**UNIT TITLE:** Greek and Roman Mythology

**CREATOR’S NAME:** Gina Mendola

**GRADE LEVEL:** 9-10

**ESTIMATED TIMELINE FOR TEACHING:** Fifteen 50-minute lessons; Three weeks

**THEORY TO PRACTICE:** Greek and Roman Mythology provides a great introduction into the art of storytelling. By using additional resources in the classroom, such as picture books, video games, and trade novels, the complicated and sometimes frustrating language of the ancient epic poetry becomes a more accessible narrative. Using a variety of sources can lead to a discussion of purpose, audience, and genre and knowledge of the Greek and Roman myths can help students understand and make connections with allusions in contemporary society.

**UNIT OBJECTIVES:**

 **Students will be able to –**

* Read, understand, and synthesize epic poetry
* Use pictures prompts to initiate writing
* Construct a concept map
* Define and recognize elements of storytelling
* Distinguish between different audiences, genres, and purposes
* Examine metamorphoses as a series of changes
* Recognize allusions to mythology in contemporary culture

**SOURCES:**

 **Picture Books –**

* Z is for Zeus by Helen L. Wilbur
* The Olympians: Great Gods and Goddesses of Ancient Greece by Leonard Everett Fisher
* Daedalus and Icarus by Penelope Farmer and Chris Conner
* Demeter and Persephone by Penelope Proddow
* There’s a Monster in the Alphabet by James Rumford
* Medusa by Deborah Nourse Lattimore
* Theseus and the Minotaur by Leonard Everett Fisher
* The Twelve Labors of Hercules by James Riordan and Christina Balit
* Odysseus and the Cyclops by Warwick Hutton
* The Trojan Horse by Albert Lorenz and Joy Schleh

 **Trade Books –**

* Metamorphoses by Ovid
* Segments from Iliad and Odyssey both by Homer
* Percy Jackson and The Olympians series by Rick Riordan
* The Lightening Thief
* The Sea of Monsters
* The Titan’s Curse
* The Battle of the Labyrinth
* The Last Olympian

 **Other Resources –**

* Series of pictures (included in unit plan)
* Family tree graphic organizer
* http://ludios.org/greekgods/
* The Hero’s Journey: Interactive Storytelling Website
* http://www.mcli.dist.maricopa.edu/smc/journey/
* Wrath of the Gods Video Game (can be ordered at website below)
* http://www.mythweb.com/wrath2/order.html
* Film “Troy”

**CONTENT STANDARDS:**

CE 1.1.2 Know and use a variety of prewriting strategies to generate, focus, and organize ideas (e.g., free writing, clustering/mapping, talking with others, brainstorming, outlining, developing graphic organizers, taking notes, summarizing, paraphrasing).

CE 1.1.3 Select and use language that is appropriate (e.g., formal, informal, literary, or technical) for the purpose, audience, and context of the text, speech, or visual representation (e.g., letter to editor, proposal, poem, or digital story).

CE 1.2.1 Write, speak, and use images and graphs to understand and discover complex ideas.

CE 1.3.5 From the outset, identify and assess audience expectations and needs; consider the rhetorical effects of style, form, and content based on that assessment; and adapt communication strategies appropriately and effectively.

CE 1.3.7 Participate collaboratively and productively in groups (e.g., response groups, work teams, discussion groups, and committees)—fulfilling roles and responsibilities, posing relevant questions, giving and following instructions, acknowledging and building on ideas and contributions of others to answer questions or to solve problems, and offering dissent courteously.

CE 1.3.8 Evaluate own and others’ effectiveness in group discussions and formal presentations (e.g., considering accuracy, relevance, clarity, and delivery; types of arguments used; and relationships among purpose, audience, and content).

CE 2.1.1 Use a variety of pre-reading and previewing strategies (e.g., acknowledge own prior knowledge, make connections, generate questions, make predictions, scan a text for a particular purpose or audience, analyze text structure and features) to make conscious choices about how to approach the reading based on purpose, genre, level of difficulty, text demands and features.

