

LITERATURE & THOUGHT

# Echoes from Mt. Olympus



T E A C H E R   G U I D E

Perfection Learning®



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When ordering this book, please specify:

Softcover: ISBN 978-0-7891-5277-0 or **78853**

Ebook edition (2014): ISBN 978-1-62974-577-0 or **78853D**

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1 2 3 4 5 6 7 QG 20 19 18 17 16 15 14

Printed in the United States of America

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## The Common Core State Standards and *Literature & Thought*

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Throughout this Teacher Guide, you will see many references to specific Common Core State Standards. The program as a whole, however, has been helping students achieve the broader, overarching goals of the standards, as expressed in the Introduction and the Anchor Standards in the *CCSS for English Language Arts*, since long before the standards were even published.

**Text Complexity** Selections in *Literature & Thought* anthologies cover a range of lengths and reading levels. This range encourages students to “read and comprehend complex literary and informational texts” and grow into independent readers. (Reading Anchor Standard 10)

**Close Reading** With readings from a variety of genres and points of view, the program fosters the “close, attentive reading that is at the heart of understanding and enjoying complex works of literature.” (Reading Anchor Standard 1)

**Reading for a Purpose** The question that ties together the readings in each cluster and the essential question of the entire book encourage students to “perform the critical reading” needed to sort through information for a purpose. (Reading Anchor Standard 9)

**Text-Dependent Questions** The questions in both the Student Book and the Teacher Guide call for turning to the text itself for answers. (Reading Anchor Standard 1)

**Claims, Reasoning, and Evidence** The program’s emphasis on finding evidence to support interpretations and answers helps build “cogent reasoning,” an essential skill for both personal and public life. (Reading Anchor Standard 8)

**Collaborative Discussions** The discussion questions provided in the Teacher Guide for each selection create opportunities for “rich, structured conversations.” (Speaking and Listening Anchor Standard 1)

**Direct Engagement** With a minimum of instructional apparatus, *Literature & Thought* anthologies allow students to engage directly with high-quality texts that broaden their knowledge and worldview. (Reading Anchor Standard 9)

**Meanings of Words and Phrases** The Vocabulary lists in the Teacher Guide that appear at the beginning of each cluster and each selection, combined with Vocabulary Tests at the end of each cluster, help students “determine technical, connotative, and figurative meanings” of words and phrases. (Reading Anchor Standard 4)

**Points of View** Selections within a cluster provide a range of points of view about one central question. This variety enables students to “analyze how two or more texts address similar themes or topics” and to assess the significance of point of view. (Reading Anchor Standards 6 and 9)

**Research Projects and Technology** The Research, Writing, and Discussion Topics and the Assessment and Project Ideas in the Teacher Guide provide ample opportunities for students to “use technology, including the Internet,” to “conduct short as well as more sustained research projects,” and to “write routinely over extended time frames.” (Writing Anchor Standards 6, 7, and 10)

**Projects** The Rubric for Project Evaluation in the Teacher Guide is designed to help students create projects that meet or exceed the Common Core State Standards for their grade level. (Speaking and Listening Standards 4–6)

# The Common Core State Standards Correlations

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Correlations aligning *Echoes from Mt. Olympus* to the Common Core State Standards for English Language Arts are included in the digital version of the Teacher Guide on the enclosed CD. Selected items in the Teacher Guide with especially strong standard support are labeled by strand, grade level range, and standard number, and the label is highlighted in gray. For example, the label *(RI.8–12.4)* indicates that an item addresses the Reading Informational Text strand (RI), grades 8–12, standard 4. The correlations and labels use these abbreviations:

## Names of the Standards

<b>RL</b>	ELA Reading Literature
<b>RI</b>	ELA Reading Informational Text
<b>W</b>	ELA Writing
<b>SL</b>	ELA Speaking and Listening

## Additional Abbreviations

<b>ELA</b>	English Language Arts
<b>SB</b>	Student Book
<b>TG</b>	Teacher Guide
<b>IWL</b>	Interactive Whiteboard Lesson

When using the digital version, click on the link below to open a correlation. To identify questions and activities that address a standard, choose the correlation for that grade level and strand. To identify all the standards that a selection addresses, choose the Standards Correlated by Selection for a grade level.

## Grade 6 Correlations

[6 ELA Reading Literature](#)  
[6 ELA Reading Informational Text](#)  
[6 ELA Writing](#)  
[6 ELA Speaking and Listening](#)  
[6 Standards Correlated by Selection](#)

## Grade 7 Correlations

[7 ELA Reading Literature](#)  
[7 ELA Reading Informational Text](#)  
[7 ELA Writing](#)  
[7 ELA Speaking and Listening](#)  
[7 Standards Correlated by Selection](#)

## Grade 8 Correlations

[8 ELA Reading Literature](#)  
[8 ELA Reading Informational Text](#)  
[8 ELA Writing](#)  
[8 ELA Speaking and Listening](#)  
[8 Standards Correlated by Selection](#)

## Grades 9–10 Correlations

[9–10 ELA Reading Literature](#)  
[9–10 ELA Reading Informational Text](#)  
[9–10 ELA Writing](#)  
[9–10 ELA Speaking and Listening](#)  
[9–10 Standards Correlated by Selection](#)

## Grades 11–12 Correlations

[11–12 ELA Reading Literature](#)  
[11–12 ELA Reading Informational Text](#)  
[11–12 ELA Writing](#)  
[11–12 ELA Speaking and Listening](#)  
[11–12 Standards Correlated by Selection](#)



# Features of the Student Book

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## Introducing the Theme

**Preface** The Preface introduces the student to the essential question of the book. This question, together with the cluster questions and thinking skills, will guide student reading throughout the anthology. Use the Preface to set a purpose for reading.

**Prologue** The Prologue combines a strong visual image with a thematically relevant quotation. The Prologue is designed to stimulate discussion and to set the tone for study of the anthology.

**Creating Context** The Creating Context section uses a combination of text and graphics to create a framework for learning and to provide for assessing prior knowledge. The final page of this section is a Concept Vocabulary list that provides definitions for important content-related terms that students may not be familiar with.

## The Selections

**Clusters** The anthology is divided into four clusters of selections. The selections offer a mixture of historical and contemporary writings. They provide opportunities for students to meet the Common Core State Standards by reading and comprehending complex literary and informational texts. The more complex selections tend to be short in order to facilitate close study and rereading.

**Cluster Questions and Critical Thinking Skills** The selections in all but the last cluster are grouped around a cluster question and critical thinking skill, which are stated on the cluster opening page. Reading the selections in the cluster will help students answer the cluster question as well as exercise the critical thinking skill.

**Responding to the Cluster** Rather than interrupting the flow of reading with questions after every selection, *Literature & Thought* anthologies present discussion questions at the end of the cluster. Questions often address multiple selections, encouraging students to compare and synthesize. Most questions address the Common Core State Standards.

**Writing Activity** Each of the first three clusters ends with a writing activity that integrates the cluster question with the cluster thinking skill. The writing activity is correlated to the Common Core State Standards.

## The Final Cluster

**The Final Cluster** Having practiced several thinking skills and with a core of selections behind them, students should be able to approach the final cluster of selections independently.

## Features of This Teacher Guide

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**Common Core State Standards Labels** All questions, activities, and other elements of the Teacher Guide that address the Common Core State Standards are identified in the correlation charts available on the enclosed CD. Selected items in the Teacher Guide with especially strong standard support are labeled by strand, grade level range, and standard number, and the label is highlighted in gray. For example, the label *(RI.8–12.4)* indicates that the item addresses the Reading Informational Text strand (RI), grades 8–12, standard 4. Abbreviations are defined on page 6.

**Planning and Scheduling Options** Use these strategies for planning a 4- to 6-week unit, a 1- to 2-week unit, or using the student book in conjunction with another resource.

**What Do You Know? (Anticipation Guide)** To assess your students' attitudes toward the essential question of this anthology, administer the anticipation guide on page 69.

**Introducing the Theme** These strategies include resources for teaching the Preface to set the purpose for reading; the Prologue for setting the tone of the theme study; and the Creating Context section for setting the framework, or context, of the book.

**Teaching the Critical Thinking Skill** Each cluster in the Teacher Guide begins with a lesson plan and handout for modeling the cluster thinking skill. The handout is also available as a whiteboard lesson. A second whiteboard lesson provides more detailed support for developing the critical thinking skill.

**Cluster Vocabulary Handouts and Tests** Students can use the reproducible vocabulary sheets to reference challenging words in each selection and to prepare for the Cluster Vocabulary Tests.

**Selection Resources** Every selection in the student book is enhanced with the following teacher supports: selection summaries, reading hints, thinking skills, extension activities, discussion questions with suggested answers, and additional notes and activities.

**Responding to the Cluster** This resource page provides sample answers to the cluster questions that appear in the student book.

**Writing Activity Reproducible Sheet** This graphic organizer integrates the writing activity and the cluster critical thinking skill. It is also available as an interactive whiteboard lesson. A second whiteboard lesson provides a rubric tied to the type of writing developed in the activity.

**Suggestions for Teaching the Final Cluster** The final cluster provides an opportunity for students to demonstrate their mastery of the content knowledge and thinking skills.

**The Essay Prompt** This open-book essay prompt is based on the book's essential question. Use it as a culminating essay test. Preceding the prompt is a page to prepare students to write the essay.

**Rubric for Project Evaluation** Use or adapt these rubrics for assessing student projects. Separate rubrics are available for grades 6–8, 9–10, and 11–12.

## Features of the Interactive Whiteboard Lessons

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Four types of interactive whiteboard lessons accompany each cluster. Depending on each classroom's needs and resources, the lessons can be displayed on a whiteboard for whole-class activities or used for small-group work on computers.

**Introducing the Cluster Thinking Skill** This whiteboard lesson offers the option to display for the whole class the activity on the reproducible page at the beginning of each cluster in the Teacher Guide. It provides an opportunity to introduce the cluster critical thinking skill before students have begun to read selections in the cluster.

**Developing the Cluster Thinking Skill** Closely aligned to the Common Core State Standards, this lesson “unpacks” the sub-skills involved in the cluster thinking skill and provides rich examples for students to practice all aspects of the skills. This lesson is designed for use when students are beginning the cluster, or at any time during their study of it.

**Cluster-Closing Writing Activity** This lesson offers the option to display for the whole class the writing activity and graphic organizer that concludes each cluster. It provides an excellent way to introduce the writing activity whenever students begin to work on it, either before or after they have read the selections in the cluster.

**Writing Rubric** Building on the outcomes described in the Common Core State Standards for argumentative, explanatory, and narrative writing, these rubrics can serve as both a guide to students as they write and an assessment tool for peers and the teacher. They can be used with the cluster writing activity or with any other writing assignment.

In addition, the last cluster of the book includes a fifth whiteboard lesson.

**Teaching the Cluster** The final cluster suggests alternative approaches to the study of the selections. It presents various teaching options designed to promote independent work by students.

### Assessments

**Discussing the Selection** Discussion questions assess student comprehension of each selection and build speaking and listening skills.

**Responding to the Cluster** The questions on the Responding to the Cluster pages can be used to assess student mastery of the cluster content and the cluster thinking skill.

**Cluster Vocabulary Tests** These 10-point vocabulary tests assess student understanding of key vocabulary words.

**Writing Activities** Writing activities are ideal for assessing student understanding of the content and thinking skill of each cluster.

**Essay Prompt** Use the final essay prompt to assess student understanding of the essential question of the theme study.

**Rubric for Project Evaluation** This rubric, based on the Common Core State Standards, can be used to assess a wide variety of student projects.

**Writing Rubric** One whiteboard lesson for each cluster is a writing rubric based on the Common Core State Standards for argumentative, explanatory, or narrative writing.

# Three Teaching Options for *Echoes from Mt. Olympus*

## 4- TO 6-WEEK UNIT

	Page Numbers in	
	Student Book	Teacher Guide
<b>Introducing the theme</b> (1 to 2 days)		
• What Do You Know? (anticipation guide)	13, 69	
• Preface	3	12
• Prologue	4–5	12
• Creating Context	9–16	14
<b>Teaching the first three clusters</b> (3 to 5 days per cluster)		
• Introduce and model the cluster thinking skill using handout/whiteboard lesson	15, 27, 39	
• Pass out cluster vocabulary sheet	17, 29, 41	
• Set schedule for reading selections in first three clusters		
• For each selection, use appropriate discussion questions and extension activities		
Cluster One	18–45	18–23
Cluster Two	48–71	30–35
Cluster Three	74–99	42–47
• As a class or in small groups discuss the <b>Responding to the Cluster</b> questions	46, 72, 100	24, 36, 48
• Introduce Writing Activity with handout/whiteboard lesson	46, 72, 100	25, 37, 49
• Administer Vocabulary Test		26, 38, 50
<b>Teaching the last cluster</b> (5 to 10 days)		
The final section can be structured as a teacher-directed cluster or as independent learning. Choose from the two models described below.		
<b>Teacher-Directed</b>		
• Introduce the cluster using whiteboard lesson	52	
• Pass out cluster vocabulary sheet	54	
• Set schedule for reading selections		
• For each selection, use appropriate discussion questions and extension activities	55–59	
• Introduce Writing Activity with whiteboard lesson	IWL 4.3	
• Administer vocabulary test	60	
• Assign research projects	61–62	
• Prepare for final essay test	63	
• Administer final essay test	64	
<b>Independent Learning</b>		
Have students		
• respond to one or more of the questions or activities on the Responding to Cluster Four page	142	
• plan and present a lesson over one or more of the selections in the last cluster	102–141	
• conduct additional research on a related topic	61–62	



# Three Teaching Options for *Echoes from Mt. Olympus*

## 1- TO 2-WEEK UNIT

Shorten the 4- to 6-week schedule by using one or more of the following strategies.

- Assign complete clusters to literary circles. Have each group share what they learn and/or teach the cluster to their classmates.
- Assign individual selections to groups. Have each group share what they learn and/or teach the selection to the entire class.
- Choose 8–10 significant selections for study by the entire class. The following list would provide a shortened exploration of the themes in *Echoes from Mt. Olympus*.

Title	Page	Title	Page
The Firebringer	22	Narcissus at 60	70
Pandora	26	Homer, the Blind Poet	74
Big Baby Hermes	40	Perseus and Medusa	92
Arachne	48	Pegasus for a Summer	114
Demeter and Persephone	56	A Whole Nation and a People	136

## USING *ECHOES FROM MT. OLYMPUS* WITH RELATED LITERATURE

### Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 69 of this teacher guide). From *Echoes from Mt. Olympus* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 9–16).
- Have students choose one or two selections and a poem to read from each cluster. Ask students to report on their selection and how it helped them answer the cluster question.

### During Reading

- Ask students to relate the readings in *Echoes from Mt. Olympus* to themes, actions, or statements in the longer work.
- At strategic points, have students discuss how characters in the longer work would react to selections in the anthology.

### After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in the anthology as well as the longer work.
- Ask students to compare and contrast one or more selections in the anthology and a theme in the longer work.
- Allow students to choose a research topic from the options given in **Research, Writing, and Discussion Topics** (page 61) or **Assessment and Project Ideas** (page 62).

### Related Works

Several of the following are Common Core Exemplar Texts. They are all available from Perfection Learning.

**Antigone** by Sophocles.  
[RL 9 IL 10–12] Paperback  
8609901; Cover Craft 8609902.

**Greek Gods and Heroes** by Robert Graves. [RL 6 IL 7–12]  
Paperback 4308701; Cover Craft 4308702.

**The Odyssey** by Homer.  
[RL 9 IL 9 + ] Paperback  
0608001; Cover Craft 0608002.

See page 68 of this guide for more related titles.

## Teaching the Preface (page 3)

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### WHY DOES MYTH ENDURE?

The question above is the *essential question* that students will consider as they read the *Echoes from Mt. Olympus* anthology. The literature, activities, and organization of the book will lead them to think critically about this question and to develop a deeper understanding of mythology. To help them shape their answers to the broad essential question, they will read and respond to four sections, or clusters. Each cluster addresses a specific question and thinking skill.

**CLUSTER ONE** What Are the Qualities of the Gods and Goddesses? **GENERALIZING**

**CLUSTER TWO** How Does Myth Explain Nature? **COMPARING AND CONTRASTING**

**CLUSTER THREE** How Does Myth Explain Human Nature? **EVALUATING**

**CLUSTER FOUR** Thinking on your own **SYNTHESIZING**

Notice that the final cluster asks students to think independently about their answer to the essential question—*Why does myth endure?*

**Discussing the Preface** Review the Preface with students. Point out the essential question as well as the cluster question addressed in each cluster. You may want to revisit the essential question after students complete each cluster. The last cluster addresses the essential question directly.

## Teaching the Prologue (pages 4–5)

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### About the *Theogony*

In these lines from the *Theogony*, Hesiod introduces some of the topics of Greek mythology. Hesiod was a Greek poet in about 800 B.C. His elaborate description of the gods, their powers, and their relationships drew on the work of Homer and on early oral traditions.

### Discussing the *Theogony*

- What is implied by the line “Hail, children of Zeus!”?
- Where does Hesiod say the gods came from?
- What things does Hesiod say he will explain in his work?

### Discussing the image

- What atmosphere does the image create?
- What does this image say to you?

## What Do You Know? (Anticipation Guide)

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Discuss the following true-false statements with your students to assess their attitudes toward the theme of mythology. The same questions are provided in reproducible form on page 69 of this teacher guide. You might want to have students complete the survey again at the end of their thematic study to see how their opinions have changed.

### True or False

- \_\_\_\_\_ 1. Ancient myths can teach us how to live today.
- \_\_\_\_\_ 2. Ancient mythology may be entertaining, but it tells us nothing about our own world.
- \_\_\_\_\_ 3. Myths can help us understand the lives and beliefs of some of our cultural ancestors.
- \_\_\_\_\_ 4. Greek and Roman myths are fantastic adventure stories, which were originally told and sung only for fun.
- \_\_\_\_\_ 5. Reading mythology is a lot like reading history.
- \_\_\_\_\_ 6. Mythology can reveal some underlying truths about human beings.
- \_\_\_\_\_ 7. Primitive people created myths to explain things they feared.
- \_\_\_\_\_ 8. Science has replaced mythology as an explanation for the world.
- \_\_\_\_\_ 9. All cultures, including our own, tell myths.
- \_\_\_\_\_ 10. Some heroes and heroines in today's stories are very much like those in mythology.

## Teaching the Creating Context Section (pages 9–16)

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Use these Creating Context features to access students' prior knowledge and build a framework for exploring classical mythology.

**The All-Too-Human Gods (pages 9–11)** This essay compares the deities of ancient Greece and Rome to a typical dysfunctional family. It asks this question: Why did the Greeks and Romans, who had highly developed civilizations, worship deities who had so many weaknesses and problems? The author suggests that the people of these civilizations had their own weaknesses and could best relate to gods and goddesses who were no more perfect than they were.

### Discussing the Essay

- The essay compares the Olympian gods to a dysfunctional family. What examples does it give to support that metaphor?
- Why do you think the Greeks and Romans didn't create perfect gods and goddesses?
- After reading the essay, do you think you'll like this book? Why or why not?
- What good points and bad points does the essay mention about the civilizations of Greece and Rome?

### Gallery of Gods and Goddesses (pages 12–13)

- Explain to students that these portraits provide a thumbnail sketch of the twelve major gods and goddesses, and that they have different names in Greek and Roman mythology.
- Ask students which gods and goddesses they already know something about. From the portraits and descriptions, discuss which ones most intrigue them.

### Myth into Language (pages 14–16)

- Discuss terms that may be new to students.
- Explain to students that the characters and events of the myths they will be reading have given birth to words and phrases we use every day. As they read, encourage them to keep a list of other words that descend from classic mythology.



## CLUSTER ONE

### Generalizing

I. Present this definition to students.

To **generalize** you draw a broad general conclusion based on several pieces of specific evidence.

**NOTE:** Remind students that generalizations are not always true. Introduce or review the idea of stereotypes, giving more examples.

II. Discuss with students how they already use generalizing by sharing situations such as those below.

- You learn that over half the students in your school have experienced divorce. You could generalize that divorce has become more common nationwide.
- You realize that four girls in your grade have the name Sophia. When your mother was your age, she had three girls in her class named Mary. From this observation you could generalize that names go in and out of fashion.
- You notice that several popular singing groups are made up of all males or all females. You could generalize that music is divided along gender lines.

You might invite students to suggest other situations where they already use generalizing. Also point out how generalizing can be misused by sharing false generalizations such as those below. Point out that false generalizations either make blanket statements or are based on inadequate information.

- You know a girl who is afraid of snakes. You might falsely generalize that all girls are afraid of snakes.
- Your brothers are very interested in computers. You might falsely generalize that all boys are interested in new technologies.

III. Explain to students that they will read brief synopses about several gods and goddesses in order to draw some conclusions about them. As they read, they will gather more information, correct misconceptions, and add to their overall understanding.

- A. Use the reproducible “Drawing Conclusions and Generalizing About the Gods and Goddesses” on the next page as a blackline master, or use the interactive whiteboard version of this page, *Echoes\_1.1\_CriticalThink*.
- B. Show how in the first example, a student read synopses, drew a conclusion, and then made a general statement about Greek deities. Ask students to do the same with the two other pairs of synopses.
- C. Ask students to use what they’ve learned so far to make some tentative generalizations about Greek gods and goddesses, refining their generalizations as they read through the book and learn more. (*RI.6–12.2, RL.6–12.2*)

For additional in-depth work on developing the skill of generalizing, see the whiteboard lesson *Echoes\_1.2\_CCSSThink*. (*RI.6–12.2, RL.6–12.2*)

## Drawing Conclusions and Generalizing About the Gods and Goddesses

**Cluster Question:** What are the qualities of the gods and goddesses?

**Definition:** When drawing conclusions, you draw a broad general conclusion based on pieces of specific evidence.

**Directions:** Note how a reader studied the synopses below and drew a conclusion that in both stories the gods were angry, wanted revenge, and used their powers to punish others. The reader then made a general statement. Use the same technique in the next two pairs of synopses to draw conclusions.

