

Topic: Part 1: Gods and Goddesses

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Know:

How do gods and goddesses exist universally throughout world mythology?

Understand:

At the root of all mythology is the creation myth, a tale from which all later myths follow.

Do:

Answer the unit essential question.

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Which standards are students learning in this unit?

CC.9-10.R.L.1., CC.9-10.R.I.1, CC.9-10.R.I.2, CC.9-10.R.L.4, CC.9-10.R.I.4, CC.9-10.R.L.5, CC.9-10.R.I.8, CC.9-10.R.L.9, CC.9-10.R.I.9, CC.9-10.R.L.10, CC.9-10.R.I.10, CC.9-10.W.1, CC.9-10.W.1, CC.9-10.W.3, CC.9-10.W.5, CC.9-10.W.8, CC.9-10.W.10, CC.9-10.SL.1, CC.9-10.SL.3, PCC.9-10.1.2, PCC.9-10.1.2, PCC.9-10.1.3, PCC.9-10.1.4, PCC.9-10.1.5, 9-10 Standards will be basic, 11-12 standards will be used to differentiate instruction for advanced learners.

Topic: Part 2: Heroes

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Know:

How are mythological heroes a testament to the potential of man?

Understand:

Whether the half-divine sons of gods or simply human warriors of uncommon valor, heroes stand as a testament to the potential of Man. They represent the hope of a man that, when it matters most, he will prove to be greater than he appears, braver than he feels, and stronger than he ever thought possible.

Do:

Answer the unit essential question

Topic: Part 2: Heroes

Days: 10

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Which standards are students learning in this unit?

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Topic: Part 3: Heroines

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Know:

What is proven by the heroic women of myth?

Understand:

Heroines of mythology prove that their place is most certainly not in the home, but on the roads to glory and immortality.

Do:

Answer the unit essential question

Topic: Part 3: Heroines

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Which standards are students learning in this unit?

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Topic: Part 4: Monsters, Creatures, Demons, and Dangers

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Know:

How are the monsters, creatures, demons, and dangers in the mythological pantheon representative of the greatest fears of the human imagination?

Understand:

The monsters, creatures, demons, and dangers in the mythological pantheon are representative of the greatest fears of the human imagination because they can serve as humanity's greatest hope or bring about its most certain doom.

Do:

Answer the unit essential question

Topic: Part 4: Monsters, Creatures, Demons, and Dangers

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Which standards are students learning in this unit?

CC.9-10.R.L.1., CC.9-10.R.I.1, CC.9-10.R.I.2, CC.9-10.R.L.4, CC.9-10.R.I.4, CC.9-10.R.L.5, CC.9-10.R.I.8, CC.9-10.R.L.9, CC.9-10.R.I.9, CC.9-10.R.L.10, CC.9-10.R.I.10, CC.9-10.W.1, CC.9-10.W.1, CC.9-10.W.3, CC.9-10.W.5, CC.9-10.W.8, CC.9-10.W.10, CC.9-10.SL.1, CC.9-10.SL.3, PCC.9-10.1.2, PCC.9-10.1.2, PCC.9-10.1.3, PCC.9-10.1.4, PCC.9-10.1.5, 9-10 Standards will be basic, 11-12 standards will be used to differentiate instruction for advanced learners.



Topic: Part 1: Gods and Goddesses

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Key Learning: **Stories of the gods and goddesses exist universally in the pantheons of world myth.**



Unit Essential Question(s): **How do gods and goddesses exist universally throughout world mythology?**



Concept:

**In the Beginning...**

Creation myths are often treated as the most sacred.

Creation myths are the foundation upon which all future myths of a culture must stand.

Common creation myth archetypes are as follows:1. Passive Creator vs. Active Creator2. A Large Environmental Event3. The First Couple's Connection to the Creator4. The Tree of Life5. The Fall of Man



Lesson Essential Question(s):

What are common creation myth archetypes and why do they exist?  
How do specific creation myths exemplify the creation myth archetypes?



Vocabulary:

Concept:

**Rebels, Usurpers, and Troublemakers**

Ancient/obsolete gods are often replaced with new gods in myth by being killed or usurped by their own offspring.

The trickster in myth is not purely problematic, and often serves a secondary role of cultural hero.

Troublesome and foolish gods are often used in myth to convey examples of how not to behave and what not to do.



Lesson Essential Question(s):

Why were there wars for domain over Heaven and Earth? (A)  
  
Why did latter-generation gods usurp the thrones of their parents? (A)  
  
What is the difference between rebel gods and rebellious characters? (A)  
  
Why are these types of tales and characters so prevalent in mythology? (A)



Vocabulary:

Concept:

**Gods Among Us**

Half-gods cannot be considered as avatars or incarnate gods.