CE 2.1.7 Demonstrate understanding of written, spoken, or visual information by restating, paraphrasing, summarizing, critiquing, or composing a personal response; distinguish between a summary and a critique.

CE 2.1.11 Demonstrate appropriate social skills of audience, group discussion, or work team behavior by listening attentively and with civility to the ideas of others, gaining the floor in respectful ways, posing appropriate questions, and tolerating ambiguity and lack of consensus.

CE 2.3.7 Participate as an active member of a reading, listening, and viewing community, collaboratively selecting materials to read or events to view and enjoy (e.g., book talks, literature circles, film clubs).

CE 3.1.1 Interpret literary language (e.g., imagery, allusions, symbolism, metaphor) while reading literary and expository works.

CE 3.1.5 Comparatively analyze two or more literary or expository texts, comparing how and why similar themes are treated differently, by different authors, in different types of text, in different historical periods, and/or from different cultural perspectives.

CE 3.1.6 Examine differing and diverse interpretations of literary and expository works and explain how and why interpretation may vary from reader to reader.

CE 3.1.9 Analyze how the tensions among characters, communities, themes, and issues in literature and other texts reflect human experience.

CE 3.1.10 Demonstrate an understanding of the connections between literary and expository works, themes, and historical and contemporary contexts.

CE 3.2.1 Recognize a variety of literary genres and forms (e.g., poetry, drama, novels, short stories, autobiographies, biographies, multi-genre texts, satire, parody, allegory) and demonstrate an understanding of the way in which genre and form influence meaning.

CE 3.2.4 Respond by participating actively and appropriately in small and large group discussions about literature (e.g., posing questions, listening to others, contributing ideas, reflecting on and revising initial responses).

CE 3.2.5 Respond to literature in a variety of ways (e.g., dramatic interpretation, reader’s theatre, literature circles, illustration, writing in a character’s voice, engaging in social action, writing an analytic essay) providing examples of how texts affect their lives, connect them with the contemporary world, and communicate across time.

CE 3.3.6 Critically examine standards of literary judgment (e.g., aesthetic value, quality of writing, literary merit, social significance) and questions regarding the inclusion and/or exclusion of literary works in the curriculum (e.g., canon formation, “classic” vs. “popular” texts, traditional vs. non-traditional literature, the place of literature by women and/or minority writers).

CE 3.4.1 Use methods of close and contextualized reading and viewing to examine, interpret, and evaluate print and visual media and other works from popular culture.

CE 3.4.2 Understand that media and popular texts are produced within a social context and have economic, political, social, and aesthetic purposes.

**DAY ONE**

 **Objectives:**

* Recognize all students possess prior knowledge
* Demonstrate prior knowledge by responding to a picture prompt
* Create a concept map by building upon classmates’ ideas

 **Instruction:**

* Distribute pictures to students and ask them to quickwrite about what the picture tells them
* Use student responses to build a concept map displaying what students already know about the topic of Green and Roman mythology
* Assign students to present one fact about Greek and Roman mythology as an entrance slip into class the next day

 **Assessment:**

* Use collected quickwrites to gauge individual prior knowledge
* Examine concept map as a collection of classroom knowledge

 **Content Standards:**

1.1.2, 1.2.1, 2.1.1

 **Accommodations:**

* Allow students to choose which picture they’d like to write about
* Give students extra time to quickwrite if they’re not finished instead of collecting their work prematurely
* Provide a handout with a concept map framework and explain how they’re built before beginning the exercise

**DAY TWO**

 **Objectives:**

* Recognize the elements of general storytelling
* Identify and understand the specific ABC storytelling format
* Create class story using above format

 **Instruction:**

* Collect and share entrance slips
* Discuss elements of storytelling
* Introduce ABC storytelling method by reading Z is for Zeus
* Assign each student a letter of the alphabet and a topic to write about and create a class book using the ABC storytelling format

 **Assessment:**

* Students successfully integrate their letter of the alphabet into their writing and stay on the determined topic