### Demeter and Artemis

**Synopsis:** After her daughter, Persephone, was taken from her, Demeter, goddess of the seasons, made it winter all the time.

**Synopsis:** When the hunter Orion accidentally saw Artemis, the goddess of hunt, while she was bathing, Artemis had him torn to pieces by his own dogs.

**Conclusion:** The gods use their power to punish.

### Antaeus and Narcissus

**Synopsis:** The giant Antaeus considered himself so strong that he challenged the legendary Hercules to a wrestling match—and lost.

**Synopsis:** Narcissus liked his own looks so much that when he saw his reflection in water he fell in love with it.

**Conclusion:**

### Athena and Medusa

**Synopsis:** The goddess of wisdom, Athena, heard the human Arachne brag that she could weave better than Athena could. To punish her, Athena turned Arachne into a spider.

**Synopsis:** One look at the monstrous goddess Medusa and humans turned to stone.

**Conclusion:**

After reading the synopses and drawing some conclusions, do you now have enough information about gods and goddesses to make some broad generalizations about them? If so, write them down. If not, return to this page and add generalizations as you read and learn more about gods and goddesses.

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## Cluster One Vocabulary

Watch for the following words as you read the selections in Cluster One. Record your own vocabulary words and definitions on the blank lines.

### Zeus and Hera pages 18–21

**discord** conflict; strife

**forged** maker; craftsman

**infidelities** disloyalties; affairs

**intriguers** schemers; plotters

**pent up** shut up; confined

**prophesied** predicted; foresaw

**swaddling** tightly wrapped; restricting

**tumult** commotion; disturbance

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### The Firebringer pages 22–25

**destiny** fate; future

**fettered** shackled; chained

**forethought** ability to think ahead

**immortal** deathless; ageless

**manacles** handcuffs; chains

**tyranny** dictatorship; despotism

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### Pandora pages 26–30

**commenced** began; started

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### The Wise Goddess: Athena pages 31–33

**brackish** salty; saline

**innumerable** countless; many

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### Apollo and Artemis: The Twins

pages 34–39

**appeased** satisfied; pacified

**banishment** exile; expulsion

**chastity** purity

**commoners** ordinary people

**defiled** soiled; tainted

**impetuous** hasty; impulsive

**nymph** nature spirit; sprite

**prophecies** predictions; forecasts

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### Big Baby Hermes pages 40–45

**audacity** boldness; daring

**clambered** climbed; scrambled

**ineffable** incredible; indescribable

**light-fingered** skilled at thievery

**mewling** crying; whimpering

**rapscallion** rascal; scamp

**ruffians** brutes; barbarians

**vagabond** tramp; bum

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## Zeus and Hera by Bernard Evslin, Dorothy Evslin, and Ned Hoopes, pages 18–21

Myth

### Summary

Cronos becomes the supreme deity by killing his father, Oranos. To prevent the same from happening to him, Cronos swallows each of his children as they are born. But his wife, Rhea, manages to save one son, Zeus, who leads a new generation of gods in a revolt against the old.

Reading Hint	Thinking Skill	Extension
Explain to students that the Titans represent one generation of gods. (Cronos is usually called a Titan.) Zeus and the Olympians are the next generation.	Ask students to <i>generalize</i> about the nature of the Greek gods as they are depicted in this story.	<b>All-too-human:</b> Giving human traits or forms to non-human beings is called <i>anthropomorphism</i> . In this story, which traits of the gods seem human and which seem god-like?

### Vocabulary

**discord** conflict; strife

**forged** maker; craftsman

**infidelities** disloyalties; affairs

**intriguers** schemers; plotters

**pent up** shut up; confined

**prophesied** predicted; foresaw

**swaddling** tightly wrapped; restricting

**tumult** commotion; disturbance

### Discussing the Myth

- Outline the three generations of deities described in this story. (Recall) *Oranos was the First One. His son Cronos and daughter Rhea were in the second generation. They gave birth to Zeus, Hera, Poseidon, Hades, Ares, Hephaestus, and Eris. Zeus also fathered Athene, Hermes, Apollo, and Artemis.* (RL.6–12.2)
- What prophecy worried Cronos? (Recall) *His father, Oranos, prophesied that one of Cronos's own sons would dethrone him.*
- Why do you think that the gods sometimes married their own brothers or sisters? (Analysis) *Answers may vary. Some may say that they had no one else to marry. Others may note that it kept the power in the family.*

- Why do you think Greek mythology begins with stories of gods overcoming other gods? (Analysis) *Answers may vary. Some students may see these power struggles as human-like behavior; others may note that differences between the two generations are universal.*

### Special Focus: Pantheons

Many early cultures were polytheistic. They believed in more than one deity, each with his or her own personality and relationships with other deities such as the sun, ocean, storms, wind, war, or love. The major gods and goddesses formed a pantheon. The Greek pantheon had 12 members who lived on Mount Olympus, and two who lived on earth.

Discuss the Greek pantheon with your students, using the following questions as a guide.

- List the Greek deities in this story and tell what area each supervises.
- Are there any general differences in the areas that gods supervise in contrast to those supervised by goddesses?
- Were all the Greek deities equal in strength? in intelligence? What details from the story convey this equality or inequality? (RL.6–12.1)



## The Firebringer by Louis Untermeyer, pages 22–25

Myth

### Summary

After his own failures, Zeus gives Prometheus the job of creating a human race. To give comfort to his newborn race, Prometheus steals fire from the gods and gives it to humans. Furious at the betrayal, Zeus punishes Prometheus by chaining him to a rock on a remote mountain peak.

Reading Hint	Thinking Skill	Extension
Students should note that as with many myths, the story starts in the middle. Have them look for clues about what has gone on before.	Ask students to <i>generalize</i> about the relationship between gods and humans based on the events in this story.	<b>Defending Prometheus:</b> Although myths treat Prometheus as a hero, Zeus believed him to be a thief and a traitor. Ask students to stage a mock trial with lawyers, making cases for and against Prometheus, who has been charged with betraying the gods by stealing fire.

### Vocabulary

**destiny** fate; future

**fettered** shackled; chained

**forethought** ability to think ahead

**immortal** deathless; ageless

**manacles** handcuffs; chains

**tyranny** dictatorship; despotism

(Analysis) *One central idea is the need humans have for beneficence from the gods. Zeus instructs Prometheus to "let them work out their own destiny," but the previous attempts at humankind failed with that approach. Prometheus's sacrifice allows people to be happy. (RL.6-10.2)*

### Discussing the Myth

1. Describe the early (unsuccessful) human races that Zeus created. (Recall) *The first race did nothing but eat and drink. The second planned only evil things. The third fought among themselves, did not worship the gods, and had no respect for anything.*
2. Why do you think Prometheus was forbidden to take anything from heaven? (Analysis) *Answers may vary. Some may say that the gods wanted to keep certain things for themselves. Others may think that it was a test of his loyalty to the Olympians or his obedience to Zeus.*
3. Why do you think that Prometheus took the forbidden fire? (Analysis) *Answers may vary. He had taught his creations many things, but they were cold and hungry. Out of love—or perhaps out of pride—he was unwilling to leave them in misery.*
4. What is a central theme in this story, and how is it developed as the story unfolds?

### Special Focus: Fire

Myths from around the world feature the discovery of fire, with good reason. From the earth's prehistory, fire provided warmth as well as a means of cooking and eventually forging tools. As technology advanced, fire supplied the power to drive ships and trains, to destroy waste materials, and to kill bacteria. Even in the heart of a computer chip is the spark of fire. Explore the connection between fire and civilization by using the following discussion questions as a guide. (SL.6–12.1)

- Why is fire essential to civilization?
- What other elements are essential to civilization?
- Which do you think is most important to civilization: earth, water, air, or fire? Explain why.
- Prometheus taught people not only how to use fire but also how to tame wild things, how to farm, and how to build shelters. If a new hero appeared today, what might we need to learn from him or her?

**Pandora** by Barbara McBride-Smith, pages 26–30

Myth

**Summary**

Using colloquial American language, Barbara McBride-Smith tells the tale of the long-standing feud between Papa Zeus and the Metheus brothers, Pro (Prometheus) and Epi (Epimetheus). As part of his subtle plan, Zeus creates a woman, Pandora, for Epi to marry. Zeus gives Pandora a beautiful box but forbids her to open it. Her curiosity eventually gets the best of her, and she opens it, releasing a multitude of ills on humankind. Hope, however, remains and promises a better future.

Reading Hint	Thinking Skill	Extension
Explain that this story is similar to “The Firebringer,” with some changes to characters’ names. Students can identify Pro, Epi, and Papa Zeus from the context essay and previous selections.	Ask students which style they like best: that of the retelling of “The Firebringer” or this one? Why?	<b>Discussing the Language:</b> Although this is an ancient myth, the storyteller uses words and phrases from current American culture. Ask students to list such references and to note where they came from (news, advertising, TV, etc.). (RL.6–12.4)

**Vocabulary**

**commenced** began; started

**Discussing the Myth**

1. Why does one of Pandora’s wedding gifts present a problem? (Recall) *Zeus gives her a beautiful jeweled box, but she is not supposed to open it. Eaten up with curiosity, she can’t get her mind off of it.*
2. What happens when Pandora does open the box? (Recall) *All the stuff that makes life miserable flies out into the world. Pandora slams the lid before Hope can escape.*
3. Why do you think that Hope was in the box with the bad things? (Analysis) *Answers will vary. Some might say that Zeus wasn’t willing to create trouble without leaving some benefit, too. Others might speculate that Zeus considered Hope an evil.*
4. Why might Hope have been kept in the box when the others escaped? (Analysis) *Some students are likely to agree with the storyteller that hope is everlasting. Others may take a more pessimistic attitude and say that hope does not exist in the world.*

**Literary Focus: Storytelling**

Long before writing was invented, people verbally told stories. Many still do, and some even make a profession out of it. “Pandora” is

written as though it is being told by a storyteller. Students will probably enjoy this selection more if they read portions of it aloud.

Ask students to look for ways that the storyteller draws listeners into the story.

- *Have you ever been making up your bed . . . ?*
- *You getting my drift here?*
- *You can blame her . . .*

What other words and phrases imply that someone is talking?

- *Well, like I said before . . .*

Students might enjoy playing the role of storyteller and retelling another selection from this anthology.

**Creating a Multimedia Presentation**

Direct students to find the paintings of Pandora by Dante Charles Gabriel Rossetti, John William Waterhouse, and Giovanni Battista Rosso Fiorentino, the last of which is called “Pandora Opening the Box.” Have students choose the one they find most expressive and prepare a retelling of the Pandora story in a style that complements the painting. They may record their voices telling the story and incorporate the recordings into the presentation, or they may tell the story live using presentation media for images. (SL.6–12.5, SL.6–12.6)

## The Wise Goddess: Athena by Betty Bonham Lies, pages 31–33

Essay

### Summary

The goddess Athena enters a contest with Poseidon to see who can become patron to the city of Athens. Poseidon's gift is flashy—he strikes a rock with his trident and water springs forth—but the water is salty and therefore undrinkable. Athena gives an olive tree, a gift that encourages trade and commerce, and so she wins the contest and becomes known as the goddess of wisdom.

Reading Hint	Thinking Skill	Extension
Point out to students that this selection is more of a character study or essay than a myth.	Ask students to <i>generalize</i> about what kind of person the Greeks considered to be wise based on this selection.	<b>Competition of the Gods:</b> Tell students that many myths revolve around contests between the gods. Ask students why they think this is so. What character traits might be revealed in competition that are otherwise not revealed?

### Vocabulary

**brackish** salty; saline

**innumerable** countless; many

### Discussing the Essay

1. Why is Athena's miracle considered better than the one Poseidon performs? (Recall) *Poseidon causes water to spring from a rock, but it is salty and therefore not drinkable. Athena's olive tree is more useful, providing shade and fruit that can be eaten or made into oil. (RL.6–12.1)*
2. What valuable contributions did Athena make? (Recall) *Athena invented two musical instruments, pottery bowls, the chariot, and the ship. She improved farming and taught mathematics.*
3. How is Athena different from the god of war, Ares? (Recall) *Ares loves battle and slaughter. Even though she can defeat Ares in battle, Athena prefers a peaceful settlement to a dispute.*
4. Do you think that Athena or Ares would provide the best leadership for our own time? (Analysis) *Answers may vary. Students might favor Athena's method: negotiate when possible, fight to win when necessary. They might also note that she is a well-rounded leader, with interests in both practical matters and in the arts. Others might think we need a strong and militant leader like Ares.*

### Literary Focus: Conflict

Literature thrives on *conflict*, the opposition of people or forces that gives rise to dramatic action. Conflict is a key ingredient in many stories about Athena. Use this term as a basis for discussion questions.

- What incidents and relationships in this myth show conflict between two or more parties?
- Can a story be interesting without conflict? Why or why not?
- Do you think conflict between people is good, bad, or merely human?
- What are some potentially healthy ways to resolve conflict? some destructive ways?

### Researching and Writing

Have students research various versions of the story describing the competition between Poseidon and Athena, paying special attention to details of the stories that help bring it vividly to life. Then have students synthesize the various versions in their own written narrative, using details freely from their sources. Have students write a brief paragraph when they are finished explaining why they chose the details they did. (W.6–12.3, W.6–12.4, W.6–12.7)

## Apollo and Artemis: The Twins by Ellen Switzer and Costas, pages 34–39

Myth

### Summary

This myth tells the story of two of the many children of Zeus, the twins Apollo and Artemis. Apollo becomes god of the sun and patron of the arts and sciences. His sister Artemis begs Zeus never to give her to any man so that she will always be free. She becomes goddess of the hunt.

Reading Hint	Thinking Skill	Extension
Remind students that Greek gods often have contradictions in their personalities. Suggest that they keep a lookout for such contradictions in this selection.	Ask students to use this selection, the context essay, and other selections to <i>generalize</i> about the nature of the Greek gods.	<b>Oracles:</b> Apollo established the oracle at Delphi to foretell the future. Ask students to discuss why many humans today continue to seek predictions of their own futures through such means as fortune tellers, horoscopes, and tarot readings. Would they really want to know what the future holds for them?

### Vocabulary

**appeased** satisfied; pacified

**banishment** exile; expulsion

**chastity** purity

**commoners** ordinary people

**defiled** soiled; tainted

**impetuous** hasty; impulsive

**nymph** nature spirit; sprite

**prophecies** predictions; forecasts

### Discussing the Myth

1. Summarize the events that led Leto to have such a hard time giving birth to the twins. (Recall) *Leto was put under a curse by Hera. The serpent Python drove Leto from every sunny spot where she might give birth. Zeus helped Leto escape to an island, but she was so weak that she had difficulty giving birth to Apollo. (RL.6–12.2)*
2. How did Aesculapius become a doctor? (Recall) *The very intelligent infant was sent to the wise centaur Chiron to be educated. Aesculapius soon improved on Chiron's methods.*
3. Which do you think became the more interesting deity, Apollo or Artemis? (Analysis) *Answers will vary. Some may admire Apollo's sense of adventure, power, artistic skills, and appreciation of wisdom. Others may favor the independence, individuality, and originality of Artemis.*

*Students should give reasons for their opinions.*

4. What basic differences in Greek and Roman attitudes are revealed by their worship of Apollo? (Analysis) *The Greeks admired a leader with artistic and musical ability. The Romans admired politicians and warriors.*

### Special Focus: Child Heroes

In Irish myths, Cuchulain was a child warrior. In Native American Algonquin stories, the newborn Manabozho killed a wolf. The Blackfoot monster-slayer, Kutoyis, grew up instantly. In African myths from Zaire, the hero Mwindo was born able to walk and talk. Many such stories appear in world mythology. Discuss the idea of child heroes with your students, using questions such as the following as a guide. Encourage students to listen carefully to other students and to pose questions that connect the ideas of different speakers. (SL.6–12.1)

- In what ways do the children in this story give evidence of unusual gifts?
- What current books, television shows or movies feature an unusual child as a hero?
- Why do humans seem to have a fascination about children with adult abilities?
- Under what circumstances might being markedly different from peers be a blessing? A curse?

# Big Baby Hermes by Geraldine McCaughrean, pages 40–45

Myth

## Summary

Hermes is a big baby and grows fast. On the day of his birth he steals cattle from his brother Apollo. When caught, Hermes charms his way out of trouble. The gods are so taken with his golden tongue they make him their messenger.

Reading Hint	Thinking Skill	Extension
Help students analyze the chronology of the story and its effect on the story's meaning and impact. Point out that the story of the day Hermes was born and his trial are framed by comments on the eternally 17-year-old Hermes. (RL.6.5, RL.9–12.5)	Ask students to describe the tone of this story, referring to specific words, phrases, and sentences in the text. (RL.6–12.4)	<b>Finding Hermes a Job:</b> Hermes is inventive, charming, and tricky. Ask students to discuss what occupations he might be suited for today.

## Vocabulary

**audacity** boldness; daring

**clambered** climbed; scrambled

**ineffable** incredible; indescribable

**light-fingered** skilled at thievery

**mewling** crying; whimpering

**rapscallion** rascal; scamp

**ruffians** brutes; barbarians

**vagabond** tramp; bum

## Discussing the Myth

1. What does baby Hermes invent? (Recall) *He empties a turtle shell and uses strands of his mother's hair to invent a musical instrument called a lyre.*
2. Why does Hermes take Apollo's cows? (Analysis) *Answers may vary. Hermes says that he is thirsty, and he requires a lot of milk. Some readers may suspect that Hermes takes the cows for the fun of it, as he later takes Apollo's bow and arrow.*
3. How does Hermes manage to get by with his deeds? (Analysis) *When caught, Hermes can talk and charm his way out of anything. He startles the gods with his boldness, but they approve of him. To get into Hera's good graces, Hermes disguises himself as her own child.*
4. What career does Zeus assign to Hermes? (Recall) *Because of his golden tongue, Zeus appoints Hermes messenger of the gods.*

## Analyzing Plot and Character

To help students understand the ways in which plot and character development go hand in hand, as a class work on creating a two-column chart. In one column, identify the various episodes that form the plot of the story. In the other column, list details such as descriptions and dialogue from each episode that reveal the character of Hermes. (RL.6–12.3)

## Special Focus: Tricksters

Mythology is often enlivened by characters referred to as tricksters. Tricksters are popular in Native American and African stories and also appear in many European myths. They are practical jokers and clowns and are sometimes tricked by others. They may represent the idea that a certain amount of disorder is healthy for a culture. Discuss tricksters with your students, using the following questions as a guide.

- Why do you think the other gods respond so well to Hermes' tricks? *A little disorder can lead to creative change.*
- How might tricksters be helpful to a culture? *Humor can help keep things in perspective.*
- Can you identify any tricksters from today's popular culture or other time periods? *Accept any answer students can justify from Robin Hood to Robin Williams.*



## What Are the Qualities of the Gods and Goddesses?

### Critical Thinking Skill GENERALIZING

- Using a chart such as the one below, list the Greek gods and goddesses you learned about from this cluster, and **generalize**, or draw a conclusion, about the qualities of each. Choose three words to describe each deity. Look for details and clues in the myths themselves. *Answers will vary. Here are some suggested answers. (RL.6–12.1)*

Greek Gods and Goddesses	Three Words of Description
Prometheus	<i>brave, compassionate, stubborn</i>
Pandora	<i>curious, persistent, smart</i>
Athena	<i>wise, kind, powerful</i>
Apollo	<i>handsome, strong, talented</i>
Hermes	<i>witty, daring, clever</i>

- Choose your favorite myth from this cluster. Explain your choice, telling how it held your interest, what drew you to the characters, and what you liked about the author's style. *Answers will vary. Some students may say they liked "Pandora" for its western tone, spunky heroine, and humorous, contemporary style.*
- Imagine you are the casting director of a film called "Olympus: The Movie." Cast the roles of the 12 Olympians with contemporary actors. Use what you have learned in this cluster to help make your decisions. *Answers will vary.*
- The authors of both "Pandora" and "Big Baby Hermes" use humor as part of their writing styles. One humor technique, anachronism, comes from the Greek root *cronos* and means "out of time." For example, a laptop computer would be out of the time period of Greek myths. Find an anachronism in each story. *Answers will vary. For example, students may note that in "Pandora," the pillow has a "do not remove" tag. In "Big Baby Hermes," Hermes refers to his mother as "Mommy."*

### Writing Activity: Getting to Know Them

The handout on the next page provides a graphic organizer to help students with the writing activity. See whiteboard lessons Echoes\_1.3\_Writing and Echoes\_1.4\_CCSSRubric. See pages 65–67 for a sample rubric to use with student essays. (W.6–12.2, W.6–12.4, W.6–12.9, WHST.6–12.2, WHST.6–12.4, WHST.6–12.9)

## Writing Activity: Getting to Know Them

An *introductory essay* introduces the subject of a book. Introductory essays are used at the beginning of books to capture readers' interest and to tell them what to expect. To better understand what an introductory essay does, think about what you might tell a friend about a book or movie you think he or she would enjoy. What kinds of information would you offer about the subject of the movie or book?

**Directions:** Using questions in the chart below, gather information for your intro essay from what you already know about gods and goddesses and from what you've learned from this anthology so far. You'll want to refer to the selections in Cluster One and to the Gallery of Gods and Goddesses on pages 12–13 for examples. Add any additional questions you think should be answered in your introductory essay in the spaces provided.

