using our favorite setting as the backdrop!

In your response, you should also explain how your work connects to specific parts of Dante’s *The Inferno*. You should pull quotes from *The Inferno* to support your connections.

The content of your response must be no more than “Rated PG” in nature. Set your focus on the broken rule and the consequence, and avoid discussing specific students, teachers, administrators, or groups. Presentations that your teacher deems inappropriate for any reason will be stopped immediately and you will be graded only on what has been screened.

Completion of this assignment will earn you an extra point on your marking period grade.

## HONORS MYTHOLOGY INDEPENDENT THESIS-DRIVEN ARGUMENTATIVE ESSAY

Each of you will select a major modern work of fiction for your assignment. Possible choices include: films, plays, novels, graphic novels, etc. Your choice should be something that you know a lot about and appreciate on a variety of levels. This should be a work that you are very familiar with (multiple viewings/readings, research) and one that you can write about, cite, and discuss with a degree of expertise. Basically, you should love it. And if you don't love at least one fictional story, what are you doing here?

Think of this essay as a critical examination of a well-loved story. For example, which mentor figure has the greatest influence on Harry Potter? Or, are Episodes I-III of the *Star Wars* universe better or worse than the original trilogy? What criteria would you use to assess them? And remember; make sure that you can answer your question (thesis) confidently and possibly, controversially. If you can't figure out a possible answer to your question, don't use it. Also, make sure that your question and thesis are primarily your own ideas. You might be inspired by someone else's ideas, but be sure that the content and analysis is completely yours (translation: don't cheat).

Your essay may identify, but more importantly comment on, direct connections to classic myths, but is not required to. Your essay can stand on its own, separate from the classic myths. It is more important that **your critical examination of a modern work is informed and inspired by the types of analysis we apply to mythology** in the class.

You may select a film rated PG-13 or lower, or a show rated TV-14 or lower, for this assignment. You may **not** select works rated R or TV-MA for this assignment. Make sure that your thesis is appropriate for the size and scope of your paper. Remember that a thesis is an arguable point, not a fact. Also, do not include a plot summary; if I need to, I will do the research that I have questions about.

Each essay should be 8-10 pages, double-spaced, in length. You must use Times New Roman 12-point font. Be sure that you include a bounty of quotes, analysis and commentary. I must approve all essay topics before you start, and you must inform me of any changes immediately.

Essays will be due on \_\_\_\_\_.

You will lose 10 points for every day the paper is late. In addition to a hard copy, papers must be uploaded to [www.turnitin.com](http://www.turnitin.com) or before the due date. Papers not uploaded to [www.turnitin.com](http://www.turnitin.com) on or before the due date will be subject to the late penalty.

## **HONORS MYTHOLOGY INDEPENDENT THESIS-DRIVEN ARGUMENTATIVE ESSAY RUBRIC**

### A Range

- Your essay contains a solid, original, arguable thesis. Your essay focuses on proving your thesis in an insightful way, going under-the-surface in terms of your analysis.
- Your focus on plot is minimal. All body paragraphs focus on providing evidence and explanation for your examples and evidence. Your connections are specific and accurate, drawing from independent thinking.
- You clearly address the thesis fully and answer all of the essential questions that you suggest correctly and insightfully. Your critical examination of the work is strongly informed and inspired by the types of analysis we apply to mythology.
- Your quotes are properly cited using MLA format. They are present to support your original ideas about culture (which have not been covered in class), and you analyze them completely.
- Well-written in terms of structure, word choice, and voice. Virtually flawless.
- Between 8-10 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

### B Range

- Your essay contains a solid, arguable thesis. Your essay focuses on proving your thesis in an insightful way.
- You focus a little too much on plot. Many of your body paragraphs focus on explaining the story, but still provide some evidence and explanation of your thesis. Your connections are sometimes vague or unsupported.
- You properly address the thesis, but you do not completely explore it. You answer most of your essential questions correctly and insightfully. Your critical examination of the work is informed and inspired by the types of analysis we apply to mythology.
- Your quotes are properly cited using MLA format. They are present to support original ideas about culture (which sometimes have already been covered in class), and you analyze them completely.
- Structure is effective and word choice is appropriate.
- Between 8-10 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