 **Content Standards:**

1.1.3, 1.3.5, 2.1.11, 2.3.7, 3.2.1,

 **Accommodations:**

* Present elements of storytelling through guided notes or a powerpoint presentation
* Make Z is for Zeus accessible while students are writing for reference
* Allow class to determine the topic of their book together

**DAY THREE**

 **Objectives:**

* Classify Greek and Roman gods and goddesses based on their concentration areas
* Establish a personal connection with Greek and Roman mythology

 **Instruction:**

* Collect, assemble, and share class ABC story
* Read The Olympians: Great Gods and Goddesses of Ancient Greece
* Have students quickwrite about what kind of god/goddess they would be (ex. Jason: god of skateboarding)

 **Assessment:**

* Students apply properties of gods and goddess to themselves and analyze how they would behave given that amount of power

 **Content Standards:**

2.3.7, 3.2.5, 2.1.11

 **Accommodations:**

* Allow each student to read their section of the ABC story to the class
* Divide the picture book into sections and have students read
* Provide additional time to quickwrite

**DAY FOUR**

 **Objectives:**

* Define audience and genre
* Determine the intended audience and genre of a specific piece of literature and distinguish its purpose
* Recognize reasons for telling the same story in multiple genres

 **Instruction:**

* Read pages 303-305 in Metamorphoses
* Read Daedalus and Icarus
* Discuss audience, genre, and purpose
* RAFT exercise (students will take an overarching topic like infidelity and determine individual audience/genre/purpose for communicating it)

 **Assessment:**

* Students contribute to and display comprehension of the audience/genre/purpose lecture
* Students create coherent audiences and genres to communicate infidelity and are able to explain their purpose for doing so

 **Content Standards:**

1.1.3, 1.3.5, 2.1.7, 2.1.11, 2.3.7, 3.1.5, 3.1.6, 3.2.1, 3.2.4, 3.4.1, 3.4.2

 **Accommodations:**

* Make guided notes available for audience/genre/purpose lecture
* Allow students to determine overarching topic (even if it’s not related to Greek and Roman mythology)
* Show examples of correct and completed RAFTs

**DAY FIVE**

 **Objectives:**

* Examine metamorphoses as a series of changes

 **Instruction:**

* Read pages 191-202 in Metamorphoses
* Read Demeter and Persephone
* Define metamorphoses and discuss why anchor text would be titled as such
* Identify the theme of change present in the stories already read

 **Assessment:**

* Students contribute to and comprehend discussion on metamorphoses

 **Content Standards:**

2.1.7, 2.1.11, 2.3.7, 3.1.1, 3.1.5, 3.1.6, 3.1.9, 3.1.10, 3.2.1, 3.2.4, 3.3.6

 **Accommodations:**

* Divide Metamorphoses reading between students willing to read aloud
* Translate ideas derived from discussion onto chalkboard

**DAY SIX**

 **Objectives:**

* Define allusion
* Recognize allusions to Greek and Roman mythology within contemporary culture

 **Instruction:**

* Read There’s a Monster in the Alphabet
* Discuss allusion as a literary device
* Read pages 169-171 in Metamorphoses as well as picture book Medusa
* List allusions to Medusa found in contemporary culture
* Assign pages 301-303 in Metamorphoses as homework and have students make a list of allusions they recognize as they read

 **Assessment:**

* Students are able to list at least one allusion from their reading homework

 **Content Standards:**

1.3.7, 2.1.11, 2.3.7, 3.1.1, 3.1.5, 3.1.6, 3.1.10, 3.2.1, 3.2.4, 3.2.5, 3.4.1, 3.4.2

 **Accommodations:**

* Provide a few contemporary examples of allusions to Greek and Roman myth to prompt students’ thinking
* Use categories like movies, books, TV shows, etc.

