



LESSON PLAN FOR THE ODYSSEY: THE STORY OF THE CYCLOPS

INCLUDING

1. DCPS lesson plan
2. Text Dependent Questions for Student Use
3. Answer Key for Text Dependent Questions
4. Writing Prompt
5. Annotation Handout

**Instructional Lesson Plan
English Language Arts**

Grade: 9	Unit Title: Epic Poetry
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Lesson Overview

- This lesson will last approximately 5 days with 3 days devoted to close reading activities and 2 days to narrative writing.
- The purpose of this lesson is to provide instruction in close reading of a difficult narrative text and to provide students with an opportunity to write a creative, narrative based on classic literature.

Teacher Planning and Preparation

Consider:

- Apply appropriate UDL instructional aids, such as etext, text to speech translators, and/or digital versions of the text for display on document camera, Mobi, or Smartboard. The teacher may need to load the selection of the text into the speech translator or onto the screen prior to the start of the lesson.
- Literature circles require pre-assigned groups. These groups should be teacher-selected and will have already met prior to this lesson. Therefore, group behavioral rules and discussion format should already be established.
- Practice close reading of the selected pages. Prepare questions to stimulate the thought process (your thought process) as you were reading.
- Prepare to demonstrate the annotating process while you read the text aloud.
- Teacher may prepare a handout/organizer on the process of close reading or distribute post-it notes to aid in reading.

Essential Question

- Why is knowledge of the past important to us today?

Unit Standards Applicable to This Lesson

- RL2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text
- RL4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g. how the language evokes a sense of time and place; how it sets a formal or informal tone.)
- W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W3a. Engage and orient the reading by setting out a problem, situation, or observation, establishing one or multiple points of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- W3b. Use narrative techniques, such as dialogue, pacing, description, reflections, and multiple plot lines, to develop experiences, events, and/or characters.

Student Outcomes

Students will...

- Perform a close reading of an excerpt from Homer's *The Odyssey*.
- Closely analyze the content, structure, and language of an excerpt from *The Odyssey* by Homer.
- Students will write a narrative in which they imagine themselves to be one of Odysseus's sailors and participate in the adventure of the Cyclops.

Materials

- Homer. *The Odyssey*. Janet Allen *et al*, eds. Holt McDougal: Literature Grade 9. Orlando, Florida: Houghton, Mifflin Harcourt, 2012, pp.1210-1223
- Reading journals; copy of excerpt for each student; copy of guided reading questions for each student; copy of assignment sheet with rubric for each student

Pre-Assessment

Some options might include

- Observation based on prior lessons
- Unit pre-assessment
- Specific pre-assessment created for this lesson

Lesson Procedure

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Day One

- Begin with a brief warm-up.
- Scaffold the following literary terms: setting, character, hyperbole, metaphor, personification, alliteration
- Review what a close reading is. Be sure to include:
 - Read with pencil in hand; and annotate the text.
 - Look for patterns in the things you've noticed about the text—repetitions, contradictions, and similarities.
 - Ask questions about the patterns you've noticed—especially how and why
- Teacher will model a close reading of lines 56-67 on pages 1212-1213
 - For the first reading, the teacher models annotation of the text, using a think-aloud technique to show thoughts, connections, questions, etc. while reading. These could include connections to prior knowledge and historical significance.
 - For the second reading of the same section, the teacher will demonstrate how to look for patterns, repetitions, contradictions, similarities.
 - Teacher will examine language in the first section: word choice (including words we don't know), strange words, unique words, new/old words. Teacher will ask students to consider changes to meaning if an alternate word was chosen. Feelings (tones): what do those words mean/feel/connotation and denotation, where are there other words that could be used?
 - Teacher will examine sentence structure: subject/verb orientation, use of prepositional phrases/modifiers, short/simple sentences v. longer/complex sentences, etc.
 - Teacher will answer questions 1-2 in Section 1 since they are pertinent to this portion of the text.
- Teacher will guide students to their appropriate groups. Then he or she will direct students through a close reading of lines 66-115 using the same process just demonstrated for the first section. Students will annotate the text and answer questions 3-6 in Section 1.
- Students will complete an exit ticket detailing likes, dislikes, difficulties, and questions regarding close reading and/or the text.

Day Two

- Begin with a brief warm-up.
- Teacher will engage students in answering review questions from the previous day's lesson.
- Teacher will review the close reading strategy using lines 116-129.
- Students will work independently to perform a close reading and annotation of lines 130-299.
- Teacher will collect students' annotated copies of the text for overnight grading and assessment.
- Students will work with groups to answer text dependent questions 7-12 in Section 2.