### C Range

- Essay contains a basic thesis. Your essay is unfocused and does not always tie back to your thesis.
- Your essay focuses heavily on plot or retelling the story. The majority of your body paragraphs are about plot. Your body paragraphs do not delve into your thesis.
- You do not address the thesis enough throughout the essay and you don't always fully explore it. Your examination of the work is not always critical and not always informed and inspired by the types of analysis we apply to mythology.
- Your quotes are properly cited using MLA format. They are present to retell plot, and your statements about them analyze the story instead of the culture. Some ideas may lack quotes for support. Placement and/or length of quote(s) may be questionable.
- Structure may not meet the needs of the prompt due to content and/or grammatical issues, including word choice or voice.
- Between 7-10 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

#### D Range

- Essay contains a flawed thesis that is difficult to prove, abstract, or too general in nature. Textual evidence is not available to prove your claims.
- Your essay almost entirely retells plot. Your body paragraphs do not explain your thesis.
- You rarely address the thesis. You rarely answer your essential questions and/or your understanding of the text is difficult to prove. Your examination of the work is rarely critical and rarely informed and inspired by the types of analysis we apply to mythology.
- Your quotes may not be properly cited using MLA format. They are present to retell plot, and your statements about them analyze the story instead of the culture. Some ideas may lack quotes for support. Placement and/or length of quote(s) is questionable.
- Unstructured and/or confusing; simple word choice; lacks voice.
- Between 6-10 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

#### F Range

- Essay contains a confusing thesis or no thesis. Your thesis does not match the approved thesis submitted in class.
- Your essay almost entirely retells plot. Your body paragraphs do not explain your thesis. Your understanding of the text is incorrect or impossible to support with textual examples.
- You do not address the thesis in your essay. You rarely answer your essential questions and/or your understanding of the text is difficult to prove. Your examination of the work is not critical and is not informed and/or inspired by the types of analysis we apply to mythology.
- Your quotes may not be properly cited using MLA format. They are present to retell plot, and your statements about them analyze the story instead of the culture. Most ideas may lack quotes for support. Placement and/or length of quote(s) is questionable.
- Lack of coherence; difficult to follow. The writing style impacts the flow of ideas.
- Between 4-10 full pages in length, with proper formatting and spacing (typed, double-spaced, 12-point type).

## HONORS MYTHOLOGY INDEPENDENT THESIS-DRIVEN ARGUMENTATIVE ESSAY THESIS DEVELOPMENT TIPS

### How To Develop Your Thesis: A Step-By-Step Guide

- Stay off of the internet during the span of this development process!
- Select appropriate content for the course.
- Select a story that you personally care about.
- Re-watch or re-read your selection. Your memory of your selection may not match how you feel about it today.
- Explore any official materials available on your selection, such as an author's preface or bonus features on a DVD. Once again, stay off the internet! Avoid all unofficial analysis, criticism, or fan theories on your selection.
- Ask yourself critical and evaluative questions about your selection. Your answers to these questions will be the beginnings of thesis statements.
- Be sure that the statements you are making are analytical and arguable, and are not simply observations about the facts of the story.
- Be sure that these statements can be supported using reasonable evidence from the story.
- Be sure that the statements you are making could be reasonably argued in the opposite direction, using evidence from the story, by another fan of the material.
- Select the strongest statement (the one you believe you can most strongly prove, and the one you believe you can find the most supporting evidence to support it), and develop it into your thesis.