Incarnate gods/avatars do not always serve the same particular roles.

In myth, deified heroes and leaders, Hindu avatars, gods incarnate, messiahs, and transubstantiated gods are all considered gods that walked among men.

The method by which a god comes to physical reality often depends on how the culture of that god views the separate natures of the physical and spiritual realms.



Lesson Essential Question(s):

What myths of great floods or deluges exist? (A)  
  
When and why do gods take human form? (A)  
  
What are Messianic figures and why are they mortal? (A)  
  
Why aren't half-god heroes considered to be avatars? (A)  
  
Why are there avatars versus incarnate gods? (A)



Vocabulary:

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<p><b>Concept:</b>  <b>Bringers of Mercy, Love, and Fertility</b></p> <p>Gods with beneficial or helpful traits such as mercy, compassion, and fertility are prone to being absorbed by neighboring cultures.</p> <p>Though a god is absorbed by a new group, he or she is often altered and modified to fit into that culture's perception of her or him.</p> <p>Gods of love and/or fertility can sometimes seem a little bipolar in personality - playful one minute and wrathful the next.</p> <p>Though gods of mercy and fertility are often kind, they can be wrathful if spurned or provoked.</p>	<p><b>Concept:</b>  <b>Lords of the Battlefield</b></p> <p>War gods are separate from gods of destruction.</p> <p>Though they often create destruction, gods of war are rarely pleased to do so and are commonly motivated by justice.</p> <p>One common theme of the male war god figure is rejection from a father figure.</p> <p>War gods are respected by their cultures, and in some civilizations their violent natures must be appeased with sacrifices.</p> <p>War gods are almost always portrayed holding or wielding weapons that were common to warriors of their civilizations and time periods.</p>	<p><b>Concept:</b>  <b>The Destroyers</b></p> <p>Death gods aren't always portrayed as evil, because death is seen by some cultures as a part of the life cycle.</p> <p>Underworld is an umbrella term meant to refer to the worlds of the dead or afterlife.</p> <p>Underworld does not necessarily mean hell, in the way this word is used today.</p> <p>Gods of the dead are rarely seen as responsible for causing death.</p>
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<p><b>Lesson Essential Question(s):</b>          Who are the gods and goddesses of mercy who bring succor and aid to the tortured souls of the world? (A)</p> <p>Who are the deities that bring the vibrant green of life and fertility? (A)</p> <p>What are the hand of mercy and cycle of fertility? (A)</p>	<p><b>Lesson Essential Question(s):</b>          Who are war gods across the globe? (A)</p> <p>What are the different natures of war gods? (A)</p> <p>How can war gods be both saviors and destroyers? (A)</p>	<p><b>Lesson Essential Question(s):</b>          Who are the gods of death and destruction? (A)</p> <p>Who are the gods of disease and pestilence? (A)</p> <p>How does the paradox of life and death connect to the goddess figure? (A)</p> <p>Why do the gods of death exist universally in the pantheons of world myths? (A)</p>
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<p><b>Vocabulary:</b></p>	<p><b>Vocabulary:</b></p>	<p><b>Vocabulary:</b></p>
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<p><b>Additional Information:</b></p>
<p><b>Attached Document(s):</b></p>



Topic: Part 2: Heroes

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

**Key Learning:** Whether the half-divine sons of gods or simply human warriors of uncommon valor, heroes stand as a testament to the potential of Man. They represent the hope of a man that, when it matters most, he will prove to be greater than he appears, braver than he feels, and stronger than he ever though possible.



Unit Essential Question(s):

