Introduction
Note to New Teachers:

The Odyssey is a difficult text for most mainstream 9th graders. Imagine the added challenge for those students who are English language learners!
Thus, while reading the text aloud, it is especially important to remember to employ the following techniques:

- Slow Pacing / Clear Articulation
- Frequent Pauses / Checks for Understanding
- Gestures / Acting Out / Facial Expressions
- Animated Intonation

Remember: The Odyssey was meant to be recited by a seasoned storyteller.

Do your best to make it come alive.
Unit Introduction

Unit Title: The Odyssey: The Land of the Cyclopes

Grade Level: 9th

Target Group: Mainstream English class with integrated ELLs


Source of Lessons: Mc Dougall / Littell text book and self

Learning Goals: I want my students to know:
- Heroes reflect the values of a given culture
- Three main traits of an Epic Hero
- Specific textual examples of how Odysseus exemplifies each of the three Epic Hero traits

Note: Prior to these lessons, students have experienced the following:
- Brief overview of the Greek Gods (studied in middle school)
- PowerPoint introduction to the Trojan War
- Character list for The Odyssey (included)
- Map of Odysseus’ journey home (included)
- Brief overview of events since Odysseus left Troy (first two stops)
Lesson 1
## The Odyssey: The Land of the Cyclopes

### Lesson #1

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<th>Content/Knowledge Goals</th>
<th>Language Goals</th>
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<tr>
<td>Students will be able to:</td>
<td>Students will:</td>
</tr>
<tr>
<td>1. Articulate their personal definition of a hero</td>
<td>1a. Participate in a brainstorming session to list heroic traits / modern heroes</td>
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<tr>
<td>2. Describe a person who matches their definition</td>
<td>1b. Draft their own definition of a hero</td>
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<td></td>
<td>2. Write a paragraph describing a person who matches their definition</td>
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</table>

<table>
<thead>
<tr>
<th>Domain/Topic</th>
<th>Level 5 Nearly Fluent</th>
<th>Level 4 Intermediate</th>
<th>Level 3 Speech Emerging</th>
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<th>Level 1 Pre-production</th>
</tr>
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<tbody>
<tr>
<td>Speaking/Writing-Brainstorm a class list of heroic traits / modern heroes</td>
<td>Independently create a list of the attributes of a hero.</td>
<td>Use a Graphic Organizer to create a list of adjectives to describe a hero and a list of modern heroes. Share a few ideas orally with the class.</td>
<td>Share stories of heroes from their home cultures in a small group. Select adjectives from a list that describe these heroes and share them with the class.</td>
<td>Given a list of character traits, work in pairs to circle the ones they feel a hero should possess.</td>
<td>Match a list of character traits with definitions / pictures that describe each one. Circle those that they feel describe a hero.</td>
</tr>
<tr>
<td>Writing - Draft a personal definition of a hero</td>
<td>Write a personal definition of a hero that includes at least three distinct character traits.</td>
<td>Using three character traits from the class brainstorming list, work with a partner to write a definition of hero.</td>
<td>Write a personal definition of a hero in the form of an equation: adjective (1) + adjective (2) = my hero. Then fill in the blanks in the expression “My hero is ______ and ______.”</td>
<td>Write a definition of a hero in the form of an equation: adjective (1) + adjective (2) = my hero. Then fill in the blanks in the expression “My hero is ______ and ______.”</td>
<td>Choose two character traits from the class list and write them down. List words / phrases associated with that trait using either the L1 or L2. Then fill in the blanks in the expression “My hero is ______ and ______.”</td>
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</tbody>
</table>
Lesson 1: What is a Hero?
Functional / Notional Chart

<table>
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<tr>
<th>Function</th>
<th>Situation / Topic</th>
<th>Expressions</th>
<th>Vocabulary</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>List</td>
<td>Characteristic of a Hero</td>
<td>1. &quot;A hero is ________&quot;</td>
<td>1. brave, strong, smart, helpful, patriotic, friendly,</td>
<td>Adjectives</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>hard-working, honest</td>
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</tr>
<tr>
<td>Define</td>
<td>Personal Definition of a Hero</td>
<td>1. &quot;My hero is __________, __________, and __________.&quot;</td>
<td>1&amp; 2. (see adjectives listed above)</td>
<td>Adjectives</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. &quot;For me, a hero must be __________, __________, and __________.&quot;</td>
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<tr>
<td>Describe</td>
<td>A Personal Hero</td>
<td>1. &quot;__________ is a hero.&quot;</td>
<td>1. a firefighter, a soldier, a parent, a police officer,</td>
<td>Nouns (professions)</td>
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<td>President Obama</td>
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<td></td>
<td></td>
<td>2. &quot;I know this because he/she ...&quot;</td>
<td>2. - saves people - cares for me - risks his life</td>
<td>Actions (verb phrases)</td>
</tr>
<tr>
<td>Writing - Write a paragraph describing how a person / character meets their definition of a hero</td>
<td>Write a paragraph of at least ½ page that describes how a specific person/character meets their definition of a hero</td>
<td>With teacher modeling, complete a &quot;Build a Paragraph&quot; handout by writing at least a two-sentence description for each heroic character trait.</td>
<td>With teacher modeling, complete a &quot;Build a Paragraph&quot; handout by writing at least one complete sentence of description for each heroic character trait.</td>
<td>Create a list of real people / characters who possess each chosen character trait. In other words, answer the question: &quot;Who is (adjective)?&quot;</td>
</tr>
</tbody>
</table>

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Summer 2009
REVISED Lesson 1: What is a Hero?  
(45 minute lesson)

Materials Note: Level 1 & 2 students will have received the “What is A Hero?” handout (see pg. 1.1) the night before this lesson.

Procedure:

A. Class Brainstorming Session: (20 minutes)
   - Students (Ss) complete an individual free-write / brainstorm list on the following prompt: “What does the word ‘hero’ mean to you? You can write down adjectives you would use to describe a hero, traits a hero must possess, or names of people you or others consider to be heroic.”
   - Teacher writes prompt on the board.

   ELL Modifications:
   * Level 1: Ss match a list of character traits with pictures and circle the ones they feel a hero should possess (see pg. 1.2)
   * Level 2: Ss are given a list of character traits (see pg. 1.3). They work in pairs to circle those they feel a hero must possess.
   * Level 3: In small groups, students share stories about the heroes of their native cultures. Then they work from a list (see pg. 1.3) and circle the traits that describe those cultural heroes.
   * Level 4: Ss use a graphic organizer (see pg. 1.4) to complete the brainstorming.
   * Level 5: Ss complete the mainstream assignment.

   - Students share individual ideas with the whole class and teacher writes ideas on the board.

B. Personal Definition of a Hero (5 minutes)
   - Students add ideas they like to their own lists.
   - Students look over their enhanced lists and circle the 1-3 most essential traits/adjectives for their personal definition of a hero.
   - Students incorporate those traits into a 1-3 sentence personal definition of a hero.

   ELL Modifications:
   * Level 1: Ss use a graphic organizer (see pg. 1.5) to record two most important adjectives from their lists, create a list of words or phrases they associate with each trait (using either L1 or L2), and complete the expression “My hero is _________ and _________.”
   * Level 2: Ss complete #’s 1 & 2 of the “Who is My Hero” handout (see pg. 1.6)
   * Level 3: Ss write a personal definition of a hero using a sentence starter: “For me, a hero must be (adjective), (adjective), and (adjective)” (see pg. 1.7, #1).
   * Level 4: Ss work with a partner to write a personal definition of a hero using three adjectives from the class brainstorming session.
   * Level 5: Ss complete mainstream assignment.
What is a hero?

**WHO?**

- Fireman

**WHY?**

- A fireman is a hero because he saves people.
- A fireman is a hero because he is courageous.

- Superman

- Superman is a hero because he helps people.
- Superman is a hero because he is strong.

- My Mom

- My mom is a hero because she cares for me.
- My mom is a hero because she is kind.

Levels 1 & 2 (Given the night before)
Hero Adjectives (words that describe)

1. Match the adjective (describing word) with the picture.

2. Circle the words that you think describe a hero.

A HERO is ____________________ .

- Brave
- Strong
- Smart
- Patriotic
- Friendly
- Hard Working

Level 1 (used during brainstorming)
Hero Adjectives (words that describe)

1. Circle the words that you think describe a hero.
2. If you can, add some words of your own to the list.

A HERO is ____________________ .

- Brave
- Strong
- Smart
- Helpful
- Patriotic
- Friendly
- Hard Working
- Honest
- ____________________
- ____________________
- ____________________
- ____________________

Levels 2 & 3 (used during brainstorming)
Who is My Hero?

My hero is ... ___________ and ___________.

Adjective #1

Adjective #2

Level 1 (during defining)
Who is My Hero?

1. Adjective #1 + Adjective #2 = MY HERO

2. My hero is ... Adjective #1 and Adjective #2...

3. WHO is (Adjective #1)?
   (Adjective #1)

   * * *
   * * *

   Levels 1 & 2 (during defining and paragraph writing)
Build a Hero Paragraph

1. For me, a hero must be ... Adjective #1, Adjective #2, and Adjective #3

2. ______________ is a hero.
   (name of your hero)

3. ______________ is ______________.
   (name of your hero) Adjective #1

4. I know this because:
   ____________________________
   ____________________________
   ____________________________

5. ______________ is ______________.
   (name of your hero) Adjective #2

6. I know this because:
   ____________________________
   ____________________________
   ____________________________
Lesson 1: What is a Hero?
Personal Reflection: How I modified for ELLs

Graphic Organizers: To help promote a shared background about the meaning of the word “hero,” I provided Level 1 & 2 students with a simple graphic organizer to review at home the night before the lesson. ELLs can review this g.o. during brainstorming time and share from it during full-class discussion. This g.o. will also provide ELLs with simple, repeated syntactical models to follow when completing the lesson's writing tasks. Level 3 & 4 ELLs are also provided with somewhat more sophisticated graphic organizers to use during brainstorming, defining, and writing.

Use of the Board: Both prompts will now be written on the board by the teacher as well as vocabulary words and sentence starters.

Modeling: The teacher will now provide small group modeling for Level 3 & 4 students during the paragraph drafting process.

Group / Partner Work: Throughout the lesson ELLs will work with partners, in small groups, and with teacher assistance to increase opportunities for output and negotiation of meaning.

Lesson Content: 1. An extension-writing task has been added that builds off of the original lesson. This writing task provides an opportunity for all students to enhance their shared understanding. Activities during the writing task also provide opportunities for students to practice vocabulary, syntax, and oral language. 2. Lower level ELLs create definitions with two rather than three adjectives.

