

Misty Copeland's Hard-Fought Journey to Ballet Stardom

Discuss It What are the challenges that most people face during their journey to adulthood?

Write your response before sharing your ideas.



What can we learn from a journey?

LAUNCH TEXT **EXPLANATORY MODEL** Gone and Back Again: A Traveler's Advice





WHOLE-CLASS **LEARNING**

LITERATURE AND CULTURE

Historical Context The Odyssey



SMALL-GROUP LEARNING

SHORT STORY

The Return Ngugi wa Thiong'o



INDEPENDENT LEARNING

POETRY COLLECTION 2

The Road Not Taken Robert Frost





ANCHOR TEXT: EPIC POEI

from the Odyssey, Part 1

Homer translated by Robert Fitzgerald



from The Hero's Adventure from The Power of Myth Joseph Campbell and Bill Moyers



The Ugly Duckling Hans Christian Andersen



ANCHOR TEXT: EPIC POEM

from the Odyssey, Part 2 Homer



POETRY COLLECTION 1

Courage Anne Sexton



MEDIA: PHOTO ESSAY

Thirteen Epic Animal Migrations That Prove Just How Cool Mother Nature Is Brianna Elliott



MEDIA: GRAPHIC NOVEL

from The Odyssey: A Graphic Novel Gareth Hinds



from The Narrow Road

of the Interior Matsuo Bashō translated by Helen Craig McCullough



from Wild Cheryl Strayed



FUNCTIONAL WORKPLACE DOCUMENT

Application for a Mariner's License United States Government



PERFORMANCE TASK

WRITING FOCUS:

Write an Explanatory Essay

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS: Deliver a Multimedia Presentation

PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for an **Explanatory Essay**

PERFORMANCE-BASED ASSESSMENT

Explanatory Text: Essay and Podcast

When does the journey matter more than the destination?

Unit Goals

Throughout the unit you will deepen your perspective of journeys by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.

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NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VE WE		E	KTREMI WELL	ELY
READING GC	ALS		1	2	3	4	5
 Evaluate writte analyzing how develop clear of 	authors intr	oduce and	0-	-0-	-0-	-0-	-0
 Expand your knowledge and use of academic and concept vocabulary. 				-0-	-0-	-0-	-0
WRITING AN	D RESEAF	RCH GOALS	1	2	3	4	5
 Write an expla you effectively concepts, and 	convey com	ıplex ideas,	0-	-0-	-0-	-0-	-0
 Conduct research projects of various lengths to explore a topic and clarify meaning. 			0-	-0-	-0-		-0
LANGUAGE (GOALS		1	2	3	4	5
• Use resources, thesaurus, to c improve your v	larify word	meanings and	0-	-0-	-0-	-0-	-0
SPEAKING A	ND LISTE	NING					_

STANDARDS

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



GOALS

and communicate.

• Collaborate with your team to build on

the ideas of others, develop consensus,

Academic Vocabulary: Explanatory Text

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write explanatory texts.

Complete the chart.

- 1. Review each word, its root, and the mentor sentences.
- **2.** Use the information and your own knowledge to predict the meaning of each word.
- 3. For each word, list at least two related words.
- **4.** Refer to a dictionary or other resources if needed.

TIP

FOLLOWING THROUGH
Study the words in this
chart, and highlight them or
their forms wherever they
appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
voluntary ROOT: -vol- "wish"; "will"	 Cindy made a <i>voluntary</i> contribution to the charity because she supported its mission. The teacher told us that the project was <i>voluntary</i> and could be done for extra credit. 		voluntarily; volunteer
elucidate ROOT: -luc- "light"	 Alex was not quite clear about the story's theme, but Aliyah's essay helped to elucidate the concept. Current research is helping both to elucidate the problems and to find solutions. 		
expedite ROOT: -ped- "foot"	 In order to make our deadlines, we need to expedite matters by splitting up the work. As soon as she was in office, the senator began to expedite the projects she had promised her supporters. 		
subsequent ROOT: -sequ- "follow"	 The baseball team won the first game but lost the subsequent game. The editors were able to make corrections in subsequent editions of the book. 		
procedure ROOT: -ced-/ceed- "move"; "go"	 The doctor performed the procedure on the patient very carefully. Barry first learned the procedure for lining up when he joined our classroom. 		

LAUNCH TEXT | EXPLANATORY MODEL

This selection is an example of an explanatory text, a type of writing in which the author presents information, discusses ideas, or explains a process. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

As you read, think about how the writer describes the events listed. Mark the text to help you answer this question: How does the order in which the details appear help the reader understand the thesis?



NOTES

- et common sense guide you before you travel and you'll have a better trip. Consider the businesslike details first. Down the road, rich rewards will follow.
- If you're leaving the country, you'll need backups of all essential documents. Keep both digital and physical copies of your passport, visas, driver's license, birth certificate, health insurance card, serial numbers, and important phone numbers. You may be too young to have some of these items, but if you can read this you're old enough to assist in preparation. Anything can be lost or stolen. Backups might just save you a great deal of international grief.
- Talk yourself into packing less stuff. The more journeys you take, the sooner you'll discover you don't need as many items as you think. Traveling light makes it easier and faster to get from one place to another, with a more manageable load to lug around. If you really must have a second black sweater, you can probably buy it on the fly.
- Smart preparations also include shopping wisely from home. There is a wide world of online options for bargain transportation and lodging. Save your money for the experiences you'll be seeking once you get out of your rented bed. Or do a little digging and win major points from your loved ones by helping them save a few bucks.
- And once you get there, get up early. The light is lovely in the morning. You'll have more tourist attractions to yourself while the layabouts are snoring into their pillows. And you'll run less risk of running into bad experiences: scam artists and other bad actors tend to keep late hours.

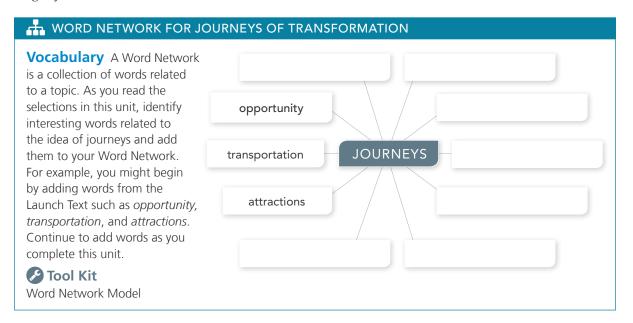


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- There is far more practical ground to cover before you take to the skies, the seas, or the road. Do your homework. You'll know you've earned a passing grade when you're having the time of your life.
- To make the most of your travels, it will also pay to pack a positive attitude. Keep in mind the following suggestions that apply more to what is in your head and heart than your luggage or hip pocket.
- Keep an open mind. You'll be encountering people whose lifestyles are different from yours. You stop learning when you start judging, and you close yourself off to new experiences. Embrace possibility. Seek opportunity. Ask questions in a spirit of respectful goodwill. There's common ground to be found, no matter where you go.
- Get lost deliberately. The natives know the cheapest places to eat; the least crowded beaches; the byways and backwaters that are less traveled, that have their own histories and unlikely charms. Hit the pavement on foot. Follow your feet. Stay safe, but seek the unexpected.
- Slow down occasionally. Take a seat on a park bench or a set of stone steps and watch the local parade go by. The scents and the shades, the tone and feel of a place start to reveal themselves when you put down your guidebook and your smart phone. You never know when you'll be making a memory. Open your senses and let the setting in.
- And remember to smile, easily and often. In so doing, you will be communicating in the fundamental global language that opens us all up to new people and new experiences. Anna Quindlen said, "The life you have led doesn't need to be the only life you have." Vital moments in that life may be around the next corner. There's no better way to reach out toward those moments than with a hopeful grin.
- Be prepared. Have fun. The world is ready when you are. Don't forget your toothbrush.

NOTES



Summary

Write a summary of "Gone and Back Again: A Traveler's Advice." A **summary** is a concise, complete, and accurate overview of a text. It should not include a statement of your opinion or an analysis.

Y

Launch Activity

Round Table Consider this statement: The best way to travel is by train.

• Record your position on the statement and explain your thinking.

- Agree Disagree
- Form a group with like-minded students.
- If you agree with the statement, work together to list reasons that support your position. Identify as many reasons as possible.
- If you disagree with the statement, work together to list reasons that support your point of view. For example, you might consider the purpose for a journey, as well as a traveler's age and interests.
- After your discussion, have a representative present a two- to three-minute summary of the group's ideas.

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QuickWrite

Consider class discussions, presentations, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: When does the journey matter more than the destination?

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EVIDENCE LOG FOR JOURNEYS OF TRANSFORMATION

Review your QuickWrite.
Summarize your thoughts in one sentence to record in your Evidence Log. Then, record textual details or evidence from "Gone and Back Again: A Traveler's Advice" that support your thinking.

Prepare for the Performance-Based Assessment at the end of the unit by completing the Evidence Log after each selection.



Evidence Log Model

Title of Text:		Date:		
CONNECTION TO PROMPT	TEXT EVIDENCE/DETAILS	ADDITIONAL NOTES/IDEAS		
How does this text change or a	Date:			





OVERVIEW: WHOLE-CLASS LEARNING

ESSENTIAL QUESTION:

What can we learn from a journey?

A journey that opens our eyes to something new can take place in an instant or over a lifetime. You will work with your whole class to explore the story of an epic journey and to consider what it says about all journeys. These selections present insights into journeys and their deeper meanings.

Whole-Class Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each step. Get ready to use these strategies during Whole-Class Learning.