### How To Avoid An Unsuccessful Thesis: A Checklist

**\*\*\* If you answer YES to any of these questions, please DO NOT use this thesis.\*\*\***

- Can your thesis be found on the internet?
- Is your content inappropriate for the course? Does your thesis or evidence contain drug use, explicit violence, and/or sexuality etc.?
- Is your thesis merely an observation of a fact of the story?
- Is your thesis directly stated by a character or storytelling convention in the story?
- Are you unable to locate direct, reasonable evidence in your story that can support your thesis?
- Are fans of the material unable to reasonably argue against your thesis using evidence from the story?
- Does your thesis follow any of the below patterns?
  - “This story is really about this totally unrelated topic that never directly appears in the story.”
  - “This story secretly connects to this other work of art (music, film, etc.), even though no direct connection ever appears in the story.”
  - “The good guy in the story is really the bad guy and/or vice-versa.”
  - “This character has a psychological disability that isn't stated or alluded to in the story, and I'm going to diagnose him!”
  - “The events of the story were all really just a dream!”
  - “The events of the story were all a figment of this character's imagination!”
  - “There are ‘plot holes’ in the story.”

## HONORS MYTHOLOGY FULL CLASS PRESENTATION

### Requirements for Presenters:

1. 40-48 minutes, full class session.
2. Highlight the work/conclusions you drew in your paper. You want to enlighten your classmates about your key points and observations.
3. Use at least one visual aid to assist your presentation. Visuals may include film clips, hand-outs, power point slides, etc. If you show film clips, choose them wisely. **You** should dominate your presentation, **not the film**. Also, please provide the teacher with a list of scenes and time codes so clips could easily be located for you as you present. There will be no wasted time as you search for clips; the teacher will do this for you. You may select a film rated PG-13 or lower, and a show rated TV-14 or lower for this assignment. You may **not** select works rated R or TV-MA for this assignment. The clips and the content you present to the class must be appropriate for all viewers. Content that your teacher deems inappropriate for any reason will be stopped immediately and your project will be graded only on what has been presented up to that point. If you have concerns about your selected content, please preview your clips and ideas with the teacher first.

### Presenters will be evaluated on the following:

1. Content (25 points) – Present the ideas and information that you have found and discussed in your paper and share it with us. Use your essay as the guide to enlighten us as an audience. Make sure your ideas are clear and concise; it should be clear that you are an expert on your topic.
2. Critical Focus (25 points) – Your goal is to teach your classmates and provide a critical look at an established text. Be sure that your ideas delve into the subject matter and go under the surface.
3. Visual aid(s) (25 points) – If you are using film clips, they should clearly highlight and support the points you make before or after exhibiting them. Your clips should support your ideas and leave the viewer with more information than they had before.
4. Question and Answer Period (25 points) – This is where your knowledge and findings will be questioned and tested, so know your stuff. Your classmates and the teacher will ask you any questions that were raised during your presentation that need further illumination, evidence, or explanation. This is your chance to answer the questions, but it is also an opportunity to “show off” your knowledge and analytical skills.

### Presentation Dates and Penalty Policy:

- Student names will be randomly “pulled from a hat” during a class period. As each student’s name is pulled, he/she shall select his/her presentation date from those available on the calendar. **Once a date is selected, it cannot be changed due to the class calendar. All presentations must be performed in front of a full Honors Mythology class.**
- If a student is present in class but is unprepared to present, he/she will lose 10 points on the assignment. He/she will be subject to the “Open Slot Policy” outlined below.
- If a student has an unexcused absence the day he/she is scheduled to present, the student will receive a zero on the presentation.
- If a student has an excused absence on the day he/she is scheduled to present, the teacher must be notified as soon as possible. All presentation materials must be submitted to the teacher on the day the student returns to school. These materials include: Power Point or Prezi Presentation/Slides, clip time codes and sources, and any presentation notes that the student requires for the presentation (personal notes). Failure to provide these materials upon the day the student returns to school will result in a 10-point penalty. The student will continue to lose 10 points for each additional day that the materials are not submitted.
- If a student has an excused absence on the day he/she is scheduled to present, he/she will be expected to present on the very next day there is an open slot to present. He/she will be subject to the “Open Slot Policy” outlined below.
- Open Slot Policy: The open slot will be a class period where another student who is scheduled to present does not present or an open class period that he been built in to the schedule, **whichever comes first**. This means that a student with an excused absence on the day of his/her presentation needs to be ready to give his/her presentation **at any time**, as soon as the time becomes available. For example, if you are absent on Monday and you come back to school on Tuesday, and Billy is absent on Tuesday, you will be giving your presentation on Tuesday. If the student is unprepared to present on the day of the first scheduled makeup presentation, he/she will lose 10 points off the assignment. The student will continue to lose 10 points for each additional day that the presentation has been rescheduled but the student is unprepared to present.