Note: The addition of the writing task will necessitate the postponement of the section on “The Epic Hero” which was part of the original first lesson.
Lesson 2
The Odyssey: “The Land of the Cyclopes” (lines 45-150)
Lesson #2

<table>
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<tbody>
<tr>
<td>Students will:</td>
<td>Students will:</td>
</tr>
<tr>
<td>1. Identify three traits of an Epic Hero</td>
<td>1. Read a definition of an Epic Hero and identify the three main character traits.</td>
</tr>
<tr>
<td>2. Provide examples from the text of how Odysseus fits the definition of an Epic Hero</td>
<td>2a. Listen and follow along as teacher reads aloud from the text.</td>
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<td>2b. Participate orally in teacher-modeled active reading strategies (making inferences, making connections, and predicting)</td>
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<td>2c. Complete a chart that identifies specific examples from the text of Odysseus’s heroic actions</td>
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<tr>
<td>Reading / Writing - Read a paragraph-length definition of an Epic Hero and identify the three main character traits</td>
<td>Independently read the paragraph definition of an Epic Hero. Write the three main character traits on a post-it note.</td>
<td>Read the original text with a partner. Agree upon the three main character traits of an Epic Hero and write them down.</td>
<td>Read a modified version of the definition paragraph (main ideas underlined). Circle the three main adjectives that describe an Epic Hero.</td>
<td>Read an paraphrased version of the definition paragraph. Then they work with a partner to complete a semantic map for each of the following words: BRAVE, CLEVER, FLAWED.</td>
<td>Work with a small group to complete a semantic map for each of the following words: BRAVE, CLEVER, FLAWED.</td>
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<tr>
<td>Listening/Speaking - Listen while teacher reads aloud from The Odyssey</td>
<td>Listen and follow along in the textbook as teacher reads aloud. Respond orally to teacher’s guided reading questions using provided response frames.</td>
<td>Listen and follow along in an annotated text. Respond orally to teacher’s guided reading questions using provided response frames.</td>
<td>Listen and follow along in an annotated text. Share responses to teacher’s guided reading questions with a partner using provided response frames.</td>
<td>Listen and follow along with an annotated text. Respond to teacher’s guided reading questions with the use of response frames.</td>
<td>Listen and follow along with a simplified text. Respond to teacher’s guided reading questions with hand gestures and using provided response frames.</td>
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<tr>
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</tbody>
</table>
| Identify      | Characteristic of an Epic Hero            | 1. "An Epic Hero is
_________,
__________, and
__________."                                                                 | 1. brave, clever,
flawed, reckless                                                        | Adjectives    |
| Infer         | Why characters do what they do            | 1. "I think the reason Odyssey chooses to
a. ____________
is because he is
b. ____________."                                                                | 1. a. stay in the cave;
not kill the Cyclops
1 b. brave, afraid, too
proud, clever, selfish                                                   | Adjectives    |
|               |                                           |                                                                           |                                                                            | Verb phrases  |
| Predict       | What will happen next in the story        | 1. "Next, I think Odyssey will . . ."                                     | 1. think of a plan; kill the cyclops; tell a lie
2. "I predict that
a. ______ will
b. ________."                                                                 | Verb phrases  |
<p>| Make Connections | Between themselves and the text.    | 1. &quot;This reminds me of the time I . . .&quot;                                    |                                                                            |               |
|               |                                           | 2. &quot;This is just like a book/movie/play I                                    |                                                                            |               |</p>
<table>
<thead>
<tr>
<th>Writing</th>
<th>Work</th>
<th>Work in a small group</th>
<th>Complete a fill-in-the-blank Epic Hero chart using language from the annotated text.</th>
<th>Work with a partner to fill in the missing words on an Epic Hero chart using language from the annotated text.</th>
<th>For each teacher-designated section of the story, respond to the question: “In this part of the story, I think Odysseus is …” by circling the words BRAVE, CLEVER or FLAWED.</th>
</tr>
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<tr>
<td>Complete a chart identifying textual examples of how Odysseus illustrates the traits of an Epic Hero.</td>
<td>Work with a partner to complete the Epic Hero chart, including quotes from the text.</td>
<td>Work in a small group to complete the Epic Hero chart, including details (but not necessarily direct quotes) from the text.</td>
<td>Complete a fill-in-the-blank Epic Hero chart using language from the annotated text.</td>
<td>Work with a partner to fill in the missing words on an Epic Hero chart using language from the annotated text.</td>
<td>For each teacher-designated section of the story, respond to the question: “In this part of the story, I think Odysseus is …” by circling the words BRAVE, CLEVER or FLAWED.</td>
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FLA 518
Summer 2009
| Classify / Sort | Odysseus’s actions into categories. | 1. “I think this is an example of Odysseus being ______ because...”  
2. In this part of the story, Odysseus is ______. | 1 & 2. brave, clever, reckless | Adjectives |
|----------------|-----------------------------------|---------------------------------|---------------------------------|-----------|
| saw because... | 3. “I know a person like that character.”  
4. “If I were in that situation, I would feel ______.” | Afraid, happy, disgusted, angry | | Adjectives |
REVISED Lesson 2: The Epic Hero
(45-minute lesson)

*NOTE: Level 1, 2, & 3 students will be given a simplified version of today’s reading prior to the lesson. While the teacher is reading aloud, all students will have a copy of the original text in front of them (appropriately annotated for their language level). (Copies of all simplified/annotated texts are included following this lesson plan.)

Part I: What is an Epic Hero? (5 minutes)
- Teacher tells students that whether or not Odysseus matches their definition of a hero, he is an example of a particular type of hero: The Epic Hero.
- Teacher writes the words “Epic Hero” on the board.
- Students read about the traits of an Epic Hero (page 151 in text book)

**ELL Modifications:**
* Level 1: Ss work in a small group to complete a semantic map for each of the three teacher-provided Epic Hero traits: Brave, Clever, Flawed (see pg. 2.1)
* Level 2: Ss read a paraphrased version of the text (see pg. 2.2) and then work with a partner to complete a semantic map for each of the three main Epic Hero traits: Brave, Clever, Flawed.
* Level 3: Ss read an annotated version of the text (see pg. 2.3) and circle three adjectives that describe an Epic Hero.
* Level 4: Ss read the original text with a partner and write down three adjectives that describe an Epic Hero.
* Level 5: Ss work individually to read the original text and write down three main character traits of an Epic Hero.

- Ss share their findings and then the class agrees to use the same language to name each of the three main character traits: BRAVE, CLEVER, and FLAWED.
- Levels 1 & 2 share their semantic maps with the class to solidify a shared understanding of the vocabulary words.

- Students are told that while we are reading The Odyssey, they should be looking for specific examples of how Odysseus exhibits these three traits of an epic hero.

Part II: Preparing to Experience The Odyssey (5 minutes)

A. An oral tradition:
- Teacher reminds students that in Ancient Greece, there was no TV, Internet, or X-Box. One form of entertainment was listening to a great storyteller. The Odyssey was meant to be heard aloud and so that is how we will be experiencing this section.
- Teacher draws students' attention to page 155 in their text (see pg. 2.4) and asks them about the posture and facial expressions of the people listening to the
storyteller. Teacher asks students to mimic the hand-on-chin, entranced look of the man on the floor.

B. Establishing Setting
- Teacher draws students’ attention to map on pg. 153 of their textbook (see pg. 2.5)
- Teacher projects an image of the map on an overhead and asks the students to locate and number three key places (see pg. 2.6): 1. Troy (the site of the war and the place from which Odysseus begins his long journey home); 2. Land of the Lotus Eaters (a stop that occurs prior to today’s episode); and 3. Land of the Cyclopes (setting for today’s reading).
- Teacher also points out Ithaca, Odysseus’s homeland and ultimate destination.
- Teacher writes the words “Cyclops” and “Cyclopes” on the board and asks students if they can guess the meanings. Class eventually agrees that a “Cyclops” is a mythical monster with one big eye in the middle of its head. “Cyclopes” is the plural. Teacher pronounces the two words, students repeat, and then teacher models their use in sentences: “The Cyclops was big and hairy.” “Three Cyclopes attacked the ship.”

C. Reading Strategies
- Finally, teacher reminds students that what they are reading about is a poem, so they will be referring to line numbers (the ones along the left side of the text) rather than page or paragraph number. Also, students may or may not see complete sentences, they may hear some uses of words they are not familiar with, they may hear some repeated phrases or some things that are said in a way that seems much “fancier” than it needs to be. DON’T WORRY!
- Students are instructed to focus for now on the main action, the plot. Future lessons will be devoted to a closer look at the language/poetic techniques.
- To help students make sense of this difficult text, ALL students receive the “What Good Readers Do” handout (see pg. 2.7) that can be used during upcoming active reading/listening.

Part III: The Story Begins (20 minutes)
- The teacher sets the scene by saying that Odysseus and 12 men have set off to investigate the island.
- **Teacher starts reading at line 45.**
- Teacher stops after line 50 and asks students to Infer why Odysseus has brought along food and strong wine or to Predict what he will do with the food and wine.
- Using one of the response frames on the “What Good Readers Do” handout (see pg. 2.7), the teacher models a possible response.
- The teacher asks students to turn to a partner and either Infer or Predict using the response frames.

**ELL Modifications:**
* Level 1 & 2: Ss can respond in one-word answers, in their L1, or through gesture
* Level 3: Ss can respond in a simple sentence
* Level 4 & 5: Ss can respond in a brief oral exchange
- Teacher continues to read aloud, stopping to paraphrase based on student need.
- Teacher stops at designated points (see annotated texts) and asks students to 
  *Infer, Predict, and Make Connections.*
- Each time, students can share their responses in ways appropriate to their 
  language level.
- **This process of active reading/listening continues until line 150.**

IV. Charting What We’ve Heard (10-12 minutes)
- Students are given an Epic Hero Chart and asked to go back through what they’ve 
  heard today to find evidence of how Odysseus matches the definition of an Epic 
  Hero.

<table>
<thead>
<tr>
<th>ELL Modifications:</th>
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</table>
| * Level 1: For each designated section of the simplified version Ss received the night 
  before the lesson, they respond to the question: “In this part of the story, I think 
  Odysseus is …” by circling the words BRAVE, CLEVER or FLAWED |
| * Level 2: Ss work with a partner to fill in the missing words on an Epic Hero chart using 
  language from the annotated text (see pg. 2.8). |
| * Level 3: Ss complete a fill-in-the- blank Epic Hero chart using language from the 
  annotated text (see pg. 2.9). |
| * Level 4: Ss work in a small group to complete the Epic Hero chart, including details 
  (but not necessarily direct quotes) from the text (see pg. 2.10). |
| * Level 5: Ss work with a partner to complete the Epic Hero chart, including quotes from 
  the text (see pg. 2.10). |

Closure:
- Students orally recite the three main character traits of an Epic Hero.
- Students are asked to think about today’s reading and how Odysseus’s behavior 
  fits their own definition of a hero.
The clever woman thought of a way to solve the difficult problem.

 semanas
Examine What You Know

One of the most dramatic, action-packed adventure stories ever told is the ancient Greek epic, *The Odyssey*. The hero of this story is Odysseus (ó dis’ ə us), who was called Ulysses by the Romans. What have you heard about Odysseus, the Trojan War, or *The Odyssey*? What do you know about Greek gods and goddesses or mythical creatures like the Cyclopes or the Sirens? Share your knowledge with your classmates. As you read these episodes from *The Odyssey*, look for insights into the culture and ideals of the ancient Greeks. Decide for yourself what qualities make Odysseus such a memorable hero.