Questions to Be Answered in Introductory Essay	Examples
How are gods and goddesses different from humans?	
How are they similar to humans?	
What are their relationships with each other like?	
What are their relationships with humans like?	
What special powers do they have?	
What are some of their domains, or areas that they oversee?	

### Remember, a strong introductory essay

- introduces the subject in a general way
- uses interesting examples to capture reader interest
- tells readers what to expect in the book



## Cluster One Vocabulary Test Pages 15–45

Choose the meaning of the bold word in each passage.

1. There was a great rushing and **tumult** in the skies. (*“Zeus and Hera,” p. 20*)  
Ⓐ rain                              Ⓒ singing  
Ⓑ disturbance                  Ⓓ laughter
2. She was the queen of **intriguers** and always found it easy to outwit Zeus, who was busy with many things. (*“Zeus and Hera,” p. 21*)  
Ⓐ schemers                      Ⓒ adventurers  
Ⓑ nobility                        Ⓓ villain
3. Make men and women out of clay, mix in any other element they may need, and let them work out their **destiny**. (*“The Firebringer,” p. 23*)  
Ⓐ differences                  Ⓒ problems  
Ⓑ past                              Ⓓ fate
4. From the Firebringer, mankind inherited his **forethought** . . . (*“The Firebringer,” p. 25*)  
Ⓐ ability to think ahead  
Ⓑ curiosity  
Ⓒ anger  
Ⓓ compassion
5. She **commenced** to stare at the box for hours each day. (*“Pandora,” p. 29*)  
Ⓐ wanted                        Ⓒ began  
Ⓑ was forced                  Ⓓ refused
6. Think of the **innumerable** gifts she brought to Earth for the benefit of mortals! (*“The Wise Goddess: Athena,” p. 33*)  
Ⓐ excellent                      Ⓒ expensive  
Ⓑ countless                      Ⓓ few
7. Occasionally he even angered Zeus with his **impetuous** behavior. (*“Apollo and Artemis: The Twins,” p. 36*)  
Ⓐ strange                        Ⓒ cowardly  
Ⓑ heroic                          Ⓓ impulsive
8. . . . Mother Earth complained to Zeus that her sanctuary had been **defiled**. (*“Apollo and Artemis: The Twins,” p. 36*)  
Ⓐ rebuilt                          Ⓒ decorated  
Ⓑ tainted                          Ⓓ abandoned
9. Some of those wild country roads swarm with thieves and **ruffians**. (*“Big Baby Hermes,” p. 41*)  
Ⓐ wolves                          Ⓒ brutes  
Ⓑ travelers                        Ⓓ soldiers
10. The jury of gods gasped and stamped their feet, laughing at the outrageous **audacity** of the child. (*“Big Baby Hermes,” p. 44*)  
Ⓐ daring                          Ⓒ language  
Ⓑ appearance                  Ⓓ jokes

## CLUSTER TWO

### Comparing and Contrasting

I. Present this definition to students.

When **comparing** you seek similarities between objects, events, or ideas. When **contrasting** you seek differences between them.

II. Discuss with students how they already use comparing and contrasting by sharing the situations below.

**You use comparison and contrast when you**

- make most decisions; for example, you compare and contrast movies before you decide which one to see
- visit a new friend in his or her home; you might compare and contrast the lifestyle of your friend's family against your own
- compare the book to the movie based on the book

Have students suggest other situations where comparing and contrasting would be used.

III. Explain to students that they will be reading several myths that explain the causes of natural phenomena. Remember, the central question “How does myth explain nature?” will help them.

A. Use the reproducible “Science and Myth” on the next page as a blackline master, or use the interactive whiteboard version of this page, Echoes\_2.1\_CriticalThink.

B. Ask students to consider the scientific explanations for several natural phenomena and then make up their own mythical explanations. Then ask them which they like best and why. An example has been done for them.

C. Point out that students will be using comparing and contrasting as they read the selections in Cluster 2. (*RL.6–12.1, RI.6–12.1, RI.6.9*)

For additional in-depth work on developing the skill of comparing and contrasting, see the whiteboard lesson Echoes\_2.2\_CCSSThink. (*RL.6–7.9, RI.6.9*)

## Comparing and Contrasting Science and Myth

**Cluster Question:** How does myth explain nature?

**Directions:** The chart below lists several natural phenomena. Basic scientific explanations are on the left. Make up possible mythical explanations on the right. You do not need to know or guess how the myths you will be reading explain these phenomena; just have fun making up your own explanations. At the bottom of the page, write a sentence or two explaining which type of explanation you like best—scientific or mythical—and why.

Natural Phenomena	Scientific Explanation	Mythical Explanation
thunder	the sound that follows a flash of lightning, caused by sudden expansion in the air in the path of an electrical discharge	<i>A teenage god is rollerblading on the slopes of Mt. Olympus.</i>
wind	movement of air due to large scale currents caused by pressure differences from place to place	
lunar eclipse	the hiding of the moon that occurs when the moon passes through the shadow cast by earth in the sun's light	
tide	periodic rise and fall of the ocean level caused by the gravitational effect of the moon and sun	

Statement on whether I prefer scientific or mythical explanations, and why: \_\_\_\_\_

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## Cluster Two Vocabulary

Watch for the following words as you read the selections in Cluster Two. Record your own vocabulary words and definitions on the blank lines.

**Arachne** pages 48–51

**descendants** children; heirs

**obscure** unknown; unnoticed

**obstinacy** stubbornness; reluctance

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**Artemis, Orion and the Seven Sisters**

pages 52–55

**brawny** strong; muscular

**hilt** sword handle; handgrip

**javelin** barbed spear

**jeered** ridiculed; insulted

**tunic** loose-fitting Greek garment

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**Demeter and Persephone** pages 56–63

**laments** expressions of sorrow

**lavish** extravagant; extreme

**omen** foreshadowing; sign

**stately** noble; elegant

**stealthily** secretly; covertly

**treachery** betrayal; disloyalty

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**Persephone, Falling** page 65

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**Echo and Narcissus** pages 66–69

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**Narcissus at 60** pages 70–71

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# Arachne by Olivia E. Coolidge, pages 48–51

Myth

## Summary

The human Arachne boasts that she is a faster and better weaver than the goddess Athena. The disguised Athena challenges Arachne to a weaving contest. Athena not only finishes first but also is insulted by the image Arachne weaves, showing evil or unworthy actions of the gods. Arachne tries to hang herself, but Athena transforms her into a spider.

Reading Hint	Thinking Skill	Extension
Inform students that the word <i>arachnid</i> stands for the eight-legged class of insects that includes spiders.	Ask students to <i>evaluate</i> Arachne's behavior. When Arachne recognized Athena, should she have done something differently? If so, what?	<b>Metamorphosis:</b> Greek myths often feature a mortal who is transformed into a nonhuman creature because of pride. Ask students: Into what would you turn a person who is spiteful? lazy? loud?

## Vocabulary

**descendants** children; heirs

**obscure** unknown; unnoticed

**obstinacy** stubbornness; reluctance

## Discussing the Myth

1. What are the different explanations for Arachne's skilled weaving? (Recall) *People think the goddess Athena must have taught Arachne. However, Arachne boasts that she is good solely because she practices from early morning until late at night.*
2. Why do you think that the people who watch her weave and Arachne herself have different explanations for her skill? (Analysis) *The people believe human skills are always a gift of the gods. Arachne claims a kind of equality with the gods, saying she learns to weave by her own hard work.*
3. Why does Athena turn Arachne into a spider instead of saving her life or just letting her die? (Analysis) *Athena wants to teach humans a lesson about having too much pride. She reminds the people that the gods are all-powerful. And the goddess is also driven by jealousy to turn Arachne into an ugly creature that continues to spin.*

## Objective Summarizing

Have students work in pairs to provide an objective summary of the myth of Arachne.

Point out that personal opinions and judgments are not included in an objective summary. Have each pair share their summary with the class. (RL.6–12.2)

## Special Focus: Contradictory Deities

In “The Wise Goddess: Athena,” pages 31–33, Athena is described as a gentle deity who makes life easier for humans. In this story, the readers see a goddess who gives in to her jealousy, anger, and need for power. The opening essay on pages 9–11 suggests that perhaps the ancient Greeks learned humility from their erratic deities. Discuss the contradictory Olympians with your students, using the following questions as a guide. Remind students to propel the discussion forward by asking questions to clarify and verify, and to listen respectfully to differing points of view. (SL.6–12.1)

- Do you think changes in mood make the Olympian gods seem more or less powerful? Explain your answer. *Answers will vary.*
- How might the erratic behavior of the gods explain natural events? *Answers will vary. The Olympian gods are in charge of various natural elements such as the sun, storms, growing things, winds, and the seas. A change in nature might be caused by a change in a god. For example, anger might be displayed in violent storms.*

# Artemis, Orion and the Seven Sisters by Kathleen Lines, pages 52–55 Myth

## Summary

To rescue seven nymphs from the hunter Orion, Artemis transforms them into birds; and Zeus further changes them into a cluster of stars. Later, Apollo becomes jealous of the friendship that grows between Artemis and Orion. Apollo tricks Artemis into killing Orion. She does so but then places the hunter's image among the stars.

Reading Hint	Thinking Skill	Extension
Point out that Artemis is the protector of wild animals as well as the goddess of hunting. Apollo is the god of truth.	Ask students to <i>evaluate</i> Apollo's attitude toward Orion's friendship with Artemis. What does it say about the gods' relationships with humans?	<b>Constellation Connections:</b> Ask students to choose a constellation and write a myth about how it came to be. (W.6–12.3)

## Vocabulary

**brawny** strong; muscular  
**hilt** sword handle; handgrip  
**javelin** barbed spear  
**jeered** ridiculed; insulted  
**tunic** loose-fitting Greek garment

## Discussing the Myth

1. Who is Artemis' twin brother? (Recall) *Her twin brother is Apollo, the god of sunlight, truth, and the arts.*
2. Orion is a mighty hunter and loves Artemis. What does he do to demonstrate his affection? (Recall) *He follows her wherever she goes, but always at a distance.*
3. Why doesn't Orion approach Artemis and tell her of his love? (Analysis) *Answers will vary. Orion is only a mortal, and mortal men might be severely punished if they approach a goddess.*
4. Why does Artemis transform the creatures she loves into stars? (Analysis) *Answers will vary. She provides them with an immortal existence rather than allowing them to fade into oblivion through death. Immortality is perhaps the best gift an immortal god can offer a human.*

## Determining Themes

Lead a whole class discussion on what a theme is and how it can be determined through the details of the text. Then divide students into small groups and tell them to find two themes, or central ideas, in this myth. Direct them to note the details that support each theme. Encourage students to explore how the themes interact. (RL.6–12.2)

## Special Focus: Cosmological Myths

Most early cultures told stories about how the world began, including how the sun, moon, and stars came to be in the sky. These are called cosmological myths, and many of them attempt to explain the patterns of the stars. For example, in some Native American stories, the trickster Coyote leaves bears and wolves stranded in the sky because he likes the pattern they make, that of the Big Dipper constellation. Explore cosmological myths with your students, using these suggestions as a guide.

Why do you think that people invent stories to explain star formations? *Answers will vary. Possible answers follow.*

- *because they seem too intricate and spectacular to merely exist for no particular reason*
- *for the pleasure of inventing and telling creative stories*

# Demeter and Persephone

Homeric Hymn

translated by Penelope Proddow, pages 56–64

## Summary

Persephone is abducted by Hades, ruler of the dead. In her grief, Demeter (Persephone's mother and goddess of the harvest) dries up the earth, which threatens mortals with starvation. Hades then agrees to return Persephone to her mother for part of each year.

Reading Hint	Thinking Skill	Extension
Inform students that “He Who Receives Many Guests” and “He Who Has Many Names” is Hades, god of the underworld and ruler of the dead.	Ask students to <i>evaluate</i> Zeus's responses to Demeter's grief. What finally got his attention and caused him to take action?	<b>Beginning, Middle, and End:</b> Ask students to imagine they have been given the task of converting this selection into a three-act play. Where would each act begin?

## Vocabulary

**laments** expressions of sorrow

**lavish** extravagant; extreme

**omen** foreshadowing; sign

**stately** noble; elegant

**stealthily** secretly; covertly

**treachery** betrayal; disloyalty

## Discussing the Homeric Hymn

1. Why does Helios think that Hades would be a good choice as a husband? (Recall) *Helios says he is very powerful and rules over many people (who happen to be dead).*
2. Why do you think the poet refers to Zeus as “black clouded”? (Analysis) *Answers will vary. To be surrounded with a black cloud is to be possessed by dark moods, which can lead to thoughtless or mean-spirited behavior. Zeus displays “black-clouded” behavior when he allows Persephone to be taken by Hades.*
3. Demeter is the earth goddess, responsible for growing things and for agriculture. How would you evaluate her helpfulness to mortals? (Analysis) *Answers will vary. Demeter grieves for her daughter at the expense of the mortals. She is the “Giver of Shining Gifts,” but only when things are going well for her.*
4. What effect does the poet's and translator's choice of words have on the story? Cite examples from the text. (Analysis) *The rich and formal language evokes a distant time*

*and place. Many of the descriptive words, the Homeric epithets, are fresh and vivid: trim-ankled daughter, wide-wayed earth, deathless horses, long-winged bird of omen. (RL.6–12.4)*

## Special Focus: Poems and Songs

The blind poet Homer is best known as the author of the *Iliad* and the *Odyssey*. Little is known about him except that he lived in the ninth century B.C. Some even think he might be fictional. However, the Homeric style was acknowledged and imitated by poets in the sixth century B.C. Their Homeric hymns were presented at public festivals, probably as songs.

Explore with your students the idea of songs that tell stories or deliver moral lessons, using the following questions as a guide.

- What are some of the lessons that this hymn about Persephone delivers? *Answers will vary.*
- What kinds of music today tell stories or deliver messages? *Consider opera, blues, rap, rock, or certain ballads.*
- Can you recall and sing (or recite) any lyrics that had a deep impact on you? *Answers will vary.*
- What do you think a message gains when music accompanies the words? *Answers will vary. Possible answers may be that music makes words easier to remember, and music touches people more deeply than just words by themselves. (RL.6.7, RL.9–10.7)*



# Persephone, Falling by Rita Dove, page 65

Poem

## Summary

The first verse of Dove's poem describes Persephone's abduction. The second verse comments on the myth and issues a warning to use caution and avoid danger.

Reading Hint	Thinking Skill	Extension
Tell students that the first verse is a succinct version of the Persephone myth they have just read (refer to pages 56–64 for the first version in the Homeric hymn). Have them analyze how Dove draws on the myth. (RL.8.9)	Ask students to choose from the following subheads the one that they think best conveys the meaning of the poem: "Why Take Stupid Chances?," "There's Such a Thing as Too Much Caution," or "Our Cities Today Are as Dangerous as Ancient Greece Was." They may also write a subhead of their own. There is no right or wrong answer.	<b>Slant Rhyme:</b> Point out to students that the poem uses "slant" or "near" rhyme, linking words with similar sounds such as "stick" with "pit" or "school" with "fooling." Ask them to look for other examples. Have them read the poem aloud. Do they think slant rhyme is pleasing to the ear? (RL.6–12.4)

## Vocabulary

No vocabulary words

## Discussing the Poem

- In the first stanza, we are told, "he claimed his due." Who is "he?" (Recall) *"He" is Hades, ruler of the dead.*
- What does "he claimed his due" mean? (Analysis) *Answers will vary. Claiming one's due means that one takes what he feels is rightfully his. Zeus gives Persephone to Hades (without mentioning it to either Persephone or Demeter), so Hades considers the girl his.*
- How do the last two lines of the poem differ in tone from the rest? How does this difference help develop the point of view of the narrator? (Analysis) *Answers will vary. The words in parentheses are a modern version of advice on avoiding danger. They show the narrator's point of view as the parent of a fragile, vulnerable person or as a vulnerable person her/himself. (RL.6–8.6, RL.6–7.5, RL.9–12.5)*
- What do the words, "This is how easily the pit opens. This is how one foot sinks into the ground" mean? (Analysis) *Answers will vary. Some may say that the pit represents the underground where Persephone was held—or more metaphorically, the dark hole that represents awful consequences. (RL.6–12.4)*

## Special Focus: Cautionary Poem

A *cautionary poem* tells a story with dire consequences in order to show readers what to avoid. In this poem, Dove retells the myth in the first stanza and then uses the second stanza to issue a warning. Use the following questions to prompt discussion.

- How might the sentence, "Keep your eyes down" be interpreted?
- Have students evaluate other warnings they hear often. When are they sensible and when do they keep people from taking appropriate risks?

Students might enjoy using a myth from one of the other selections in the book as a basis for a poem modeled on "Persephone, Falling." Like Dove, they could use the first stanza to outline the myth and the second to issue a warning that begins with the word "Remember."

## Echo and Narcissus by Anne Terry White, pages 66–69

Myth

### Summary

Because Echo talks too much, Hera limits her speech to repeating only what others say. Narcissus, who loves only himself, cruelly rejects Echo and other lovelorn nymphs. After the avenging goddess causes him to fall in love with his own reflection and die, Echo pines away in a cave.

Reading Hint	Thinking Skill	Extension
Inform students that a Greek nymph is not a deity and is not immortal. However, nymphs can live for several thousand years.	Ask students to <i>evaluate</i> the punishments of Echo and Narcissus. Were they fair? Did the punishment fit their crimes?	<b>Retaliation:</b> Getting even is a major theme in Greek mythology. Have students determine how the theme is conveyed in the details of the story. (RL.6–12.2)

### Vocabulary

No vocabulary words

### Discussing the Myth

1. What is Hera's relationship to Zeus? (Recall) *She is his wife. They are the head deities of the Olympian Pantheon. (Refer to "Zeus and Hera," pages 18–21).*
2. Why do the nymphs who are in the company of Zeus try to escape when Hera appears? (Recall) *Hera is a jealous wife because Zeus is frequently an unfaithful husband. The nymphs are afraid that Hera will be suspicious of their being with Zeus, and will take her jealous anger out on them. (RL.6–12.1)*
3. Why did Hera punish Echo instead of retaliating against her husband? (Analysis) *Answers will vary. In most instances, gods retaliated against those who were less powerful than they were. Less powerful creatures could not fight back.*
4. Why did the gods punish Narcissus? (Analysis) *Answers will vary. Some students may suggest it was because of his vanity; others may add he was also being punished for his indifference to the nymphs who loved him.*

### Special Focus: Explaining Nature

Most ancient cultures told *origin stories*—inventive accounts about how familiar things

came to be. For example, hearing an echo must have been a curious experience for the ancient Greeks. Discuss origin stories with your students, using questions such as the following.

- Why do you think the Greeks personified such things as echoes? (Personification is a figure of speech in which a non-human object or idea is given human characteristics.) *Answers will vary.*

Ask small groups of students to create stories to explain events such as the following.

*A tornado hits Kansas and wipes out a community.*

*Shirley has a nightmare about a giant chasing her.*

*A new virus invades New York City and makes a lot of people very sick.*

*A young boy nearly drowns in the deep end of a swimming pool.*

Ask them to evaluate their stories with questions such as the following.

- Would the story help explain another similar event?
- Did it fix the blame on the behavior of one or more characters?
- Did it provide a way of preventing the bad situation from happening again?

Ask students what they learned about the value of stories explaining nature.

# Narcissus at 60 by Linda Pastan, pages 70–71

Poem

## Summary

The poet reflects on what Narcissus might have thought had he been able to watch his reflection age over the years.

Reading Hint	Thinking Skill	Extension
Inform students that this poem is a contemporary “what if” response to the Greek myth about Narcissus.	Ask students to try to imagine what it will be like to grow old.	<b>Then and Now:</b> In Greek myths, the gods never aged—apparently a youthful appearance was highly valued. Ask students to cite evidence concerning whether a youthful appearance is still as highly valued today.

## Vocabulary

No vocabulary words

## Discussing the Poem

1. The myth about Narcissus (pages 66–69) says that, unable to tear himself away from his own reflection, he just faded away and died. How is Pastan’s version different? (Recall) *Pastan tells us that Narcissus fell forward and “drowned in his own perfection.” (RL.8–10.9)*
2. The phrase, “drowned in his own perfection,” may be intended to be symbolic. Discuss what it could possibly mean. (Analysis) *Answers will vary. The phrase describes what happens to someone who is overly conceited. This type of person is so blinded by love of self that he/she cannot function well with other people—or even live in the real world.*
3. What does “the old conspiracy between the eye and its reflection” mean? (Analysis) *Answers will vary. One looks in the mirror and sees what he/she wants to see. People’s perceptions are colored by their values and their longings. (RL.6–12.4)*
4. What does the phrase “just beneath the lethal skin of the water” mean? (Analysis) *Answers will vary. The poet uses the same word to associate the skin on Narcissus’ face with the skin on the water. However, the surface (skin) of the water is deceptive and ultimately deadly. (RL.6–12.4)*

## Special Focus: Vanity

In this selection, Narcissus is punished for his vanity, or excessive pride in his appearance. Discuss the issue of vanity with students using the following questions.

- What would happen if people took all the time they spent on their looks and instead used it for studying, theorizing, inventing, and thinking?
- What kinds of assumptions, either positive or negative, do people make about those who are exceptionally good-looking?
- Do you agree with the saying that good looks are in the eye of the beholder?
- What might eventually happen to a person who relies too much on his or her looks?