STRATEGY	ACTION PLAN
Listen actively	 Eliminate distractions. For example, put your cell phone away. Keep your eyes on the speaker.
Clarify by asking questions	 If you're confused, other people probably are, too. Ask a question to help your whole class. If you see that you are guessing, ask a question instead.
Monitor understanding	 Notice what information you already know and be ready to build on it. Ask for help if you are struggling.
Interact and share ideas	 Share your ideas and answer questions, even if you are unsure. Build on the ideas of others by adding details or making a connection.

Historical Context

LITERATURE AND CULTURE

The Odyssey

What is it about Greek mythology and culture that has fascinated people throughout history?



ANCHOR TEXT: EPIC POEM

from the Odyssey, Part 1

Homer, translated by Robert Fitzgerald

How much can one man endure as he tries to return home?



ANCHOR TEXT: EPIC POEM

from the Odyssey, Part 2

Homer, translated by Robert Fitzgerald

After an absence of twenty years, what changes will a man find when he returns home?



MEDIA: GRAPHIC NOVEL

from The Odyssey: A Graphic Novel

Gareth Hinds

COMPARE

Can a traveler trying to find his way home get help in the Land of the Dead?



FUNCTIONAL WORKPLACE DOCUMENT

Application for a Mariner's License

United States Government

It takes more than just will or desire to operate a ship on the open sea.

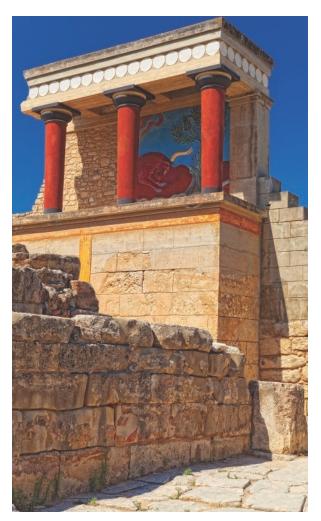


PERFORMANCE TASK

WRITING FOCUS

Write an Explanatory Essay

The Whole-Class readings illustrate the obstacles one of literature's greatest travelers faces as he struggles to get back home. After reading, you will write an explanatory essay about the personal strengths and weaknesses that shape our journeys.



The photograph above shows a reconstruction of one wall of The Palace of Minos at Knossos, Crete.

QUICK INSIGHT

Sir Arthur Evans, the British archaeologist who worked extensively on Crete, named Minoan civilization for King Minos (MY nos), a ruler of Crete in Greek mythology.

Historical Context

Ancient Greece

The world of ancient Greece included the Greek mainland, dipping down from continental Europe, and western Asia Minor, the Asian part of present-day Turkey. It also included hundreds of islands in the Aegean (ee JEE uhn) Sea, the arm of the Mediterranean Sea between mainland Greece and Asia Minor, and in the Ionian (y OH nee uhn) Sea, the arm of the Mediterranean to the west of mainland Greece. Odysseus, the legendary hero of Homer's Odyssey, was said to be the ruler of Ithaca, one of the western islands.

The Minoans and Mycenaeans Nearly a thousand years before Odysseus would have lived, Greek civilization rose to greatness on Crete, another island south of the mainland. By about 2000 B.C., a sophisticated society called the Minoan (mih NOH uhn) civilization had developed on Crete. Judging by the archaeological evidence, the Minoans produced elegant stone palaces and fine carvings and metalwork. They also developed a writing system, preserved on a few hundred of the clay tablets on which they wrote. Scholars call that writing system Linear A and have yet to decipher it.

For several centuries, Minoan civilization dominated the Greek world. Then, in about 1450 B.C., it collapsed rather suddenly, perhaps due to earthquakes and invasion. With the weakening of Minoan culture, the Mycenaeans (my suh NEE uhnz) became the dominant force in the Greek world. Originating on mainland Greece, the Mycenaeans had swept south and into Crete. Strongly influenced by Minoan civilization, the Mycenaeans too had a palace culture, an economy based on trade, and a writing system that mostly used clay tablets. Evidence of their writing is found in Knossos and Chania on Crete as well as in Mycenae, Pylos, and Thebes, three of their mainland strongholds. Because the Mycenaeans spoke an archaic, or older, form of Greek, scholars have been able to decipher their writing, known as Linear B. It was used primarily to keep palace records.

Legendary Conflicts The writing and archaeological remains suggest early cities with large central palaces and thick protective walls, each ruled by a wanax, or king. Others in society included priests, slaves, workers in trades or crafts, administrative officials, and a warrior class. The Mycenaens wore armor in battle, in which they engaged with apparent frequency. Their warfare with Troy, on the northwest coast of Asia Minor, has become one of the most famous military venues of all time—the Trojan War. If there really was a King Odysseus, he would have been a key player in that conflict.

Scholars date the Trojan War to somewhere around 1200 B.C. Shortly thereafter, Mycenaean civilization collapsed as the Greek world fell into chaos and confusion. For some three hundred years, writing seems to have disappeared in what is often called the Greek Dark Ages. Then, in about 850 B.C., Greece began emerging from this darkness, spurred by flourishing trade throughout the Mediterranean region. Along with the economic boom came a resurgence of the arts and learning that peaked with the epic poems of Homer. These poems—the *lliad* and the *Odyssey*—chronicle the Trojan War and the subsequent adventures of the hero Odysseus.

The Rise of City-States After Homer's time, Greek civilization grew more organized and sophisticated. Smaller communities organized as citystates—cities that functioned independently, as countries do. Among them were Sparta, known for its military prowess, and Athens, the birthplace of democracy. Through rivalries sometimes led to warfare among city-states, the Greeks still recognized their common heritage as Hellenes, as they usually called themselves by that time. They coordinated efforts to defend against their common enemies, such as the Persians. They participated in the Olympic games, which records indicate began in 776 B.C. Together, too, they saw the works of Homer as pillars of their heritage, two great epics that celebrated their common past and its heroes.

QUICK INSIGHT

The Greek word for "citystate" is polis, the origin of our words metropolis and politics.



< Ancient Greece included mainland territories and hundreds of islands clustered in the Aegean and Ionian Seas. Odysseus' kingdom of Ithaca is a small island in the Ionian Sea.



Greek Mythology and Customs

All aspects of Greek culture reflected belief in the Olympian gods.

Ancient Greek religion was based on a belief in many gods. Zeus was king of the gods; Hera, his beautiful and powerful wife. Other gods and goddesses were associated with different aspects of nature or human behavior. The most important ones were said to dwell on Mount Olympus, the tallest mountain in Greece, where Zeus sat on a throne of gold.

The Titans Are Overthrown The early poet Hesiod (HEE see uhd) wrote a mythic account of the origin of the gods in *Theogony*, a work the Greeks revered almost as much as Homer's epics. According to that origin myth, first there was Chaos, a dark, empty void. Out of chaos came the Earth, personified as the goddess Gaea. The Earth generated the skies, personified as the god Uranus, who with Gaea produced the giant gods known as Titans. Cronus, the chief Titan, ruled the universe until he was displaced by his three sons, who split the universe among them. Zeus, the most powerful of these sons, became ruler of the heavens. His brother Poseidon became ruler of the seas. The third brother, Hades, became ruler of he underworld, a dark region also called Hades, which was inhabited by the dead.

The Greek gods were powerful, but they were not all-powerful: even Zeus had to bow to fate. The gods displayed many human qualities and were often vengeful and quarrelsome. They were also quick to punish human beings guilty of hubris (HYOO brihs), or excessive pride. To appease the gods, human beings performed sacrifices, which often involved the killing of animals. In the *Odyssey*, Odysseus makes several sacrifices to plead for divine aid on his journey home.

Celebrating the Gods The Greeks worshipped the gods in temples dedicated to many gods or just one. The Parthenon in Athens, for instance, was a temple dedicated to the goddess Athena. The Greeks also celebrated their gods at great festivals such as the Olympic games, which were dedicated to Zeus.

The Greeks believed in prophecy, which they associated with the god Apollo. In the *Odyssey*, Odysseus journeys all the way to the underworld to consult the blind prophet Tiresias (ty REE see uhs), who continues to have the gift of prophecy even though he has died. The Greeks also believed in myths, stories about gods and heroes that they used to explain the world around them. The *lliad* and the *Odyssey* drew on these myths; however, for future generations of ancient Greeks, Homer's two epics—like Hesiod's *Theogony*—took on the aura of myths themselves.

> a statue of the Greek goddess Athena



Gods in Greek Mythology

You may be more familiar with the Roman names for the Greek gods. The ancient Romans accepted Greek mythology, but they had their own names for its gods and heroes. For example, they called Odysseus *Ulysses*. For each Greek god listed below, the Roman equivalent is also given.



Zeus, or Jupiter

GREEK NAME	DESCRIPTION	ROMAN NAME
Zeus (zoos)	king of the gods and ruler of the heavens	Jupiter, sometimes called Jove
Hera (HEHR uh)	wife of Zeus and goddess of married women	Juno
Poseidon (poh SY duhn)	god of the sea	Neptune
Aphrodite (af ruh DY tee)	goddess of love and beauty	Venus
Ares (AIR eez)	god of war	Mars
Apollo (uh POL oh)	god of prophecy and music; also called Phoebus (FEE buhs)	Apollo
Artemis (AHR tuh mihs)	goddess of the hunt and the moon	Diana
Athena (uh THEE nuh)	goddess of wisdom, skills, and war	Minerva
Hephaestus (hee FEHS tuhs)	god of fire and metalwork	Vulcan
Hermes (HUR meez)	god of commerce and cunning; messenger of the gods	Mercury
Demeter (dih MEE tuhr)	goddess of the harvest	Ceres (SEER eez)
Dionysus (dy uhn Y suhs)	god of wine and revelry, also called Bacchus (BAK uhs)	Dionysus or Bacchus
Hestia (HEHS tee uh)	goddess of home and hearth	Vesta
Helios (HEE lee os)	sun god	Sol
Uranus (YOO ruh nuhs)	sky god supplanted by his son Cronus	Uranus
Gaea (JEE uh)	earth goddess and mother of the Titans and Cyclopes	Tellus or Terra
Cronus (KROH nuhs)	Titan who ruled the universe before his son Zeus dethroned him	Saturn
Rhea (REE uh)	wife of Cronus and mother of Zeus	Cybele (SIHB uh lee)
Cyclops (SY klops)	any one of three Titans who forged thunderbolts for Zeus; plural, Cyclopes (sy KLOH peez)	
The Fates	three goddesses who wove the threads of each person's life; Clotho (KLOH thoh) spun the thread; Lachesis (LAK ih sihs) measured out the amount of thread; Atropos (A truh pohs) snipped the thread	
The Muses (MYOO zihz)	nine goddesses who presided over the arts and sciences, including Calliope (kuh LY uh pee), the Muse of epic poetry	



Homer, Epic Poet

The poems attributed to Homer still influence literature and culture today.