Expand Your Knowledge

**The Epic Poem**

*The Odyssey* is the most famous epic poem in Western literature. An epic is a long, narrative poem that tells the adventures of a hero whose actions help decide the fate of a nation or of a group of people. Some characteristics of epic poems are the following:

1. The hero is a well-known character of high social position whose qualities represent those valuable to his or her society. Odysseus, for example, is King of Ithaca and a respected chieftain and warrior. The hero of an epic is usually pitted against monsters and must therefore be strong and courageous, often to the point of seeming superhuman. The hero often displays cleverness and guile, that is, cunning and craftiness, in dealing with others. At the same time, since the hero represents all humans, he or she must struggle to overcome human weaknesses such as pride or temptation.

2. Supernatural forces play an important role in the plot of an epic. Odysseus faces supernatural monsters, and is, at the same time, under the influence of the gods and goddesses.

An Epic Hero is brave.
An Epic Hero is clever.
An Epic Hero is flawed.
Examine What You Know

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2. Supernatural forces play an important role in the plot of an epic. Odysseus faces supernatural monsters, and is, at the same time, under the influence of the gods and goddesses.
Places and Names to Know

The map shows the real and imaginary places Odysseus visited during his ten years of wandering. Use it to follow Odysseus’ journey.

Although some of the characters in The Odyssey really existed, many came from the myths of the time. The most important characters you will meet in the episodes you are about to read are listed on page 154. This chart will serve as a quick reference while you read and discuss each adventure. Other characters and places may be identified in the annotations that accompany the poem. When you come to names that are not on this list, you can assume that they are not important to the plot.

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Project on overhead.
reading a Map

This map shows the real and imaginary lands that Odysseus visits. The map identifies some
different place names as well. The distance shows the length of line that represents three
thousand miles on the map. The compass indicates which direction is north.

Project for students and locate +

number 1) Troy
2) Land of the Lotus Eaters
3) Land of the Cyclopes

Also - Locate Ithaca - Odysseus's home/destination.
**What Good Readers Do**

**Infer**

"I think the reason he did that is because..."

"It seems to me that..."

**Predict**

"Next, I think the character will..."

"I predict that soon..."

**Make Connections**

"This reminds me of the time I..."

"That character is just like the one from that book/t.v. show/movie I know because..."

"If I were that character, I would feel..."
<table>
<thead>
<tr>
<th>BRAVE</th>
<th>Line #s</th>
<th>CLEVER</th>
<th>Line #s</th>
<th>FLAWED</th>
<th>Line #s</th>
</tr>
</thead>
<tbody>
<tr>
<td>* The men are afraid, but Odysseus _______ to the Cyclops.</td>
<td>97-99</td>
<td>* When the Cyclops asks about the ship, Odysseus says, &quot;We have no _____ . Our ship _____ .</td>
<td></td>
<td>* The men want to leave, but Odysseus says, &quot;____!&quot;</td>
<td>61-67</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Odysseus does not _______ the Cyclops.</td>
<td></td>
<td>* When the Cyclops gets mad he ______(s) two of the men. YUCK!</td>
<td>131-137</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Odysseus needs the Cyclops to move the big ________ .</td>
<td>126-130</td>
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<td></td>
<td></td>
<td></td>
<td>147-150</td>
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</tbody>
</table>

Level 2
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<thead>
<tr>
<th>BRAVE</th>
<th>Line #s</th>
<th>CLEVER</th>
<th>Line #s</th>
<th>FLAWED</th>
<th>Line #s</th>
</tr>
</thead>
<tbody>
<tr>
<td>* The men are afraid, but Odysseus______</td>
<td>97-99</td>
<td>* When the Cyclops asks about Odysseus' ship, Odysseus says, ________</td>
<td>126-130</td>
<td>* The men want to leave, but Odysseus says, ________</td>
<td>61-67</td>
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<td></td>
<td>* Odysseus does not ______ the Cyclops because ______</td>
<td>147-150</td>
<td>* When the Cyclops gets mad, he ______</td>
<td>131-137</td>
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<tr>
<td>BRAVE</td>
<td>Line #s</td>
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<td>Line #s</td>
<td>FLAWED</td>
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</tbody>
</table>

Levels 4 & 5
Lesson 2: The Epic Hero
Personal Reflection: How I modified for ELLs

Visually: To help students conceptualize Odysseus's voyage home, I project a map (see pg. 2.5) and number the important stops. I also focus student attention on a picture in their book (see page 2.4) that shows a man reciting The Odyssey to a group of captivated listeners. I ask the students to mimic the pose of the man in the foreground and tell them that they too will soon become so entranced.

Modified Text: For this lesson, I made several different modifications to the original text. I created both a paraphrased and an underlined version of the paragraph description of an Epic Hero. Given the linguistic difficulty of the original text, I created a highly simplified, graphic-rich summary of the day's reading to be given to Level 1, 2, & 3 students the night before the lesson. During the actual lesson, I want all students to have the original text in front of them so they can follow the line numbers, be exposed to the poetics, and experience key lines. In order for this to work, I created two annotated versions (one for Levels 1, 2, & 3; and one for Level 4). For the lower level students I provided a greater amount of paraphrasing. Level 4 text modifications focus on underlining key words and making it clear who is speaking when. In both modified versions I indicate when the teacher will be stopping to ask students to Infer (I), Predict (P), or Make Connections (C). Because the original text is from an anthology, it also contains some annotations and footnotes.

Guided Reading / Modeling: Due to both the difficulty of the text and the need for all students to be aware of and practice active reading, I created a handout ("What Good Readers Do") that provides sentence starters / frames for responding to the teacher's guided reading questions. I also have the teacher model each type of response for the students.

Graphic Organizers: I created a number of graphic organizers to help students organize and sort examples from the text. I created three different Epic Hero Charts, each requiring a different level of language proficiency. I also included graphics and line numbers for Levels 1, 2, & 3
but not for Levels 4 & 5. Levels 1 & 2 are also provided with a semantic map
graphic organizer for focused vocabulary instruction.

Teacher Speech: Again, the complexity of the text makes it especially
important for the teacher to speak clearly and slowly, enunciate, use
emotion, and employ frequent gestures. To this end I included a special
"Note to New Teachers" at the beginning of the unit.

Group / Partner Work: Throughout the lesson ELLs will work with partners,
in small groups, and with teacher assistance to increase opportunities for
output and negotiation of meaning.

Lesson Content: As noted above, because the teacher will be reading aloud,
I wanted all students to have access to the same text. Modifications have
been made to the text itself as well as to how and to what extent ELLs will
be expected to respond based on their language proficiency.
The Odyssey: "The Land of The Cyclopes"
(Lines 45-142)

WHO: Odysseus & Twelve Men
WHERE: The Cyclops Cave

FIRST: The men find food in the cave but NO Cyclops.

Let us take the food.
Let us go back to our ship.

NO! I want to see the Cyclops.

THEN: The Cyclops comes home.

Who are you?

We are strangers. You must be nice to us.

Given to Levels 1, 2, & 3 prior to lesson
The Odyssey: "The Land of The Cyclopes"
(Lines 45-142)

**NEXT:** The Cyclops and Odysseus talk.

Where is your ship?

We have no ship. Our ship sank.

**FINALLY:** The Cyclops gets very mad.
The Cyclops grabs two men and eats them!

I will eat you!

(SAVE FOR CLASS)
* In this part of the story, I think Odysseus is ___________.

BRAVE  CLEVER  FLAWED
A wineskin full
I brought along, and victuals in a bag,
for in my bones I knew some towering brute
would be upon us soon—all outward power,
a wild man, ignorant of civility.

We climbed, then, briskly to the cave. But Cyclops
had gone afield, to pasture his fat sheep,
so we looked round at everything inside:
a drying rack that sagged with cheeses, pens
crowded with lambs and kids, each in its class:
firstlings apart from middlings, and the ‘dewdrops,’
or newborn lambkins, penned apart from both.
And vessels full of whey were brimming there—
bowls of earthenware and pails for milking.

My men came pressing round me, pleading:

Why not
take these cheeses, get them stowed, come back,
throw open all the pens, and make a run for it?
We’ll drive the kids and lambs aboard. We say
put out again on good salt water!”

Ah,
how sound that was! Yet I refused, I wished
to see the caveman, what he had to offer—
no pretty sight, it turned out, for my friends.

We lit a fire, burnt an offering,
and took some cheese to eat; then sat in silence
around the embers, waiting. When he came
he had a load of dry boughs on his shoulder
to stoke his fire at suppertime. He dumped it
with a great crash into that hollow cave,
and we all scattered fast to the far wall.
Then over the broad cavern floor he ushered
the ewes he meant to milk. He left his rams
and he-goats in the yard outside, and swung
high overhead a slab of solid rock
to close the cave. Two dozen four-wheeled wagons,
with heaving wagon teams, could not have stirred
the tonnage of that rock from where he wedged it
over the doorsill. Next he took his seat
and milked his bleating ewes. A practiced job
he made of it, giving each ewe her suckling;

The Cyclops is Not in the Cave.
The cave is full of food.

The men say: “Let us take the food and go.”

The Cyclops comes home and does his chores.

The Cyclops puts a heavy rock in front of the cave door.

47 victuals (vit’ “it”): food or other provisions.

58 whey: the watery part of milk that separates from the curds, or thick parts, during the making of cheese.

69 burnt an offering: burned an animal or food as a gift to a god as a symbol of respect and goodwill.

78 ewes: female sheep.

81–84

Ω = Infer  Π = Predict
thickened his milk, then, into curds and whey, sieved out the curds to drip in withy baskets, and poured the whey to stand in bowls cooling until he drank it for his supper. When all these chores were done, he poked the fire, heaping on brushwood. In the glare he saw us. 'Strangers,' he said, 'who are you? And where from? What brings you here by sea ways—a fair traffic? Or are you wandering rogues, who cast your lives like dice, and ravage other folk by sea?'

We felt a pressure on our hearts, in dread of that deep rumble and that mighty man. But all the same I spoke up in reply:

'We are from Troy, Achaeans, blown off course by shifting gales on the Great South Sea; homeward bound, but taking routes and ways uncommon; so the will of Zeus would have it. We served under Agamemnon, son of Atreus—the whole world knows what city he laid waste, what armies he destroyed. It was our luck to come here; here we stand, beholden for your help, or any gifts you give—as custom is to honor strangers.

We would entreat you, great Sir, have a care for the gods' courtesy; Zeus will avenge the unoffending guest.'

He answered this from his brute chest, unmoved:

'You are a ninny, or else you come from the other end of nowhere, telling me, mind the gods! We Cyclopes care not a whistle for your thundering Zeus or all the gods in bliss; we have more force by far. I would not let you go for fear of Zeus—you or your friends—unless I had a whim to.'