## How Does Myth Explain Nature?

### Critical Thinking Skill COMPARING AND CONTRASTING

1. To better understand how the ancients used myth to explain nature, use a chart such as the one below to choose several natural events described in this cluster. **Compare and contrast** scientific and mythical explanations for them. *Answers will vary. Students may fill out the chart in ways similar to those below.*

Scientific Explanations	Natural Events	Classical Myth Explanations
occurs during a weather change when atmosphere discharges electricity	lighting	Zeus is angry and throws a thunderbolt
occur when arachnids create their habitats	spider web	result after Athena seeks revenge on Arachne, a weaver
happen when sound waves reflect	echoes	began as a punishment for Echo, who talked too much

2. “Arachne” has a clear **moral**, best summed up in Athena’s final statement to Arachne: “. . . it is not wise to strive with [gods/goddesses].” Look at the selections about Persephone and Narcissus and write a moral that best states the themes of these two tales. *Answers will vary. Students’ morals about Persephone will probably focus on caution while those about Narcissus will likely concern vanity.*
3. A **Homeric epithet** is a description such as “swift-footed Achilles” or “sweet-smelling flowers.” A stylistic element often used in classical Greek literature, it generally uses two adjectives linked by a hyphen. List three examples of Homeric epithets in “Demeter and Persephone.” Then pick two other characters from this cluster and use a Homeric epithet to describe them either seriously or humorously. *Students may find such epithets as “deep-girdled daughters,” “wide-wayed earth,” or “long-winged bird.” Their own may be similar to these: “sweetly-singing Homer” or “always-whining Medusa.” (RL.6–12.4)*
4. **Compare and contrast** the two goddesses, Artemis and Athena. How are they similar and how are they different? *Students may point out that while both are strong, Athena is mature and Artemis chooses never to grow up.*
5. Name and chart constellations for Arachne, Persephone, and Narcissus. *Answers will vary. Students’ charts may portray the Arachne constellation in a spider web pattern, and the Narcissus constellation might resemble a flower.*

### Writing Activity: Myth in the Making

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as a whiteboard lesson, Echoes\_2.3\_Writing. You may wish to use the Writing Activity Handout as an assessment. See also pages 65–67 for sample rubrics to use with student essays. For a rubric to evaluate this activity, see whiteboard lesson Echoes\_2.4\_CCSSRubric. (W.6–12.3, W.6–12.4)

## Writing Activity: Myth in the Making

A myth that explains the origin of something is called an *origin myth*. An origin myth takes an event, such as lightning, and builds an imaginative story around it. Consider the myths in Cluster Two. What naturally occurring events do they explain? What kinds of stories have been built around the event? Do terrifying events such as storms have terrifying characters? Do less threatening events such as echoes have less threatening characters? What is the main conflict, or problem, of the story? How is it resolved? What explanation is given for the origin of the event?

**Directions:** Follow the steps below to create your own origin myth.

1. Choose an event such as a volcano, meteorite, flood, ozone hole, smog, lunar/solar eclipse, black hole, or erosion.
2. Look up the event in a dictionary, encyclopedia, or other resource. Write down the scientific explanation for its occurrence.

**Scientific explanation:** \_\_\_\_\_

3. Brainstorm some nonscientific ways the event you chose could be explained. For example, lightning might be explained by a lost person lighting a match in the heavens to see his or her way.

**Nonscientific explanation:** \_\_\_\_\_

4. Choose the explanation that you think most appeals to the imagination.
5. Create an appropriate character for the story. Provide a brief description:

\_\_\_\_\_

6. Using the chart below as a guide, outline a basic plot line for your origin myth. The basic plot line of “Arachne” has been provided as an example.

Plot Elements	Arachne	Your Origin Myth
naturally occurring event	<i>spider webs</i>	
introductory events	<i>Athena hears that Arachne claims to be a better weaver</i>	
main conflict	<i>Athena challenges Arachne to a weaving contest</i>	
result of conflict	<i>Athena wins the weaving contest</i>	
explanation for the origin of the event	<i>To punish Arachne for thinking she is better than a goddess, Athena turns her into a web-spinning spider</i>	

### Remember, an origin myth

- employs imagination to explain natural events
- uses vivid language
- holds the reader’s interest
- uses the elements of a good story, such as plot and character development

## Cluster Two Vocabulary Test Pages 48–71

Choose the meaning of the bold word in each passage.

1. She lived in an **obscure** little village, and her father was a humble dyer of wool. (*“Arachne,”* p. 49)  

Ⓐ tiny	Ⓒ unknown
Ⓑ plain	Ⓓ decent
2. . . . pressing her lips together in **obstinacy** and pride, she led the goddess to one of the great looms and set herself before the other. (*“Arachne,”* p. 50)  

Ⓐ stubbornness	Ⓒ pain
Ⓑ anger	Ⓓ pleasure
3. “Live on and spin, both you and your **descendants.**” (*“Arachne,”* p. 51)  

Ⓐ students	Ⓒ neighbors
Ⓑ co-workers	Ⓓ heirs
4. He chided her, and **jeered** at her companion . . . (*“Artemis, Orion and the Seven Sisters,”* p. 54)  

Ⓐ cheered	Ⓒ ridiculed
Ⓑ smiled	Ⓓ applauded
5. . . . a **brawny** mortal with no ideas in his simple head beyond adoration of Artemis and the joys of hunting. (*“Artemis, Orion and the Seven Sisters,”* p. 54)  

Ⓐ blond	Ⓒ silly
Ⓑ muscular	Ⓓ small
6. And her **stately** mother heard. (*“Demeter and Persephone,”* p. 58)  

Ⓐ joyful	Ⓒ elegant
Ⓑ ill-tempered	Ⓓ strict
7. . . . but no one would tell her the truth—not a god, not a mortal, not even a long-winged bird of **omen.** (*“Demeter and Persephone,”* p. 58)  

Ⓐ paradise	Ⓒ peace
Ⓑ royalty	Ⓓ sign
8. Now, she was about to cause the race . . . to die out . . . from frightful hunger, depriving those who lived on Olympus of their **lavish** gifts . . . (*Demeter and Persephone,”* p. 61)  

Ⓐ lace-covered	Ⓒ plain
Ⓑ extravagant	Ⓓ long-lost
9. . . . but **stealthily** the lord of the dead spread out about her delicious pomegranate seeds to make sure she would not remain forever at the side of her noble mother. (*“Demeter and Persephone,”* p. 62)  

Ⓐ secretly	Ⓒ generously
Ⓑ slowly	Ⓓ quickly
10. But, as she clasped her daughter, she suspected **treachery.** (*“Demeter and Persephone,”* p. 63)  

Ⓐ evil	Ⓒ confusion
Ⓑ betrayal	Ⓓ deep sorrow

## CLUSTER THREE

### Evaluating

I. Present this definition to students.

**Evaluation** is the process of making a judgment based on information, standards, or criteria.

II. Discuss with students how they already use evaluation by sharing the situations below.

**You use evaluation when you**

- choose which movie you want to see
- decide whether a move is legal according to the rules of a game
- judge whether a punishment is fair
- decide whether you want to be friends with someone

You might invite students to suggest other situations in which evaluation is used.

III. Explain to students that they will evaluate the positive and negative aspects of several human qualities such as heroism and pride.

- A. Use the reproducible “Evaluating Human Nature” on page 40 as a blackline master, or use the interactive whiteboard version of this page, Echoes\_3.1\_CriticalThink.
- B. Show how a reader evaluated the trait of curiosity in the example that has been done for them.
- C. Ask students to continue evaluating these and other human traits as they read the stories in this cluster, watching for the attitudes that the Greek myths take toward them.

For additional in-depth work on developing the skill of evaluating, see the whiteboard lesson Echoes\_3.2\_CCSSThink. (*RL.6–12.1, RI.6–12.1*)



## Evaluating Human Nature

**Cluster Question:** How does myth explain human nature?

**Directions:** In the next cluster, you will be reading Greek myths that explore human nature. In the chart below, evaluate both the positive and negative aspects of the human traits and conditions listed below. An example has been done for you.

Trait	Positive Evaluation	Negative Evaluation
curiosity	<i>prompts people to learn how things work, leading to important inventions and the discovery of new frontiers</i>	<i>can cause people to be nosey and gossipy or to find out things that will only hurt them</i>
heroism		
pride		
romance		

As you read, evaluate the attitudes the Greek myths take when explaining these traits and conditions.

## Cluster Three Vocabulary

Watch for the following words as you read the selections in Cluster One. Record your own vocabulary words and definitions on the blank lines.

### Homer: The Blind Poet pages 74–76

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### Odysseus pages 77–81

**siege** blockade

**steward** caretaker; manager

**bowling** rolling; moving quickly

**sty** pig pen

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### Siren Song pages 82–83

**picturesque** charming; quaint

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### Cupid and Psyche pages 84–91

**degradation** disgrace; dishonor

**exquisitely** beautifully; perfectly

**fester** become infected

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### Perseus and Medusa pages 92–98

**engulfed** swallowed up; submerged

**intricate** complex; elaborate

**enticed** attracted; lured

**dank** damp; soggy

**scuttled** scurried; slithered

**desolate** deserted; forsaken

**imminent** approaching; impending

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### Look, Medusa! page 99

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## Homer, the Blind Poet by Alisoun Witting, pages 74–76

Essay

### Summary

A bard sings or chants the story of the Trojan War to guests at a dinner. Legend says that the poet was Homer, who composed the *Iliad* and *Odyssey*. Such poets composed as they sang, both entertaining and teaching their listeners.

Reading Hint	Thinking Skill	Extension
Note that this essay begins like a story rather than like nonfiction.	Ask students to <i>evaluate</i> the effect of opening the essay with a story. Does it set a mood? help get their attention? (RI.6–12.5)	<b>Current Events as Entertainment:</b> Ask students to consider the events of the last decade. What are some that could serve as the basis for lively stories to be told aloud?

### Vocabulary

No vocabulary words

### Discussing the Essay

- Who is the bard referred to in this essay, and what does he do for a living? (Recall) *Homer, the bard mentioned in this essay, sings for a living. He chants stories for the entertainment and education of guests at a dinner.*
- What evidence in the text shows how the listeners felt about the poet's stories? (Recall) *Children begged to stay up to listen; hosts offered hospitality in exchange for the stories; long hours passed and everyone forgot the time. (RI.6–12.1)*
- What story does the bard tell the Greek warriors and lords? (Recall) *He tells the story of the Trojan War.*
- Why do you think bards improvised or recited stories, rather than reading them? (Analysis) *Answers will vary. Although Homer could write, some bards probably could not—and some lords probably could not read. The alphabet of that time was large and clumsy to use. Oral storytelling could be exciting, since the poet was expected to be creative, improvising the verse and adding dramatic touches.*

### Historical Focus: The Trojan War

According to legend, the war began after Paris of Troy kidnapped Helen of Greece. The Greek army sailed to Troy to bring Helen back. After ten years of war, the Greeks defeated the Trojans by trickery. They built a gigantic wooden horse and presented it to the Trojans as a gift. That night Greek soldiers hidden inside the horse unlocked the city gates—letting in the rest of the Greek army.

The Trojan War was considered a myth until ruins discovered in the 19th century in Turkey proved to be the site of ancient Troy. Historians now believe that Troy and Greece actually waged a long war.

Explore the Trojan War with your students, using the following questions as a guide.

- What Greek values might be reflected in the cause of the Trojan War?
- Do you find the Trojan Horse incident believable? Why or why not? If there actually was a war between the Greeks and the Trojans, do you think the Trojan ploy was actually used or is it just a legend?

Your students might enjoy reading more about the Trojan War or any of its heroes in a reference book or collection of myths. For example, an amusing story usually called “The Judgment of Paris” tells why Aphrodite promises Helen to Paris.

# Odysseus by W.H.D. Rouse, pages 77–81

Epic

## Summary

When Odysseus and his men try to return home to Ithaca after the Trojan War, they are confronted by many dangers. Using his own cunning and the occasional help of a god, Odysseus alone survives the ten-year journey. His wife, Penelope, is still waiting for him, and they spend a peaceful old age together.

Reading Hint	Thinking Skill	Extension
Advise students that the name “Noman” is pronounced “no man.”	Ask students to list the lines that make it sound as if this story is being told aloud. (See Special Focus for “Pandora.”)	<b>Another Point of View:</b> Ask students to speculate on how Odysseus’s wife Penelope might have felt during his long absence.

## Vocabulary

**siege** blockade

**steward** caretaker; manager

**bowling** rolling; moving quickly

**sty** pig pen

## Discussing the Epic

1. What journey does Odysseus wish to make? (Recall) *When the Trojan War ends, Odysseus wants to go home to Ithaca.*
2. What delays Odysseus on his journey? (Recall) *He has to survive many dangers, including the wrath of Poseidon, the winds, a witch named Circe, and a terrible storm.*
3. As a heroic figure, is Odysseus more of a great warrior or a great thinker and trickster? Point to evidence in the text. (Analysis) *As this story shows, Odysseus is more likely to think his way out of trouble than to fight. Examples include his escape from the Cyclops and having himself tied to the mast to pass the Sirens. (RL.6–12.1)*
4. Why do you think that the god Hermes gives Odysseus protection from the enchantments of Circe? (Analysis) *Answers will vary. In Greek myths, the gods often take sides for or against particular humans. Odysseus notes that Zeus is the god of strangers. As the messenger of the gods (see “Big Baby Hermes,” pages 40–45), Hermes is often sent by Zeus to take care of problems.*

## Literary Focus: Penelope’s Story

Homer’s *Odyssey* also tells the story of Penelope. For 20 years, she awaits her husband’s return. During this time, many noblemen ask—even demand—to marry her. She refuses to believe that Odysseus is dead but finally says she’ll choose a new husband when she finishes weaving a funeral shroud for her father-in-law. She weaves by day and at night unravels her work. When her suitors catch on, they are furious.

Penelope then agrees to marry whoever can string Odysseus’s powerful bow and shoot an arrow through 12 rings. No one can until Odysseus returns in disguise and passes the test. He then kills all the suitors with the help of his now-grown son. Discuss these questions with your students.

- What qualities do Odysseus and Penelope have in common? *Answers may vary. Possible answers include: cunning, trickery, determination, and patience.*
- Does the relationship between Odysseus and Penelope seem unusual in view of other Greek myths? Why or why not? *Answers will vary.*

## Researching Literary Influence

Have students work in small groups to research modern works that draw on *The Odyssey* for their inspiration, and how they make it fresh. (RL.8–10.9)

## Siren Song by Margaret Atwood, pages 82–83

Poem

### Summary

The Siren says she has a song that is irresistible. She offers to tell the secret if the listener will help her escape her situation. Then she reveals that a cry for help is, itself, the irresistible song.

Reading Hint	Thinking Skill	Extension
Have students note that this selection is told from the point of view of one of the Sirens who appears in "Odysseus." Also, tell students that a Siren is a creature who is half-woman and half-bird.	Ask students to analyze the similarities and differences between this Siren and the ones in "Odysseus."	<b>Creating Demigods:</b> Ask students to imagine they are writing a contemporary myth. What magical powers would they give to half-man, half-god creatures that distract sailor women and lure them to their deaths?

### Vocabulary

**picturesque** charming; quaint

### Discussing the Poem

1. What does the Siren say is the secret of her irresistible song? (Recall) *She says that a cry for help and the plea that only the unique listener can help "works every time."*
2. The second stanza refers to "squadrons" of men who can't resist the song. What does the word *squadron* mean, and how does that meaning contribute to the theme of the poem? (Recall) *Squadron is a military unit of soldiers. Bringing the military into the poem so early forces the connection between an artful but hollow call for help and the lure of war and its glory and spoils. (RL.6–12.3, RL.6–12.4)*
3. What does the Siren say she wants? (Recall) *She says she wants to be free from her bird suit and from her island.*
4. What do you think the Siren really wants? (Analysis) *Answers may vary. She may truly want help, or she may want to victimize the listener.*
5. What is implied by the last sentence of the poem? Cite evidence from the text. (Analysis) *Answers may vary. (RL.6–12.1)*
6. Why do you think the cry for help works? (Analysis) *Answers may vary. People like to be told that they are unique, powerful and needed.*

### Literary Focus: Human/Animals in Mythology

Many myths include creatures that are part human and part animal. For example, one of the favorite Hindu Indian gods is the wise and helpful elephant-headed Ganesa. Native American stories include trickster characters who change back and forth from human to animal. And the mermaids of European myths are probably descended from the Sirens.

In Greek mythology, such combinations are likely to mean trouble. The Sirens are said to have lured many sailors to their deaths, although heroes such as Odysseus find ways to escape them. Harpies, half-woman and half-vulture, are usually foul and dangerous creatures.

Use the following prompts for discussion of half-human, half-god creatures.

- Why do you think that such horrible yet fascinating creatures appear in so many ancient stories?
- What are some similarities between these mythological creatures and human-like machines in today's stories?

# Cupid and Psyche by Barbara McBride-Smith, pages 84–91

Myth

## Summary

When jealous Aphrodite orders her son Cupid to make beautiful Psyche fall in love with a monster, the plan backfires. Cupid himself falls in love with Psyche. To help keep their relationship secret, he tells Psyche she must never look at him. When her curiosity gets the best of her, Cupid flies away. To get him back Psyche faces several severe tests.

Reading Hint	Thinking Skill	Extension
Point out that in Greek and Roman myths, Cupid was a beautiful young man. Only in later stories did he appear as a baby or a cherub. The Greeks called him Eros.	Ask students to <i>evaluate</i> the effect of the author's use of colloquial, or informal, conversational language. (RL.6–12.4)	<b>Namesakes:</b> Words such as “psychology” and “psychiatry” come from Psyche. Explore with students the connection between Psyche's experiences in the story and the meaning of these terms. In other words, what are some reasons “psychology” would be named after Psyche?

## Vocabulary

**degradation** disgrace; dishonor

**exquisitely** beautifully; perfectly

**fester** become infected

## Discussing the Myth

1. Why does Cupid fall in love with Psyche? (Recall) *Distracted by her beauty, he pricks himself with his own magic arrow.*
2. What lines in the story draw comparisons between the nature of the gods and human nature? (Analysis) *Answers may vary. Lines include “Cupid was a mama’s boy,” and “you know how mamas are about their babies.” (RL.6–12.1)*
3. What does Psyche have to do to get Cupid back? (Recall) *Answers may vary. While searching for him, she faces trials, takes a dangerous journey, and perhaps she learns to trust her husband.*
4. What is the effect of using so many anachronisms in this retelling of an ancient tale? (An *anachronism* is something out of its proper chronological or historical order.) (Analysis) *Answers may vary. Some students may feel that the anachronisms make the story relevant to readers today. Others may say the anachronisms are simply humorous. (RL.6–12.4)*

## Literary Focus: Quoting for Effect

Authors often make references to the works of other authors or even quote from them directly. In nonfiction, such quotations are identified in footnotes. In fiction, quotations are generally identified in the acknowledgments. Very familiar lines may need no identification.

In addition to her many references to the present time, Barbara McBride-Smith quotes from two 16th-century Shakespearean sonnets (No. 94 and No. 116). When Cupid and Psyche speak these words to one another, the language is completely different from that in the rest of the retold tale. Use the following questions as a guide to discuss quotations with your students. (RL.8–10.9)

- Why do you think an author might use the words of another author? *Answers may vary. Possible answers include: to add to the meaning and for the humor of an odd juxtaposition or anachronism.*
- How would you rephrase the Shakespearean references McBride-Smith uses if you were converting them into an email? a rap song? *Answers will vary.*



## Perseus and Medusa by Richard Woff, pages 92–98

Myth

### Summary

Because of a prophecy, Prince Perseus grows up far away from his family. Aided by deities and nymphs, Perseus makes a difficult journey, kills the gorgon Medusa, rescues a princess, and destroys an evil king. Eventually, Perseus accidentally fulfills the prophecy.

Reading Hint	Thinking Skill	Extension
Advise students that this story follows a familiar pattern: because of a prophecy predicting death at the hand of a descendant, a child is left to die. When the cast-off survives and becomes a hero, the prophecy is fulfilled. (See “Zeus and Hera, p.18”)	Ask students to <i>analyze</i> the reasons for King Akrisios’s actions, both at the beginning and at the end of this story. Why do you think kings might have often feared their own descendants? (RL.6–12.1)	<b>Creating Monsters:</b> Medusa, with snakes for hair and a blackened, swollen tongue, was so hideous that those who looked upon her turned to stone. Ask students to create and draw their own monsters, endowing them with physical characteristics and special powers. They may also want to turn this high action story into a cartoon strip.

### Vocabulary

**engulfed** swallowed up; submerged

**intricate** complex; elaborate

**enticed** attracted; lured

**dank** damp; soggy

**scuttled** scurried; slithered

**desolate** deserted; forsaken

**imminent** approaching; impending

### Discussing the Myth

1. Why and how did King Akrisios get rid of his daughter and grandson? (Recall) *In spite of a prophecy that his grandson would kill him, Akrisios couldn’t bring himself to murder his own family. He put both his daughter and grandson in a wooden box and set them adrift in the sea.*
2. How was Perseus able to approach and defeat Medusa? (Recall) *Athena advised him how to find the nymphs, who gave him three helpful gifts. Athena also aided him at various times of need.*
3. In traditional stories, how do women attract the attention of heroes? (Analysis) *Answers will vary. Women generally attract attention because of their unusual beauty, sometimes combined with kindness. In this story and many others, “loveliness” indicates royal blood.*

4. How is Perseus similar to heroes in our stories today? (Analysis) *Answers may vary. Today’s action heroes have unusual abilities or weapons—perhaps technological in origin, rather than magical. Heroes still rescue people, overthrow bad guys, and fix problems.*

### Special Focus: The Quest

A hero or heroine may go on a quest—a long and difficult search for something important (honor, wealth, wisdom, a magical object). The quest often includes a dangerous journey, severe trials, and learning more about oneself. Use the following questions as a guide to discuss quests with your students. Remind students to come to the discussion prepared, having read the selections in this cluster, and to listen respectfully to others taking part in the discussion. (SL.6–12.1)

- What elements of a quest appear in Perseus’ story?
- Do you think that Perseus learns anything or is changed by his adventures? Why or why not?
- What other selections in this cluster include quests?
- How are these similar to or different from Perseus’ quest?