Homer is the legendary poet credited with writing the *lliad* and the *Odyssey*. These epics, known for their sweeping scope, gripping stories, and vivid style, have captured readers' imaginations for almost 3,000 years.

Was there really a Homer? No one can prove his existence with any certainty, for no authentic record of Homer's life exists. Tradition has it that he was born in Ionia in western Asia Minor, perhaps on the island of Chios, and that he was blind. The location is not unreasonable, for Ionia was a center of poetry and learning, where eastern and western cultures met and new intellectual currents were born. Descriptions of Asia Minor in the *Iliad* and the *Odyssey* contain plot elements found in the world's first known epic, *Gilgamesh*, which by Homer's era had traveled from Mesopotamia (present-day Iraq) to become familiar in Asia Minor. For example, the hero *Gilgamesh* visits the underworld, just like the hero of the *Odyssey*; he also has a very good friend who is killed, just like Achilles has in the *Iliad*.

Most efforts to date Homer's life place him somewhere between 850 and 750 B.C. As a Greek oral poet, it is unlikely he lived much later, for by then writing had been reintroduced to Greek culture. The details in Homer's epics make clear that the poems were orally composed and that the *lliad* was written first—probably some years before the *Odyssey*. The two epics differ in style: the *lliad* is a single long, highly dramatic narrative, while the *Odyssey* is episodic and reads more like an adventure novel than a drama. For these reasons, some scholars even speculate that the epics were composed by two different poets.

Inspiring Poems Whatever the truth about Homer may be, no one disputes the quality of the two epics with which he is credited. The ancient Greeks revered the *lliad* and the *Odyssey*. They recited the poems at religious festivals and had children memorize them in school. All the Greek writers and philosophers who came after Homer drew on the two epics. Their influence spread to Rome and beyond, and they became foundational works of western literature. Even in modern times, great works from James Joyce's *Ulysses* to Derek Walcott's *Omeros* have been directly inspired by Homer's verse.



The Epic Form

An **epic** is a long narrative poem that relates important events in the history or folklore of the culture that produced it. Its central character, or epic hero, is a larger-than-life person who embodies traits that the culture values. Typical among those characteristics are physical strength, bravery, high birth, fame, and effective skills as a leader and in a battle.

The *lliad* and the *Odyssey* influenced virtually all the great western epics that followed them. From the Aeneid, the great epic of ancient Rome, to Beowulf, the foundational epic of Old English; from The Divine Comedy, the masterful epic by the Italian poet Dante, to Paradise Lost, the brilliant epic by Britain's John Milton—all had Homer's epics as models. Literary devices in Homer's epics are often imitated in these later works, even though many of the later epics were not orally composed. Influential literary devices found in Homer's epics include the following:

- Opening invocation to the Muse: The speaker of the poem asks the Muse for inspiration.
- Starting the story in medias res, or "in the middle of things": Beginning (after the invocation) with action instead of background information helps capture audience attention.
- **Lofty style:** Elegant language stresses the nobility of the subject.
- Objective tone: By keeping an emotional distance, the poet focuses attention on the story.
- Meter, or a fixed rhythmic pattern: A strong meter helps the oral poet remember the lines. In the original Greek, the Odyssey uses hexameter, or six beats to a line, which helps create a fast pace.
- **Epithet**, a characterizing phrase for a person, place, or thing: Recurring epithets are easy to remember and can help fill out the meter. Some examples of Homer's epithets include "rosy-fingered dawn" and "son of Laertes," for Odysseus.
- **Epic simile,** a long comparison over many lines: Such similes were another way to fill out the meter and aid the poet's memory.



A view from the ruins of the Temple of Athena in Turkey, on the Acropolis of Assos.



About the Poet



Homer (approx. 850–750 B.c.) is credited with writing the *lliad* and the *Odyssey*. For almost 3,000 years, these epic poems have captured readers' imaginations and inspired countless works of art and literature.

First-Read Guide and Model Annotation

from the Odyssey, Part 1

Concept Vocabulary

You will encounter the following words as you read Part I of the *Odyssey*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
plundered	
fugitives	
avenge	
dispatched	
ventured	
tactics	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read EPIC POEM

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

BACKGROUND

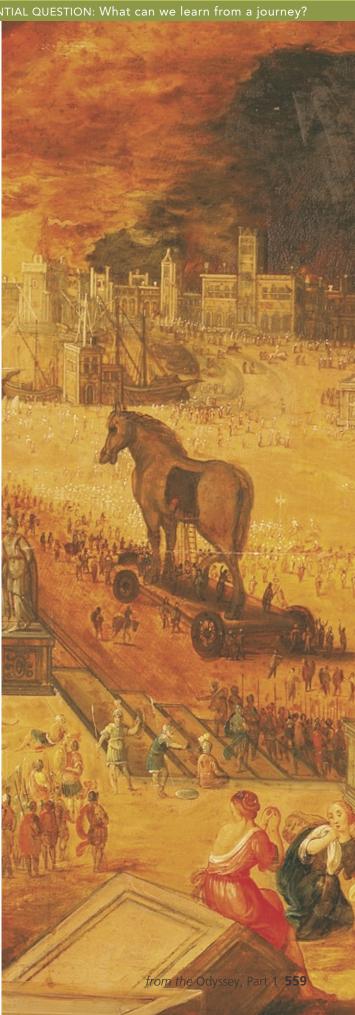
The Trojan War

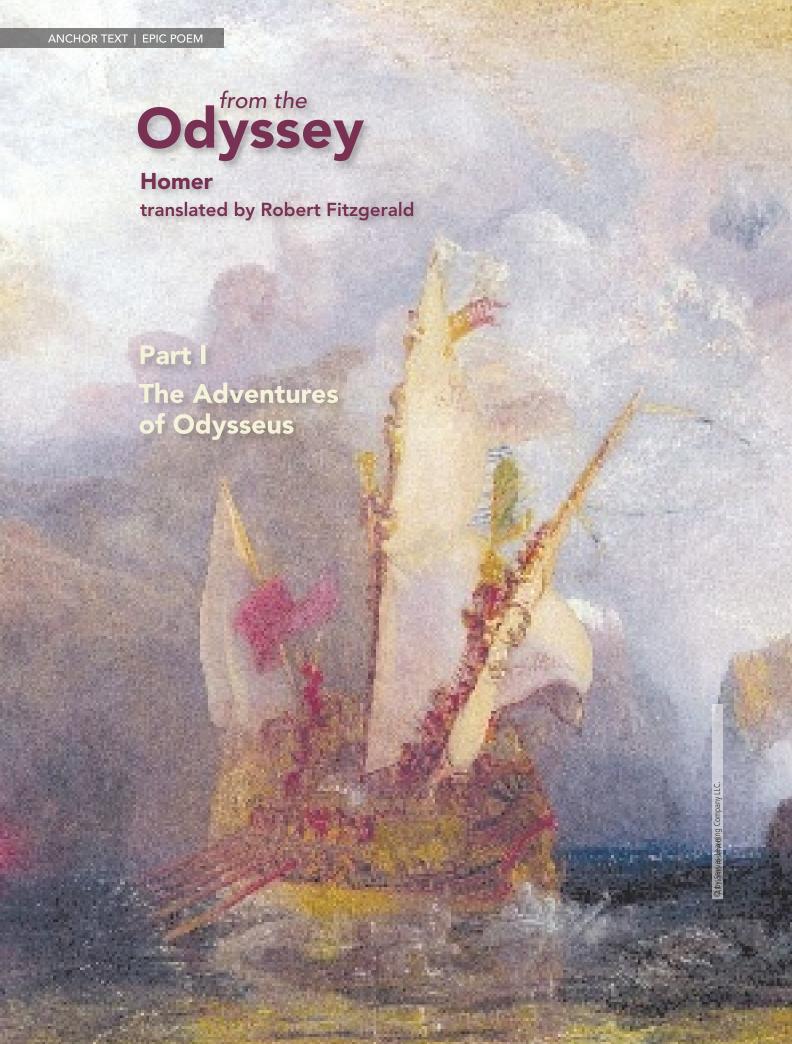
In the *lliad*, Homer focuses on the final year of the Trojan War; in the *Odyssey*, he tells what happened to one of the key warriors afterward.