Day Three

- Begin with a brief warm-up.
- Teacher will engage students in answering review questions from the previous day's lesson.
- Students will work independently to perform a close reading and annotation of lines 300-484.
- Teacher will collect students' annotated copies of the text for overnight grading and assessment.
- Students will work independently to answer text dependent questions 13-15 in Section 3.

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Day Four

- Begin with a brief warm-up.
- Introduce the narrative-writing prompt: *Imagine that you are one of Odysseus's sailors on this voyage. What do you see, hear, and experience? What are your thoughts about Polyphemus? Are you willing to fight the monster, or do you think it would be wiser to take the cheeses and head back home? What do you do during the battle? Write a narrative in prose or Homeric verse to tell about your part in this story. Be sure that your narrative has a beginning, middle, and end, and includes an appropriate structure for a narrative and ample details.*
- Teacher will review the assignment, making sure the students know what to do. The teacher will also review the scoring rubric so the students will know how they are to be assessed.
- Teacher will discuss the process steps necessary to writing a narrative.
- Students will brainstorm ideas for their narratives in their literature circles for approximately five minutes.
- Students will spend the rest of the class drafting their narratives. Rough drafts should be completed by class the next day.

Day Five

- Begin with a brief warm-up.
- Students will work in their literature circles to proof-read and edit their narratives following this procedure:
 - Students give their papers to another student in the group. No student should have his or her own paper.
 - Set a timer for two or three minutes. In that time students are to:
 - Read his/her partner's paper.
 - Use proof-reading marks to correct the paper.
 - Write one compliment and one concern about each paper.
 - When the time is up, students pass the papers to their right and begin the process again. At the end of the time allotted for proofreading, students will have had several readers of their papers, so most of the grammar and mechanical errors would have been corrected. They also will have received 3-4 suggestions for improving their narratives.
 - Students will begin their final drafts. Papers should be due the next day.
 - Students will submit the final copies of their narratives for evaluation/assessment.

Lesson Closure

- Review lesson outcome and tie the lesson back to the essential question.



TEXT DEPENDENT QUESTIONS FOR THE ODYSSEY*

TEACHERS' EDITION

SECTION ONE—LINES 56-115

1. What is the meaning of the word lout as it is used in line 57?
2. How does Homer, the author, describe the Cyclops and their ways?
3. What details of the setting are revealed in lines 80-86?
 - A bay with a cavern yawning above the water
 - Laurel trees covering part of the area
 - Many rams and goats inside a sheepfold
 - Sheepfold stands between tall pine and oak trees
4. What judgment has the narrator made about the Cyclops in lines 86-92?
How can you tell?
 - "knowing none but savage ways" in line 80
 - "a brute" in line 81
 - "no man at all of those who eat good wheaten bread" in line 82
 - "some towering brute" in line 105
 - "a wild man, ignorant of civility" in line 107
5. Why does the narrator spend so much time in lines 96-111 telling about a "sweet liquor?" What are the indicators that this drink is very special?

The narrator spends a great deal of time telling about this liquor and how special and rare it is. This is done to foreshadow the use of the liquor later in the story.

- "pure and fiery" in line 95
- "not a slave in Maron's household knew this drink; only he, his wife and the storeroom mistress knew" in lines 95-97
- "one cupful in twenty more of water, but still the scent hovered like a fume over the winebowl. No man turned away when cups of this came round" in lines 98-101

The inference is that this drink will have some role to fill in the tale later, or it would not have occupied such a great deal of space here. Since the narrator chooses to take some of this drink with him, it is further inferred that the drink will occupy a role of importance.

6. Why did the narrator choose to take his twelve best fighters with him on the trip to explore the island (lines 95-96)?
 - Evidently the narrator is expecting the possibility of trouble and wants to be prepared with his best fighters.

SECTION TWO—LINES 116-299--HOLT

7. Describe the interior of the Cyclops' cave.
8. How did Homer give a context clue for the word *dewdrops* in lines 121-122?
9. How did the Cyclops' actions and questions to the men when he discovered them in his home belie the assumption that he was a savage brute? Lines 135-159
 - He came home and made a fire to cook supper. He took care of the sheep and closed his cave off for the night. Then he made his curds and whey and drank it for his supper. None of these actions represents those of a savage brute but rather those of a man who takes care of his home.
 - When he discovers the men in his home, he questions them in lines 150-154. He obviously speaks their language and is knowledgeable of traveling, both of which speak to learning.
10. What does the leader's response to the Cyclops reveal about the leader's personality in Lines 163-175?