### Requirements for Listeners/Viewers:

- All classroom listeners/viewers will receive a reflection sheet to complete during each presentation.
- You will also need to write down reactions/notes (like a silent discussion) and three questions about the presentation during the presentation. These will be used for a questions/answer period after the formal presentation. We might not get to your questions, but have them prepared. The teacher will randomly call on listeners/viewers to provide these ideas at the end.
- Your notes and questions will be assessed after the presentation.



# HONORS MYTHOLOGY FULL CLASS PRESENTATION RUBRIC

Student Name: \_\_\_\_\_

	<b>Exemplary (25-23 points)</b>	<b>Proficient (22-20 points)</b>	<b>Insufficient (19-14 points)</b>
<b>Content (25 points possible)</b>  _____	<ul style="list-style-type: none"> <li>• Full grasp of material in presentation.</li> <li>• Detailed and complete.</li> <li>• Comfortable with and knowledgeable about topic and thesis.</li> <li>• Easy for the audience to follow ideas.</li> <li>• Presentation lasts the whole class period.</li> </ul>	<ul style="list-style-type: none"> <li>• Sufficient grasp of material in presentation.</li> <li>• Ideas explored, but without complete elaboration.</li> <li>• Basic knowledge of topic and thesis.</li> <li>• Audience can follow ideas.</li> <li>• Presentation runs up to 10 minutes short.</li> </ul>	<ul style="list-style-type: none"> <li>• Inaccurate or unsatisfactory grasp of material in presentation. Rudimentary ideas with little detail.</li> <li>• Questionable basis of knowledge of topic and thesis.</li> <li>• Disorganized and difficult to follow.</li> <li>• Presentation runs 10 or more minutes short.</li> </ul>
<b>Critical Focus (25 points possible)</b>  _____	<ul style="list-style-type: none"> <li>• Strong thesis-driven presentation.</li> <li>• Ideas are insightful and go below the surface of the core work.</li> <li>• Connections, analysis support thesis and clarify the ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Thesis-driven presentation.</li> <li>• Ideas are critical and begin to go below the surface.</li> <li>• Connections, analysis give some support and begin to clarify ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Thesis is unclear.</li> <li>• Ideas remain on the surface and do not develop into close analysis.</li> <li>• Connections, analysis are confusing and do not support a critical viewpoint.</li> </ul>
<b>Visual Aids (25 points possible)</b>  _____	<ul style="list-style-type: none"> <li>• Visuals are clean, direct, and polished.</li> <li>• Visuals are easy to understand and clearly act as evidence for thesis, ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Visuals are sufficient with few errors.</li> <li>• Visuals support evidence at points, but may be difficult to understand connections without further explanation.</li> </ul>	<ul style="list-style-type: none"> <li>• Visuals are too few and/or contain multiple errors.</li> <li>• Visuals take up too much time and/or do not support the thesis or close analysis.</li> </ul>
<b>Question/Answer Period (25 points possible)</b>  _____	<ul style="list-style-type: none"> <li>• Presenter answers, or attempts to answer, all questions.</li> <li>• Level of knowledge and familiarity with subject is evident.</li> <li>• Answers questions with confidence.</li> <li>• All answers connect back to the thesis.</li> </ul>	<ul style="list-style-type: none"> <li>• Presenter answers, or attempts to answer, most of the questions.</li> <li>• Level of knowledge and familiarity with the subject is established.</li> <li>• Answers questions with a degree of confidence. Most answers connect back to the thesis.</li> </ul>	<ul style="list-style-type: none"> <li>• Presenter does not answer many questions. Answers are short and underdeveloped.</li> <li>• Questionable level of knowledge of subject is evident.</li> <li>• Reluctantly attempts to answer questions with little confidence.</li> <li>• Many answers do not connect back to the thesis.</li> </ul>

Total Score:

\_\_\_\_\_



## HONORS MYTHOLOGY FINAL EXAM

Choose **TWO** of the following questions. Respond to each question you choose in the form of a complete essay (3-4 single-sided pages for each response . . . 6-8 single-sided pages total). Each response is worth 50 points, for a total of 100 points. You may use your book as you respond to the questions. Use specific paraphrased examples and quotations to support both of your responses. Do not write out the two questions you select; you should only write the question number at the start of your response.