Words to Know and Use

rogue (rōg) n. 1 an archaic term for a wandering beggar or tramp 2 a rascal
Tell me, where was it, now, you left your ship—around the point, or down the shore, I wonder?

He thought he'd find out, but I saw through this, and answered with a ready lie:

'My ship?' Poseidon Lord, who sets the earth a-tremble, broke it up on the rocks at your land's end. A wind from seaward served him, drove us there.

We are survivors, these good men and I.'

Neither reply nor pity came from him, but in one stride he clutched at my companions and caught two in his hands like squirming puppies to beat their brains out, spattering the floor. Then he dismembered them and made his meal, gaping and crunching like a mountain lion—everything; innards, flesh, and marrow bones. We cried aloud, lifting our hands to Zeus, powerless, looking on at this, appalled; but Cyclops went on filling up his belly with manflesh and great gulps of whey, then lay down like a mast among his sheep. My heart beat high now at the chance of action, and drawing the sharp sword from my hip I went along his flank to stab him where the midriff holds the liver. I had touched the spot when sudden fear stayed me; if I killed him we perished there as well, for we could never move his ponderous doorway slab aside.

So we were left to groan and wait for morning.

When the young Dawn with finger tips of rose lit up the world, the Cyclops built a fire and milked his handsome ewes, all in due order, putting the sucklings to the mothers. Then, his chores being all dispatched, he caught another brace of men to make his breakfast, and whisked away his great door slab.

137 innards: the body's internal organs.
151 Watch for this personification of dawn to appear again in the poem.
156 brace: pair.
A wineskin full
I brought along, and victuals in a bag,
for in my bones I knew some towering brute
would be upon us soon—all outward power,
a wild man, ignorant of civility.

We climbed, then, briskly to the cave. But Cyclops
had gone afield, to pasture his fat sheep,
so we looked round at everything inside:
a drying rack that sagged with cheeses, pens
crowded with lambs and kids, each in its class:
firstlings apart from middlings, and the 'dewdrops,'
or newborn lambkins, penned apart from both.
And vessels full of whey were brimming there—
bowls of earthenware and pails for milking.
My men came pressing round me, pleading:

'Why not
take these cheeses, get them stowed, come back,
throw open all the pens, and make a run for it?
We'll drive the kids and lambs aboard. We say
put out again on good salt water!'

Ah,
how sound that was! Yet I refused, I wished
to see the caveman, what he had to offer—
no pretty sight, it turned out, for my friends.

We lit a fire, burnt an offering,
and took some cheese to eat; then sat in silence
around the embers, waiting. When he came
he had a load of dry boughs on his shoulder
to stoke his fire at suppertime. He dumped it
with a great crash into that hollow cave,
and we all scattered fast to the far wall.
Then over the broad cavern floor he ushered
the ewes he meant to milk. He left his rams
and he-goats in the yard outside, and swung
high overhead a slab of solid rock
to close the cave. Two dozen four-wheeled wagons,
with heaving wagon teams, could not have stirred
the tonnage of that rock from where he wedged it
over the doorsill. Next he took his seat
and milked his bleating ewes. A practiced job
he made of it, giving each ewe her suckling;
thickened his milk, then, into curds and whey, sieved out the curds to drip in withy baskets, and poured the whey to stand in bowls cooling until he drank it for his supper.

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to beat their brains out, spattering the floor.
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everything: innards, flesh, and marrow bones.
We cried aloud, lifting our hands to Zeus,
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but Cyclops went on filling up his belly
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then lay down like a mast among his sheep.
My heart beat high now at the chance of action,
and drawing the sharp sword from my hip I went
along his flank to stab him where the midriff
holds the liver. I had touched the spot
when sudden fear stayed me. If I killed him
we perished there as well, for we could never
move his ponderous doorway slab aside.
So we were left to groan and wait for morning.

When the young Dawn with finger tips of rose
lit up the world, the Cyclops built a fire
and milked his handsome ewes, all in due order,
putting the sucklings to the mothers. Then,
his chores being all dispatched, he caught
another brace of men to make his breakfast,
and whisked away his great door slab.

= Infer  ○ Connection  P Predict

Words to Know and Use

appalled (a pōld'ə) adj. filled with horror; shocked
ponderous (pàn' dar əs) adj. heavy and massive.
A wineskin full
I brought along, and victuals in a bag,
for in my bones I knew some towering brute
would be upon us soon—all outward power,
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and milked his bleating ewes. A practiced job
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his chores being all dispatched, he caught
another brace of men to make his breakfast,
and whisked away his great door slab

Words to Know and Use

appalled (a pöl'd) adj. filled with horror; shocked
ponderous (pán' dar as) adj. heavy and massive
Lesson 3
### Content/Knowledge Goals

Students will be able to:
1. Provide additional examples from the text of how Odysseus fits the definition of an Epic Hero

### Language Goals

Students will:
1a. Listen and follow along as teacher reads aloud from the text.
1b. Participate orally in teacher-modeled active reading strategies (predicting, making connections, making inferences)
1c. Complete a chart that identifies specific examples from the text of Odysseus's heroic actions

<table>
<thead>
<tr>
<th>Domain/Topic</th>
<th>Level 5</th>
<th>Level 4</th>
<th>Level 3</th>
<th>Level 2</th>
<th>Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening/Speaking - Listen while teacher reads aloud from <em>The Odyssey</em></td>
<td>Nearly Fluent</td>
<td>Intermediate</td>
<td>Speech Emerging</td>
<td>Early Production</td>
<td>Pre-production</td>
</tr>
<tr>
<td>Orally participate in teacher-modeled active reading strategies (making connections, making predictions, making inferences)</td>
<td>Listen and follow along in the textbook as teacher reads aloud. Respond orally to teacher's guided reading questions with use of response frames.</td>
<td>Listen and follow along in an annotated text. Respond orally to teacher's guided reading questions with use of response frames.</td>
<td>Listen and follow along in an annotated text. Share responses to teacher's guided reading questions with a partner with use of response frames.</td>
<td>Listen and follow along with an annotated text. Respond to teacher's guided reading questions with hand gestures or by using response frames.</td>
<td></td>
</tr>
<tr>
<td>Writing - Complete a chart identifying textual examples of how Odysseus illustrates the traits of an Epic Hero.</td>
<td>Work with a partner to complete the Epic Hero chart, including quotes from the text.</td>
<td>Work in a small group to complete the Epic Hero chart, including details (but not necessarily direct quotes) from the text.</td>
<td>Complete a fill-in-the-blank Epic Hero chart using language from the annotated text.</td>
<td>Work with a partner to fill in the missing words of an Epic Hero chart using language from the annotated text.</td>
<td>For each teacher-designated section of the story, respond to the question: &quot;In this part of the story, I think Odysseus is ...&quot; by circling the words BRAVE, CLEVER or FLAWED.</td>
</tr>
<tr>
<td>Function</td>
<td>Situation / Topic</td>
<td>Expressions</td>
<td>Vocabulary</td>
<td>Grammar</td>
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<td>-----------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>Infer</td>
<td>Why characters do what they do</td>
<td>1. &quot;I think the reason Odysseus chooses to</td>
<td>1. Say his name is Nohbdy; yell rude things to the Cyclops; tell the cyclops his real name and homeland.</td>
<td>Adjectives</td>
<td></td>
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<td></td>
<td></td>
<td>a. __________ is because he is</td>
<td>1 b. brave, afraid, too proud, clever, selfish</td>
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<td></td>
<td></td>
<td>b. __________.&quot;</td>
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<tr>
<td>Predict</td>
<td>What will happen next in the story</td>
<td>1. &quot;Next, I think Odysseus will...&quot;</td>
<td>1. think of a plan; kill the cyclops; tell a lie</td>
<td>Verb phrases</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>2. &quot;I predict that</td>
<td>2a. Odysseus, the Cyclops, the crew</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>a. __________ will</td>
<td>b. think of a plan, eat more men, fight back</td>
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<tr>
<td></td>
<td></td>
<td>b. __________.&quot;</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Make Connections</td>
<td>Between themselves and the text.</td>
<td>1. &quot;This reminds me of the time I...&quot;</td>
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<td>2. &quot;This is just like a book/movie/play I saw because...&quot;</td>
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<td>3. &quot;I know a person like that character.&quot;</td>
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<td>Classify / Sort</td>
<td>Odysseus's actions into categories.</td>
<td>4. &quot;If I were in that situation, I would feel ________ .</td>
<td>Afraid, happy, disgusted, angry</td>
<td>Adjectives</td>
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<tr>
<td>1. &quot;I think this is an example of Odysseus being ________ because... &quot;</td>
<td>1 &amp; 2. brave, clever, reckless</td>
<td>Adjectives</td>
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<td>2. In this part of the story, Odysseus is ________ .</td>
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REVISED Lesson 3: The Land of The Cyclopes
Lines 151-371
(45-minute lesson)

*NOTE: Level 1, 2, & 3 students will be given a simplified version of today’s reading prior to the lesson. While the teacher is reading aloud, all students will have a copy of the original text in front of them (appropriately annotated for their language level). (Copies of all simplified/annotated texts are included following this lesson plan.)

**(Lines 151-157 are located on the last page of the annotated text for Lesson 2.)**

Part I: Review Previous Learning (3-5 minutes)
- Students will orally review the three character traits of an Epic Hero: Brave, Clever, Flawed
- Students will turn to a partner and share one example from the Epic Hero charts they began yesterday to review yesterday’s reading.
- Students are reminded to be listening for two things: 1. Examples of how Odysseus illustrates the three Epic Hero Traits; 2. Ways in which Odysseus does or does not match their personal definition of a hero.

Part II: Active Reading / Listening (30 minutes)
- **Teacher starts reading at line 151.**
- Teacher stops after line 162 and asks students to **Predict** what Odysseus will decide to do to the Cyclops to “hurt him worst” (line 162).
- Students are encouraged to use their “What Good Readers Do” handout (see pg. 2.7) from the previous lesson.

**ELL Modifications:**
* Level 1 & 2: Ss can respond in one-word answers, in their L1, or through gesture
* Level 3: Ss can respond in a simple sentence
* Level 4 & 5: Ss can respond in a brief oral exchange

- Teacher continues to read aloud, stopping to paraphrase based on student need.
- Teacher stops at designated points (see annotated texts) and asks students to **Infer, Predict, and Make Connections.**
- Each time, students can share their responses in ways appropriate to their language level.
- **This process of active reading/listening continues until line 371.**

IV. Charting What We’ve Heard (10-12 minutes)
- Students take out their Epic Hero Charts from the previous lesson and go back through what they’ve heard today to find evidence of how Odysseus matches the definition of an Epic Hero.
ELL Modifications:
* Level 1: For each designated section of the simplified version Ss received the night before the lesson, they respond to the question: “In this part of the story, I think Odysseus is ...” by circling the words BRAVE, CLEVER or FLAWED
* Level 2: Ss work with a partner to fill in the missing words on an Epic Hero chart using language from the annotated text (see pg. 3.1).
* Level 3: Ss complete a fill-in-the-blank Epic Hero chart using language from the annotated text (see pg. 3.2).
* Level 4: Ss work in a small group to complete the Epic Hero chart, including details (but not necessarily direct quotes) from the text (see pg. 3.3).
* Level 5: Ss work with a partner to complete the Epic Hero chart, including quotes from the text (see pg. 3.3).