- The leader's reply to the Cyclops reveals him to be a proud man. He mentions that he served under Agamemnon and laid waste to a city and defeated armies. It seems as if he is trying to make the Cyclops fear him and his men. Instead of asking for help in a meek way, the leader almost demands help, and then reminds the Cyclops that Zeus will punish him if he is not kind to "the unoffending guest."
11. Discuss the issues of right and wrong vs. expedience in the leader's choice to use the special liquor to get the Cyclops drunk. (Lines 253-271)
 12. The author included graphic violence in the scene in which Cyclops loses his eye. What was Homer's purpose in including this violent scene? Defend your answer with evidence from the text. (Lines 282-310)

SECTION THREE—LINES 300-384--HOLT

13. A situation is ironic when its outcome is opposite of what is expected to happen. How is the escape of Odysseus and his men under the bellies of the rams ironic? (Lines 347-370)
 - Polyphemus, the Cyclops, thinks the ram carrying Odysseus lags behind the others out of grief over the Cyclops' eye. Polyphemus thinks the ram would tell its master where Odysseus was if it could speak. This is ironic because in reality, Odysseus is riding under the belly of the ram as a way to escape the Cyclops.
14. In lines 395-419, Odysseus makes a serious error in judgment. What does this reveal about the character and personality of Odysseus?
 - Because he has been victorious over the Cyclops, Odysseus can't resist telling the giant who has blinded him. This was a serious error in judgment and it shows that Odysseus is too proud and impetuous—the very character traits that have doomed Odysseus to a long struggle with the god Poseidon, Odysseus has also shown us how important being famous is to him.
15. Discuss Odysseus' actions as a leader throughout the adventure of the Cyclops. When does he make mistakes and when does he act wisely?
 - To bring 12 fighting men was wise since Odysseus didn't know what was there.
 - To enter the Cyclops's home without permission was a mistake because he and his men got locked in

- To bring the liquor was wise as it gave them a "secret weapon" to use
- Odysseus underestimated the Cyclops by thinking he was a brute and a savage. This was a mistake.
- It was a mistake to fight the Cyclops because it turned him into an enemy.
- It was wise (and clever) to use the rams to escape.

STUDENT ANSWERS WILL VARY.

16. What character traits has Odysseus demonstrated throughout his dealings with the Cyclops? Support your answer with evidence from the text.



WRITING PROMPT FOR THE ODYSSEY

Imagine that you are one of Odysseus's sailors on this voyage. What do you see, hear, and experience? What are your thoughts about Polyphemus, the Cyclops? Are you willing to fight the monster, or do you think it would be wiser to take the cheeses and head back home? What do you do during the battle? Using the text and the answers to your text-dependent questions, write a narrative in prose or Homeric verse to tell about your part in this story. Be sure that your narrative has a beginning, middle, and end, and includes an appropriate structure for a narrative along with ample details from the story.



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DIRECTIONS: Answer each question in complete sentences. Use ample text evidence, including quotations to support your answers.

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3. What details of the setting are revealed in lines 80-86?
4. What judgment has the narrator made about the Cyclops in lines 86-92?
How can you tell?
5. Why does the narrator spend so much time in lines 96-111 telling about a "sweet liquor?" What are the indicators that this drink is very special?
6. Why did the narrator choose to take his twelve best fighters with him on the trip to explore the island (lines 95-96)?

SECTION TWO—LINES 116-299--HOLT

7. Describe the interior of the Cyclops' cave.
8. How did Homer give a context clue for the word *dewdrops* in lines 121-122?
9. How did the Cyclops' actions and questions to the men when he discovered them in his home contradict the assumption that he was a savage brute?
Use lines 135-159.
10. What does the leader's response to the Cyclops reveal about the leader's personality in Lines 163-175?

11. Discuss the issues of right and wrong vs. expedience in the leader's choice to use the special liquor to get the Cyclops drunk. (Lines 253-271)
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*Homer. *The Odyssey*. Literature Grade 9. Orlando, Florida: Holt McDougal, 2012. 1212-1223



Annotating A Text

Underline, star, highlight, box, circle whatever words, phrases, or sentences that catch your attention. Write brief comments in the margins.

- Observations about what is being said and done
- What you are reminded of
- Questions you have
- Ideas that occur to you
- Things that you agree or disagree with
- Any connections you are making
- Summary
- Identify themes being developed
- Any words you don't know
- Any literary devices being used

Literary Devices You Could Mark

- Alliteration
- Allusion
- Ambiguity
- Characterization
- First person point of view
- Flashback
- Foreshadowing
- Imagery
- Metaphor
- Personification
- Setting
- Simile
- Style
- Symbolism
- Third person limited
- Third person omniscient
- Time shifts
- Tone
- Understatement