It Begins With Strife According to legend, the Trojan War began when Eris, goddess of strife, brought among the gods a golden apple inscribed "To the fairest." Hera, Athena, and Aphrodite all wanted that apple. They asked Paris, son of the king of Troy, to decide which of them deserved it. Each tried to bribe him: Hera offered power; Athena, wisdom; and Aphrodite, the world's most beautiful woman. The famous Judgment of Paris was that Aphrodite was the fairest. Soon, on a diplomatic mission to Sparta, Paris met Helen, the world's most beautiful woman and Sparta's gueen. With Aphrodite's help, the two fell in love and eloped. When Menelaus (mehn uh LAY uhs), king of Sparta, could not persuade the Trojans to send his wife, Helen, back, he went to his brother Agamemnon, who called on all the Greek rulers to honor a pact and go to Troy to fight to bring Helen home. The Greeks agreed and sailed to Troy. They laid siege to the city but for ten long years could not breach its impregnable walls.

War Crimes and Punishment Agamemnon might have been a more powerful king and Achilles (uh KIHL eez) a superior warrior, but Odysseus, king of Ithaca, was cleverest of them all. He devised a scheme in which the Greeks left a great wooden horse outside the walls of Troy and tricked the Trojans into taking it inside. That night, the Greeks hiding inside the horse—Odysseus among them slipped out, unlocked the gates of the city, and allowed their fellow warriors to come swarming in to defeat the Trojans and sack the city. The fighting was brutal and destructive. King Priam (PRY uhm), Paris's father, for example, was killed while he was praying. The Greeks' behavior angered many of the gods, who made their voyages home very difficult.

Odysseus was no exception. Following the Greek victory, he set sail for Ithaca but encountered a series of perilous misadventures that made his journey last ten years. It is this difficult, adventurefilled journey that Homer's Odyssey recounts.





CHARACTERS

Alcinous (al SIHN oh uhs)—king of the Phaeacians, to whom Odysseus tells his story

Odysseus (oh DIHS ee uhs)—king of Ithaca

Calypso (kuh LIHP soh)—sea goddess who loves Odysseus

Circe (SUR see)—enchantress who helps Odysseus

Zeus (zoos)—king of the gods

Apollo (uh POL oh)—god of music, poetry, prophecy, and medicine

Agamemnon (ag uh MEHM non)—king and leader of Greek forces

Poseidon (poh SY duhn)—god of sea, earthquakes, horses, and storms at sea

Athena (uh THEE nuh)—goddess of wisdom, skills, and warfare

Polyphemus (pol ih FEE muhs)—the Cyclops who imprisons Odysseus

Laertes (lay UR teez)—Odysseus' father

Cronus (KROH nuhs)—Titan ruler of the universe; father of Zeus

Perimedes (pehr uh MEE deez)—member of Odysseus' crew

Eurylochus (yoo RIHL uh kuhs)—another member of the crew

Tiresias (ty REE see uhs)—blind prophet who advises Odysseus

Persephone (puhr SEHF uh nee)—wife of Hades

Telemachus (tuh LEHM uh kuhs)—Odysseus and Penelope's son

Sirens (SY ruhnz)—creatures whose songs lure sailors to their deaths

Scylla (SIHL uh)—sea monster of gray rock

Charybdis (kuh RIHB dihs)—enormous and dangerous whirlpool

Lampetia (lahm PEE shuh)—nymph

Hermes (HUR meez)—herald and messenger of the

Eumaeus (yoo MEE uhs)—old swineherd and friend of Odysseus

Antinous (ant IHN oh uhs)—leader among the suitors

Eurynome (yoo RIHN uh mee)—housekeeper for Penelope

Penelope (puh NEHL uh pee)—Odysseus' wife

Eurymachus (yoo RIH muh kuhs)—suitor

Amphinomus (am FIHN uh muhs)—suitor



In the opening verses, Homer addresses the muse of epic poetry. He asks her help in telling the tale of Odysseus.

Sing in me, Muse, and through me tell the story of that man skilled in all ways of contending, the wanderer, harried for years on end, after he plundered the stronghold

5 on the proud height of Troy.²

He saw the townlands and learned the minds of many distant men, and weathered many bitter nights and days in his deep heart at sea, while he fought only to save his life, to bring his shipmates home.

10 But not by will nor valor could he save them. for their own recklessness destroyed them all—

NOTES

1. Muse (myooz) any one of the nine goddesses of the arts.

plundered (PLUHN duhrd) v. took something by force

2. Troy city in northwest Asia Minor; site of the Trojan War.

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NOTES

- 3. Helios (HEE lee ohs) sun god.
- 4. Zeus (zoos) king of the gods.

- 5. Laertes (LAY ur teez)
- **6. guile** (gyl) *n.* craftiness; cunning.
- **7. Ithaca** (IHTH uh kuh) island off the west coast of Greece.

- **8. Calypso** (kuh LIHP soh) sea goddess who loved Odysseus.
- **9. Circe** (SUR see) of Aeaea (EE ee uh)

- 10. Ilium (IHL ee uhm) Troy.
- 11. Cicones (sih KOH neez)

children and fools, they killed and feasted on the cattle of Lord Helios,³ the Sun, and he who moves all day through heaven took from their eyes the dawn of their return. Of these adventures, Muse, daughter of Zeus,⁴ tell us in our time, lift the great song again.

Sailing From Troy

Ten years after the Trojan War, Odysseus departs from the goddess Calypso's island. He arrives in Phaeacia, ruled by Alcinous. Alcinous offers a ship to Odysseus and asks him to tell of his adventures.

"I am Laertes' son, Odysseus.

Men hold me formidable for guile⁶ in peace and war:

20 this fame has gone abroad to the sky's rim.

My home is on the peaked sea-mark of Ithaca⁷ under Mount Neion's wind-blown robe of leaves, in sight of other islands—Dulichium, Same, wooded Zacynthus—Ithaca

- being most lofty in that coastal sea, and northwest, while the rest lie east and south. A rocky isle, but good for a boy's training; I shall not see on earth a place more dear, though I have been detained long by Calypso,8
- 30 loveliest among goddesses, who held me in her smooth caves to be her heart's delight, as Circe of Aeaea,⁹ the enchantress, desired me, and detained me in her hall. But in my heart I never gave consent.
- Where shall a man find sweetness to surpass his own home and his parents? In far lands he shall not, though he find a house of gold.

What of my sailing, then, from Troy?

What of those years

- of rough adventure, weathered under Zeus?
 The wind that carried west from Ilium¹⁰
 brought me to Ismarus, on the far shore,
 a strongpoint on the coast of Cicones.¹¹
 I stormed that place and killed the men who fought.
 Plunder we took, and we enslaved the women,
- to make division, equal shares to all—but on the spot I told them: 'Back, and quickly!

Out to sea again!' My men were mutinous,¹² fools, on stores of wine. Sheep after sheep they butchered by the surf, and shambling cattle, 50 feasting,—while **fugitives** went inland, running to call to arms the main force of Cicones. This was an army, trained to fight on horseback or, where the ground required, on foot. They came with dawn over that terrain like the leaves 55 and blades of spring. So doom appeared to us, dark word of Zeus for us, our evil days. My men stood up and made a fight of it backed on the ships, with lances kept in play, from bright morning through the blaze of noon 60 holding our beach, although so far outnumbered; but when the sun passed toward unyoking time, then the Achaeans, 13 one by one, gave way. Six benches were left empty in every ship that evening when we pulled away from death. 65 And this new grief we bore with us to sea: our precious lives we had, but not our friends. No ship made sail next day until some shipmate had raised a cry, three times, for each poor ghost

The Lotus-Eaters

70 Now Zeus the lord of cloud roused in the north a storm against the ships, and driving veils of squall moved down like night on land and sea. The bows went plunging at the gust; sails cracked and lashed out strips in the big wind.

unfleshed by the Cicones on that field.

- 75 We saw death in that fury, dropped the yards, unshipped the oars, and pulled for the nearest lee:14 then two long days and nights we lay offshore worn out and sick at heart, tasting our grief, until a third Dawn came with ringlets shining.
- 80 Then we put up our masts, hauled sail, and rested, letting the steersmen and the breeze take over.

I might have made it safely home, that time, but as I came round Malea the current took me out to sea, and from the north a fresh gale drove me on, past Cythera. Nine days I drifted on the teeming sea before dangerous high winds. Upon the tenth we came to the coastline of the Lotus-Eaters, who live upon that flower. We landed there 90 to take on water. All ships' companies

NOTES

12. mutinous (MYOO tuh nuhs) adj. rebellious.

fugitives (FYOO juh tihvz) n. group of persons who have run away from danger

CLOSE READ

ANNOTATE: In lines 53-57, mark the words Odysseus uses to describe the enemy army.

QUESTION: What is he expressing about what he and his men felt?

CONCLUDE: How threatening did the enemy appear to Odysseus?

13. Achaeans (uh KEE uhnz) Greeks; here, Odysseus' men.

14. lee *n*. area sheltered from the wind

15. Cyclopes (SY kloh peez) *n*. plural form of Cyclops (SY klops), race of giants with one eye in the middle of the forehead.

16. prodigious (proh DIHJ uhs) *adj.* enormous.

mustered alongside for the mid-day meal. Then I sent out two picked men and a runner to learn what race of men that land sustained. They fell in, soon enough, with Lotus-Eaters, 95 who showed no will to do us harm, only offering the sweet Lotus to our friends but those who ate this honeyed plant, the Lotus, never cared to report, nor to return: they longed to stay forever, browsing on that native bloom, forgetful of their homeland. I drove them, all three wailing, to the ships, tied them down under their rowing benches, and called the rest: 'All hands aboard: come, clear the beach and no one taste the Lotus, or you lose your hope of home.' Filing in to their places by the rowlocks my oarsmen dipped their long oars in the surf, and we moved out again on our sea faring.