## Look, Medusa! by Suniti Namjoshi, page 99

Poem

### Summary

The poem describes Medusa living peacefully on her island. When Perseus comes to kill her, he wants her to know who he is. In this version of the story, Perseus looks at her and dies.

Reading Hint	Thinking Skill	Extension
Point out that this is a retelling of the Perseus and Medusa myth—with an important difference.	Ask students to <i>evaluate</i> the poem and list the mistakes that Perseus makes.	<b>Retold Tales:</b> When a familiar story is retold, the new version may reflect the attitude of the new author. What are some other ways students might revise the Perseus and Medusa myth, or any of the other myths they have read so far?

### Vocabulary

No vocabulary words

### Discussing the Poem

1. Compare and contrast this version of the story with “Perseus and Medusa.” How might the rest of this story be different for the other characters in it? (Analysis) *Answers will vary. Medusa has the same deadly power, but Perseus seems to be a different character. His death cuts the story short, and certainly changes the prospects for King Akrisios and for Danaë. (See “Perseus and Medusa,” pp. 92–98) (RL.11–12.3)*
2. What important clue to Medusa’s power does Perseus miss? (Analysis) *Answers will vary. The broken statues lying on the beach are surely people who have been turned to stone.*
3. What character flaws prove fatal to Perseus? (Analysis) *Answers will vary. Students may mention pride, over-confidence, and inattention to details.*
4. By changing the story, what different message does the author give us about heroes? (Analysis) *Answers will vary. This author might be pointing out that heroes are likely to be more bold and proud than smart. (RL.6–12.3)*

### Literary Focus: The Hero’s Identity

According to many stories, it is considered unheroic to remain anonymous. For example, in Homer’s *Odyssey*, Odysseus hides his identity in order to escape the Cyclops—but as soon as he and his men are free, Odysseus calls out his true name. That’s how Poseidon knows whom to punish for blinding the Cyclops.

In “Look, Medusa!” Suniti Namjoshi may be drawing on this tradition. Use the following questions as a guide to discussing identity.

- Why do you think a hero would want to identify himself to someone he plans to kill or has already defeated? *Answers will vary.*
- Can you think of modern stories in which heroes or heroines make a point of identifying themselves? *Answers will vary.*
- What kinds of heroes or heroines keep their identities secret, and why? *Answers will vary.*

## How Does Myth Explain Human Nature?

### Critical Thinking Skill EVALUATING

- Using a chart such as the one below, **evaluate** aspects of human nature that each selection explores. An example has been done for you. *Answers will vary. Students may identify some needs and desires similar to those below.*

Selection	Aspect of Human Nature
Homer: the Blind Poet	we need to hear stories
Odysseus	<i>desire for adventure</i>
Siren Song	<i>the need to be needed</i>
Cupid and Psyche	<i>love and trust</i>
Perseus and Medusa	<i>triumph over evil</i>
Look, Medusa!	<i>egotism</i>

- Give an example of the way Odysseus solved a problem in the epic. What is another way he could have solved this problem? *Answers will vary. Students may offer that Odysseus could have kept from hearing the sirens by plugging his ears rather than tying himself to the mast.*
- Hyperbole** is extreme exaggeration used for emphasis and/or humor. Find two examples in “Cupid and Psyche” that show how Barbara McBride-Smith uses hyperbole to create humor. *Answers will vary. Students may point out that Cupid is described as such a mama’s boy his mother “hogtied him with apron strings,” or that Cupid is so stunned by Psyche’s beauty that he stabs himself in the leg with his own arrow. (RL.6–12.4)*
- In your opinion, what is the message of “Look, Medusa!”? *Answers may vary. Students may note that because Perseus’s need to be recognized leads to his downfall, the message is that egotism may have disastrous results. (RL.6–10.3)*

### Creative Activity: 'Toons

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as a whiteboard lesson, Echoes\_3.3\_Writing. You may wish to use the Writing Activity Handout as an assessment. See also pages 65–67 for sample rubrics to use with student essays. For a rubric to evaluate this activity, see whiteboard lesson Echoes\_3.4\_CCSSRubric. (W.6–12.3, W.6–12.4)

## Writing Activity: 'Toons

Originally, myths were told orally by “professional” storytellers. Myths are still told by storytellers today, but they are also written and sometimes even illustrated in a comic book format. A “’toon strip” is a shortened version of a comic book. A ’toon strip has only a few panels and is useful for illustrating an individual incident from a myth.

**Directions:** Choose your favorite incident from one of the myths you’ve read so far. Then illustrate the main parts of the incident in a ’toon strip of your own. Complete the blanks below to begin gathering information for your ’toon strip.

**Myth:** \_\_\_\_\_

**Favorite incident:** \_\_\_\_\_

**Main characters in the incident:** (Note: You might not use all the blanks or you may need to add more to accommodate your incident.)

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

**Main parts of the incident:** (Note: You might not use all the blanks or you may need to add more to accommodate your incident.)

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

Now draw your ’toon strip on a separate sheet of paper. Illustrate each “main part” in a separate panel. Share your creation with the class.

### Remember, ’toon strips

- tell a story in a series of easily understood pictures and minimal dialogue
- generally use only a few characters
- often rely on humor to make a point

## Cluster Three Vocabulary Test Pages 74–99

Choose the meaning of the bold word in each passage.

1. They reached the island of Aiolos, the **steward** of the winds . . . (“*Odysseus*,” p. 80)  
Ⓐ uncle                      Ⓒ cousin  
Ⓑ buyer                     Ⓓ caretaker
2. They went **bowling** along for nine days . . . (“*Odysseus*,” p. 80)  
Ⓐ crawling slowly        Ⓒ playing  
Ⓑ moving quickly        Ⓓ singing
3. “Away to the **sty** with you!” (“*Odysseus*,” p. 80)  
Ⓐ castle                    Ⓒ pig pen  
Ⓑ heavens                 Ⓓ sailing ship
4. I don’t enjoy it here / squatting on this island / looking **picturesque** and mythical . . . (“*Siren Song*,” p. 82)  
Ⓐ smug                     Ⓒ quaint  
Ⓑ ancient                 Ⓓ lost
5. “She’ll fall in love with it and live a life of shame, **degradation**, and misery. (“*Cupid and Psyche*,” p. 86)  
Ⓐ dishonor                Ⓒ homelessness  
Ⓑ joy                        Ⓓ difficulty
6. The facilities included **exquisitely** maintained gardens . . . (“*Cupid and Psyche*,” p. 87)  
Ⓐ sloppily                 Ⓒ slowly  
Ⓑ perfectly                Ⓓ rapidly
7. He stood and watched as the box floated to the horizon, where it was **engulfed** by the swell. (“*Perseus and Medusa*,” p. 94)  
Ⓐ washed clean         Ⓒ sent forward  
Ⓑ lifted up                Ⓓ swallowed up
8. **Enticed** by stories of her loveliness, he decided he had to see her for himself. (“*Perseus and Medusa*,” p. 94)  
Ⓐ offended                Ⓒ attracted  
Ⓑ confused                Ⓓ discouraged
9. Soon he came to a **desolate** place. No plant grew there. (“*Perseus and Medusa*,” p. 97)  
Ⓐ old                        Ⓒ crowded  
Ⓑ forsaken                Ⓓ new
10. He had heard of his grandson’s **imminent** return and had run away to escape the death the priestess had foretold. (“*Perseus and Medusa*,” p. 98)  
Ⓐ impending              Ⓒ late  
Ⓑ disastrous              Ⓓ lonely

## Teaching Cluster Four

The final cluster in *Echoes from Mt. Olympus* can be presented using one or more of the following methods.

- presented by the teacher
- used for independent student learning
- used for a final assessment

Use the chart below, or the interactive whiteboard lesson Echoes\_4.0\_Teaching, to plan.

Teacher Presentation	Independent Learning/Assessment
<b>For teacher-directed study you can</b> <ul style="list-style-type: none"> <li>• pass out cluster vocabulary sheet</li> <li>• set schedule for reading selections</li> <li>• use appropriate discussion questions and extension activities for each selection</li> <li>• administer vocabulary test</li> <li>• assign research projects</li> <li>• administer final essay test</li> </ul>	<b>Students can</b> <ul style="list-style-type: none"> <li>• plan and present a lesson over one or more of the selections in the last cluster</li> <li>• prepare a vocabulary study sheet and create and administer a vocabulary test</li> <li>• conduct additional research on a related topic</li> <li>• respond to one or more of the questions or activities on the Responding to Cluster Four page</li> </ul>

### Teacher Notes

## CLUSTER FOUR

### Synthesizing

I. Present this definition to students.

**Synthesizing** means combining or rearranging statements, feelings, or ideas to provide a new or fresh perspective on a topic.

II. Share with students ways in which they already use **synthesis** in their everyday lives. You might start with the following list.

**You use synthesizing when you**

- find the humor in a difficult or stressful situation
- develop a consensus of opinion based on everyone's ideas
- use information from several different sources in a project
- invent a new game or create new rules for an existing game

You might invite students to suggest other situations in which they might use synthesis.

III. Explain to students that they will use synthesis to create their own contemporary Greek god or goddess.

- A. Use the reproducible “Modern Gods and Goddesses” as a blackline master, or use the interactive whiteboard version of this page, Echoes\_4.1\_CriticalThink. Point out that synthesizing is a higher-order thinking skill that often requires other thinking skills such as analysis (considering why the Greeks created gods and gave them special powers) and summarizing (why myth endures).
- B. Using **Model A** as a guide, have students create a trading card for their own god or goddess in **Model B**. If necessary, prompt students with questions such as “What are some areas that a modern god or goddess might supervise?” (television, shopping, music, the Internet) or “What do you remember about the personalities and powers of the gods and goddesses you have read about so far?”
- C. Tell students they will be using the skill of synthesizing as they read the selections in the final cluster of this book. (W.6–12.9)

For additional in-depth work on developing the skill of synthesizing, see the interactive whiteboard lesson Echoes\_4.2\_CCSSThinking. (RL.6–12.9)

## Modern Gods and Goddesses

**Synthesizing:** In synthesizing you combine or rearrange statements, feelings, or ideas to provide a new or fresh perspective on a topic.

**Directions:** So far in this unit, you have generalized, compared and contrasted, and evaluated other selections from Greek mythology. Now it is your turn. It is time for you to synthesize what you have learned about gods and goddesses by creating your own god or goddess. Begin by explaining your deity's family ties. Then define his or her domain; give your god or goddess a nickname, and provide him or her with weapons, symbols, and a profile. An example has been done for you.



**Name:** Zoom

**Family Ties:** son of Glide, the god of rollerskating, and Plunge, the goddess of tobogganing

**Domain:** god of skateboarding

**Patron:** of athletes, inventors, and adventurers

**Nicknames:** Crash and Helmethead

**Weapon:** knee pads

**Symbols:** skateboard, lightning bolt

**Profile:** When Zoom was a small god, he complained that roller-skating was boring and tobogganing was too cold, so his father, Glide, banned him from the roller rink and his mother, Plunge, exiled him from toboggan runs. He then invented the skateboard. Skateboarders rely on Zoom's protection in keeping them accident-free.

**Name:**

**Family Ties:**

**Domain:**

**Patron:**

**Nicknames:**

**Weapon:**

**Symbols:**

**Profile:**



## Cluster Four Vocabulary

Watch for the following words as you read the selections in Cluster Four. Record your own vocabulary words and definitions on the blank lines.

**Antaeus** pages 102–113

**contemplation** consideration; speculation

**esoteric** secret; mysterious

**laborious** heavy; burdensome

**obscure** unclear; indefinable

**resolute** determined; adamant

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**Pegasus for a Summer** pages 114–125

**careening** leaning; descending

**docile** meek; tame

**levitation** floating; lightness

**vanquished** conquered; mastered

**velocity** speed; swiftness

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**Phoenix Farm** pages 126–133

**recession** a time of reduced economic activity  
when jobs are hard to get

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**I, Icarus** pages 134–135

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**A Whole Nation and a People**

pages 136–141

**abysmal** immeasurably low

**baleful** evil; threatening

**bedevil** tease; annoy

**deftly** expertly; with agility

**epithets** bad names; abusive words

**halcyon** happy; peaceful

**impudent** rude; insolent

**malevolence** resentment; malice

**sinewy** strongly muscled

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## Antaeus by Borden Deal, pages 102–113

Short Story

### Summary

A boy moves to a crowded urban area from the rural South. He reveals his passion for farming to a gang of city boys and persuades them to grow a plot of grass on the roof of their building. “Antaeus: Looking Back at the Myth” tells the story of Antaeus, son of Gaia, Mother Earth, who draws strength from contact with the earth.

Reading Hint	Thinking Skill	Extension
Point out to students that T.J. is compared to the giant Antaeus because of his historic and emotional attachment to the earth.	Ask students to explore the meaning of the phrase, “It was a violation of our principles . . .” (See p. 108) How do the gang’s principles differ from the social norm? Is there humor in the statement?	<b>Contemplating Destruction:</b> Explore the statement, “. . . the task of destruction is infinitely easier than that of creation.” (See p. 111) Ask students if they agree. Why or why not?

### Vocabulary

**contemplation** consideration; speculation

**esoteric** secret; mysterious

**laborious** heavy; burdensome

**obscure** unclear; indefinable

**resolute** determined; adamant

### Discussing the Short Story

1. What indicates T.J. is not a sissy? (Recall) *He didn’t look scared and he looked directly at Charley when he told him his name.*
2. When T.J. first tells the gang that he farmed an acre of his own land every year, how do they react? (Recall) *They were angry and puzzled.*
3. Why are the boys angry when T.J. talks about his farming? Refer to the text for details. (Analysis) *T.J. introduces ideas they were not familiar with, and they feel uneasy and defensive. (RL.6–12.1)*
4. What qualities of a leader does T.J. demonstrate? (Analysis) *Answers will vary. His voice is resolute. He believes in himself and what he wants to do. He acts as though he belongs and is not uncomfortable because he is different. He is honest and inspires trust. He works harder than everyone else. He knows what he is doing. He acknowledges the wishes of the group and knows when to give in to others.*

### Literary Focus: Analogy

The title of this selection implies an analogy between T.J. and Antaeus. (An *analogy* is a comparison based on a similarity between things that are not otherwise alike.) The analogy is emphasized by metaphorical lines such as “He was a new Antaeus, preparing his own bed of strength.” (See p. 107) Discuss the similarities and differences between T.J. and Antaeus, using the following questions as a guide. (RL.8–10.9)

- What does the author mean by T.J.’s “bed of strength”? How is it like and unlike the source of strength for Antaeus?
- Antaeus drew his strength from the earth, but that was also his weakness. Why? Do you think T.J. will also suffer from his own separation from the earth?
- Can you recall and share a time when you drew strength from the earth or from some other aspect of nature?
- In what ways are we “all children of Mother Earth”?

## Pegasus for a Summer by Michael J. Rosen, pages 114–125

Personal Narrative

### Summary

The author recalls a summer at camp, where at the age of 13, he grows attached to a horse, Sparky. He and Sparky establish a wordless communication, which becomes all the more surprising when he learns the truth about Sparky. “Pegasus: Looking Back at the Myth” tells the story of the winged horse Pegasus from Greek mythology.

Reading Hint	Thinking Skill	Extension
Point out to students that the mythical Pegasus is used as a symbol for something more than a fast horse.	Ask students what the author means in the lines, “I now can see . . . my own reflection in that cloudy, uncomprehending, sparkling eye of my horse” (p. 123). (RI.6–12.4)	<b>Achieving Excellence:</b> Rosen says, “Maybe I loved it [riding] because I excelled. Maybe I excelled because I loved it.” Ask students to describe how they achieve excellence. Is love of the activity the most important quality? Explain.

### Vocabulary

**careening** leaning; descending

**docile** meek; tame

**levitation** floating; lightness

**vanquished** conquered; mastered

**velocity** speed; swiftness

### Discussing the Personal Narrative

1. What is the author’s point of view and purpose for writing this personal narrative? (Analysis) *His point of view is that of an adult looking back at the events of his childhood; his purpose seems to be to draw meaning from the experience and to understand himself better as a result of his reflection.* (RI.6–12.6)
2. What opposites do “life on the ground” and Pegasus represent for Rosen? Cite evidence from the text to support your answer. (Analysis) *Answers will vary. Life on the ground may represent real life or a limiting and unimaginative life. Rosen escapes it by soaring with his horse—or with Pegasus. The retold tale relates Pegasus to soaring hearts and spirits.* (RI.6–12.1)
3. How is Rosen’s relationship with Pegasus introduced, illustrated, and elaborated in this narrative? Cite the examples and incidents that reveal this relationship. *The first few sentences suggest the special relationship between the horse and rider, as if their stories are intertwined. Next (page 117) the reader sees Rosen choosing*

*Sparky, partly “because of Sparky’s blue eyes that sparkled as the sun shined in.” On page 118 the readers sees Rosen and Sparky practically flying as the horse breaks into a gallop: “She had become Pegasus,” he says, and by some miracle he was chosen to ride her. A few paragraphs later, he is feeling the harmony of riding Sparky, with horse and rider “merging powers and thoughts to become a single creature.” So it is especially stunning to both Rosen and the reader when Sparky’s blindness is revealed. Because of their intertwinedness, Rosen himself feels blind for having missed that. At the end of the story, when he remembers looking into Sparky’s eyes for the last time, he sees himself.* (RI.6–12.3)

### Literary Focus: Sensory Images

Rosen gives a lot of attention to physical impressions such as smells, sounds, and the rider’s sensations (see p. 118, “I could clearly recognize the odors . . .”). He also uses imagery—language that further develops sensory impressions (see p. 117, “As if walking a giant xylophone . . .”).

Discuss the effects of powerful sensory information with your students, using the following questions as a guide. (RI.6–12.4)

- What part of the story most made you feel that you knew what the author was experiencing?
- Were there any images in the story that you had difficulty visualizing? Explain.

# Phoenix Farm by Jane Yolen, pages 126–133

Short Story

## Summary

According to the young narrator of this story, her father is “dead.” Apparently he had abandoned the family. After a fire destroys the apartment where she, her mother, and brother live, the narrator finds a strange egg in the ruins. The family starts a new life on her grandma’s farm, but they are not happy there. One night, the egg hatches a marvelous bird of light that disappears into the night. Shortly afterward, the father returns with hope and plans for the future. “Phoenix: Looking Back at the Myth” tells the story of the phoenix from Greek mythology.

Reading Hint	Thinking Skill	Extension
Alert students that this story combines realism and fantasy.	Evaluate the narrator’s use of the word “dead.”	<b>For the Birds:</b> Birds are often used as symbols in stories and can represent many different ideas and feelings. Ask students what they think the bird symbolizes in “Phoenix Farm.” Use the following list to discuss what different kinds of birds could represent in literature: bats, doves, robins, hummingbirds, sparrows, and eagles.

## Vocabulary

**recession** a time of reduced economic activity when jobs are hard to get

## Discussing the Short Story

1. Why does the narrator say her father has died? (Recall) *She can deal with his absence that way.*
2. What problems does the family face after the fire? (Recall) *They move to their grandmother’s farm, where neighbors help them replace their lost clothes. Their father is gone, their mother can’t find a job, and they don’t have a place of their own.*
3. Why do you think the narrator’s father appears when the bird flies away? (Analysis) *The timing may be a coincidence. The bird may be a sign of hope that signals her father’s return. The smell of cinnamon suggests a close connection between the bird and the man; perhaps the bird was transformed into the father or perhaps the father’s return brings rebirth to his family.*
4. What is the importance of the last line of the story? (Analysis) *Answers will vary. Like a phoenix rising from the ashes, the narrator’s love for her father is reborn, and her family members can begin their lives again. (RL.6.5, RL.9–12.5)*

## Special Focus: From Classic into Contemporary Stories

Contemporary authors often use the plots or symbols of classic myth as a basis for stories set in the present. This selection, “Phoenix Farm,” carefully weaves several elements of the classic myth into the plot of its modern story. Explore this technique with students by posing the following questions. (RL.8–10.9)

- If you didn’t know the story of the Phoenix from Greek mythology, would “Phoenix Farm” still make sense to you?
- In “Phoenix Farm,” what elements of the classic myth of the Phoenix can you find?
- This cluster so far has three modern stories based on classic myth—“Antaeus,” “Pegasus for a Summer,” and “Phoenix Farm.” In which do you think the use of a classic myth in a contemporary story works best? Explain.
- If you were going to write a modern story based on any of the classic myths you have read so far, which one would it be and why?

# I, Icarus by Alden Nowlan, pages 134–135

Poem

## Summary

The poet says there was a time when he could fly. He remembers lying in bed at night and willing himself into the air. He would progress from floating above his bed to launching himself out the window and then finally, soaring through the skies.

Reading Hint	Thinking Skill	Extension
Point out that the author refers to the Greek myth about Icarus, which can be reviewed in the headnote at the top of the page.	Ask students to <i>evaluate</i> the author's use of the Icarus myth to describe his own life experience. Do they think this works? Why or why not? (RL.8–10.9)	<b>No Longer Earthbound:</b> From Peter Pan to E.T., flying is an important symbol. What do students think flying represents?