**DAY SEVEN**

 **Objectives:**

* Determine whether genre affects allusion
* Recognize and outline elements of the hero’s journey

 **Instruction:**

* Read Theseus and the Minotaur
* Go over homework and discuss whether or not the allusions students noted from the original myth still apply; discuss why or why not
* Read pages 339-352 in Metamorphoses
* Read The Twelve Labors of Hercules
* Assign a one page quickwrite telling the story of Hercules’ 13th labor

 **Assessment:**

* Students should demonstrate understanding of the hero’s journey by writing a 13th labor that complies with the general formula

 **Content Standards:**

1.1.2, 1.1.3, 1.3.5, 2.1.7, 2.1.11, 2.3.7, 3.1.1, 3.1.5, 3.1.10, 3.2.1, 3.2.5, 3.3.6

 **Accommodations:**

* Ask for students volunteers to read the picture books

**DAY EIGHT**

 **Objectives:**

* Complete a virtual hero’s journey

 **Instruction:**

* Reserve media center time
* Lead students to virtual storytelling website located at http://www.mcli.dist.maricopa.edu/smc/journey/

 **Assessment:**

* Students will present certificate of completion provided by website

 **Content Standards:**

1.2.1, 3.2.5

 **Accommodations:**

* Be available to assist students who don’t understand the website’s directions

**DAY NINE**

 **Objectives:**

* Synthesize myth through multiple and various genres

 **Instruction:**

* Read segment from Iliad
* Read The Trojan Horse
* Begin viewing “Troy”

 **Assessment:**

* N/A

 **Content Standards:**

2.1.1, 2.1.7, 3.1.5, 3.1.6, 3.2.1, 3.4.1, 3.4.2

 **Accommodations:**

* Make a list of plot elements derived from the two texts to watch for throughout the film

**DAY TEN**

 **Objectives:**

* Distinguish how a singular narrative is conveyed through various genres

 **Instruction:**

* Finish “Troy”
* Discuss how and why the narrative differs between genres
* Read Odysseus and the Cyclops
* Assign segment from Odyssey as homework

 **Assessment:**

* Students contribute to and comprehend discussion about how genre affects the Iliad narrative

 **Content Standards:**

1.1.2, 1.3.5, 2.1.1, 2.1.7, 2.1.11, 3.1.5, 3.1.6, 3.1.10, 3.2.1, 3.3.6, 3.4.1, 3.4.2

 **Accommodations:**

* Provide a summary for students who missed the first half of the film
* Keep a record of the genre discussion on the board
* Read segment from Odyssey in class if time permits

**DAY ELEVEN**

 **Objectives:**

* Demonstrate understanding of the basic plot of The Lightening Thief
* Make predictions based on prior knowledge
* Formulate well-informed questions as part of a reading strategy

 **Instruction:**

* Demonstrate storytelling strategies previously discussed in class by summarizing the plot of The Lightening Thief
* Have students choose which book of the Percy Jackson series (with the exception of The Lightening Thief) they would like to read and, using that criteria, divide them up into literature circles
* Have students examine the text (front cover, back cover, chapter titles, etc.) and make predictions within their group about what their specific novel will be about
* Assign students to read the first section for homework and use sticky notes to write down questions they have while reading

 **Assessment:**

* Students should make predictions about their lit circle text that are consistent with The Lightening Thief summary

 **Content Expectations:**

1.1.2, 1.3.7, 1.3.8, 2.1.1, 2.1.7, 2.1.11, 2.3.7, 3.1.9, 3.2.4, 3.2.5, 3.4.1

 **Accommodations:**

* Create a plot flow chart while summarizing The Lighting Thief for students to refer to during their reading
* Research student interests that may be included within certain books of the Percy Jackson series to discuss while students are choosing their texts (ex. Sea of Monsters talks a lot about sailing)

**DAY TWELVE**

 **Objectives:**

* Synthesize reading in order to answer related questions
* Predict how events had already or will soon occur within the context of lit circle texts

 **Instruction:**

* Have students meet in their lit circle groups
* Instruct students to direct their reading questions from last night’s homework to the class as a whole and whichever group or groups can contribute to the answer may do so
* Assign the next section of reading for homework

 **Assessment:**

* Students should be able to carry the discussion on their own with very little prompting from the instructor (the “correct” answers to students’ questions are irrelevant as long as they create a conversation between text groups)