The Cyclops

In the next land we found were Cyclopes,¹⁵
giants, louts, without a law to bless them.
In ignorance leaving the fruitage of the earth in mystery to the immortal gods, they neither plow nor sow by hand, nor till the ground, though grain—wild wheat and barley—grows untended, and wine-grapes, in clusters, ripen in heaven's rains.
Cyclopes have no muster and no meeting, no consultation or old tribal ways, but each one dwells in his own mountain cave dealing out rough justice to wife and child, indifferent to what the others do. . . .

As we rowed on, and nearer to the mainland, at one end of the bay, we saw a cavern yawning above the water, screened with laurel, and many rams and goats about the place

125 inside a sheepfold—made from slabs of stone earthfast between tall trunks of pine and rugged towering oak trees.

A prodigious¹⁶ man slept in this cave alone, and took his flocks to graze afield—remote from all companions, knowing none but savage ways, a brute so huge, he seemed no man at all of those

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who eat good wheaten bread; but he seemed rather a shaggy mountain reared in solitude. We beached there, and I told the crew to stand by and keep watch over the ship: as for myself I took my twelve best fighters and went ahead. I had a goatskin full of that sweet liquor that Euanthes' son, Maron, had given me. He kept Apollo's¹⁷ 140 holy grove at Ismarus; for kindness we showed him there, and showed his wife and child, he gave me seven shining golden talents18 perfectly formed, a solid silver winebowl, and then this liquor—twelve two-handled jars of brandy, pure and fiery. Not a slave in Maron's household knew this drink; only he, his wife, and the storeroom mistress knew: and they would put one cupful—ruby-colored, honey-smooth—in twenty more of water, but still the sweet scent hovered like a fume over the winebowl. No man turned away when cups of this came round.

A wineskin full

I brought along, and victuals19 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,²⁰ each in its class: firstlings apart from middlings, and the 'dewdrops,' or newborn lambkins, penned apart from both. And vessels full of whey²¹ 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 cave man, what he had to offer—

NOTES

- 17. Apollo (uh POL oh) god of music, poetry, prophecy, and medicine.
- 18. talents units of money in ancient Greece.

19. victuals (viht uhlz) *n*. food or other provisions.

- 20. kids young goats.
- **21. whey** (hway) *n*. thin, watery part of milk separated from the thicker curds.

NOTES

22. boughs (bowz) n. tree branches.

CLOSE READ

ANNOTATE: In lines 178-180, mark the verb Odysseus uses to tell how he and his men moved away from Cyclops.

QUESTION: What kind of creature does that verb evoke?

CONCLUDE: What comparison does it suggest between Cyclops and Odysseus and his men?

23. withy (WIHTH ee) adj. made from tough, flexible twigs.

24. Agamemnon (ag uh MEHM non) king who led the Greek army during the Trojan War.

avenge (uh VEHNJ) v. to get revenge

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 boughs²² 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

190 he made of it, giving each ewe her suckling; thickened his milk, then, into curds and whey, sieved out the curds to drip in withy²³ baskets, and poured the whey to stand in bowls cooling until he drank it for his supper.

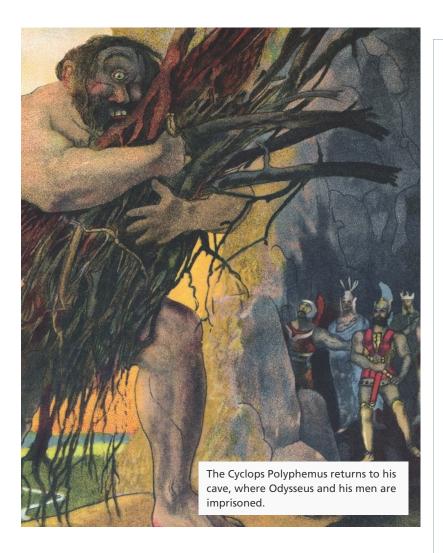
When all these chores were done, he poked the fire, heaping on brushwood. In the glare he saw us.

'Strangers,' he said, 'who are you? And where from? What brings you here by seaways—a fair traffic? Or are you wandering rogues, who cast your lives 200 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,24 son of Atreus the whole world knows what city

210 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

215 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 220 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 whim²⁵ to. 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 ²⁶ Lord, who sets the earth a-tremble, broke it up on the rocks at your land's end. 230 A wind from seaward served him, drove us there. We are survivors, these good men and I.'

25. whim *n.* sudden thought or wish to do something.

26. Poseidon (poh SY duhn) god of the sea, earthquakes, horses, and storms at sea.

something quickly

dispatched (dihs PACHT) v. finished

- **27. brace** *n.* pair.
- **28. cap a quiver** (KWIHV uhr) close a case holding arrows.
- **29. din** *n*. loud, continuous noise; uproar.
- **30. Athena** (uh THEE nuh) goddess of wisdom, skills, and warfare.
- **31. felled green and left to season** chopped down and
 exposed to the weather to age
 the wood.
- **32. lugger** *n.* small sailing vessel.

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 235 to beat their brain 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, 240 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, 245 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 250 move his ponderous doorway slab aside. So we were left to groan and wait for morning.

When the young Dawn with fingertips 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 brace²⁷ 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.²⁸ There was a din²⁹ of whistling as the Cyclops rounded his flock to higher ground, then stillness. And now I pondered how to hurt him worst, if but Athena³⁰ 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 season³¹
for Cyclops' hand. And it was like a mast
a lugger³² 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 tossfour strong men, and I made five as captain.

285 At evening came the shepherd with his flock, his woolly flock. The rams as well, this time, entered the cave: by some sheepherding whimor a god's bidding—none were left outside. He hefted his great boulder into place 290 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 295 holding an ivy bowl of my dark drink, looking up, saying:

'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 300 if you would help us home. But you are mad, unbearable, a bloody monster! After this, will any other traveler 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!'33

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. 315 My name is Nohbdy: mother, father, and friends, everyone calls me Nohbdy.'

NOTES

ventured (VEHN chuhrd) v. tried something dangerous

33. nectar (NEHK tuhr) and ambrosia (am BROH zhuh) drink and food of the gods.

34. bored v. made a hole in.

35. divers adj. several; various.

36. Polyphemus (pol ih FEE muhs)

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, 320 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 leaned on it turning it as a shipwright tums a drill in planking, having men below to swing the two-handled strap that spins it in the groove. So with our brand we bored³⁴ that great eye socket while blood ran out around the red-hot bar. Eyelid and lash were seared; the pierced ball 340 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. 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 divers³⁵ ways to clump around outside and call:

'What ails you, Polyphemus?³⁶ Why do you cry so sore in the starry night? You will not let us sleep. 355 Sure no man's driving off your flock? No man has tricked you, ruined you?'

Out of the cave

So saying

the mammoth Polyphemus roared in answer:

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

To this rough shout they made a sage³⁷ 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.'

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— 370 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,

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; 380 then slung a man under each middle one to ride there safely, shielded left and right.

reasoning as a man will for dear life,

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.

When Dawn spread out her fingertips 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 pectoral³⁸ fleece 395 the giant's blind hands blundering never found.

NOTES

37. sage adj. wise.

CLOSE READ

ANNOTATE: Mark the verbs Odysseus uses to describe the actions of Cyclops in the sentence beginning on line 366.

QUESTION: What do these verbs suggest about Cyclops' condition?

CONCLUDE: What does this reveal about Cyclops' pain, anger, and remaining strength?

tactics (TAK tihks) n. military procedures

38. pectoral (PEHK tuh ruhl) *adj.* located in or on the chest.



Last of them all my ram, the leader, came, weighted by wool and me with my meditations. The Cyclops patted him, and then he said:

'Sweet cousin ram, why lag behind the rest 400 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 rogue³⁹ and his accurst companions burnt it out when he had conquered all my wits with wine. Nohbdy will not get out alive, I swear.

410 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 Nohbdy 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 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, 430 I sent a few back to the adversary: 'O Cyclops! Would you feast on my companions? Puny, am I, in a cave man'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

NOTES

39. carrion (KAR ee uhn) rogue (rohg) repulsive scoundrel.

NOTES

CLOSE READ

ANNOTATE: Mark the punctuation in lines 448-454.

QUESTION: What does this punctuation indicate?

CONCLUDE: What does the poet accomplish by letting the reader hear the crew's own voices for the first time?

40. weird *n.* fate or destiny. 41. Telemus (tehl EH muhs)

42. Eurymus (yoo RIHM uhs)

43. god of earthquake Poseidon.

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 445 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!'

450 '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.'

'Ave

He'll smash our timbers and our heads together!' 455 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: 460 Laertes' son, whose home's on Ithaca!'

At this he gave a mighty sob and rumbled: 'Now comes the weird⁴⁰ upon me, spoken of old. A wizard, grand and wondrous, lived here—Telemus, 41 a son of Eurymus;⁴² great length of days 465 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 earthquake⁴³ 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, 485 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 among his family in his father land, far be that day, and dark the years between.

Let him lose all companions, and return under strange sail to bitter days at home.' In these words he prayed, and the god heard him. Now he laid hands upon a bigger stone and wheeled around, titanic for the cast, to let it fly in the black-prowed vessel's track. But it fell short, just aft the steering oar, and whelming seas rose giant above the stone 500 to bear us onward toward the island.

There as we ran in we saw the squadron waiting, The trim ships drawn up side by side, and all our troubled friends who waited, looking seaward. We beached her, grinding keel in the soft sand, and waded in, ourselves, on the sandy beach. Then we unloaded all the Cyclops' flock to make division, share and share alike, only my fighters voted that my ram, the prize of all, should go to me. I slew him 510 by the seaside and burnt his long thighbones to Zeus beyond the storm cloud, Cronus'44 son, who rules the world. But Zeus disdained my offering; destruction for my ships he had in store and death for those who sailed them, my companions. Now all day long until the sun went down we made our feast on mutton and sweet wine, till after sunset in the gathering dark

we went to sleep above the wash of ripples.