## Vocabulary

No vocabulary words

## Discussing the Poem

- Why is the poem entitled “I, Icarus”? (Analysis) *Answers may vary. The poet recalls a time when he could fly, like Icarus. By referring to a familiar Greek myth, the poet reminds readers of that entire story. Unlike Icarus, the poet doesn't literally fall, but he can no longer fly.*
- The poem begins with, “There was a time when I could fly.” Why do you think he can no longer fly? (Analysis) *Answers may vary. The poet is speaking of flying as a boyhood event. He may be implying that these wild dreams are only for the very young. Maybe adults lose some of their capacity to dream.*
- What does the poet hear while he is flying? (Recall) *Nowlan hears “the music of flutes,” which he thinks is made by the wind, and “voices singing.” Icarus hears “the music of the wind,” and “the sighing of the gods.”*
- What might be the message of the poem? How is that message conveyed through details? (Analysis) *Answers may vary. The message might be that dreaming about the impossible sometimes makes things seem possible, and that there is a magic about youthful innocence. By simply lying in his bed alone, the young narrator summons the imagination to make himself fly. (RL.6–12.3)*

## Special Focus: Mind Over Matter

People have always wanted to create magic, to achieve the impossible, and to have special powers. Discuss with your students what such yearnings tell us about human nature, using these questions as a guide.

- What are some comparisons and contrasts between the Greek gods' special powers and those of today's comic book and other action heroes?
- What kinds of seemingly impossible things do some people claim to be able to do today? *Levitate, talk with the dead, have out-of-body experiences.*
- Why do humans have such a strong need to have special powers or to have heroes with special powers?

## A Whole Nation and a People by Harry Mark Petrakis, pages 136–141 Short Story

### Summary

To demonstrate his fearlessness to his fellow gang members, a Greek boy harasses a Greek grocer in his neighborhood. He then feels remorse and agrees to work off the cost of the damage in the store. Years later, he recalls what the experience taught him about his heritage.

Reading Hint	Thinking Skill	Extension
The story has some difficult vocabulary words. It may help to go over them before reading the story.	The author says he can never recapture the taste of the figs the grocer gave him because “something is missing.” What do students think is missing?	<b>“An Emotional Involvement”:</b> The Greek grocer describes a Greek salad as “an emotional involvement.” Ask students to discuss his meaning. Do any particular foods represent something special to you (i.e., national pride, a special tradition, a fond memory)?

### Vocabulary

**abysmal** immeasurably low; vast

**baleful** evil; threatening

**bedevil** tease; annoy

**deftly** expertly; with agility

**epithets** bad names; abusive words

**halcyon** happy; peaceful

**impudent** rude; insolent

**malevolence** resentment; malice

**sinewy** strongly muscled

### Discussing the Short Story

- How do the gang of boys, whose families come from different countries, use food to prove they are really Americans? (Recall) *They eat hot dogs and drink Cokes instead of eating the spicy meats from their own countries. (RL.6–12.1)*
- How do the gang members prove their allegiance to the gang? (Recall) *They compete with one another to make fun of the customs of their countries of origin.*
- Why would making fun of their different origins strengthen their connection with fellow gang members? (Analysis) *Answers may vary. Their families—new to America—probably speak their original languages and practice customs that identify them as “foreigners.” The boys have not yet learned to be proud of their differences; they want to be just like their peers.*

- Petrakis says he felt a “hollow victory” when his fellow gang members admired him for harassing the Greek grocer. What does he mean? (Analysis) *Answers may vary. The admiration he won seemed “hollow” (empty) because deep down he realized he’d done something wrong to his fellow native Greek. (RL.6–12.4)*

### Special Focus: Heritage

Heritage plays an important role in this story. For example, the foods in the Greek grocer’s store represent his country’s history and culture, including the myths of the gods. In his store, he keeps his values and memories alive and shares them with his customers.

With your students, explore the meaning of having a heritage.

- What specific things in this story reveal the Greek heritage?
- What kinds of symbols hold particular meaning for you (e.g., the flag, freedom of speech, music, history, clothing style)?
- What myths or stories about heroes—originally American or from other cultures—would you want to share with people from other countries to explain your own heritage?



## Cluster Four Vocabulary Test Pages 101–141

Choose the meaning of the bold word in each passage.

- His voice was **resolute** with the knowledge of his rightness . . . (“*Antaeus*,” p. 104)
  - quivering
  - weak
  - determined
  - shrill
- He was going into **esoteric** matters beyond our reach. (“*Antaeus*,” p. 109)
  - mysterious
  - painful
  - irrelevant
  - silly
- We outmaneuvered gravity, **vanquished** our separate fears, and mastered a third language . . . (“*Pegasus for a Summer*,” p. 116)
  - discussed
  - compared
  - explained
  - conquered
- . . . but really, personality was all that mattered: skittish, poky, **docile**, bullheaded, rascally, distracted. (“*Pegasus for a Summer*,” p. 117)
  - thick-headed
  - meek
  - forgetful
  - deceptive
- Suddenly the *one, two and three, four* of her cantering hooves vanished into a lift-off, a **levitation** I could feel . . . (“*Pegasus for a Summer*,” p. 118)
  - lightness
  - tension
  - fear
  - depth
- Ran off*. That’s what Nicky says. A week before the fire. *C n’t take it. The recession and all. No job. No hope.* (“*Phoenix Farm*,” p. 127).
  - loss of hope
  - loss of friends
  - reduced economic activity
  - increased economic activity
- To prove allegiance to the gang it was necessary to reserve our fiercest **malevolence** for a storekeeper or peddler . . . (“*A Whole Nation and a People*,” p. 137)
  - loyalty
  - malice
  - mannerisms
  - language
- . . . old Barba Nikos, a short, **sinewy** Greek who walked with a slight limp . . . (“*A Whole Nation and a People*,” p. 137)
  - portly
  - strongly muscled
  - dark-skinned
  - pale-skinned
- He waved a fist and hurled **epithets** at us in ornamental Greek. (“*A Whole Nation and a People*,” p. 137)
  - abusive words
  - dishes
  - daggers
  - high praises
- “Come closer, boy, and I will educate your **abysmal** ignorance.” (“*A Whole Nation and a People*,” pp. 139–140)
  - boyish
  - understandable
  - amusing
  - immeasurably low



## Research, Writing, and Discussion Topics

The following are suggested topics you might research, write about, or discuss.

1. Choose two different gods or goddesses from this anthology. *Compare and contrast* their strengths and weaknesses.
2. *Evaluate* the reasons why myth endures.
3. *Synthesize* what you have learned about mythology in a 20-line poem.
4. Give your opinion about which selection in this anthology best fits your idea of what a myth should be.
5. Choose one of your favorite heroes from books or films. *Evaluate* what qualities of a god or goddess this hero has.
6. Explain which of the following approaches to myth you like better: a contemporary retelling of a myth such as Barbara McBride-Smith's "Pandora;" a classic retelling of a myth such as "The Firebringer;" or an epic, which follows the hero through many adventures, such as "Odysseus."
7. Take a survey about myth. Include questions about why people like (or dislike) myth. *Synthesize* the results into a chart or report of your findings.
8. *Generalize* about how gods and goddesses are different from humans.
9. Think about people you know who seem to be larger than life. *Compare and contrast* them to the gods and goddesses you have read about in this anthology.
10. Based on all the selections you have now read, *synthesize* a list of some qualities of a myth.
11. Make a list of words and images that recur throughout the stories in this anthology. Use *synthesis* to create a visual or written artwork that expresses the spirit of myth.
12. *Evaluate* the deities you have read about in this book. How do gender differences affect the kind of experiences the gods and goddesses have?
13. *Generalize* about how the 12 Olympians and their adventures are like the characters in an ongoing television soap opera.
14. *Compare and contrast* the contemporary selections in Cluster Four with the classical versions of the myths on which they are based.
15. *Compare and contrast* the ways in which Athena is portrayed in these selections: "The Wise Goddess: Athena" and "Arachne."

## Assessment and Project Ideas

### Extended Research Opportunities

Here are some topics which you may want to investigate further and report on either in writing or in an oral presentation to the class.

- Similar myths from other cultures—perhaps a specific type of story, such as those about creation, tricksters, monsters, or the underworld
- More about a particular mythological character
- The weapons and special powers of heroes and heroines in Greek mythology
- A work of contemporary fiction or poetry that refers to a mythological character or hero
- An idea that frequently appears in myths, such as abandoned children, prophecies, unidentified parents, journey quests, kidnapping, or disguise
- Creatures that combine animal and human characteristics, or are combinations of different animals
- Deities of natural forces, such as the wind, sea, sun, or storms
- Origin stories (explaining how certain things came to be), such as Pandora, Arachne, Demeter and Persephone, Echo, Prometheus
- The work or life of a particular reteller of myths (for example, Homer, Hesiod, Edith Hamilton, Mary Stewart, Barbara McBride-Smith, Jane Yolen)
- The ancient Greek culture from which these stories sprang

### Speaking and Listening

1. Debate the following topic: Myths help explain human nature.
2. Conduct a mock call-in talk show on which the guest is a character from Greek mythology.
3. Prepare and present a scene from one of the myths in this anthology or from an original story based on a myth.
4. Playing the role of a storyteller, retell a myth in your own style.

### Creative Writing

1. Write a story in which characters from different myths interact in a new story.
2. Write a parody of a Greek myth. (A *parody* is a humorous imitation of another work, often designed to ridicule the original work.)
3. Write a story about what happens to one or more mythological characters after one of the stories in this collection.
4. Write a detailed character sketch of one of the mythological deities, heroes, heroines, or villains.

### Multimedia Activities

1. Create a multimedia presentation of one of the Greek myths.
2. Create storyboards for an animated version of one of the myths.
3. Design an ad or poster for a movie about one of the myths.
4. Create an illustration for one of the stories in this anthology.
5. Create a social media page for one of the Greek deities.
6. Create a comic book version of one of the myths.

## Answering the Essential Question

To help students prepare for the essay test on the following page, you may wish to reinforce the critical thinking skills presented in this book as students work through the mental tasks they must complete to answer the essential question. They can discuss the following questions either in small groups or as a whole class.

### Generalizing

- What traits do myths have that might explain their enduring interest?
- What themes tend to appear in myths?
- What roles do the gods play in the lives of humans, according to the myths?

### Comparing and Contrasting

- In what ways are the stories in myths like and unlike the central narratives of modern religions?
- What similarities and differences are there between gods and goddesses?

### Evaluating

- What traits in the gods and goddesses seem worthy for humans to develop?
- What traits in the gods and goddesses should humans try to avoid imitating?

### Synthesizing

- How can you apply the understandings you have achieved from answering the previous questions to the essential question of this book: Why does myth endure?

You may also wish to share the Rubric for Argumentative Writing (Echoes\_4.4\_CCSSRubric) before students begin their test. (W.6–12.1)

## Essay Test

Using what you have learned while reading *Echoes from Mt. Olympus* and what you already know, respond to the following question. This is an open-book test. Use quotations to support your response.

**Prompt:** Why does myth endure?

## Rubric for Project Evaluation: Grades 6–8

Apply those standards that fit the specific project. Some standards might not be used.

Standards	Criteria		
	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
<b>Research Process</b> <ul style="list-style-type: none"> <li>Focus</li> <li>Search</li> <li>Sources</li> </ul>	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed usefulness of each source <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> used focused questions for research <input type="checkbox"/> used appropriate search techniques <input type="checkbox"/> used multiple print and digital sources for longer projects <input type="checkbox"/> evaluated credibility and accuracy of each source	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> relied on one or two sources only <input type="checkbox"/> did not evaluate or recognize credibility and accuracy of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>Planning through revising</li> <li>Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> planned, drafted, revised or rewrote to suit purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Suitability for task, purpose, and audience</li> <li>Coherence</li> <li>Style</li> <li>Sources</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> had a clear, interesting, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions well <input type="checkbox"/> used a style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated evidence from sources for a smooth flow, and cited accurately <input type="checkbox"/> used digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> had a clear, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions <input type="checkbox"/> used style appropriate for task, purpose, and audience <input type="checkbox"/> wove sources in smoothly and credited them <input type="checkbox"/> used multimedia elements to clarify, add interest, and strengthen arguments	<input type="checkbox"/> main idea was unclear and support was weak <input type="checkbox"/> organization was hard to follow <input type="checkbox"/> used too few transitions <input type="checkbox"/> used an inappropriate style <input type="checkbox"/> did not cite sources or paraphrase correctly <input type="checkbox"/> used few if any multimedia elements and they did not help strengthen the text
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Points of view</li> <li>Suitability to task, purpose, and audience</li> <li>Speaking voice</li> <li>Eye contact</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> presented interesting ideas and information clearly so listeners could easily follow <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained good eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> emphasized the most important points <input type="checkbox"/> was focused and coherent <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> spoke with adequate volume <input type="checkbox"/> maintained eye contact <input type="checkbox"/> integrated multimedia	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled somewhat <input type="checkbox"/> did not present strong evidence <input type="checkbox"/> was hard to hear <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> used few if any multimedia elements

## Rubric for Project Evaluation: Grades 9–10

Apply those standards that fit the specific project. Some standards might not be used.

Standards	Criteria		
	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
<b>Research Process</b> <ul style="list-style-type: none"> <li>Focus</li> <li>Search</li> <li>Sources</li> </ul>	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed strengths and weaknesses of each source based on task, purpose, and audience <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed usefulness of each source <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> used only obvious search techniques <input type="checkbox"/> relied on just a few sources <input type="checkbox"/> did not evaluate or recognize the usefulness of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>Planning through revising</li> <li>Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> planned, drafted, revised or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Suitability for task, purpose, and audience</li> <li>Coherence</li> <li>Style</li> <li>Sources</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> had a clear, meaningful main idea developed with outstanding and rich details and evidence <input type="checkbox"/> used effective organization for task and purpose; audience appeal was high <input type="checkbox"/> used transitions well <input type="checkbox"/> used an engaging style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> had a clear, interesting, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions <input type="checkbox"/> used a style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated evidence from sources for a smooth flow, and cited accurately <input type="checkbox"/> used digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> main idea was somewhat unclear and was not well developed <input type="checkbox"/> organization was hard to follow in places <input type="checkbox"/> used too few transitions <input type="checkbox"/> style could have been more appropriate for task, purpose, and audience <input type="checkbox"/> included quotes from sources but did not integrate them smoothly and/or cite them accurately <input type="checkbox"/> used too few and/or irrelevant multimedia elements
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Points of view</li> <li>Suitability to task, purpose, and audience</li> <li>Speaking voice</li> <li>Eye contact</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> presented meaningful ideas and information clearly so listeners could easily follow <input type="checkbox"/> conveyed a clear and distinct perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained excellent eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> presented interesting ideas and information clearly so listeners could easily follow <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained good eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled in places <input type="checkbox"/> not all evidence was strong <input type="checkbox"/> was hard to hear at times <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> did not tie multimedia elements closely enough to presentation

## Rubric for Project Evaluation: Grades 11–12

Apply those standards that fit the specific project. Some standards might not be used.

Standards	Criteria		
	Exceeds Standards	Meets Standards	Below Standards
<b>Research Process</b> <ul style="list-style-type: none"> <li>Focus</li> <li>Search</li> <li>Sources</li> </ul>	<input type="checkbox"/> adapted research to changing understandings based on progressive learning from sources <input type="checkbox"/> used advanced search techniques, tapping into authoritative databases <input type="checkbox"/> used five or more sources including primary sources and interviews when useful	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed strengths and weaknesses of each source based on task, purpose, and audience <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> used only obvious search techniques <input type="checkbox"/> relied on just a few sources <input type="checkbox"/> did not evaluate or recognize the usefulness of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>Planning through revising</li> <li>Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions <input type="checkbox"/> edited creatively to enhance style and readability	<input type="checkbox"/> planned, drafted, revised or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Suitability for task, purpose, and audience</li> <li>Coherence</li> <li>Style</li> <li>Sources</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> had a clear, meaningful main idea developed with complex and complete evidence <input type="checkbox"/> crafted creative, effective organization; audience appeal was high <input type="checkbox"/> used sophisticated transitions <input type="checkbox"/> used a compelling style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically <input type="checkbox"/> conveyed depth of personal interest in subject	<input type="checkbox"/> had a clear, meaningful main idea developed with outstanding and rich details and evidence <input type="checkbox"/> used effective organization for task and purpose; audience appeal was high <input type="checkbox"/> used transitions well <input type="checkbox"/> used an engaging style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> main idea was somewhat unclear and was not well developed in places <input type="checkbox"/> organization was logical but lacked transitions <input type="checkbox"/> used too few transitions <input type="checkbox"/> style could have been more appropriate for task, purpose, and audience <input type="checkbox"/> included quotes from sources but did not integrate them smoothly and/or cite them accurately <input type="checkbox"/> used multimedia elements that did not always enhance or strengthen presentation
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Points of view</li> <li>Suitability to task, purpose, and audience</li> <li>Speaking voice</li> <li>Eye contact</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> presented meaningful ideas and information clearly and creatively <input type="checkbox"/> conveyed a clear, distinct, and involved perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style very well suited for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume and used gestures and movement to reinforce key points <input type="checkbox"/> maintained excellent eye contact and adjusted to audience reactions <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> presented meaningful ideas and information clearly so listeners could easily follow <input type="checkbox"/> conveyed a clear and distinct perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained excellent eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled in places <input type="checkbox"/> not all evidence was strong <input type="checkbox"/> was hard to hear at times <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> did not tie multimedia elements closely enough to presentation



## Related Literature

Choose from the following selections to enhance and extend the themes in this *Literature & Thought* anthology. Several are included as Common Core Exemplar Texts in Appendix B of the Common Core State Standards. The letters *RL* in the brackets indicate the reading level of the book listed. *IL* indicates the approximate interest level. Perfection Learning's catalog numbers are included for your ordering convenience.

### Challenging

**Antigone** by Sophocles. Creon brings final ruin to the house of Oedipus. [RL 9 IL 10–12] Paperback 8609901; Cover Craft 8609902.

**Mythology** by Edith Hamilton. The great stories from Greek, Roman, and Norse mythology which are the fountainhead of all literature. [RL 11 IL 9 + ] Paperback 0570001; Cover Craft 0570002.

**The Odyssey** by Homer. [RL 9 IL 9 + ] Paperback 0608001; Cover Craft 0608002.

**The Penguin Historical Atlas of Ancient Rome** by Chris Scarre. Atlas tells the story of Roman civilization through 60 full-color maps, 80 b&w illustrations, text, and numerous timelines and photos of landscape, architecture, and art. Includes index. [RL 9 IL 9 + ] Paperback 4945201; Cover Craft 4945202.

### Average

**The Adventures of Ulysses** by Bernard Evslin. Exciting adventure with Ulysses, fearsome leader of the Greek forces. [RL 6 IL 7–12] Paperback 8290601; Cover Craft 8290602.

**D'aulaires' Book of Greek Myths** by Ingri & Edgar Parin D'Aulaire. Wondrous figures are brought to life in this exquisite book. The colorful paintings add extra-dynamic splendor to one of children's favorite subjects. [RL 6 IL 1–4] Paperback 8675501; Cover Craft 8675502.

**Greek Gods and Heroes** by Robert Graves. The legends of long-ago Greece that have inspired centuries of great art and literature are retold here by a famous poet and novelist. [RL 6 IL 7–12] Paperback 4308701; Cover Craft 4308702.

**Mightiest of Mortals: Heracles** by Doris Gates. Retells the exploits of the Greek demigod Heracles, including the tales of his 12 labors. [RL 7 IL 3–7] Paperback 8766301; Cover Craft 8766302.

**Mythology and You** by Donna Rosenberg & Sorelle Baker. In this outstanding collection 38 of the major Greek myths are authentically and dramatically retold in a comfortable style. [RL 8 IL 9 + ] Paperback 8678301; Cover Craft 8678302.

**Mythology Smart Junior** by Gary Arms, Ph. D. Quizzes, keys, and intriguing time travel tales of ancient Greece, legends, and poets. Smart Junior series. [RL 6 IL 6–8] Paperback 5412201; Cover Craft 5412202.

**Welcome to Ancient Greece** by Anne Millard. Hundreds of full-color drawings, maps, and diagrams enable students to see how the people of ancient Greece actually lived. [RL 7 IL 7–12] Paperback 4555001; Cover Craft 4555002.

### Easy

**Inside the Walls of Troy: A Novel of the Women Who Lived the Trojan War** by Clemence McLaren. A unique look at the lives of the women of Troy who are left to care for the city and its injured inside the city walls while one of the most historical wars of all times is being fought by their men outside. [RL 5.6 IL 7 + ] Paperback 5733701; Cover Craft 5733702.

## What Do You Know?

You are about to begin a unit on mythology. Mark the following true/false statements by putting a *T* or *F* on the lines. This is not a test. Think of it as a way to find out what you feel about mythology.

### True or False

- \_\_\_\_\_ 1. Ancient myths can teach us how to live today.
- \_\_\_\_\_ 2. Ancient mythology may be entertaining, but it tells us nothing about our own world.
- \_\_\_\_\_ 3. Myths can help us understand the lives and beliefs of some of our cultural ancestors.
- \_\_\_\_\_ 4. Greek and Roman myths are fantastic adventure stories, which were originally told and sung only for fun.
- \_\_\_\_\_ 5. Reading mythology is a lot like reading history.
- \_\_\_\_\_ 6. Mythology can reveal some underlying truths about human beings.
- \_\_\_\_\_ 7. Primitive people created myths to explain things they feared.
- \_\_\_\_\_ 8. Science has replaced mythology as an explanation for the world.
- \_\_\_\_\_ 9. All cultures tell myths, including our own.
- \_\_\_\_\_ 10. Some heroes and heroines in today's stories are very much like those in mythology.