Closure: (3 minutes)
- Teacher reviews lesson objectives with students.
- Teacher entertains questions.
- Students are told that tomorrow, they will meet with a group to decide which action by Odysseus they feel is the most heroic and the least heroic and why.
### EPIC HERO CHART (text in Italics was completed in previous lesson)

<table>
<thead>
<tr>
<th>BRAVE</th>
<th><strong>The men are afraid, but Odysseus _______ to the Cyclops.</strong></th>
<th>Line #s</th>
<th>CLEVER</th>
<th><strong>When the Cyclops asks about the ship, Odysseus says, &quot;We have no _______. Our ship _______.</strong></th>
<th>Line #s</th>
<th>FLAWED</th>
<th><strong>The men want to leave, but Odysseus says, &quot;____!&quot;</strong></th>
<th>Line #s</th>
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<tr>
<td></td>
<td>* Odysseus and four men use a ____________ to stab the Cyclops in the ___________.</td>
<td>97-99</td>
<td></td>
<td>* Odysseus does not _______ the Cyclops. <strong>Odysseus needs the Cyclops to move the big ___________.</strong></td>
<td>126-130</td>
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<td>* When the Cyclops gets mad he ________(s) two of the men. YUCK!</td>
<td>131-137</td>
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<td>* Odysseus gives the Cyclops a lot of _______ to drink.</td>
<td>229-247</td>
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<td>147-150</td>
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<td>* Odysseus yells _______ things to the Cyclops.</td>
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<td>* Odysseus tells the Cyclops that his name is _____________ .</td>
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<td>196-210</td>
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<td>* The men ask Odysseus to stop, but Odysseus _______ again. He tells the Cyclops his real _______ and his _____________.</td>
<td>366-371</td>
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<td>* Odysseus and his men escape by holding onto the bellies of</td>
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**Level 2**
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<td>* After the men ask him to stay quiet, Odysseus _______</td>
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<td>264-268</td>
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<td>* Odysseus and his men escape by _______.</td>
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Levels 4 & 5

3.3
Lesson 3: The Story Continues
Personal Reflection: How I Modified for ELLs

Modified Text: As with the previous lesson, I created a highly simplified, graphic-rich summary of the day's reading to be given to Level 1, 2, & 3 students the night before the lesson. During the actual lesson, I want all students to have the original text in front of them so they can follow the line numbers, be exposed to the poetics, and experience key lines. In order for this to work, I created two annotated versions (one for Levels 1, 2, & 3; and one for Level 4). For the lower level students I provided a greater amount of paraphrasing. Level 4 text modifications focus on underlining key words and making it clear who is speaking when. In both modified versions I indicate when the teacher will be stopping to ask students to Infer (I), Predict (P), or Make Connections (C). Because the original text is from an anthology, it also contains some annotations and footnotes.

Guided Reading / Modeling: The guided reading strategies introduced and employed in the previous lesson are reviewed and reinforced. Students are encouraged to use their "What Good Readers Do" handout from Lesson 2 that provides sentence starters / frames for responding to the teacher's guided reading questions.

Graphic Organizers: Students continue to use their Epic Hero Charts, which have been modified to correspond to their language proficiency levels.

Teacher Speech: Again, the complexity of the text makes it especially important for the teacher to speak clearly and slowly, enunciate, use emotion, and employ frequent gestures.

Group / Partner Work: Throughout the lesson ELLs will work with partners, in small groups, and with teacher assistance to increase opportunities for output and negotiation of meaning.

Lesson Content: 1. As noted above, because the teacher will be reading aloud, I wanted all students to have access to the same text. Modifications have been made to the text itself as well as to how and to what extent ELLs will be expected to respond based on their language proficiency. 2. Although the original unit goals included an exploration of poetic techniques, I now
realize that three days is barely enough time for students to explore the idea of heroism, investigate the definition of an Epic Hero and digest the plot of this one episode. In future lessons, the teacher could return to the text to help students identify, analyze, and practice creating key poetic devices such as the Epic Simile.
The Odyssey: The Land of the Cyclopes
(Lines 151-271)

The next morning...

Cyclops eats two more men.
Cyclops goes out.

While Cyclops is out...
Odysseus and the men make a BIG, SHARP spear.

When Cyclops returns...

Please have some wine.

I will.

What is your name?

My name is Nohbdy.
THEN... MORE WINE!! and MORE WINE!! and MORE WINE!!

The Cyclops drinks more and more wine.

SOON... The Cyclops passes out.
Odysseus and the men stab Cyclops in the eye.

Nohbdy's ruined me!

The Cyclops screams for help.

SAVE FOR CLASS
* In this part of the story, I think Odysseus is ____________.

BRAVE CLEVER FLAWED
The Odyssey: The Land of the Cyclopes  
(Lines 272-371)

**NOW** . . . Odysseus thinks of a plan to escape.

The men hide under the sheep.

**THEN** . . .

Odysseus and his men sail away.

**BUT** . . .

Odysseus yells rude things to the Cyclops.

**SO** . . .

Cyclops throws a hilltop at the ship.
THEN... The men ask Odysseus to be quiet.

\[
\text{My real name is Odysseus.} \\
\text{I live in Ithaca. I am better than you!!}
\]

BUT... Odysseus yells to the Cyclops again.

FINALLY... You will suffer!!!

Cyclops gets very angry. He asks the god Poseidon for help.

SAVE FOR CLASS:
* In this part of the story, I think Odysseus is __________.

BRAVE  CLEVER  FLAWED
to let his sheep go through—but he, behind,
reset the stone as one would cap a quiver.
There was a din of whistling as the Cyclops
rounded his flock to higher ground, then stillness.
And now I pondered how to hurt him worst,
if but Athena granted what I prayed for.
Here are the means I thought would serve my turn:
a club, or staff, lay there along the fold—
an olive tree, felled green and left to season
for Cyclops' hand. And it was like a mast
a lugger of twenty oars, broad in the beam—
a deep-sea-going craft—might carry:
so long, so big around, it seemed. Now I
chopped out a six-foot section of this pole
and set it down before my men, who scraped it;
and when they had it smooth, I hewed again
to make a stake with pointed end. I held this
in the fire's heart and turned it, toughening it,
then hid it, well back in the cavern, under
one of the dung piles in profusion there.
Now came the time to toss for it: who ventured
along with me? whose hand could bear to thrust
and grind that spike in Cyclops' eye, when mild
sleep had mastered him? As luck would have it,
the men I would have chosen won the toss—
four strong men, and I made five as captain.

At evening came the shepherd with his flock,
his woolly flock. The rams as well, this time,
entered the cave: by some sheep-herding whim—
or a god's bidding—none were left outside.
He hefted his great boulder into place
and sat him down to milk the bleating ewes
in proper order, put the lambs to suck,
and swiftly ran through all his evening chores.
Then he caught two more men and feasted on them.
My moment was at hand, and I went forward
holding an ivy bowl of my dark drink,
looking up, saying:

159 cap a quiver: place the cap on a
container of arrows.
Lesson 3

163 To whom does Odysseus call for
help?

OD makes a
big spear.
OD hides the
spear.
OD picks 4
men to help
him stab the
cyclops.

The cyclops comes
home.
The cyclops eats
2 more men.

Words
166 to Know
Words
profusion (prō f'yō' ūn) n. an abundance; a large amount
and Use

P = Predict
'Cyclops, try some wine.
Here's liquor to wash down your scraps of men.
Taste it, and see the kind of drink we carried
under our planks. I meant it for an offering
if you would help us home. But you are mad,
unbearable, a bloody monster! After this,
will any other traveller come to see you?'

He seized and drained the bowl, and it went down
so fiery and smooth he called for more:

'Give me another, thank you kindly. Tell me,
how are you called? I'll make a gift will please you.
Even Cyclopes know the wine-grapes grow
out of grassland and loam in heaven's rain,
but here's a bit of nectar and ambrosia!'

Three bowls I brought him, and he poured them down.
I saw the fuddle and flush come over him,
then I sang out in cordial tones:

'Cyclops,
you ask my honorable name? Remember
the gift you promised me, and I shall tell you.
My name is Nohbdy, mother, father, and friends,
everyone calls me Nohbdy.'

And he said:

'Nohbdy's my meat, then, after I eat his friends.
Others come first. There's a noble gift, now.'

Even as he spoke, he reeled and tumbled backward,
his great head lolling to one side; and sleep
took him like any creature. Drunk, hiccuping,
he dribbled streams of liquor and bits of men.

Now, by the gods, I drove my big hand spike
deep in the embers, charring it again,
and cheered my men along with battle talk
to keep their courage up: no quitting now.
The pike of olive, green though it had been, reddened and glowed as if about to catch.
I drew it from the coals and my four fellows gave me a hand, lugging it near the Cyclops as more than natural force served them; straight forward they sprinted, lifted it, and rammed it deep in his crater eye, and I leaned on it, turning it as a shipwright turns a drill in planking, having men below to swing the two-handled strap that spins it in the groove. So with our brand we bored that great eye socket while blood ran out around the red hot bar.
Eyelid and lash were seared; the pierced ball hissed broiling, and the roots popped.

In a smithy
one sees a white-hot axehead or an adze plunged and wrung in a cold tub, screeching steam—the way they make soft iron hale and hard—:
just so that eyeball hissed around the spike.

smithy: a blacksmith's shop.
The Cyclops bellowed and the rock roared round him,
and we fell back in fear. Clawing his face
he tugged the bloody spike out of his eye,
threw it away, and his wild hands went groping;
then he set up a howl for Cyclopes
who lived in caves on windy peaks nearby.
Some heard him; and they came by divers ways
to clump around outside and call:

'What ails you,
Polyphemos? Why do you cry so sore
in the starry night? You will not let us sleep.
Sure no man's driving off your flock? No man
has tricked you, ruined you?'

Out of the cave
the mammoth Polyphemos roared in answer:

'No hbdy, No hbdy's tricked me, No hbdy's ruined me!'

To this rough shout they made a sage reply:

'Ah well, if nobody has played you foul
there in your lonely bed, we are no use in pain
given by great Zeus. Let it be your father,
Poseidon Lord, to whom you pray.'

So saying
they trailed away. And I was filled with laughter
to see how like a charm the name deceived them.
Now Cyclops, wheezing as the pain came on him,
fumbled to wrench away the great doorstone
and squared in the breach with arms thrown wide
for any silly beast or man who bolted—
hoping somehow I might be such a fool.
But I kept thinking how to win the game:
death sat there huge; how could we slip away?
I drew on all my wits, and ran through tactics,
reasoning as a man will for dear life,
until a trick came—and it pleased me well.
The Cyclops' rams were handsome, fat, with heavy
fleeces, a dark violet.