NOTES

44. Cronus (KROH nuhs) Titan who was ruler of the universe until he was overthrown by his son Zeus.

- **45. offing** *n.* distant part of the sea visible from the shore.
- **46. Aeolia** (ee OH lee uh) . . . **Aeolus** (EE uh luhs)
- **47. Laestrygonians** (lehs trih GOH nee uhnz)

48. singing nymph . . . hair Circe.

When the young Dawn with fingertips of rose touched the world, I roused the men, gave orders to man the ships, cast off the mooring lines; and filing in to sit beside the rowlocks oarsmen in line dipped oars in the gray sea. So we moved out, sad in the vast offing, 45 having our precious lives, but not our friends.

The Land of the Dead

Odysseus and his men sail to Aeolia, where Aeolus, 46 king of the winds, sends Odysseus on his way with a gift: a sack containing all the winds except the favorable west wind. When they are near home, Odysseus' men open the sack, letting loose a storm that drives them back to Aeolia. Aeolus casts them out, having decided that they are detested by the gods. They sail for seven days and arrive in the land of the Laestrygonians, 47 a race of cannibals. These creatures destroy all of Odysseus' ships except the one he is sailing in.

Odysseus and his reduced crew escape and reach Aeaea, the island ruled by the sorceress-goddess Circe. She transforms half of the men into swine. Protected by a magic herb, Odysseus demands that Circe change his men back into human form. Before Odysseus departs from the island a year later, Circe informs him that in order to reach home he must journey to the land of the dead, Hades, and consult the blind prophet Tiresias.

We bore down on the ship at the sea's edge and launched her on the salt immortal sea, stepping our mast and spar in the black ship; embarked the ram and ewe and went aboard in tears, with bitter and sore dread upon us. But now a breeze came up for us astern—a canvas-bellying landbreeze, hale shipmate sent by the singing nymph with sunbright hair; so we made fast the braces, took our thwarts, and let the wind and steersman work the ship with full sail spread all day above our coursing, till the sun dipped, and all the ways grew dark upon the fathomless unresting sea.

By night our ship ran onward toward the Ocean's bourne, the realm and region of the Men of Winter, hidden in mist and cloud. Never the flaming eye of Helios lights on those men

at morning, when he climbs the sky of stars, nor in descending earthward out of heaven; ruinous night being rove over those wretches. We made the land, put ram and ewe ashore, and took our way along the Ocean stream to find the place foretold for us by Circe. There Perimedes and Eurylochus⁴⁹ pinioned⁵⁰ the sacred beasts. With my drawn blade I spaded up the votive⁵¹ pit, and poured libations⁵² round it to the unnumbered dead: sweet milk and honey, then sweet wine, and last clear water; and I scattered barley down. 555 Then I addressed the blurred and breathless dead, vowing to slaughter my best heifer for them before she calved, at home in Ithaca, and burn the choice bits on the altar fire; as for Tiresias,⁵³ I swore to sacrifice a black lamb, handsomest of all our flock. Thus to assuage the nations of the dead I pledged these rites, then slashed the lamb and ewe, letting their black blood stream into the wellpit. Now the souls gathered, stirring out of Erebus,54 565 brides and young men, and men grown old in pain, and tender girls whose hearts were new to grief; many were there, too, torn by brazen lanceheads, battle-slain, bearing still their bloody gear. From every side they came and sought the pit with rustling cries; and I grew sick with fear. But presently I gave command to my officers to flay those sheep the bronze cut down, and make burnt offerings of flesh to the gods belowto sovereign Death, to pale Persephone.55 575 Meanwhile I crouched with my drawn sword to keep the surging phantoms from the bloody pit

One shade came first—Elpenor, of our company, who lay unburied still on the wide earth as we had left him—dead in Circe's hall, untouched, unmourned, when other cares compelled us. Now when I saw him there I wept for pity and called out to him:

'How is this, Elpenor, how could you journey to the western gloom 585 swifter afoot than I in the black lugger?' He sighed, and answered:

till I should know the presence of Tiresias.

NOTES

- **49. Perimedes** (pehr uh MEE deez) and Eurylochus (yoo RIHL uh kuhs)
- **50. pinioned** (PIHN yuhnd) V. confined or shackled.
- 51. votive (VOHT ihv) adj. done to fulfill a vow or express thanks.
- **52. libations** (ly BAY shuhnz) *n*. wine or other liquids poured upon the ground as a sacrifice or offering.
- **53. Tiresias** (ty REE see uhs)
- **54. Erebus** (EHR uh buhs) dark region under the earth through which the dead pass before entering realm of Hades.

55. Persephone (puhr SEHF uh nee)

56. Telemachus (tuh LEHM uh kuhs)

57. cairn (kairn) *n.* conical heap of stones built as a monument.

58. Autolycus (aw TOL ih kuhs)

59. Thebes (theebz)

'Son of great Laertes,

Odysseus, master mariner and soldier, bad luck shadowed me, and no kindly power; ignoble death I drank with so much wine.

I slept on Circe's roof, then could not see the long steep backward ladder, coming down, and fell that height. My neckbone, buckled under, snapped, and my spirit found this well of dark. Now hear the grace I pray for, in the name

of those back in the world, not here—your wife and father, he who gave you bread in childhood, and your own child, your only son, Telemachus, follong ago left at home.

When you make sail and put these lodgings of dim Death behind,
you will moor ship, I know, upon Aeaea Island; there, O my lord, remember me, I pray, do not abandon me unwept, unburied, to tempt the gods' wrath, while you sail for home; but fire my corpse, and all the gear I had,
and build a cairn⁵⁷ for me above the breakers—an unknown sailor's mark for men to come.
Heap up the mound there, and implant upon it

the oar I pulled in life with my companions.'

He ceased and I replied:

'Unhappy spirit,

 $^{610}\,\,$ I promise you the barrow and the burial.'

So we conversed, and grimly, at a distance, with my long sword between, guarding the blood, while the faint image of the lad spoke on.

Now came the soul of Anticlea, dead,

my mother, daughter of Autolycus, 58
dead now, though living still when I took ship for holy Troy. Seeing this ghost I grieved, but held her off, through pang on pang of tears, till I should know the presence of Tiresias.

Soon from the dark that prince of Thebes⁵⁹ came forward bearing a golden staff; and he addressed me:

'Son of Laertes and the gods of old, Odysseus, master of landways and seaways, why leave the blazing sun, O man of woe, to see the cold dead and the joyless region? Stand clear, put up your sword; let me but taste of blood, I shall speak true.'

At this I stepped aside, and in the scabbard let my long sword ring home to the pommel silver, as he bent down to the somber blood. Then spoke the prince of those with gift of speech:

'Great captain, a fair wind and the honey lights of home are all you seek. But anguish lies ahead; the god who thunders on the land prepares it, not to be shaken from your track, implacable, in rancor for the son whose eye you blinded. One narrow strait may take you through his blows: denial of yourself, restraint of shipmates. When you make landfall on Thrinacia first and quit the violet sea, dark on the land you'll find the grazing herds of Helios by whom all things are seen, all speech is known. Avoid those kine, 60 hold fast to your intent, and hard seafaring brings you all to Ithaca. But if you raid the beeves, I see destruction for ship and crew. Though you survive alone, bereft of all companions, lost for years, under strange sail shall you come home, to find your own house filled with trouble: insolent men eating your livestock as they court your lady. Aye, you shall make those men atone in blood! But after you have dealt out death—in open combat or by stealth—to all the suitors, go overland on foot, and take an oar, until one day you come where men have lived with meat unsalted, never known the sea, nor seen seagoing ships, with crimson bows and oars that fledge light hulls for dipping flight. The spot will soon be plain to you, and I can tell you how: some passerby will say, "What winnowing fan is that upon your shoulder?" Halt, and implant your smooth oar in the turf and make fair sacrifice to Lord Poseidon: a ram, a bull, a great buck boar; turn back, and carry out pure hecatombs⁶¹ at home to all wide heaven's lords, the undying gods, to each in order. Then a seaborne death soft as this hand of mist will come upon you when you are wearied out with rich old age, your country folk in blessed peace around you. And all this shall be just as I foretell.'

NOTES

CLOSE READ

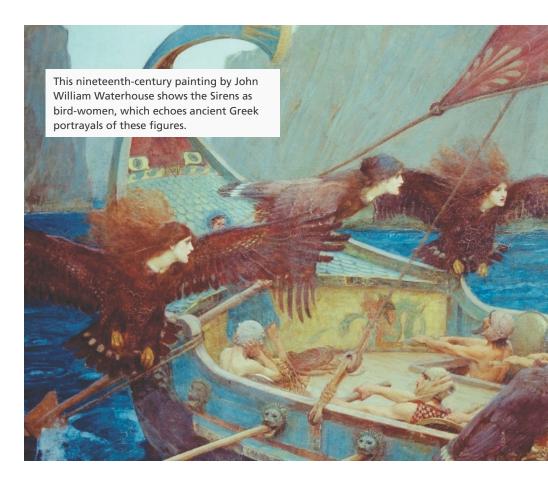
ANNOTATE: In lines 632-637. mark the words that describe Odysseus' home and the words that describe what is in his future.

OUESTION: What do these contrasting words express?

CONCLUDE: What can you conclude about Odysseus' goal and what will happen before he reaches it?

60. kine (kyn) n. cattle.

61. hecatombs (HEHK uh tohmz) n. large-scale sacrifices to the gods in ancient Greece; often, the slaughter of 100 cattle at one time.