## **Answers to Vocabulary Tests**

### **Cluster One Vocabulary Test** (page 26)

**1. B; 2. A; 3. D; 4. A; 5. C; 6. B; 7. D; 8. B; 9. C; 10. A**

### **Cluster Two Vocabulary Test** (page 38)

**1. C; 2. A; 3. D; 4. C; 5. B; 6. C; 7. D; 8. B; 9. A; 10. B**

### **Cluster Three Vocabulary Test** (page 50)

**1. D; 2. B; 3. C; 4. C; 5. A; 6. B; 7. D; 8. C; 9. B; 10. A**

### **Cluster Four Vocabulary Test** (page 60)

**1. C; 2. A; 3. D; 4. B; 5. A; 6. C; 7. B; 8. B; 9. A; 10. D**

## English Language Arts Standards » Reading: Literature » Grade 6 (RL)

### Key Ideas and Details

- |   |   |
|---|---|
| 1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  | <b>SB:</b> p. 46<br><b>TG:</b> pp. 18, 21, 24–25, 27–28, 34, 43, 44, 45, 46, 55, 59<br><b>IWL:</b> 1.3, 1.4, 2.1, 2.2 |
| 2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. | <b>TG:</b> pp. 15–16, 18, 19, 22, 30, 31, 34<br><b>IWL:</b> 1.1, 1.2  |
| 3. Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.   | <b>SB:</b> p. 114<br><b>TG:</b> pp. 23, 44, 47, 48–49, 58<br><b>IWL:</b> 3.3, 3.4                                     |

### Craft and Structure

- |  |   |
|--|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone. | <b>SB:</b> pp. 16, 88, 114<br><b>TG:</b> pp. 17, 20, 23, 26, 29, 32, 33, 35, 36–37, 38, 41, 44, 45, 48–49, 50, 54, 59, 60<br><b>IWL:</b> 3.3, 3.4 |
| 5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.               | <b>TG:</b> pp. 23, 33, 57<br><b>IWL:</b> 4.1, 4.2   |
| 6. Explain how an author develops the point of view of the narrator or speaker in a text.  | <b>TG:</b> p. 33  |

### Integration of Knowledge and Ideas

- |  |  |
|--|--|
| 7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch. | <b>TG:</b> p. 32<br><b>IWL:</b> 4.1, 4.2                       |
| 8. (Not applicable to literature)  | (Not applicable to literature)                                 |
| 9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.   | <b>TG:</b> pp. 27–28, 52–53<br><b>IWL:</b> 2.1, 2.2, 4.1., 4.2 |

### Range of Reading and Level of Text Complexity

- |   |   |
|---|---|
| 10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy. |
|---|---|

## English Language Arts Standards » Reading: Informational Text » Grade 6 (RI)

Key Ideas and Details	
1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 27–28, 42, 56 <b>IWL:</b> 2.1, 2.2
2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2
3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).	<b>TG:</b> p. 56
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	<b>SB:</b> p. 16 <b>TG:</b> pp. 17, 41, 56, 60
5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.	<b>TG:</b> p. 42 <b>IWL:</b> 4.1, 4.2
6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.	<b>TG:</b> p. 56
Integration of Knowledge and Ideas	
7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.	<b>IWL:</b> 4.1, 4.2
8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.	
9. Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).	<b>TG:</b> pp. 27–28 <b>IWL:</b> 2.1, 2.2
Range of Reading and Level of Text Complexity	
10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Writing » Grade 6 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) and organize the reasons and evidence clearly.</li> <li>b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from the argument presented.</li> </ul>	<p><b>TG:</b> pp. 63, 64</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24–25  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</li> <li>e. Provide a conclusion that follows from the narrated experiences or events.</li> </ul>	<p><b>SB:</b> pp. 88, 114  <b>TG:</b> pp. 21, 31, 36–37, 48–49  <b>IWL:</b> 3.3, 3.4</p>

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## English Language Arts Standards » Writing » Grade 6 (W)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 21, 24–25, 36–37, 48–49, 65 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	<b>TG:</b> p. 65
6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	<b>TG:</b> p. 61

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.	<b>TG:</b> pp. 21, 61, 62
8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.	<b>TG:</b> p. 65
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 24–25, 36–37, 48–49, 52–53, 63, 64, 65 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1., 4.2

### Range of Writing

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 discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 24–25, 36–37, 48–49, 61, 62, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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## English Language Arts Standards » Speaking and Listening » Grade 6 (SL)

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.	<b>TG:</b> pp. 19, 22, 30, 46
2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	<b>TG:</b> pp. 61, 62
3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.	
<b>Presentation of Knowledge and Ideas</b>	
4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	<b>TG:</b> p. 65
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.	<b>TG:</b> pp. 20, 65
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG:</b> pp. 20, 65

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Concept Vocabulary	SB: p. 16	RL.6.4	RI.6.4		
<b>Cluster One: What Are the Qualities of the Gods and Goddesses?</b>					
Teaching the Critical Thinking Skill: Generalizing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.6.2	RI.6.2		
Cluster One Vocabulary	TG: p. 17	RL.6.4	RI.6.4		
Zeus and Hera, Bernard Evslin, Dorothy Evslin, and Ned Hoopes	TG: p. 18	RL.6.1 RL.6.2			
The Firebringer, Louis Untermeyer	TG: p. 19	RL.6.2			SL.6.1
Pandora, Barbara McBride-Smith	TG: p. 20	RL.6.4			SL.6.5 SL.6.6
The Wise Goddess: Athena, Betty Bonham Lies	TG: p. 21	RL.6.1		W.6.3 W.6.4 W.6.7	
Apollo and Artemis: The Twins, Ellen Switzer and Costas	TG: p. 22	RL.6.2			SL.6.1
Big Baby Hermes, Geraldine McCaughrean	TG: p. 23	RL.6.3 RL.6.4 RL.6.5			
Responding to Cluster One Writing Activity: Getting to Know Them	SB: p. 46 TG: pp. 24–25 IWL: 1.3, 1.4	RL.6.1		W.6.2 W.6.4 W.6.9 W.6.10	
Cluster One Vocabulary Test	TG: p. 26	RL.6.4			
<b>Cluster Two: How Does Myth Explain Nature?</b>					
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 27–28 IWL: 2.1, 2.2	RL.6.1 RL.6.9	RI.6.1 RI.6.9		
Cluster Two Vocabulary	TG: p. 29	RL.6.4			
Arachne, Olivia E. Coolidge	TG: p. 30	RL.6.2			SL.6.1
Artemis, Orion and the Seven Sisters, Kathleen Lines	TG: p. 31	RL.6.2		W.6.3	
Demeter and Persephone, Homer, translated by Penelope Proddow, CCSS Exemplar Author	TG: p. 32	RL.6.4 RL.6.7			

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Persephone, Falling, Rita Dove	TG: p. 33	RL.6.4 RL.6.5			
Echo and Narcissus, Anne Terry White	TG: p. 34	RL.6.1 RL.6.2			
Narcissus at 60, Linda Pastan	TG: p. 35	RL.6.4			
Responding to Cluster Two Writing Activity: Myth in the Making	SB: p. 88 TG: pp. 36–37 IWL: 2.3, 2.4	RL.6.4		W.6.3 W.6.4 W.6.9 W.6.10	
Cluster Two Vocabulary Test	TG: p. 38	RL.6.4			
<b>Cluster Three: How Does Myth Explain Human Nature?</b>					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 39–40 IWL: 3.1, 3.2	RL.6.1 RL.6.2	RI.6.1 RI.6.2		
Cluster Three Vocabulary	TG: p. 41	RL.6.4	RI.6.4		
Homer, the Blind Poet, Alisoun Witting	TG: p. 42		RI.6.1 RI.6.5		
Odysseus, W.H.D. Rouse	TG: p. 43	RL.6.1			
Siren Song, Margaret Atwood	TG: p. 44	RL.6.1 RL.6.3 RL.6.4			
Cupid and Psyche, Barbara McBride-Smith	TG: p. 45	RL.6.1 RL.6.4			
Perseus and Medusa, Richard Woff	TG: p. 46	RL.6.1			SL.6.1
Look, Medusa!, Suniti Namjoshi	TG: p. 47	RL.6.3			
Responding to Cluster Three Writing Activity: 'Toons	SB: p. 114 TG: pp. 48–49 IWL: 3.3, 3.4	RL.6.3 RL.6.4		W.6.3 W.6.4 W.6.9 W.6.10	
Cluster Three Vocabulary Test	TG: p. 50	RL.6.4			
<b>Cluster Four: Thinking on Your Own</b>					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2	RL.6.9		W.6.9	

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Cluster Four Vocabulary	TG: p. 54	RL.6.4			
Antaeus, Borden Deal	TG: p. 55	RL.6.1			
Pegasus for a Summer, Michael J. Rosen	TG: p. 56		RI.6.1 RI.6.4		
Phoenix Farm, Jane Yolen	TG: p. 57	RL.6.5			
I, Icarus, Alden Nowlan	TG: p. 58	RL.6.3			
A Whole Nation and a People, Harry Mark Petrakis	TG: p. 59	RL.6.1 RL.6.4			
Cluster Four Vocabulary Test	TG: p. 60	RL.6.4	RI.6.4		
<b>Additional Teacher Guide Resources</b>					
Research, Writing, and Discussion Topics	TG: p. 61			W.6.6 W.6.7 W.6.10	SL.6.2
Assessment and Project Ideas	TG: p. 62			W.6.7 W.6.10	SL.6.2
Answering the Essential Question	TG: p. 63			W.6.1 W.6.9	
Essay Test	TG: p. 64			W.6.1 W.6.9 W.6.10	
Rubric for Project Evaluation	TG: p. 65			W.6.4 W.6.5 W.6.8 W.6.9	SL.6.4 SL.6.5 SL.6.6
Related Literature	TG: p. 68	RL.6.10	RI.6.10		

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## English Language Arts Standards » Reading: Literature » Grade 7 (RL)

### Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SB:</b> p. 46 <b>TG:</b> pp. 18, 21, 24–25, 27–28, 34, 43, 44, 45, 46, 55, 59 <b>IWL:</b> 1.3, 1.4, 2.1, 2.2
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	<b>TG:</b> pp. 15–16, 18, 19, 22, 30, 31, 34 <b>IWL:</b> 1.1, 1.2
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	<b>SB:</b> p. 114 <b>TG:</b> pp. 23, 44, 47, 48–49, 58 <b>IWL:</b> 3.3, 3.4

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	<b>SB:</b> pp. 16, 88, 114 <b>TG:</b> pp. 17, 20, 23, 26, 29, 32, 33, 35, 36–37, 38, 41, 44, 45, 48–49, 50, 54, 59, 60 <b>IWL:</b> 3.3, 3.4
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	<b>TG:</b> p. 33 <b>IWL:</b> 4.1, 4.2
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	

### Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	<b>TG:</b> p. 32 <b>IWL:</b> 4.1, 4.2
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	<b>TG:</b> pp. 27–28, 52–53 <b>IWL:</b> 2.1, 2.2, 4.1., 4.2

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grade 7 (RI)

### Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 27–28, 42, 56 <b>IWL:</b> 2.1, 2.2
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2
3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	<b>TG:</b> p. 56

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.	<b>SB:</b> p. 16 <b>TG:</b> pp. 17, 41, 56, 60
5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.	<b>TG:</b> p. 42 <b>IWL:</b> 4.1, 4.2
6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.	<b>TG:</b> p. 56

### Integration of Knowledge and Ideas

7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).	<b>IWL:</b> 4.1, 4.2
8. Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.	
9. Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.	

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grade 7 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>TG:</b> pp. 63, 64</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24–25  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>	<p><b>SB:</b> pp. 88, 114  <b>TG:</b> pp. 21, 31, 36–37, 48–49  <b>IWL:</b> 3.3, 3.4</p>

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## English Language Arts Standards » Writing » Grade 7 (W)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 21, 24–25, 36–37, 48–49, 65 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	<b>TG:</b> p. 65
6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.	<b>TG:</b> p. 61

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	<b>TG:</b> pp. 21, 61, 62
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>TG:</b> p. 65
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 24–25, 36–37, 48–49, 52–53, 63, 64, 65 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1., 4.2

### Range of Writing

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 discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 24–25, 36–37, 48–49, 61, 62, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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## English Language Arts Standards » Speaking and Listening » Grade 7 (SL)

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. d. Acknowledge new information expressed by others and, when warranted, modify their own views.	<b>TG:</b> pp. 19, 22, 30, 46
2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	<b>TG:</b> pp. 61, 62
3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.	
<b>Presentation of Knowledge and Ideas</b>	
4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.	<b>TG:</b> p. 65
5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.	<b>TG:</b> pp. 20, 65
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG:</b> pp. 20, 65

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Concept Vocabulary	SB: p. 16	RL.7.4	RI.7.4		
<b>Cluster One: What Are the Qualities the of Gods and Goddesses?</b>					
Teaching the Critical Thinking Skill: Generalizing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.7.2	RI.7.2		
Cluster One Vocabulary	TG: p. 17	RL.7.4	RI.7.4		
Zeus and Hera, Bernard Evslin, Dorothy Evslin, and Ned Hoopes	TG: p. 18	RL.7.1 RL.7.2			
The Firebringer, Louis Untermeyer	TG: p. 19	RL.7.2			SL.7.1
Pandora, Barbara McBride-Smith	TG: p. 20	RL.7.4			SL.7.5 SL.7.6
The Wise Goddess: Athena, Betty Bonham Lies	TG: p. 21	RL.7.1		W.7.3 W.7.4 W.7.7	
Apollo and Artemis: The Twins, Ellen Switzer and Costas	TG: p. 22	RL.7.2			SL.7.1
Big Baby Hermes, Geraldine McCaughrean	TG: p. 23	RL.7.3 RL.7.4			
Responding to Cluster One Writing Activity: Getting to Know Them	SB: p. 46 TG: pp. 24–25 IWL: 1.3, 1.4	RL.7.1		W.7.2 W.7.4 W.7.9 W.7.10	
Cluster One Vocabulary Test	TG: p. 26	RL.7.4			
<b>Cluster Two: How Does Myth Explain Nature?</b>					
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 27–28 IWL: 2.1, 2.2	RL.7.1 RL.7.9	RI.7.1		
Cluster Two Vocabulary	TG: p. 29	RL.7.4			
Arachne, Olivia E. Coolidge	TG: p. 30	RL.7.2			SL.7.1
Artemis, Orion and the Seven Sisters, Kathleen Lines	TG: p. 31	RL.7.2		W.7.3	
Demeter and Persephone, Homer, translated by Penelope Proddow, CCSS Exemplar Author	TG: p. 32	RL.7.4			

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Persephone, Falling, Rita Dove	TG: p. 33	RL.7.4 RL.7.5			
Echo and Narcissus, Anne Terry White	TG: p. 34	RL.7.1 RL.7.2			
Narcissus at 60, Linda Pastan	TG: p. 35	RL.7.4			
Responding to Cluster Two Writing Activity: Myth in the Making	SB: p. 88 TG: pp. 36–37 IWL: 2.3, 2.4	RL.7.4		W.7.3 W.7.4 W.7.9 W.7.10	
Cluster Two Vocabulary Test	TG: p. 38	RL.7.4			
<b>Cluster Three: How Does Myth Explain Human Nature?</b>					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 39–40 IWL: 3.1, 3.2	RL.7.1 RL.7.2	RI.7.1 RI.7.2		
Cluster Three Vocabulary	TG: p. 41	RL.7.4	RI.7.4		
Homer, the Blind Poet, Alisoun Witting	TG: p. 42		RI.7.1 RI.7.5		
Odysseus, W.H.D. Rouse	TG: p. 43	RL.7.1			
Siren Song, Margaret Atwood	TG: p. 44	RL.7.1 RL.7.3 RL.7.4			
Cupid and Psyche, Barbara McBride-Smith	TG: p. 45	RL.7.1 RL.7.4			
Perseus and Medusa, Richard Woff	TG: p. 46	RL.7.1			SL.7.1
Look, Medusa!, Suniti Namjoshi	TG: p. 47	RL.7.3			
Responding to Cluster Three Writing Activity: 'Toons	SB: p. 114 TG: pp. 48–49 IWL: 3.3, 3.4	RL.7.3 RL.7.4		W.7.3 W.7.4 W.7.9 W.7.10	
Cluster Three Vocabulary Test	TG: p. 50	RL.7.4			
<b>Cluster Four: Thinking on Your Own</b>					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2	RL.7.9		W.7.9	
Cluster Four Vocabulary	TG: p. 54	RL.7.4			
Antaeus, Borden Deal	TG: p. 55	RL.7.1			

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## All Standards Correlated by Selection >> Grade 7

<b>Content</b>	<b>Pages</b>	<b>RL</b> <i>ELA Reading Literature</i>	<b>RI</b> <i>ELA Reading Informational Text</i>	<b>W</b> <i>ELA Writing</i>	<b>SL</b> <i>ELA Speaking and Listening</i>
<b>Pegasus for a Summer</b> , Michael J. Rosen	TG: p. 56		RI.7.1 RI.7.4		
<b>Phoenix Farm</b> , Jane Yolen	TG: p. 57				
<b>I, Icarus</b> , Alden Nowlan	TG: p. 58	RL.7.3			
<b>A Whole Nation and a People</b> , Harry Mark Petrakis	TG: p. 59	RL.7.1 RL.7.4			
<b>Cluster Four Vocabulary Test</b>	TG: p. 60	RL.7.4	RI.7.4		
<b>Additional Teacher Guide Resources</b>					
<b>Research, Writing, and Discussion Topics</b>	TG: p. 61			W.7.6 W.7.7 W.7.10	SL.7.2
<b>Assessment and Project Ideas</b>	TG: p. 62			W.7.7 W.7.10	SL.7.2
<b>Answering the Essential Question</b>	TG: p. 63			W.7.1 W.7.9	
<b>Essay Test</b>	TG: p. 64			W.7.1 W.7.9 W.7.10	
<b>Rubric for Project Evaluation</b>	TG: p. 65			W.7.4 W.7.5 W.7.8 W.7.9	SL.7.4 SL.7.5 SL.7.6
<b>Related Literature</b>	TG: p. 68	RL.7.10	RI.7.10		

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## English Language Arts Standards » Reading: Literature » Grade 8 (RL)

### Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SB:</b> p. 46 <b>TG:</b> pp. 18, 21, 24–25, 27–28, 34, 43, 44, 45, 46, 55, 59 <b>IWL:</b> 1.3, 1.4, 2.1, 2.2
2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	<b>TG:</b> pp. 15–16, 18, 19, 22, 30, 31, 34 <b>IWL:</b> 1.1, 1.2
3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	<b>SB:</b> p. 114 <b>TG:</b> pp. 23, 44, 47, 48–49, 58 <b>IWL:</b> 3.3, 3.4

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<b>SB:</b> pp. 16, 88, 114 <b>TG:</b> pp. 17, 20, 23, 26, 29, 32, 33, 35, 36–37, 38, 41, 44, 45, 48–49, 50, 54, 59, 60 <b>IWL:</b> 3.3, 3.4
5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	<b>IWL:</b> 4.1, 4.2
6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	

### Integration of Knowledge and Ideas

7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	<b>IWL:</b> 4.1, 4.2
8. (Not applicable to literature)	(Not applicable to literature)
9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	<b>TG:</b> pp. 33, 35, 43, 45, 52–53, 55, 57, 58 <b>IWL:</b> 4.1., 4.2

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grade 8 (RI)

### Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 27–28, 42, 56 <b>IWL:</b> 2.1, 2.2
2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2
3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	<b>TG:</b> p. 56

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<b>SB:</b> p. 16 <b>TG:</b> pp. 17, 41, 56, 60
5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	<b>TG:</b> p. 42 <b>IWL:</b> 4.1, 4.2
6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	<b>TG:</b> p. 56

### Integration of Knowledge and Ideas

7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	<b>TG:</b> p. 32 <b>IWL:</b> 4.1, 4.2
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.	
9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.	