**How are mythological heroes a testament to the potential of man?**



<p><b>Concept:</b> <b>Journeying with Heroes</b></p> <p>The Hero's Journey begins with the call to adventure.</p> <p>The Hero's Journey cycle includes separation, initiation, and return.</p> <p>One manifestation of The Hero's Journey, called the nekylia, is a descent into the underworld.</p> <p>There is a close archetypal relationship between the womb and the tomb.</p>	<p><b>Concept:</b> <b>Tragic Heroes</b></p> <p>The tragic hero is commonly flawed, and the ill fortune that befalls him is often of his own making.</p> <p>For the tragic hero, the sins of the past are never forgotten and will always return to destroy him.</p> <p>At times, tragedy falls on a hero as a result of unavoidable circumstances and not from a "fatal flaw."</p> <p>Tragic heroes are not so much to be pitied as remembered, and many serve as powerful examples of what one should not do.</p> <p>The tragic hero often serves as a reminder to us that darkness can strike our lives during even the brightest of times.</p>	<p><b>Concept:</b> <b>Plight of the Demigods</b></p> <p>Half-gods and part-gods are offspring of a god and a mortal. Sometimes, as in the case of Gilgamesh, they may be the offspring of a god and a part-god.</p> <p>The lives of demigods are often difficult and rarely end happily.</p> <p>Though they are strong and hard to hurt or kill, demigods are not immortal or indestructible.</p> <p>Though they are often responsible for terrible deeds, demigods often seek out ways in which to redeem themselves for their past transgressions.</p>
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<p><b>Lesson Essential Question(s):</b> What is The Hero's Journey? (A)</p> <p>What are Jungian archetypes? (A)</p> <p>Who is Joseph Campbell? (A)</p> <p>What is the underworld like in the different mythological pantheons? (A)</p>	<p><b>Lesson Essential Question(s):</b> What is the fatal flaw of the tragic hero? (A)</p> <p>What is the sorrowful journey walked by heroes of tragedy? (A)</p> <p>What is the paradox of tragedy - free will versus fate? (A)</p> <p>What is the lesson of the tragic hero-character archetype? (A)</p>	<p><b>Lesson Essential Question(s):</b> Who are the demigod heroes? (A)</p> <p>What are the stories of the tragic lives of sons of gods and mortals? (A)</p> <p>What is the demigod's quest for discovery? (A)</p> <p>What is the tormented demigod's quest for redemption? (A)</p>
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<p><b>Concept:</b> <b>Heirs to the Throne</b></p> <p>The return of the lost heir motif is commonly used in the ancient to medieval myths.</p> <p>Most of these hero types are separated from their royal fathers as boys or infants.</p> <p>While in exile, the lost heir is often educated and trained by a special teacher.</p> <p>The return of the lost heir often marks a period of peace, prosperity, and order for a kingdom.</p>	<p><b>Concept:</b> <b>Legendary Warriors</b></p> <p>The warrior-hero is not always law-abiding.</p> <p>Most often, when the warrior becomes a hero of the people, he fights against a corrupt system.</p> <p>The warrior-hero is often based on a real person whose legend is transmitted orally, becoming more incredible with each telling.</p> <p>The warrior-hero sometimes wishes for nothing more than to become immortal in the minds of others. Through myth, his wishes are granted.</p>
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<p><b>Lesson Essential Question(s):</b> What is the myth of the lost heir's return? (A)</p> <p>What is the messianic lore of King Arthur? (A)</p> <p>Who are the fratricidal founders of Rome? (A)</p> <p>What are some myths of rightful heirs who avenge their usurped fathers? (A)</p> <p>What is the journey, education, and training of the lost heir/returned king hero? (A)</p>	<p><b>Lesson Essential Question(s):</b> Who are the immortalized fearless warriors, men of deeds and action, in myth and legend? (A)</p> <p>What is the path of the legendary warrior-hero? (A)</p> <p>What is the journey of the warrior-hero? (A)</p> <p>What is the downfall of the warrior-hero - treachery, betrayal, and sorrow? (A)</p>
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<p><b>Vocabulary:</b></p>	<p><b>Vocabulary:</b></p>
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**Additional Information:**

**Attached Document(s):**



Topic: Part 3: Heroines

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

**Key Learning:** Heroines of mythology prove that their place is most certainly not in the home, but on the roads to glory and immortality.



Unit Essential Question(s):

**What is proven by the heroic women of myth?**



**Concept:**

**Ladies of Wrath**

The myth of the wrathful female sometimes serves as a reminder to men that betraying a woman can have fatal consequences.

The wrath of the vengeful female in myth is often about more than just killing... it's about pain and suffering.

Sometimes, rebellious or independent females in mythology have been demonized or removed from their original myths during the passage of time.

Never cross a woman in myth unless you are prepared to pay the price.



**Lesson Essential Question(s):**

What are stories of the wrath of a woman scorned? (A)

What is the manipulating female figure in myth? (A)

What is the power of the dark feminine? (A)

Who are the murderous wives and homicidal daughters? (A)



**Vocabulary:**

**Concept:**

**Ladies of Tragedy**

The tragic female is not always destroyed by her own fatal flaw.

One common motif of the tragic female in mythology is that of the ill-fated lover.

The tragic death of the female in myth is, more often than not, the result of a male character's flaw.

Often enough, the female of tragedy is in fact brave, strong-willed, and selfless... so perhaps she is not so tragic after all.



**Lesson Essential Question(s):**

Is the tragic female fatally flawed or an innocent victim? (A)

What is the fate of the tragic lover? (A)

Who are the ill-fated women of Irish tragedy? (A)

What is the difference between females in tragedy and male tragic figures? (A)

Why might females in tragedy may in fact be more heroic than males? (A)



**Vocabulary:**

**Concept:**

**Woman Warriors**

Female warrior are not as uncommon to mythology as many would believe.