Three abreast
I tied them silently together, twining
cords of willow from the ogre's bed;
then slung a man under each middle one
to ride there safely, shielded left and right.
So three sheep could convey each man. I took
the woolliest ram, the choicest of the flock,
and hung myself under his kingly belly,
pulled up tight, with fingers twisted deep
in sheepskin ringlets for an iron grip.
So, breathing hard, we waited until morning.

When Dawn spread out her finger tips of rose
the rams began to stir, moving for pasture,
and peals of bleating echoed round the pens
where dams with udders full called for a milking.
Blinded, and sick with pain from his head wound,
the master stroked each ram, then let it pass,
but my men riding on the pectoral fleece
the giant's blind hands blundering never found.
Last of them all my ram, the leader, came,
weighted by wool and men with my meditations.
The Cyclops patted him, and then he said:

'Sweet cousin ram, why lag behind the rest
in the night cave? You never linger so,
but graze before them all, and go afar
to crop sweet grass, and take your stately way
leading along the streams, until at evening
you run to be the first one in the fold.
Why, now, so far behind? Can you be grieving
over your Master's eye? That carrion rogue
and his accursed companions burnt it out
when he had conquered all my wits with wine.
Nobdy will not get out alive, I swear.
Oh, had you brain and voice to tell
where he may be now, dodging all my fury!
Bashed by this hand and bashed on this rock wall
his brains would strew the floor, and I should have
rest from the outrage Nobdy worked upon me.'
He sent us into the open, then. Close by,
I dropped and rolled clear of the ram's belly,
going this way and that to untie the men,

With many glances back, we rounded up
his fat, stiff-legged sheep to take aboard,
and drove them down to where the good ship lay.
We saw, as we came near, our fellows' faces shining; then we saw them turn to grief
330 tallying those who had not fled from death.
I hushed them, jerking head and eyebrows up,
and in a low voice told them: 'Load this herd;
move fast, and put the ship's head toward the breakers,'
They all pitched in at loading, then embarked
335 and struck their oars into the sea. Far out,
as far off shore as shouted words would carry,
I sent a few back to the adversary:

'O Cyclops! Would you feast on my companions?
Puny, am I, in a Caveman's hands?
340 How do you like the beating that we gave you,
you damned cannibal? Eater of guests
under your roof! Zeus and the gods have paid you!'
The blind thing in his doubled fury broke
345 a hilltop in his hands and heaved it after us.
Ahead of our black prow it struck and sank
whelmed in a spuming geyser, a giant wave
that washed the ship stern foremost back to shore.
I got the longest boat-hook out and stood
350 fending us off, with furious nods to all
to put their backs into a racing stroke—
row, row, or perish. So the long oars bent
kicking the foam sternward, making head
until we drew away, and twice as far.
Now when I cupped my hands I heard the crew
355 in low voices protesting:

'Godsake, Captain!
Why bait the beast again? Let him alone!
'That tidal wave he made on the first throw all but
beached us.'
360 'All but stove us in!'

'Give him our bearing with your trumpeting,
he'll get the range and lob a boulder.'
'Aye
Hell smash our timbers and our heads together!'  

365 I would not heed them in my glorving spirit,
but let my anger flare and yelled:

'Cyclops
if ever mortal man inquire
how you were put to shame and blinded, tell him

370 Odysseus, raider of cities, took your eye:
Laertes' son, whose home's on Ithaca.'

At this he gave a mighty sob and rumbled:

'Now comes the weird upon me, spoken of old.
A wizard, grand and wondrous, lived here—Telemos,
a son of Eurymos; great length of days
he had in wizardry among the Cyclopes,
and these things he foretold for time to come:
my great eye lost, and at Odysseus' hands.
Always I had in mind some giant, armed

380 in giant force, would come against me here.
But this, but you—small, pitiful and twiggy—
you put me down with wine, you blinded me.
Come back, Odysseus, and I'll treat you well,
praying the god of earthquake to befriend you—
his son I am, for he by his avowal
fathered me, and, if he will, he may
heal me of this black wound—he and no other
of all the happy gods or mortal men.'

Few words I shouted in reply to him:

390 'If I could take your life I would and take
your time away, and hurl you down to hell!
The god of earthquake could not heal you there!'

At this he stretched his hands out in his darkness
toward the sky of stars, and prayed Poseidon:

395 'O hear me, lord, blue girdler of the islands,
if I am thine indeed, and thou art father:
grant that Odysseus, raider of cities, never
see his home: Laertes' son, I mean,
who kept his hall on Ithaca. Should destiny
intend that he shall see his roof again

373 weird: fate or destiny.
384 god of earthquake: Poseidon.
385 avowal: honest admission.
to let his sheep go through—but he, behind,reset the stone as one would cap a quiver.

There was a din of whistling as the Cyclops
rounded his flock to higher ground, then stillness.
And now I pondered how to hurt him worst,
if but Athena granted what I prayed for.
Here are the means I thought would serve my turn:

a club, or staff, lay there along the fold—
an olive tree, felled green and left to season
for Cyclops’ hand. And it was like a mast
a lugger of twenty oars, broad in the beam—
a deep-sea-going craft—might carry:

so long, so big around, it seemed. Now I
chopped out a six-foot section of this pole
and set it down before my men, who scraped it;
and when they had it smooth, I hewed again
to make a stake with pointed end. I held this
in the fire’s heart and turned it, toughening it,
than hid it, well back in the cavern, under
one of the dung piles in profusion there.
Now came the time to toss for it: who ventured
along with me? whose hand could bear to thrust
and grind that spike in Cyclops’ eye, when mild
sleep had mastered him? As luck would have it,
the men I would have chosen won the toss—
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in proper order, put the lambs to suck,
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holding an ivy bowl of my dark drink,
looking up, saying:

*Words to Know*

profusion (prō fyoŏs’ zhan) n. an abundance; a large amount
'Cyclops, try some wine.
Here's liquor to wash down your scraps of men.
Taste it, and see the kind of drink we carried
under our planks. I meant it for an offering
if you would help us home. But you are mad,
unbearable, a bloody monster! After this,
will any other traveller come to see you?'

He seized and drained the bowl, and it went down
so fiery and smooth he called for more:

'Give me another, thank you kindly. Tell me,
how are you called? I'll make a gift will please you.
Even Cyclopes know the wine-grapes grow
out of grassland and loam in heaven's rain,
but here's a bit of nectar and ambrosia!'

Three bowls I brought him, and he poured them down.
I saw the fuddle and flush come over him,
then I sang out in cordial tones:

'Cyclops,
you ask my honorable name? Remember
the gift you promised me, and I shall tell you.
My name is Nohbdy: mother, father, and friends,
everyone calls me Nohbdy.'

And he said:

'Nohbdy's my meat, then, after I eat his friends.
Others come first. There's a noble gift, now.'

Even as he spoke, he reeled and tumbled backward,
is head lolling to one side; and sleep
took him like any creature. Drunk, hiccuping,
he dribbled streams of liquor and bits of men.

Now, by the gods, I drove my big hand spike
deep in the embers, charring it again,
and cheered my men along with battle talk
to keep their courage up: no quitting now.
The pike of olive, green though it had been,
reddenèd and glowed as if about to catch.
I drew it from the coals and my four fellows
gave me a hand, lugging it near the Cyclops
as more than natural force nerved them; straight
forward they sprinted, lifted it, and rammed it
deep in his crater eye, and I leaned on it
turning it as a shipwright turns a drill
in planking, having men below to swing
the two-handled strap that spins it in the groove.
So with our brand we bored that great eye socket
while blood ran out around the red hot bar.
Eyelid and lash were seared; the pierced ball
hissèd broiling, and the roots popped.

In a smithy
one sees a white-hot axehead or an adze
plungèd and wrung in a cold tub, screeching steam—
the way they make soft iron hale and hard—:
just so that eyeball hissed around the spike.

243 smithy: a blacksmith's shop.
The Cyclops bellowed and the rock roared round him, and we fell back in fear. Clawing his face
he tugged the bloody spike out of his eye, threw it away, and his wild hands went groping; then he set up a howl for Cyclopes who lived in caves on windy peaks nearby. Some heard him; and they came by divers ways to clump around outside and call:

'What ails you, Polyphemos? Why do you cry so sore in the starry night? You will not let us sleep. Sure no man's driving off your flock? No man has tricked you, ruined you?'

Out of the cave the mammoth Polyphemos roared in answer:

'Nohbdy, Nohbdy's tricked me, Nohbdy's ruined me!'

To this rough shout they made a sage reply:

'Ah well, if nobody has played you foul there in your lonely bed, we are no use in pain given by great Zeus. Let it be your father, Poseidon Lord, to whom you pray.'

So saying they trailed away. And I was filled with laughter to see how like a charm the name deceived them. Now Cyclops, wheezing as the pain came on him, fumbled to wrench away the great doorstone and squatted in the breach with arms thrown wide for any silly beast or man who bolted—hoping somehow I might be such a fool. But I kept thinking how to win the game: death sat there huge; how could we slip away? I drew on all my wits, and ran through tactics, reasoning as a man will for dear life, until a trick came—and it pleased me well. The Cyclops' rams were handsome, fat, with heavy fleeces, a dark violet. Three abreast I tied them silently together, twining cords of willow from the ogre's bed;
then slung a man under each middle one
to ride there safely, shielded left and right.
So three sheep could convey each man. I took
the woolliest ram, the choicest of the flock,
and hung myself under his kinked belly,
pulled up tight, with fingers twisted deep
in sheepskin ringlets for an iron grip.
So, breathing hard, we waited until morning.

When Dawn spread out her finger tips of rose
the rams began to stir, moving for pasture,
and peals of bleating echoed round the pens
where dams with udders full called for a milking.
Blinded, and sick with pain from his head wound,
the master stroked each ram, then let it pass,
but my men riding on the pectoral fleece
the giant's blind hands blundering never found.
Last of them all my ram, the leader, came,
weighted by wool and men with my meditations.

The Cyclops patted him, and then he said:

'Sweet cousin ram, why lag behind the rest
in the night cave? You never linger so,
but graze before them all, and go afar
to crop sweet grass, and take your stately way
leading along the streams, until at evening
you run to be the first one in the fold.
Why, now, so far behind? Can you be grieving
over your Master's eye? That carrion rogue
and his accursed companions burnt it out
when he had conquered all my wits with wine.
Nobdy will not get out alive, I swear.
Oh, had you brain and voice to tell
where he may be now, dodging all my fury!
Bashed by this hand and bashed on this rock wall
his brains would strew the floor, and I should have
rest from the outrage Nobdy worked upon me.'
He sent us into the open, then. Close by,
I dropped and rolled clear of the ram's belly,
going this way and that to untie the men.