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grade 8 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented."</li> </ul>	<p><b>TG:</b> pp. 63, 64</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented."</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24–25  <b>IWL:</b> 1.3, 1.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>	<p><b>SB:</b> pp. 88, 114  <b>TG:</b> pp. 21, 31, 36–37, 48–49  <b>IWL:</b> 3.3, 3.4</p>

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## English Language Arts Standards » Writing » Grade 8 (W)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 21, 24–25, 36–37, 48–49, 65 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 52.)	<b>TG:</b> p. 65
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	<b>TG:</b> p. 61

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<b>TG:</b> pp. 21, 61, 62
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>TG:</b> p. 65
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 24–25, 36–37, 48–49, 52–53, 63, 64, 65 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1., 4.2

### Range of Writing

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 discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 46, 88, 114 <b>TG:</b> pp. 24–25, 36–37, 48–49, 61, 62, 64 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4
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## English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	<b>TG:</b> pp. 19, 22, 30, 46
2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	<b>TG:</b> pp. 61, 62
3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.	
<b>Presentation of Knowledge and Ideas</b>	
4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.	<b>TG:</b> p. 65
5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.	<b>TG:</b> pp. 20, 65
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG:</b> pp. 20, 65

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Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Concept Vocabulary	SB: p. 16	RL.8.4	RI.8.4		
<b>Cluster One: What Are the Qualities of the Gods and Goddesses?</b>					
Teaching the Critical Thinking Skill: Generalizing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.8.2	RI.8.2		
Cluster One Vocabulary	TG: p. 17	RL.8.4	RI.8.4		
Zeus and Hera, Bernard Evslin, Dorothy Evslin, and Ned Hoopes	TG: p. 18	RL.8.1 RL.8.2			
The Firebringer, Louis Untermeyer	TG: p. 19	RL.8.2			SL.8.1
Pandora, Barbara McBride-Smith	TG: p. 20	RL.8.4			SL.8.5 SL.8.6
The Wise Goddess: Athena, Betty Bonham Lies	TG: p. 21	RL.8.1		W.8.3 W.8.4 W.8.7	
Apollo and Artemis: The Twins, Ellen Switzer and Costas	TG: p. 22	RL.8.2			SL.8.1
Big Baby Hermes, Geraldine McCaughrean	TG: p. 23	RL.8.3 RL.8.4			
Responding to Cluster One Writing Activity: Getting to Know Them	SB: p. 46 TG: pp. 24–25 IWL: 1.3, 1.4	RL.8.1		W.8.2 W.8.4 W.8.9 W.8.10	
Cluster One Vocabulary Test	TG: p. 26	RL.8.4			
<b>Cluster Two: How Does Myth Explain Nature?</b>					
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 27–28 IWL: 2.1, 2.2	RL.8.1	RI.8.1		
Cluster Two Vocabulary	TG: p. 29	RL.8.4			
Arachne, Olivia E. Coolidge	TG: p. 30	RL.8.2			SL.8.1
Artemis, Orion and the Seven Sisters, Kathleen Lines	TG: p. 31	RL.8.2		W.8.3	
Demeter and Persephone, Homer, translated by Penelope Proddow, CCSS Exemplar Author	TG: p. 32	RL.8.4			

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Persephone, Falling, Rita Dove	TG: p. 33	RL.8.4 RL.8.9			
Echo and Narcissus, Anne Terry White	TG: p. 34	RL.8.1 RL.8.2			
Narcissus at 60, Linda Pastan	TG: p. 35	RL.8.4 RL.8.9			
Responding to Cluster Two Writing Activity: Myth in the Making	SB: p. 88 TG: pp. 36–37 IWL: 2.3, 2.4	RL.8.4		W.8.3 W.8.4 W.8.9 W.8.10	
Cluster Two Vocabulary Test	TG: p. 38	RL.8.4			
<b>Cluster Three: How Does Myth Explain Human Nature?</b>					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 39–40 IWL: 3.1, 3.2	RL.8.1 RL.8.2	RI.8.1 RI.8.2		
Cluster Three Vocabulary	TG: p. 41	RL.8.4	RI.8.4		
Homer, the Blind Poet, Alisoun Witting	TG: p. 42		RI.8.1 RI.8.5		
Odysseus, W.H.D. Rouse	TG: p. 43	RL.8.1 RL.8.9			
Siren Song, Margaret Atwood	TG: p. 44	RL.8.1 RL.8.3 RL.8.4			
Cupid and Psyche, Barbara McBride-Smith	TG: p. 45	RL.8.1 RL.8.4 RL.8.9			
Perseus and Medusa, Richard Woff	TG: p. 46	RL.8.1			SL.8.1
Look, Medusa!, Suniti Namjoshi	TG: p. 47	RL.8.3			
Responding to Cluster Three Writing Activity: 'Toons	SB: p. 114 TG: pp. 48–49 IWL: 3.3, 3.4	RL.8.3 RL.8.4		W.8.3 W.8.4 W.8.9 W.8.10	
Cluster Three Vocabulary Test	TG: p. 50	RL.8.4			
<b>Cluster Four: Thinking on Your Own</b>					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2	RL.8.9		W.8.9	
Cluster Four Vocabulary	TG: p. 54	RL.8.4			

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<b>Content</b>	<b>Pages</b>	<b>RL</b> <i>ELA Reading Literature</i>	<b>RI</b> <i>ELA Reading Informational Text</i>	<b>W</b> <i>ELA Writing</i>	<b>SL</b> <i>ELA Speaking and Listening</i>
<b>Antaeus</b> , Borden Deal	<b>TG:</b> p. 55	RL.8.1 RL.8.9			
<b>Pegasus for a Summer</b> , Michael J. Rosen	<b>TG:</b> p. 56		RI.8.1 RI.8.4		
<b>Phoenix Farm</b> , Jane Yolen	<b>TG:</b> p. 57	RL.8.9			
<b>I, Icarus</b> , Alden Nowlan	<b>TG:</b> p. 58	RL.8.3 RL.8.9			
<b>A Whole Nation and a People</b> , Harry Mark Petrakis	<b>TG:</b> p. 59	RL.8.1 RL.8.4			
<b>Cluster Four Vocabulary Test</b>	<b>TG:</b> p. 60	RL.8.4	RI.8.4		
<b>Additional Teacher Guide Resources</b>					
<b>Research, Writing, and Discussion Topics</b>	<b>TG:</b> p. 61			W.8.6 W.8.7 W.8.10	SL.8.2
<b>Assessment and Project Ideas</b>	<b>TG:</b> p. 62			W.8.7 W.8.10	SL.8.2
<b>Answering the Essential Question</b>	<b>TG:</b> p. 63			W.8.1 W.8.9	
<b>Essay Test</b>	<b>TG:</b> p. 64			W.8.1 W.8.9 W.8.10	
<b>Rubric for Project Evaluation</b>	<b>TG:</b> p. 65			W.8.4 W.8.5 W.8.8 W.8.9	SL.8.4 SL.8.5 SL.8.6
<b>Related Literature</b>	<b>TG:</b> p. 68	RL.8.10	RI.8.10		

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## English Language Arts Standards » Reading: Literature » Grades 9–10 (RL)

### Key Ideas and Details

- |   |   |
|---|---|
| 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  | <b>SB:</b> p. 46<br><b>TG:</b> pp. 18, 21, 24–25, 27–28, 34, 43, 44, 45, 46, 55, 59<br><b>IWL:</b> 1.3, 1.4, 2.1, 2.2 |
| 2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. | <b>TG:</b> pp. 15–16, 18, 19, 22, 30, 31, 34<br><b>IWL:</b> 1.1, 1.2  |
| 3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                              | <b>SB:</b> p. 114<br><b>TG:</b> pp. 23, 44, 47, 48–49, 58<br><b>IWL:</b> 3.3, 3.4                                     |

### Craft and Structure

- |   |   |
|---|---|
| 4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). | <b>SB:</b> pp. 16, 88, 114<br><b>TG:</b> pp. 17, 20, 23, 26, 29, 32, 33, 35, 36–37, 38, 41, 44, 45, 48–49, 50, 54, 59, 60<br><b>IWL:</b> 3.3, 3.4 |
| 5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.  | <b>TG:</b> pp. 23, 33, 57<br><b>IWL:</b> 4.1, 4.2   |
| 6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.   |   |

### Integration of Knowledge and Ideas

- |  |   |
|--|---|
| 7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's <i>Landscape with the Fall of Icarus</i> ). | <b>TG:</b> p. 32<br><b>IWL:</b> 4.1, 4.2                              |
| 8. (Not applicable to literature)  | (Not applicable to literature)  |
| 9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).                                       | <b>TG:</b> pp. 35, 43, 45, 52–53, 55, 57, 58<br><b>IWL:</b> 4.1., 4.2 |

### Range of Reading and Level of Text Complexity

- |   |   |
|---|---|
| 10. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy. |
|---|---|

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## English Language Arts Standards » Reading: Informational Text » Grades 9–10 (RI)

Key Ideas and Details	
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 27–28, 42, 56 <b>IWL:</b> 2.1, 2.2
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	<b>TG:</b> p. 56
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	<b>SB:</b> p. 16 <b>TG:</b> pp. 17, 41, 56, 60
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	<b>TG:</b> p. 42 <b>IWL:</b> 4.1, 4.2
6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	<b>TG:</b> p. 56
Integration of Knowledge and Ideas	
7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.	<b>IWL:</b> 4.1, 4.2
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	
9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.	
Range of Reading and Level of Text Complexity	
10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy.

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## English Language Arts Standards » Writing » Grades 9–10 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</li> <li>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>TG:</b> pp. 63, 64</p>
<p>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.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 46  <b>TG:</b> pp. 24–25  <b>IWL:</b> 1.3, 1.4</p>

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## English Language Arts Standards » Writing » Grades 9–10 (W)

<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p><b>SB:</b> pp. 88, 114  <b>TG:</b> pp. 21, 31, 36–37, 48–49  <b>IWL:</b> 3.3, 3.4</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p><b>SB:</b> pp. 46, 88, 114  <b>TG:</b> pp. 21, 24–25, 36–37, 48–49, 65  <b>IWL:</b> 1.3, 1.4, 3.3, 3.4</p>
<p>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.</p>	<p><b>TG:</b> p. 65</p>
<p>6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.</p>	<p><b>TG:</b> p. 61</p>
<h3>Research to Build and Present Knowledge</h3>	
<p>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.</p>	<p><b>TG:</b> pp. 21, 61, 62</p>
<p>8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p>	<p><b>TG:</b> p. 65</p>

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## English Language Arts Standards » Writing » Grades 9–10 (W)

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
  - Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

**SB:** pp. 46, 88, 114  
**TG:** pp. 24–25, 36–37, 48–49, 52–53, 63, 64, 65  
**IWL:** 1.3, 1.4, 3.3, 3.4, 4.1., 4.2

### Range of Writing

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.

**SB:** pp. 46, 88, 114  
**TG:** pp. 24–25, 36–37, 48–49, 61, 62, 64  
**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## English Language Arts Standards » Speaking and Listening » Grades 9–10 (SL)

### Comprehension and Collaboration

<p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>	<p><b>TG:</b> pp. 19, 22, 30, 46</p>
<p>2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.</p>	<p><b>TG:</b> pp. 61, 62</p>
<p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	
<h3 style="text-align: center;">Presentation of Knowledge and Ideas</h3>	
<p>4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p>	<p><b>TG:</b> p. 65</p>
<p>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.</p>	<p><b>TG:</b> pp. 20, 65</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)</p>	<p><b>TG:</b> pp. 20, 65</p>

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Concept Vocabulary	SB: p. 16	RL.9–10.4	RI.9–10.4		
<b>Cluster One: What Are the Qualities of the Gods and Goddesses?</b>					
Teaching the Critical Thinking Skill: Generalizing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.9–10.2	RI.9–10.2		
Cluster One Vocabulary	TG: p. 17	RL.9–10.4	RI.9–10.4		
Zeus and Hera, Bernard Evslin, Dorothy Evslin, and Ned Hoopes	TG: p. 18	RL.9–10.1 RL.9–10.2			
The Firebringer, Louis Untermeyer	TG: p. 19	RL.9–10.2			SL.9–10.1
Pandora, Barbara McBride-Smith	TG: p. 20	RL.9–10.4			SL.9–10.5 SL.9–10.6
The Wise Goddess: Athena, Betty Bonham Lies	TG: p. 21	RL.9–10.1		W.9–10.3 W.9–10.4 W.9–10.7	
Apollo and Artemis: The Twins, Ellen Switzer and Costas	TG: p. 22	RL.9–10.2			SL.9–10.1
Big Baby Hermes, Geraldine McCaughrean	TG: p. 23	RL.9–10.3 RL.9–10.4 RL.9–10.5			
Responding to Cluster One Writing Activity: Getting to Know Them	SB: p. 46 TG: pp. 24–25 IWL: 1.3, 1.4	RL.9–10.1		W.9–10.2 W.9–10.4 W.9–10.9 W.9–10.10	
Cluster One Vocabulary Test	TG: p. 26	RL.9–10.4			
<b>Cluster Two: How Does Myth Explain Nature?</b>					
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 27–28 IWL: 2.1, 2.2	RL.9–10.1	RI.9–10.1		
Cluster Two Vocabulary	TG: p. 29	RL.9–10.4			
Arachne, Olivia E. Coolidge	TG: p. 30	RL.9–10.2			SL.9–10.1
Artemis, Orion and the Seven Sisters, Kathleen Lines	TG: p. 31	RL.9–10.2		W.9–10.3	
Demeter and Persephone, Homer, translated by Penelope Proddow, <i>CCSS Exemplar Author</i>	TG: p. 32	RL.9–10.4 RL.9–10.7			

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Persephone, Falling, Rita Dove	TG: p. 33	RL.9–10.4 RL.9–10.5			
Echo and Narcissus, Anne Terry White	TG: p. 34	RL.9–10.1 RL.9–10.2			
Narcissus at 60, Linda Pastan	TG: p. 35	RL.9–10.4 RL.9–10.9			
Responding to Cluster Two Writing Activity: Myth in the Making	SB: p. 88 TG: pp. 36–37 IWL: 2.3, 2.4	RL.9–10.4		W.9–10.3 W.9–10.4 W.9–10.9 W.9–10.10	
Cluster Two Vocabulary Test	TG: p. 38	RL.9–10.4			
<b>Cluster Three: How Does Myth Explain Human Nature?</b>					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 39–40 IWL: 3.1, 3.2	RL.9–10.1 RL.9–10.2	RI.9–10.1 RI.9–10.2		
Cluster Three Vocabulary	TG: p. 41	RL.9–10.4	RI.9–10.4		
Homer, the Blind Poet, Alisoun Witting	TG: p. 42		RI.9–10.1 RI.9–10.5		
Odysseus, W.H.D. Rouse	TG: p. 43	RL.9–10.1 RL.9–10.9			
Siren Song, Margaret Atwood	TG: p. 44	RL.9–10.1 RL.9–10.3 RL.9–10.4			
Cupid and Psyche, Barbara McBride-Smith	TG: p. 45	RL.9–10.1 RL.9–10.4 RL.9–10.9			
Perseus and Medusa, Richard Woff	TG: p. 46	RL.9–10.1			SL.9–10.1
Look, Medusa!, Suniti Namjoshi	TG: p. 47	RL.9–10.3			
Responding to Cluster Three Writing Activity: 'Toons	SB: p. 114 TG: pp. 48–49 IWL: 3.3, 3.4	RL.9–10.3 RL.9–10.4		W.9–10.3 W.9–10.4 W.9–10.9 W.9–10.10	
Cluster Three Vocabulary Test	TG: p. 50	RL.9–10.4			
<b>Cluster Four: Thinking on Your Own</b>					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 52–53 IWL: 4.1, 4.2	RL.9–10.9		W.9–10.9	
Cluster Four Vocabulary	TG: p. 54	RL.9–10.4			
Antaeus, Borden Deal	TG: p. 55	RL.9–10.1 RL.9–10.9			

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<b>Pegasus for a Summer</b> , Michael J. Rosen	<b>TG:</b> p. 56		RI.9–10.1 RI.9–10.4		
<b>Phoenix Farm</b> , Jane Yolen	<b>TG:</b> p. 57	RL.9–10.5 RL.9–10.9			
<b>I, Icarus</b> , Alden Nowlan	<b>TG:</b> p. 58	RL.9–10.3 RL.9–10.9			
<b>A Whole Nation and a People</b> , Harry Mark Petrakis	<b>TG:</b> p. 59	RL.9–10.1 RL.9–10.4			
<b>Cluster Four Vocabulary Test</b>	<b>TG:</b> p. 60	RL.9–10.4	RI.9–10.4		
<b>Additional Teacher Guide Resources</b>					
<b>Research, Writing, and Discussion Topics</b>	<b>TG:</b> p. 61			W.9–10.6 W.9–10.7 W.9–10.10	SL.9–10.2
<b>Assessment and Project Ideas</b>	<b>TG:</b> p. 62			W.9–10.7 W.9–10.10	SL.9–10.2
<b>Answering the Essential Question</b>	<b>TG:</b> p. 63			W.9–10.1 W.9–10.9	
<b>Essay Test</b>	<b>TG:</b> p. 64			W.9–10.1 W.9–10.9 W.9–10.10	
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## English Language Arts Standards » Reading: Literature » Grades 11–12 (RL)

### Key Ideas and Details

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.	<b>SB:</b> p. 46 <b>TG:</b> pp. 18, 21, 24–25, 27–28, 34, 43, 44, 45, 46, 55, 59 <b>IWL:</b> 1.3, 1.4, 2.1, 2.2
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.	<b>TG:</b> pp. 15–16, 18, 22, 30, 31, 34 <b>IWL:</b> 1.1, 1.2
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).	<b>TG:</b> pp. 23, 44, 47, 58

### Craft and Structure

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. (Include Shakespeare as well as other authors.)	<b>SB:</b> pp. 16, 88, 114 <b>TG:</b> pp. 17, 20, 23, 26, 29, 32, 33, 35, 36–37, 38, 41, 44, 45, 48–49, 50, 54, 59, 60 <b>IWL:</b> 3.3, 3.4
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.	<b>TG:</b> pp. 23, 33, 57 <b>IWL:</b> 4.1, 4.2
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).	

### Integration of Knowledge and Ideas

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<b>IWL:</b> 4.1, 4.2
8. (Not applicable to literature)	(Not applicable to literature)
9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	<b>TG:</b> pp. 52–53 <b>IWL:</b> 4.1., 4.2

### Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grades 11–12 (RI)

### Key Ideas and Details

- |   |  |
|---|--|
| 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.                               | <b>TG:</b> pp. 27–28, 42, 56<br><b>IWL:</b> 2.1, 2.2 |
| 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. | <b>TG:</b> pp. 15–16<br><b>IWL:</b> 1.1, 1.2         |
| 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.  | <b>TG:</b> p. 56                                     |

### Craft and Structure

- |  |   |
|--|---|
| 4. Determine the meaning of words and phrases as they are used in a 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). | <b>SB:</b> p. 16<br><b>TG:</b> pp. 17, 41, 56, 60 |
| 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.  | <b>TG:</b> p. 42<br><b>IWL:</b> 4.1, 4.2          |
| 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.   | <b>TG:</b> p. 56                                  |

### Integration of Knowledge and Ideas

- |   |                      |
|---|----------------------|
| 7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.   | <b>IWL:</b> 4.1, 4.2 |
| 8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses). |                      |
| 9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.     |                      |

### Range of Reading and Level of Text Complexity

- |  |   |
|--|---|
| 10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 68 include selections that are challenging, average, and easy. |
|--|---|

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## English Language Arts Standards » Writing » Grades 11–12 (W)

### Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
  - a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
  - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
  - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
  - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - e. Provide a concluding statement or section that follows from and supports the argument presented.

**TG:** pp. 63, 64

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.
  - a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
  - c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
  - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**SB:** p. 46  
**TG:** pp. 24–25  
**IWL:** 1.3, 1.4

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## English Language Arts Standards » Writing » Grades 11–12 (W)

<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p><b>SB:</b> pp. 88, 114  <b>TG:</b> pp. 21, 31, 36–37, 48–49  <b>IWL:</b> 3.3, 3.4</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p><b>SB:</b> pp. 46, 88, 114  <b>TG:</b> pp. 21, 24–25, 36–37, 48–49, 65  <b>IWL:</b> 1.3, 1.4, 3.3, 3.4</p>
<p>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.</p>	<p><b>TG:</b> p. 65</p>
<p>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.</p>	<p><b>TG:</b> p. 61</p>
<h3>Research to Build and Present Knowledge</h3>	
<p>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.</p>	<p><b>TG:</b> pp. 21, 61, 62</p>
<p>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.</p>	<p><b>TG:</b> p. 65</p>

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## English Language Arts Standards » Writing » Grades 11–12 (W)

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
- b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

**SB:** pp. 46, 88, 114

**TG:** pp. 24–25, 36–37, 48–49, 52–53, 63, 64, 65

**IWL:** 1.3, 1.4, 3.3, 3.4, 4.1., 4.2

### Range of Writing

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.

**SB:** pp. 46, 88, 114

**TG:** pp. 24–25, 36–37, 48–49, 61, 62, 64

**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## English Language Arts Standards » Speaking and Listening » Grades 11–12 (SL)

### Comprehension and Collaboration

<p>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.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>	<p><b>TG:</b> pp. 19, 22, 30, 46</p>
<p>2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	<p><b>TG:</b> pp. 61, 62</p>
<p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	

### Presentation of Knowledge and Ideas

<p>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.</p>	<p><b>TG:</b> p. 65</p>
<p>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.</p>	<p><b>TG:</b> pp. 20, 65</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)</p>	<p><b>TG:</b> pp. 20, 65</p>

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## All Standards Correlated by Selection >> Grades 11–12

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Concept Vocabulary	SB: p. 16	RL.11–12.4	RI.11–12.4		
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Teaching the Critical Thinking Skill: Generalizing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.11–12.2	RI.11–12.2		
Cluster One Vocabulary	TG: p. 17	RL.11–12.4	RI.11–12.4		
Zeus and Hera, Bernard Evslin, Dorothy Evslin, and Ned Hoopes	TG: p. 18	RL.11–12.1 RL.11–12.2			
The Firebringer, Louis Untermeyer	TG: p. 19				SL.11–12.1
Pandora, Barbara McBride-Smith	TG: p. 20	RL.11–12.4			SL.11–12.5 SL.11–12.6
The Wise Goddess: Athena, Betty Bonham Lies	TG: p. 21	RL.11–12.1		W.11–12.3 W.11–12.4 W.11–12.7	
Apollo and Artemis: The Twins, Ellen Switzer and Costas	TG: p. 22	RL.11–12.2			SL.11–12.1
Big Baby Hermes, Geraldine McCaughrean	TG: p. 23	RL.11–12.3 RL.11–12.4 RL.11–12.5			
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Cluster Two Vocabulary	TG: p. 29	RL.11–12.4			
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Demeter and Persephone, Homer, translated by Penelope Proddow, CCSS Exemplar Author	TG: p. 32	RL.11–12.4			
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## All Standards Correlated by Selection >> Grades 11–12

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Narcissus at 60, Linda Pastan	TG: p. 35	RL.11–12.4			
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Cluster Two Vocabulary Test	TG: p. 38	RL.11–12.4			
<b>Cluster Three: How Does Myth Explain Human Nature?</b>					
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Homer, the Blind Poet, Alisoun Witting	TG: p. 42		RI.11–12.1 RI.11–12.5		
Odysseus, W.H.D. Rouse	TG: p. 43	RL.11–12.1			
Siren Song, Margaret Atwood	TG: p. 44	RL.11–12.1 RL.11–12.3 RL.11–12.4			
Cupid and Psyche, Barbara McBride-Smith	TG: p. 45	RL.11–12.1 RL.11–12.4			
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<b>Cluster Four: Thinking on Your Own</b>					
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Cluster Four Vocabulary	TG: p. 54	RL.11–12.4			
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## All Standards Correlated by Selection >> Grades 11–12

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A Whole Nation and a People, Harry Mark Petrakis	TG: p. 59	RL.11–12.1 RL.11–12.4			
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