 **Content Standards:**

1.3.5, 1.3.7, 1.3.8, 2.1.7, 2.1.11, 2.3.7, 3.1.9, 3.2.4, 3.2.5, 3.4.1

**DAY THIRTEEN**

 **Objectives:**

* Recall and define audience, genre, purpose, storytelling, and allusion
* Apply above terms to lit circle texts

 **Instruction:**

* Review storytelling
* Review audience/genre/purpose
* Review allusion
* Have students discuss within their lit circle groups how these terms apply to their individual texts
* Share small group discussions with whole class and determine similarities between texts
* Assign reading as homework

 **Assessment:**

* Students contribute to and display comprehension of both class and small group discussions

 **Content Expectations:**

1.3.5, 1.1.7, 1.3.8, 2.1.7, 2.1.11, 2.3.7, 3.1.1, 3.1.5, 3.1.6, 3.1.9, 3.2.4, 3.3.6, 3.4.1

 **Accommodations:**

* Ask students to conduct review based on what they remember
* Provide a worksheet with questions to prompt small group discussion

**DAY FOURTEEN**

 **Objectives:**

* Perform narrative using storytelling techniques

 **Instruction:**

* Have students meet in their lit circle groups to make any final comments regarding their text
* Fill out peer evaluation forms
* Rotate groups so one member of each text is in a group
* Practice storytelling by performing each narrative; link texts together

 **Assessment:**

* Students are able to make connections between texts to form a cohesive narrative

 **Content Standards:**

1.1.3, 1.2.1, 1.3.5, 1.3.7, 1.3.8, 2.1.7, 2.1.11, 2.3.7, 3.1.5, 3.1.9, 3.1.10, 3.2.4, 3.2.5, 3.4.1

 **Accommodations:**

* N/A

**DAY FIFTEEN**

 **Objectives:**

* Connect the various texts from throughout the unit with pop culture

 **Instruction:**

* Obtain necessary classroom technology
* Set up a few stations of the Wrath of the Gods video game
* Give students a set amount of time each to play

 **Assessment:**

* N/A

 **Content Expectations:**

3.2.5, 3.4.2

 **Accommodations:**

* Allow students to “check out” game

GREEK AND ROMAN MYTHOLOGY: FINAL PROJECT

As a conclusion to our mythology unit, you must **choose one** of the following activities OR create your own mythology related assessment based on your own interests. **All activities must be approved before you begin.** Think about what criteria you’d like your project to be graded on, as I will meet with each of you individually to discuss grading contracts. Your choices are as follows:

**Create a personal ad for one of the gods or goddesses.**

Ads should give insight into the god/goddess’ personality traits as well as previous trends in god/goddess’ love life. Ad should be eye-catching, persuasive, and brief. Try to say as much as you can with as little words as possible.

**Write your own creation story.**

One of the purposes of ancient storytelling is to explain how or why something was created. Think of something without a known origin that exists in our world today, like gravity, and use what you know about Greek and Roman mythology to write a creation story. These are fictional myths, so creativity is encouraged.

**Compose an alternate ending to your Percy Jackson novel.**

This is your chance to own your novel, to change it the way you see fit. You must keep the events of the previous novels in mind, however, it is up to you whether future sequels continue. As this is an alternate *ending*, changes must occur only after the climax, however the definition of climax may be flexible. Be prepared to support your plot decisions.

I will be meeting with each of you over the course of the next few days. I expect you to be able to explain your ideas to me and have some sort of framework on grading criteria. I know contracts are new to most of you so we’ll walk through the process together, just know what you want to do and how you’re going to communicate it to me. Happy brainstorming!

Annotated Bibliography: Greek and Roman Mythology

**Picture Books:**

Wilbur, H.L. (2008). *Z is for zeus*. Sleeping Bear Press.