The Sirens

Odysseus returns to Circe's island. The goddess reveals his course to him and gives advice on how to avoid the dangers he will face: the Sirens, who lure sailors to their destruction; the Wandering Rocks, sea rocks that destroy even birds in flight: the perils of the sea monster Scylla and, nearby, the whirlpool Charybdis; and the cattle of the sun god, which Tiresias has warned Odysseus not to harm.

As Circe spoke, Dawn mounted her golden throne, and on the first rays Circe left me, taking her way like a great goddess up the island.

I made straight for the ship, roused up the men

to get aboard and cast off at the stern.

They scrambled to their places by the rowlocks and all in line dipped oars in the gray sea.

But soon an offshore breeze blew to our liking—
a canvas-bellying breeze, a lusty shipmate sent by the singing nymph with sunbright hair.

sent by the singing nymph with sunbright hair. So we made fast the braces, and we rested, letting the wind and steersman work the ship. The crew being now silent before me, I

addressed them, sore at heart:

62. Charybdis (kuh RIHB dihs)

Qulbyigatsyresteraeding Company LLC



'Dear friends,

more than one man, or two, should know those things Circe foresaw for us and shared with me, so let me tell her forecast: then we die with our eyes open, if we are going to die, 690 or know what death we baffle if we can. Sirens weaving a haunting song over the sea we are to shun, she said, and their green shore all sweet with clover; yet she urged that I alone should listen to their song. Therefore you are to tie me up, tight as a splint, erect along the mast, lashed to the mast, and if I shout and beg to be untied, take more turns of the rope to muffle me.'

I rather dwelt on this part of the forecast, 700 while our good ship made time, bound outward down the wind for the strange island of Sirens.

Then all at once the wind fell, and a calm came over all the sea, as though some power lulled the swell.

The crew were on their feet briskly, to furl the sail, and stow it; then,

CLOSE READ

ANNOTATE: In lines 719–744, mark the end words of the lines of several stanzas of the Sirens' song.

QUESTION: What do you notice about these words in relation to each other?

CONCLUDE: How does this contribute to a sense of the Sirens' music?

each in place, they poised the smooth oar blades and sent the white foam scudding by. I carved a massive cake of beeswax into bits and rolled them in my hands until they softened—

710 no long task, for a burning heat came down from Helios, lord of high noon. Going forward I carried wax along the line, and laid it thick on their ears. They tied me up, then, plumb amidships, back to the mast, lashed to the mast,

715 and took themselves again to rowing. Soon, as we came smartly within hailing distance, the two Sirens, noting our fast ship off their point, made ready, and they sang:

This way, oh turn your bows,

Achaea's glory,

As all the world allows—

Moor and be merry.

725

730

735

Sweet coupled airs we sing.
No lonely seafarer
Holds clear of entering
Our green mirror.

Pleased by each purling note
Like honey twining
From her throat and my throat,
Who lies a-pining?

Sea rovers here take joy Voyaging onward, As from our song of Troy Graybeard and rower-boy Goeth more learnèd.

All feats on that great field
In the long warfare,
Dark days the bright gods willed,
Wounds you bore there,

740 Argos' old soldiery⁶³
On Troy beach teeming,
Charmed out of time we see.
No life on earth can be
Hid from our dreaming.

The lovely voices in ardor appealing over the water made me crave to listen, and I tried to say 'Untie me!' to the crew, jerking my brows;

63. Argos' old soldiery soldiers from Argos, a city in ancient Greece.

Qlbyights/resleraeding Company LLC.

but they bent steady to the oars. Then Perimedes got to his feet, he and Eurylochus, and passed more line about, to hold me still. So all rowed on, until the Sirens dropped under the sea rim, and their singing dwindled away.

My faithful company rested on their oars now, peeling off 755 the wax that I had laid thick on their ears; then set me free.

Scylla and Charybdis

But scarcely had that island faded in blue air than I saw smoke and white water, with sound of waves in tumult a sound the men heard, and it terrified them. Oars flew from their hands; the blades went knocking wild alongside till the ship lost way, with no oar blades to drive her through the water. Well, I walked up and down from bow to stern, trying to put heart into them, standing over 765 every oarsman, saying gently,

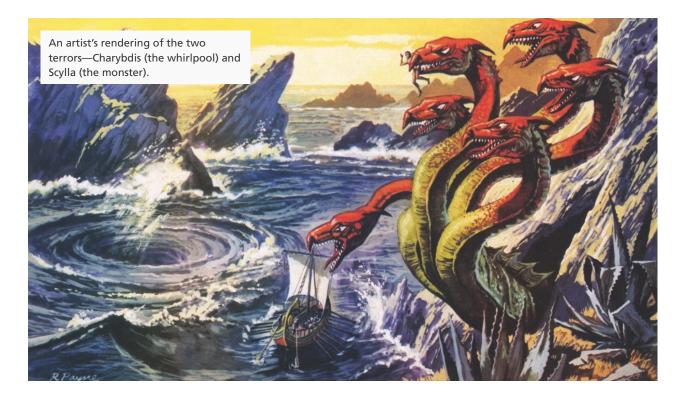
'Friends. have we never been in danger before this? More fearsome, is it now, than when the Cyclops penned us in his cave? What power he had! Did I not keep my nerve, and use my wits 770 to find a way out for us?

Now I say by hook or crook this peril too shall be something that we remember.

Heads up, lads! We must obey the orders as I give them. Get the oar shafts in your hands, and lay back hard on your benches; hit these breaking seas. Zeus help us pull away before we founder. You at the tiller, listen, and take in all that I say—the rudders are your duty; keep her out of the combers and the smoke;64 780 steer for that headland; watch the drift, or we fetch up in the smother, and you drown us.'

NOTES

64. the combers and the smoke large waves that break on the beach and the ocean spray.



65. Scylla (SIHL uh)

66. cuirass (kwih RAS) *n.* armor for the upper body.

67. travail (truh VAYL) *n*. very hard work.

68. gorge (gawrj) *n.* throat or gullet.

69. maelstrom (MAYL struhm) *n.* large, violent whirlpool.

That was all, and it brought them round to action.
But as I sent them on toward Scylla,⁶⁵ I told them nothing, as they could do nothing.

They would have dropped their oars again, in panic, to roll for cover under the decking. Circe's bidding against arms had slipped my mind, so I tied on my cuirass⁶⁶ and took up two heavy spears, then made my way along

to the foredeck—thinking to see her first from there, the monster of the gray rock, harboring torment for my friends. I strained my eyes upon the cliffside veiled in cloud, but nowhere could I catch sight of her.

And all this time,

795 in travail,⁶⁷ sobbing, gaining on the current,
we rowed into the strait—Scylla to port
and on our starboard beam Charybdis, dire
gorge⁶⁸ of the salt seatide. By heaven! when she
vomited, all the sea was like a cauldron

800 seething over intense fire, when the mixture
suddenly heaves and rises.

The shot spume soared to the landside heights, and fell like rain. But when she swallowed the sea water down we saw the funnel of the maelstrom, ⁶⁹ heard the rock bellowing all around, and dark

sand raged on the bottom far below. My men all blanched against the gloom, our eyes were fixed upon that yawning mouth in fear of being devoured.

Then Scylla made her strike, whisking six of my best men from the ship. I happened to glance aft at ship and oarsmen and caught sight of their arms and legs, dangling high overhead. Voices came down to me in anguish, calling my name for the last time.

815 A man surfcasting on a point of rock for bass or mackerel, whipping his long rod to drop the sinker and the bait far out, will hook a fish and rip it from the surface to dangle wriggling through the air:

so these

were borne aloft in spasms toward the cliff.

She ate them as they shrieked there, in her den, in the dire grapple, reaching still for me and deathly pity ran me through at that sight—far the worst I ever suffered, questing the passes of the strange sea.

We rowed on.

The Rocks were now behind; Charybdis, too, and Scylla dropped astern.

The Cattle of the Sun God

In the small hours of the third watch, when stars that shone out in the first dusk of evening 830 had gone down to their setting, a giant wind blew from heaven, and clouds driven by Zeus shrouded land and sea in a night of storm; so, just as Dawn with fingertips of rose touched the windy world, we dragged our ship 835 to cover in a grotto, a sea cave where nymphs had chairs of rock and sanded floors. I mustered all the crew and said:

'Old shipmates, our stores are in the ship's hold, food and drink; the cattle here are not for our provision, 840 or we pay dearly for it.

NOTES

CLOSE READ

ANNOTATE: Mark the words in lines 815-820 that describe a sports activity.

QUESTION: Why does Homer liken this activity to Scylla's actions?

CONCLUDE: What does this comparison suggest about Scylla's power?

Fierce the god is who cherishes these heifers and these sheep: Helios; and no man avoids his eye.'

To this my fighters nodded. Yes. But now we had a month of onshore gales, blowing
day in, day out—south winds, or south by east. As long as bread and good red wine remained to keep the men up, and appease their craving, they would not touch the cattle. But in the end, when all the barley in the ship was gone,
hunger drove them to scour the wild shore with angling hooks, for fishes and sea fowl, whatever fell into their hands; and lean days wore their bellies thin.

The storms continued.

So one day I withdrew to the interior
to pray the gods in solitude, for hope
that one might show me some way of salvation.
Slipping away, I struck across the island
to a sheltered spot, out of the driving gale.
I washed my hands there, and made supplication
to the gods who own Olympus,⁷⁰ all the gods—
but they, for answer, only closed my eyes
under slow drops of sleep.

Now on the shore Eurylochus made his insidious plea:

'You've gone through everything; listen to what I say.

All deaths are hateful to us, mortal wretches,
but famine is the most pitiful, the worst
end that a man can come to.