1. Which hero story that we studied in class do you believe most strongly and clearly connects to Joseph Campbell's Hero Cycle (included in this packet)? Support your selection using specific examples from the story, and explain how those examples connect to the three specific main stages (The Departure, The Initiation, and The Return) and some of their sub-categories (ex. "Belly of the Whale," "Magical Flight," "Women as Temptress," etc.).
2. Which ancient mythological character or story that we studied this semester best mirrors our 21<sup>st</sup>-century societal values? First, define modern values and explain what makes them modern. Next, explain how these modern values are represented in the character or story. Finally, explain how the values of the character or story do not represent the values of the time and/or place in which the character or story was developed.
3. Throughout history, people have referred to creation myths in order to attempt to predict the end of the world. Based on what you learned about creation myths this semester, why do you think those predictions have always been wrong? What facts about creation myths are the people who make these predictions not understanding? Support your response by referring to several specific elements of one creation myth we have covered in class. Be specific.
4. Joseph Campbell has stated that thoughts about an afterlife are the basis of all mythology. Support this statement by explaining how the underworld or afterlife in one of the myths we covered in class is the foundation for some of the other mythological stories that occur in that same mythological world. In addition, how have modern ideas about the after-life changed, and how might these reflect on our modern society?

# HONORS MYTHOLOGY FINAL EXAM STUDY GUIDE

## **Exam Format:**

You will choose **TWO** questions out of four available prompts. Respond to each question you choose in the form of a complete essay (3-4 single-sided pages for each response . . . 6-8 single-sided pages total). Each response is worth 50 points, for a total of 100 points. You may use your book as you respond to the questions. Use specific paraphrased examples and quotations to support both of your responses.

## **How to Prepare:**

Review your class notes about the four types of mythological stories we have learned in class (creation stories, fertility stories, the afterlife, and hero stories), the three lenses we have used to analyze myth (story, culture, and human nature), and the course content we have covered in class (see below).

## **Course Content to Review:**

- Creation Stories
  - “Enuma Elish” (Babylon) – p. 3
  - “Creation of the Titans and Gods” (Greece) – p. 82
  - “Creation, Death, Rebirth” (Norway) – p. 459
  - “Creation Cycle” (New Zealand) – p. 351
  - “Creation of the Universe” (China) – p. 324
  - “Creation of the Universe and Ife” (Africa) – p. 509
  - “Origin of Life and Fire” (Africa) – p. 515
  - “Wanadi The Creator” (Venezuela) – p. 578
  - “Creation Cycle” (Mexico) – p. 600
  - “The Emergence” (Navajo) - p. 615
  - “The Woman Who Fell From The Sky” (Iroquois) – p. 625
- Fertility Stories
  - “Telepinu” (Middle East) – p. 22
  - “Demeter and Persephone” (Greece) – p. 93
  - “Amaterasu” (Japan) – p. 335
  - “Sedna” (Alaska) – p. 637
  - “Osiris, Horus, Isis” (Egypt) – p. 12
  - “Death of Balder” (Norway) – p. 467
- The Afterlife
  - *The Inferno* by Dante Alighieri
- Hero Stories
  - Joseph Campbell’s “Hero Cycle” Class Handout
  - “Gilgamesh” (Middle East) – p. 26
  - “Esfandiyar” (Middle East) – p. 58
  - “Heracles” (Greece) – p. 100
  - “Chi-Li” (China) – p. 330
  - “The Theft of Thor’s Hammer” (Norway) – p. 475
  - “Sigurd” (Norway) – p. 478
  - “Gassire’s Lute” (Africa) – p. 522
  - “Quetzalcoatl” (Mexico) – p. 609