With many glances back, we rounded up
his fat, stuff-legged sheep to take aboard,
and drove them down to where the good ship lay.
We saw, as we came near, our fellows' faces shining; then we saw them turn to grief
tallying those who had not fled from death.
I hushed them, jerking head and eyebrows up,
and in a low voice told them: 'Load this herd;
movement, and put the ship's head toward the breakers.'
They all pitched in at loading, then embarked
and struck their oars into the sea. Far out,
as far off shore as shouted words would carry,
I sent a few back to the adversary:

'O Cyclops! Would you feast on my companions?
Puny, am I, in a Caveman's hands?
How do you like the beating that we gave you,
you damned cannibal? Eater of guests
under your roof! Zeus and the gods have paid you!'

The blind thing in his doubled fury broke
a hilltop in his hands and heaved it after us.

Ahead of our black prow it struck and sank
whelmed in a spuming geyser, a giant wave
that washed the ship stern foremost back to shore.
I got the longest boat hook out and stood
fearing us off, with furious nods to all
to put their backs into a racing stroke—
row, row, or perish. So the long oars bent
kicking the foam sternward, making head
until we drew away, and twice as far.
Now when I cupped my hands I heard the crew
in low voices protesting:

'Godsake, Captain!
Why bait the beast again? Let him alone!'
'That tidal wave he made on the first throw all but
beached us.'

'All but stove us in!'

'Give him our bearing with your trumpeting,
he'll get the range and lob a boulder.'
‘Aye
He’ll smash our timbers and our heads together!’

I would not heed them in my glorying spirit,
but let my anger flare and yelled:

'Cyclops
if ever mortal man inquire
how you were put to shame and blinded, tell him
Odysseus, raider of cities, took your eye:
Laertes’ son, whose home’s on Ithaca!'

At this he gave a mighty sob and rumbled:

'Now comes the weird upon me, spoken of old.
A wizard, grand and wondrous, lived here—Telamos,
a son of Eurymos; great length of days
he had in wizardry among the Cyclopes,
and these things he foretold for time to come:
my great eye lost, and at Odysseus’ hands.
Always I had in mind some giant, armed
in giant force, would come against me here.
But this, but you—small, pitiful and twiggy—you put me down with wine, you blinded me.
Come back, Odysseus, and I’ll treat you well,
praying the god of earthquake to befriend you—
his son I am, for he by his avowal
fathered me, and, if he will, he may
heal me of this black wound—he and no other
of all the happy gods or mortal men.'

Few words I shouted in reply to him:

'If I could take your life I would and take
your time away, and hurl you down to hell!
The god of earthquake could not heal you there!'

At this he stretched his hands out in his darkness
toward the sky of stars, and prayed Poseidon:

'O hear me, lord, blue girdler of the islands,
if I am thine indeed, and thou art father:
grant that Odysseus, raider of cities, never
see his home: Laertes’ son, I mean,
who kept his hall on Ithaca. Should destiny
intend that he shall see his roof again
Checklists
The Odyssey: “The Land of the Cyclopes”
Grammar and Function Checklists

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Teacher is reading aloud + checking for understanding along the way
Original Lessons
Unit Introduction

Unit Title: The Odyssey: The Land of the Cyclopes

Grade Level: 9th

Target Group: Mainstream English class with integrated ELLs


Source of Lessons: Mc Dougall / Littell text book and self

Learning Goals: I want my students to know:
- Heroes reflect the values of a given culture
- At least three traits of an epic hero and how Odysseus exemplifies each of them
- At least three ways an author can use language to create vivid pictures in readers’ minds (i.e. imagery, simile, metaphor, personification)

Note: Prior to these lessons, students have experienced the following:
- Brief overview of the Greek Gods (studied in middle school)
- PowerPoint introduction to the Trojan War
- Character list for The Odyssey (included)
- Map of Odysseus’ journey home (included)
- Brief overview of events since Odysseus left Troy (first two stops)
Lesson 1: What is a Hero?

Goals:
- Students explore their personal beliefs of what it means to be a hero
- Students are introduced to the idea of an Epic Hero
- Students prepare to investigate how Odysseus fits/doesn’t represent each type of hero

Procedure:

Part I: My Definition of a Hero
- Students complete an individual free-write / brainstorm on the following prompt: “What is your personal definition of a hero? You can write down adjectives you would use to describe a hero, traits a hero must possess, or names of people you or others consider to be heroic.”
- Students share individual ideas with class and teacher writes ideas on the board
- Students are instructed not to comment on others’ ideas, but simply to add what they like to their own lists
- Students look over their enhanced lists and circle the 1-3 most essential traits/adjectives for their personal definition of a hero
- Students incorporate those traits into a 1-3 sentence personal definition of a hero
- Students share their personal definitions with a neighbor or two
- Students are instructed that soon they will use these personal definitions to help them evaluate whether they think Odysseus is or is not a hero

Part II: The Epic Hero
- Students read about the traits of an Epic Hero (see page 151 in textbook)
- Students work with a partner to break down the given definition into three main traits: Brave, Clever, Reckless
- Students check to see if any of these traits match their own definition of a hero
- Students are told that while we are reading The Odyssey, they should be looking for evidence of how Odysseus exhibits these three traits of an epic hero

Part III: Setting up the Two Charts
- Students set up a chart to track how/when Odysseus exhibits the traits of an Epic Hero: Brave, Clever, Reckless
- Students set up a similar chart with the traits from their own definition of a hero
Examine What You Know

One of the most dramatic, action-packed adventure stories ever told is the ancient Greek epic, *The Odyssey*. The hero of this story is Odysseus (ō dis' ē as), who was called Ulysses by the Romans. What have you heard about Odysseus, the Trojan War, or *The Odyssey*? What do you know about Greek gods and goddesses or mythical creatures like the Cyclopes or the Sirens? Share your knowledge with your classmates. As you read these episodes from *The Odyssey*, look for insights into the culture and ideals of the ancient Greeks. Decide for yourself what qualities make Odysseus such a memorable hero.

Expand Your Knowledge

The Epic Poem

*The Odyssey* is the most famous epic poem in Western literature. An epic is a long, narrative poem that tells the adventures of a hero whose actions help decide the fate of a nation or of a group of people. Some characteristics of epic poems are the following:

1. The hero is a well-known character of high social position whose qualities represent those valuable to his or her society. Odysseus, for example, is King of Ithaca and a respected chieftain and warrior. The hero of an epic is usually pitted against monsters and must therefore be strong and courageous, often to the point of seeming superhuman. The hero often displays cleverness and guile, that is, cunning and craftiness, in dealing with others. At the same time, since the hero represents all humans, he or she must struggle to overcome human weaknesses such as pride or temptation.

2. Supernatural forces play an important role in the plot of an epic. Odysseus faces supernatural monsters, and is, at the same time, under the influence of the gods and goddesses.
Enrich Your Reading

Reading an Epic  *The Odyssey* may seem difficult at first, but there are several things you can do to make it easy to read and enjoy. First, read the poem as if it were prose. That is, do not stop at the end of each line, but read to the end punctuation to understand each complete thought. For example, notice how the first two lines appear on the page:

What shall I say first? What shall I keep until the end?

Read these lines like this:

What shall I say first? What shall I keep until the end?

Second, use the annotations as an aid to understanding. These notes provide definitions of difficult words, summaries, and important background knowledge. Some questions appear to help you follow the action.

Third, don’t hesitate to reread sections if you don’t understand them the first time. Finally, since *The Odyssey* was originally recited aloud to an audience, reading it aloud might help you.
Places and Names to Know

The map shows the real and imaginary places Odysseus visited during his ten years of wandering. Use it to follow Odysseus’ journey.

Although some of the characters in The Odyssey really existed, many came from the myths of the time. The most important characters you will meet in the episodes you are about to read are listed on page 154. This chart will serve as a quick reference while you read and discuss each adventure. Other characters and places may be identified in the annotations that accompany the poem. When you come to names that are not on this list, you can assume that they are not important to the plot.
A wineskin full
I brought along, and victuals in a bag,
for in my bones I knew some towering brute
would be upon us soon—all outward power,
a wild man, ignorant of civility.

We climbed, then, briskly to the cave. But Cyclops
had gone afield, to pasture his fat sheep,
so we looked round at everything inside:
a drying rack that sagged with cheeses, pens
crowded with lambs and kids, each in its class:
firstlings apart from middlings, and the ‘dewdrops,’
or newborn lambkins, penned apart from both.
And vessels full of whey were brimming there—
bowls of earthenware and pails for milking.

My men came pressing round me, pleading:

‘Why not
take these cheeses, get them stowed, come back,
throw open all the pens, and make a run for it?
We’ll drive the kids and lambs aboard. We say
put out again on good salt water!’

Ah,
how sound that was! Yet I refused, I wished
to see the caveman, what he had to offer—
no pretty sight, it turned out, for my friends.

We lit a fire, burnt an offering,
and took some cheese to eat; then sat in silence
around the embers, waiting. When he came
he had a load of dry boughs on his shoulder
to stoke his fire at suppertime. He dumped it
with a great crash into that hollow cave,
and we all scattered fast to the far wall.
Then over the broad cavern floor he ushered
the ewes he meant to milk. He left his rams
and he-goats in the yard outside, and swung
high overhead a slab of solid rock
to close the cave. Two dozen four-wheeled wagons,
with heaving wagon teams, could not have stirred
the tonnage of that rock from where he wedged it
over the doorsill. Next he took his seat
and milked his bleating ewes. A practiced job
he made of it, giving each ewe her suckling;
thickened his milk, then, into curds and whey, sieved out the curds to drip in withy baskets, and poured the whey to stand in bowls cooling until he drank it for his supper. When all these chores were done, he poked the fire, heaping on brushwood. In the glare he saw us.

'Strangers,' he said, 'who are you? And where from? What brings you here by sea ways—a fair traffic? Or are you wandering rogues, who cast your lives like dice, and ravage other folk by sea?'

We felt a pressure on our hearts, in dread of that deep rumble and that mighty man. But all the same I spoke up in reply:

'We are from Troy, Achaean, blown off course by shifting gales on the Great South Sea; homeward bound, but taking routes and ways uncommon; so the will of Zeus would have it. We served under Agamemnon, son of Atreus—the whole world knows what city he laid waste, what armies he destroyed. It was our luck to come here; here we stand, beholden for your help, or any gifts you give—as custom is to honor strangers. We would entreat you, great Sir, have a care for the gods' courtesy; Zeus will avenge the unoffending guest.'

He answered this from his brute chest, unmoved:

'You are a ninny, or else you come from the other end of nowhere, telling me, mind the gods! We Cyclopes care not a whistle for your thundering Zeus or all the gods in bliss; we have more force by far. I would not let you go for fear of Zeus—you or your friends—unless I had a whim to.'

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<td>rogue (rōg) n. 1 an archaic term for a wandering beggar or tramp 2 a rascal</td>
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Tell me, where was it, now, you left your ship—around the point, or down the shore, I wonder?