The woman warrior may become so as a result of exceptional circumstances that force her to assume a combative role not commonly held by women.

There is a strict balance kept by female warriors of legend: they are warriors, but rarely do they cease acting as women.

Woman warriors are rarely portrayed as inferior to males. In fact, the opposite is true in that they are often portrayed as superior to male opponents.



**Lesson Essential Question(s):**

What are stories of the woman as a legendary warrior? (A)

What are stories of the pure maiden as a blood-seeking warrior-hero? (A)

What are stories of the warrior woman as a man-killer? (A)

What are stories of the untamable spirit of the woman warrior? (A)



**Vocabulary:**

Topic: Part 3: Heroines

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Concept:

### **Seductresses and Enchantresses**

The enchantress can be either Man's savior or his ruin.

Seductresses often lead men to their deaths by tempting them with love, but also knowledge and power.

The enchantress represents Man's fear of his own lust for pleasure, knowledge, and power.

The seductress represents Man's fear of his own weakness for the opposite sex.



**Lesson Essential Question(s):**

How can the enchantress in mythology be both a savior and destroyer? (A)

What is the terrible fate of those who fall prey to the mythical seductress? (A)

How is the mythological enchantress/seductress a guide to the underworld? (A)

What is the archetypal symbolism of the mythological enchantress/seductress? (A)

How is the fall of the hero a result of the seductress or enchantress? (A)



Vocabulary:

Additional Information:

Attached Document(s):





Topic: Part 4: Monsters, Creatures, Demons, and Dangers

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

**Key Learning:** The monsters, creatures, demons, and dangers in the mythological pantheon are representative of the greatest fears of the human imagination because they can serve as humanity's greatest hope or bring about its most certain doom.



Unit Essential Question(s):

**How are the monsters, creatures, demons, and dangers in the mythological pantheon representative of the greatest fears of the human imagination?**

<p><b>Concept:</b> <b>Homunculus</b></p> <p>The homunculus is a miniature human that would guard and protect its owner.</p>	<p><b>Concept:</b> <b>The Oni</b></p> <p>The Oni are large, cannibalistic demons from the mythology of Japan.</p>	<p><b>Concept:</b> <b>Bakeneko</b></p> <p>The Bakeneko are spirits or monsters with supernatural powers. They can be a blessing or a curse, are often skilled deceivers, and many are known to eat humans.</p>
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<p><b>Lesson Essential Question(s):</b> How is the Homunculus representative of the greatest fears of the human imagination? (A)</p>	<p><b>Lesson Essential Question(s):</b> How are the Oni representative of the greatest fears of the human imagination? (A)</p>	<p><b>Lesson Essential Question(s):</b> How are the Bakeneko representative of the greatest fears of the human imagination? (A)</p>
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<p><b>Vocabulary:</b></p>	<p><b>Vocabulary:</b></p>	<p><b>Vocabulary:</b></p>
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<p><b>Concept:</b> <b>Tanuki</b></p> <p>The Tanuki appear often in Japanese folklore as shape-shifters with supernatural powers and mischievous tendencies</p>	<p><b>Concept:</b> <b>The Naga</b></p> <p>The naga are former Highborne night elves who mutated into vengeful humanoid sea serpents.</p>	<p><b>Concept:</b> <b>Aitvaras</b></p> <p>In Lithuanian folk belief, Aitvaras are house spirits which appear in the form of a dragon and bring its master stolen goods.</p>
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<p><b>Lesson Essential Question(s):</b> How are the Tanuki representative of the greatest fears of the human imagination? (A)</p>	<p><b>Lesson Essential Question(s):</b> How are the Naga representative of the greatest fears of the human imagination? (A)</p>	<p><b>Lesson Essential Question(s):</b> How are the Aitvaras representative of the greatest fears of the human imagination? (A)</p>
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<p><b>Vocabulary:</b></p>	<p><b>Vocabulary:</b></p>	<p><b>Vocabulary:</b></p>
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Topic: Part 4: Monsters, Creatures, Demons, and Dangers

Days: 10

Subject(s): English Language Arts

Grade(s): 9th, 10th, 11th, 12th

Concept:

**Raiju**

Raiju is the companion of Raijin, the Shinto god of lightning. While the beast is generally calm and harmless, during thunderstorms, it becomes agitated and leaps about in trees, fields, and even buildings.



Concept:

**Roc**

The roc is an enormous legendary bird of prey, often said to be white



Lesson Essential Question(s):

How are the Raiju representative of the greatest fears of the human imagination? (A)



Lesson Essential Question(s):

How are the Roc representative of the greatest fears of the human imagination? (A)



Vocabulary:

Vocabulary:

Additional Information:

Attached Document(s):