Z is for Zeus takes readers through mythology one letter at a time. Each page is dedicated to a letter of the alphabet and a subject matter filed under the heading of mythology that begins with that letter. Wilbur writes a rhyming poem about each topic but also provides in depth, detailed sidebars with more information about the topic written at a higher reading level. I read Z is for Zeus to my students on day two of the unit after a discussion on storytelling. Because the ABC story format is structured and interesting, I use this book both to introduce the style of writing as well as mythology as a subject. The students then choose an overarching topic and write an ABC story as a class, with each student being responsible for one letter.

Fisher, L.E. (1984). *The olympians: great gods and goddesses of ancient greece*. NY: Holiday House.

The Olympians provides a short biography of each god and goddess, including his or her concentration area, both Greek and Roman names, parentage, and common symbolism. The book also provides a simplified “cheat sheet” as a reference guide and a family tree. I use this book on day three of my unit to introduce the most common gods and goddesses students will encounter in their reading in order to build background knowledge. After reading the book, I ask students to quickwrite about what kind of god or goddess they would be and why to encourage them to make personal connections with the text.

Farmer, P., & Connor, C. (1971). *Daedalus and icarus*. NY: Harcourt Brace Jovanovich Inc..

Daedalus and Icarus tells the story of an inventor and his son. Father and son are imprisoned in the underground labyrinth by King Minos, so Daedalus creates two sets of wings out of feathers and wax in order for them to escape. Icarus fails to heed his father’s warnings about flying too high, however, and the sun melts the wax in Icarus’ wings causing him to fall to his death. I read this book on day four of my unit immediately following a similar passage in Metamorphoses. After reading the same narrative in different forms, I lead a discussion on audience, genre, and purpose, directing the class to pick out how and why the picture book tells the story differently than the anchor text. Students then choose a large topic loosely related to mythology, like infidelity, and brainstorm multiple audiences/genres/purposes for it to be communicated.

Proddow, P. (1972). *Demeter and persephone*. Garden City, NY: Doubleday & Company, Inc

The story of Demeter and Persephone is a creation story about the seasons, written in verse. Demeter, goddess of the harvest, bears a daughter who is later kidnapped by Hades. Hades wishes to marry Persephone and make her Queen of the Underworld, but she can’t bear to leave her mother. They compromise and agree that Persephone will spend half the year with Hades in the Underworld and half the year on Earth with her mother. When Persephone is underground, Demeter mourns and we experience fall/winter but when she is with her mother on Earth, we experience spring/summer. I read this book on day five of my unit and use the changing of the seasons as a segue into a discussion of what “metamorphoses” really means.

Rumford, J. (2002). *There's a monster in the alphabet*. New York, NY: Houghton Mifflin.

Historians claim that Cadmus was responsible for bringing the modern alphabet to the city of Thebes. There’s a Monster in the Alphabet uses his original picture/letter system to tell the story of his journey. I read this book on day six of my unit to start a conversation about contemporary allusions to mythology present in the world today.

Lattimore, D.N. (2000). *Medusa*. Joanna Colter Books.

Once a beautiful maiden, Medusa was turned into a hideous monster because of her pride. As part of her curse, her eyes turned any onlooker immediately to stone. Perseus, mortal son of Zeus, was sent to kill her in order to save his mother. By the grace of the gods, he was able to sever her head and stow it in a bag so as not to meet the same stony fate as many others before him. I read this book also on day six of my unit in order to extend the conversation on allusion. After the book, the class works together to compose a list of modern age allusions to the myth of Medusa.

Fisher, L.E. (1988). *Theseus and the minotaur*. NY: Holiday House.

The minotaur is a terrible monster that lives in the depths of the labyrinth. In addition to those that stumble across it in the maze, King Minos feeds humans to it at certain points of the year. Theseus, prince of Athens, steps forward and claims he can kill the beast. Theseus and the Minotaur chronicles his fight. I read the book on day seven of my unit plan after students have read the corresponding section in Metamorphoses and made a list of allusions. After reading this text, we reexamine the lists of allusions students created and discuss whether or not they still apply.

Riordan, J. (1997). *The Twelve labors of hercules*. Millbrook Press.