He thought he'd find out, but I saw through this, and answered with a ready lie:

'My ship?
Poseidon Lord, who sets the earth a-tremble,
broke it up on the rocks at your land's end.
A wind from seaward served him, drove us there.

We are survivors, these good men and I.'

Neither reply nor pity came from him, but in one stride he clutched at my companions and caught two in his hands like squirming puppies to beat their brains out, spattering the floor.

Then he dismembered them and made his meal, gaping and crunching like a mountain lion—everything: innards, flesh, and marrow bones. We cried aloud, lifting our hands to Zeus, powerless, looking on at this, appalled;

but Cyclops went on filling up his belly with manflesh and great gulps of whey, then lay down like a mast among his sheep.

My heart beat high now at the chance of action, and drawing the sharp sword from my hip I went along his flank to stab him where the midriff holds the liver. I had touched the spot when sudden fear stayed me: if I killed him we perished there as well, for we could never move his ponderous doorway slab aside.

So we were left to groan and wait for morning.

When the young Dawn with finger tips of rose lit up the world, the Cyclops built a fire and milked his handsome ewes, all in due order, putting the sucklings to the mothers. Then,

his chores being all dispatched, he caught another brace of men to make his breakfast, and whisked away his great door slab.
to let his sheep go through—but he, behind,
reset the stone as one would cap a quiver.

There was a din of whistling as the Cyclops
rounded his flock to higher ground, then stillness.
And now I pondered how to hurt him worst,
if but Athena granted what I prayed for.
Here are the means I thought would serve my turn:

165 a club, or staff, lay there along the fold—
an olive tree, felled green and left to season
for Cyclops' hand. And it was like a mast
a lugger of twenty oars, broad in the beam—
a deep-sea-going craft—might carry:

170 so long, so big around, it seemed. Now I
chopped out a six-foot section of this pole
and set it down before my men, who scraped it;
and when they had it smooth, I hewed again
to make a stake with pointed end. I held this

in the fire's heart and turned it, toughening it,
then hid it, well back in the cavern, under
one of the dung piles in profusion there.

Now came the time to toss for it: who ventured
along with me? whose hand could bear to thrust

and grind that spike in Cyclops' eye, when mild
sleep had mastered him? As luck would have it,
the men I would have chosen won the toss—
four strong men, and I made five as captain.

At evening came the shepherd with his flock,
185 his woolly flock. The rams as well, this time,
entered the cave: by some sheep-herding whim—
or a god's bidding—none were left outside.

He hefted his great boulder into place
and sat him down to milk the bleating ewes

in proper order, put the lambs to suck,
and swiftly ran through all his evening chores.
Then he caught two more men and feasted on them.
My moment was at hand, and I went forward
holding an ivy bowl of my dark drink,

195 looking up, saying:

Words

to Know   profusion (prō f(y)d  zhan) n. an abundance; a large amount

and Use
'Cyclops, try some wine.
Here's liquor to wash down your scraps of men.
Taste it, and see the kind of drink we carried
under our planks. I meant it for an offering
if you would help us home. But you are mad,
unbearable, a bloody monster! After this,
will any other traveller come to see you?'

He seized and drained the bowl, and it went down
so fiery and smooth he called for more:

'Give me another, thank you kindly. Tell me,
how are you called? I'll make a gift will please you.
Even Cyclopes know the wine-grapes grow
out of grassland and loam in heaven's rain,
but here's a bit of nectar and ambrosia!'

Three bowls I brought him, and he poured them down.
I saw the fuddle and flush come over him,
then I sang out in cordial tones:

'Cyclops,
you ask my honorable name? Remember
the gift you promised me, and I shall tell you.
My name is Nohbdy: mother, father, and friends,
everyone calls me Nohbdy.'

And he said:

'Nohbdy's my meat, then, after I eat his friends.

Others come first. There's a noble gift, now.'

Even as he spoke, he reeled and tumbled backward,
his great head lolling to one side; and sleep
took him like any creature. Drunk, hiccuping,
he dribbled streams of liquor and bits of men.

Now, by the gods, I drove my big hand spike
deep in the embers, charring it again,
and cheered my men along with battle talk
to keep their courage up: no quitting now.
The pike of olive, green though it had been, reddened and glowed as if about to catch.
I drew it from the coals and my four fellows gave me a hand, lugging it near the Cyclops as more than natural force nerved them; straight forward they sprinted, lifted it, and rammed it deep in his crater eye, and I leaned on it turning it as a shipwright turns a drill in planking, having men below to swing the two-handled strap that spins it in the groove.
So with our brand we bored that great eye socket while blood ran out around the red hot bar.
Eyelid and lash were seared; the pierced ball hissed broiling, and the roots popped.

In a smithy
one sees a white-hot axehead or an adze plunged and wrung in a cold tub, screeching steam—the way they make soft iron bale and hard—just so that eyeball hissed around the spike.

243 smithy: a blacksmith's shop.
The Cyclops bellowed and the rock roared round him,  
and we fell back in fear. Clawing his face  
he tugged the bloody spike out of his eye,  
threw it away, and his wild hands went groping;  
then he set up a howl for Cyclopes  
who lived in caves on windy peaks nearby.  
Some heard him; and they came by divers ways  
to clump around outside and call:  

'What ails you,  
Polyphemos? Why do you cry so sore  
in the starry night? You will not let us sleep.  
Sure no man's driving off your flock? No man  
has tricked you, ruined you?'

Out of the cave  
the mammoth Polyphemos roared in answer:  

'Nohbdy, Nohbdy's tricked me, Nohbdy's ruined me!'

To this rough shout they made a sage reply:  

'Ah well, if nobody has played you foul  
there in your lonely bed, we are no use in pain  
given by great Zeus. Let it be your father,  
Poseidon Lord, to whom you pray.'

So saying  
they trailed away. And I was filled with laughter  
to see how like a charm the name deceived them.  
Now Cyclops, wheezing as the pain came on him,  
fumbled to wrench away the great doorstone  
and squatted in the breach with arms thrown wide  
for any silly beast or man who bolted—  
hoping somehow I might be such a fool.  
But I kept thinking how to win the game:  
death sat there huge; how could we slip away?  
I drew on all my wits, and ran through tactics,  
reasoning as a man will for dear life,  
until a trick came—and it pleased me well.  
The Cyclops' rams were handsome, fat, with heavy  
fleeces, a dark violet.  
Three abreast  
I tied them silently together, twining  
cords of willow from the ogre's bed;
then slung a man under each middle one
  to ride there safely, shielded left and right.
  So three sheep could convey each man. I took
  the woolliest ram, the choicest of the flock,
  and hung myself under his kinky belly,
  pulled up tight, with fingers twisted deep
  in sheepskin ringlets for an iron grip.
  So, breathing hard, we waited until morning.

295 When Dawn spread out her finger tips of rose
  the rams began to stir, moving for pasture,
  and peals of bleating echoed round the pens
  where dams with udders full called for a milking.
  Blinded, and sick with pain from his head wound,
  the master stroked each ram, then let it pass,
  but my men riding on the pectoral fleece
  the giant's blind hands blundering never found.
  Last of them all my ram, the leader, came,
  weighted by wool and men with my meditations.
  The Cyclops patted him, and then he said:

300 'Sweet cousin ram, why lag behind the rest
  in the night cave? You never linger so,
  but graze before them all, and go afar
  to crop sweet grass, and take your stately way
  leading along the streams, until at evening
  you run to be the first one in the fold.
  Why, now, so far behind? Can you be grieving
  over your Master's eye? That carrion rogue
  and his accurst companions burnt it out
  when he had conquered all my wits with wine.
  Nobbody will not get out alive, I swear.
  Oh, had you brain and voice to tell
  where he may be now, dodging all my fury!
  Bashed by this hand and bashed on this rock wall
  his brains would strew the floor, and I should have
  rest from the outrage Nobbody worked upon me.'
  He sent us into the open, then. Close by,
  I dropped and rolled clear of the ram's belly,
  going this way and that to untie the men.

310 313 carrion (kar' é an) rogue: rotten
  scoundrel.

315 With many glances back, we rounded up
  his fat, stiff-legged sheep to take aboard,
  and drove them down to where the good ship lay.
We saw, as we came near, our fellows' faces shining; then we saw them turn to grief
tallying those who had not fled from death.
I hushed them, jerking head and eyebrows up,
and in a low voice told them: 'Load this herd;
move fast, and put the ship's head toward the breakers.'
They all pitched in at loading, then embarked
and struck their oars into the sea. Far out,
as far off shore as shouted words would carry,
I sent a few back to the adversary:

'O Cyclops! Would you feast on my companions?
Puny, am I, in a Caveman's hands?
How do you like the beating that we gave you,
you damned cannibal? Eater of guests
under your roof! Zeus and the gods have paid you!'

The blind thing in his doubled fury broke
a hilltop in his hands and heaved it after us.
Ahead of our black prow it struck and sank
whelmed in a spuming geyser, a giant wave
that washed the ship stern foremost back to shore.
I got the longest boathook out and stood
fending us off, with furious nods to all
to put their backs into a racing stroke—
row, row, or perish. So the long oars bent
kicking the foam sternward, making head
until we drew away, and twice as far.
Now when I cupped my hands I heard the crew
in low voices protesting:

'Godsake, Captain!
Why bait the beast again? Let him alone!'
'That tidal wave he made on the first throw all but
beached us.'

'All but stove us in!'

'Give him our bearing with your trumpeting,
he'll get the range and lob a boulder.'
‘Aye
He’ll smash our timbers and our heads together!’

I would not heed them in my glorving spirit,
but let my anger flare and yelled:

‘Cyclops
if ever mortal man inquire
how you were put to shame and blinded, tell him

Odysseus, raider of cities, took your eye:
Laertes’ son, whose home’s on Ithaca!’

At this he gave a mighty sob and rumbled:

‘Now comes the weird upon me, spoken of old.
A wizard, grand and wondrous, lived here—Telemos,
a son of Eurymos; great length of days
he had in wizardry among the Cyclopes,
and these things he foretold for time to come:
my great eye lost, and at Odysseus’ hands.
Always I had in mind some giant, armed
in giant force, would come against me here.
But this, but you—small, pitiful and twiggy—
you put me down with wine, you blinded me.
Come back, Odysseus, and I’ll treat you well,
praying the god of earthquake to befriend you—
his son I am, for he by his avowal
fathered me, and, if he will, he may
heal me of this black wound—he and no other
of all the happy gods or mortal men.’

Few words I shouted in reply to him:

‘If I could take your life I would and take
your time away, and hurl you down to hell!
The god of earthquake could not heal you there!’

At this he stretched his hands out in his darkness
toward the sky of stars, and prayed Poseidon:

‘O hear me, lord, blue girdler of the islands,
if I am thine indeed, and thou art father:
grant that Odysseus, raider of cities, never
see his home: Laertes’ son, I mean,
who kept his hall on Ithaca. Should destiny
intend that he shall see his roof again

373 weird: fate or destiny.
384 god of earthquake: Poseidon.
385 avowal: honest admission.