This book uses a series of short stories to tell of Hercules’ many triumphs. I use this book on day seven of my unit and ask students to write about a possible thirteenth labor as an after reading assignment. The following day I discuss the hero’s journey and use some of the Hercules narratives as examples.

Lorenz, A. (2006). *The Trojan horse*. Abrams Books for Young Readers.

The Trojan Horse communicates the major events of the Trojan War. I read this book on day nine of my unit in order to enhance comprehension of the section of *Iliad* that students have previously read. Audience/genre/purpose may be revisited.

Hutton, W. (1995). *Odysseus and the cyclops*. New York, NY: Margaret K. Elderry Books.

On his journey home from the Trojan War, Odysseus and his men are marooned on an island with a giant Cyclops. Each night, the Cyclops eats two of Odysseus’ men. He must figure out how to defeat the beast before all his men are eaten. I read this book on day ten of my unit before students read a segment from the Odyssey in order to aid in their comprehension and know what to look for while reading.

**Trade Books:**

Ovid. (2004). *Metamorphoses*. England: Penguin Books.

Metamorphoses is like the bible of Greek/Roman mythology. It contains a series of anecdotes divided up into books. The stories are presented in a chronological, developmental order but are written in such a way that they can stand alone as well. I use segments of this as the anchor text for my unit plan. The picture books parallel stories from this text.

Homer. (2003). *The Iliad*. England: Penguin Books.

 The Iliad covers the events leading up to the Trojan War and the war itself. I use segments of it on day nine of my unit, along with a picture book about the Trojan horse, and the movie “Troy”. The Iliad and The Odyssey are critical components to the study of Greek mythology but both works are too lengthy to use in their entirely for a three week unit.

Homer. (1992). *The Odyssey*. England: Penguin Books.

The Odysessy takes place after the Trojan War and recounts Odysseus’ journey home from battle. I use segments of it on day ten of my unit, particularly the part where Odysseus and his met get stuck in a storm and are marooned on the island with the Cyclopes because it parallels a picture book.

Riordan, R. (2005). *The lightening thief*. New York, NY: Hyperion Books.

Riordan, R. (2006). *The* *sea of monsters*. New York, NY: Hyperion Books.

Riordan, R. (2007). *The titan’s curse.* New York, NY: Hyperion Books.

Riordan, R. (2008). *The battle of the labyrinth*. New York, NY: Hyperion Books.

Riordan, R. (2009). *The last olympian*. New York, NY: Hyperion Books.

The Percy Jackson & The Olympians series follows Percy Jackson, recently claimed son of Poseidon. Percy finds out in book one that he is a half-blood and that most of his trouble at school, even his dyslexia, can be attributed to his fate as a hero. Percy and his half-blood friends battle mythological monsters and fight the prophecies of the oracle in order to save Olympus from being taken over by the Titans. I use the series throughout the last week of my unit for literature circles. I summarize the first book of the series for the class and ask each of them to choose one of Percy’s subsequent adventures to read. The class must rely on each other for the series to make sense.

**Other sources:**

Will google “Greek Mythology” and print off appropriate pictures. The pictures are used on the first day of the unit for prompting prior knowledge.

*Greek gods family tree*. (2004). Retrieved from <http://ludios.org/greekgods/>

I use this family tree chart as a classroom reference guide for students to refer to during their reading.

Levine, A. (2002, August 15). *The Hero's journey*. Retrieved from http://www.mcli.dist. maricopa.edu/smc/journey/

I use this website on day eight of my unit to provide an interactive forum to illustrate the hero’s journey. Students begin at the home page and create their own adventure as they work their way through.

Wrath of the Gods video game

I provide the website where this game can be ordered in the sources section. I do not, however, actually own the game and am unsure how to cite it. I use the game on the final day of my unit as a fun wrap up activity.

Benioff, D & Peterson, W. (2004) *Troy* [Motion Picture]. United States of America: Warner Bros. Pictures.

I use this movie on days nine and ten of my unit to supplement the segment from The Iliad.