Will you fight it?
Come, we'll cut out the noblest of these cattle for sacrifice to the gods who own the sky;
and once at home, in the old country of Ithaca, if ever that day comes—
we'll build a costly temple and adorn it with every beauty for the Lord of Noon.⁷¹
But if he flares up over his heifers lost,
wishing our ship destroyed, and if the gods make cause with him, why, then I say: Better open your lungs to a big sea once for all than waste to skin and bones on a lonely island!'

70. Olympus (oh LIHM puhs) Mount Olympus, home of the gods.

71. Lord of Noon Helios.

Thus Eurylochus; and they murmured 'Aye!' 880 trooping away at once to round up heifers. Now, that day tranquil cattle with broad brows were grazing near, and soon the men drew up around their chosen beasts in ceremony. They plucked the leaves that shone on a tall oak— 885 having no barley meal—to strew the victims, performed the prayers and ritual, knifed the kine and flayed each carcass, cutting thighbones free to wrap in double folds of fat. These offerings, with strips of meat, were laid upon the fire. 890 Then, as they had no wine, they made libation with clear spring water, broiling the entrails first; and when the bones were burnt and tripes shared, they spitted the carved meat.

Just then my slumber left me in a rush, my eyes opened, and I went down the seaward path. No sooner had I caught sight of our black hull, than savory odors of burnt fat eddied around me; grief took hold of me, and I cried aloud:

'O Father Zeus and gods in bliss forever, you made me sleep away this day of mischief! O cruel drowsing, in the evil hour! Here they sat, and a great work they contrived.'72 Lampetia⁷³ in her long gown meanwhile had borne swift word to the Overlord of Noon: 905 'They have killed your kine.'

And the Lord Helios burst into angry speech amid the immortals:

'O Father Zeus and gods in bliss forever, punish Odysseus' men! So overweening, now they have killed my peaceful kine, my joy 910 at morning when I climbed the sky of stars, and evening, when I bore westward from heaven. Restitution or penalty they shall pay and pay in full—or I go down forever to light the dead men in the underworld."

Then Zeus who drives the stormcloud made reply: 'Peace, Helios: shine on among the gods, shine over mortals in the fields of grain. Let me throw down one white-hot bolt, and make splinters of their ship in the winedark sea.'

NOTES

- **72. contrived** *v.* thought up; devised.
- 73. Lampetia (lam PEE shuh) a nymph.

- 74. Hermes (HUR meez) n. god who serves as herald and messenger of the other gods.
- **75.** beeves (beevz) *n.* alternate plural form of "beef."

—Calypso later told me of this exchange, as she declared that Hermes⁷⁴ had told her. Well, when I reached the sea cave and the ship, I faced each man, and had it out; but where could any remedy be found? There was none.

⁷²⁵ The silken beeves of Hellos were dead. The gods, moreover, made queer signs appear: cowhides began to crawl, and beef, both raw and roasted, lowed like kine upon the spits.

Now six full days my gallant crew could feast 930 upon the prime beef they had marked for slaughter from Hellos' herd; and Zeus, the son of Cronus, added one fine morning.

All the gales had ceased, blown out, and with an offshore breeze we launched again, stepping the mast and sail, 935 to make for the open sea. Astern of us the island coastline faded, and no land showed anywhere, but only sea and heaven, when Zeus Cronion piled a thunderhead above the ship, while gloom spread on the ocean. 940 We held our course, but briefly. Then the squall struck whining from the west, with gale force, breaking both forestays, and the mast came toppling aft along the ship's length, so the running rigging showered into the bilge.

On the afterdeck 945 the mast had hit the steersman a slant blow bashing the skull in, knocking him overside, as the brave soul fled the body, like a diver. With crack on crack of thunder, Zeus let fly a bolt against the ship, a direct hit, 950 so that she bucked, in reeking fumes of sulphur, and all the men were flung into the sea. They came up 'round the wreck, bobbing awhile like petrels⁷⁶ on the waves.

No more seafaring homeward for these, no sweet day of return; 955 the god had turned his face from them.

I clambered

fore and aft my hulk until a comber split her, keel from ribs, and the big timber floated free; the mast, too, broke away.

76. petrels (PEH truhlz) n. small, dark sea birds.

A backstay floated dangling from it, stout 960 rawhide rope, and I used this for lashing mast and keel together. These I straddled, riding the frightful storm.

Nor had I yet seen the worst of it: for now the west wind dropped, and a southeast gale came on—one more 965 twist of the knife—taking me north again, straight for Charybdis. All that night I drifted, and in the sunrise, sure enough, I lay off Scylla mountain and Charybdis deep. There, as the whirlpool drank the tide, a billow 970 tossed me, and I sprang for the great fig tree, catching on like a bat under a bough. Nowhere had I to stand, no way of climbing, The root and bole⁷⁷ being far below, and far above my head the branches and their leaves, 975 massed, overshadowing Charybdis pool. But I clung grimly, thinking my mast and keel would come back to the surface when she spouted.

And ah! how long, with what desire, I waited! till, at the twilight hour, when one who hears and judges pleas in the marketplace all day between contentious men, goes home to supper, the long poles at last reared from the sea.

Now I let go with hands and feet, plunging straight into the foam beside the timbers, 985 pulled astride, and rowed hard with my hands to pass by Scylla. Never could I have passed her had not the Father of gods and men,78 this time, kept me from her eyes. Once through the strait, nine days I drifted in the open sea 990 before I made shore, buoyed up by the gods, upon Ogygia⁷⁹ Isle. The dangerous nymph Calypso lives and sings there, in her beauty, and she received me, loved me.

But why tell the same tale that I told last night in hall 995 to you and to your lady? Those adventures made a long evening, and I do not hold with tiresome repetition of a story."

NOTES

77. bole (bohl) *n.* tree trunk.

78. Father . . . men Zeus.

79. Ogygia (o JIHJ ee uh)

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Comprehension Check

Complete the following items after you finish your first read.

1. Why does Odysseus leave home?

2. Why does Cyclops live alone in a cave?

3. Why does Odysseus go to Hades, the land of the dead?

4. To whom does Odysseus speak in the land of the dead?

5. The Notebook Confirm your understanding of the text by writing a summary.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the epic?

Research to Explore This epic poem may spark your curiosity to learn more. Briefly research one of the locations mentioned in the poem. You may want to share what you discover with the class.

Close Read the Text

Reread Cyclops' prayer to Poseidon (lines 484–493). Mark his initial request and his alternative request. How do these two requests reflect ancient Greek beliefs about the gods' involvement in the mortal world?



CITE TEXTUAL EVIDENCE

to support your answers.

from the ODYSSEY, PART 1

Analyze the Text

Notebook Respond to these questions.

- 1. (a) What does Odysseus want more than anything else?
- (b) **Analyze** How does this goal give structure to the epic?
- 2. (a) What two aspects of the life of Cyclopes make Odysseus think that they are uncivilized before he interacts with one?
 - (b) Compare and Contrast How are the lives of Cyclopes different from the lives of Odysseus and his men?
- 3. (a) How does Eurylochus convince Odysseus' men to kill Helios' cattle?
 - (b) **Analyze** What value do you think Eurylochus is appealing to in his argument?
- **4. Essential Question:** What can we learn from a journey? What have you learned about the power of journeys by reading Part 1 of the Odyssey?

LANGUAGE DEVELOPMENT

Concept Vocabulary

plundered ventured avenge dispatched **fugitives** tactics

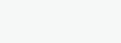
Why These Words? These concept vocabulary words relate to actions during war. How does each word contribute to meaning in the text? What other words in the selection connect to this concept?

Practice

Notebook Confirm your understanding of these words from the text by using them in a paragraph. Include context clues that hint at each word's meaning.

Word Study

Notebook Word Parts Many English words are formed by adding prefixes, suffixes, or both to existing words. The word tactic, for example, is a noun that means "action planned to achieve a certain purpose." Frequently appearing in military contexts, it is often used in the plural. Knowing the meaning of tactic can help you figure out that a tactician is a person who plans actions to accomplish certain tasks, a valuable person in a war. Divide the following words into their word parts, and use the word parts to write a definition for each word: marvelous, consultation, frightful.



Close-Read Guide and

Model Annotation

M Tool Kit

WORD NETWORK

Add interesting words related to journeys from the text to your Word Network.

STANDARDS

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

L.9–10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.



from the ODYSSEY, PART 1

STANDARDS

RL.9-10.3 Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

RL.9–10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Analyze Craft and Structure

Oral Tradition Storytellers and poets of long ago did not write down the tales they told. Instead, they learned the stories and poems of their culture from others and recited them from memory. The term **oral tradition** refers to the literature that was passed down through the ages by word of mouth. Eventually, these spoken stories and poems were retold in writing.

One form of literature that has come from the oral tradition is the **epic**, a long narrative poem that is central to a culture's national identity. The narrative in an epic centers around an epic hero, a larger-than-life character who possesses traits that his society values most highly.

Traditional epics like the *Odyssey* use certain plot devices, or structures, that both provide information and allow the story to unfold in an exciting way. Many epics begin *in medias res*, which means "in the middle of things." Major events occurred before the action of the poem begins, and the audience is thrust into the middle of the story. The hero's adventures are often recounted in a **flashback**, a scene that interrupts a narrative to relate earlier events.

Practice



Notebook Respond to these questions.

CITE TEXTUAL EVIDENCE to support your answers.

- 1. In this epic, the hero Odysseus recounts his own adventures. In what way does this affect your reaction to the events he describes? Cite an example from the text to support your response.
- 2. Odysseus recounts most of the action in Part 1 in the form of a flashback. List the events of Part 1 in chronological order, beginning with the end of the Trojan War.
- **3.** (a) Using the chart, identify three actions that Odysseus performs. (b) For each action, identify the character trait that it reveals. (c) Using the results of your analysis, explain which character traits the ancient Greeks admired most.

ACTION	CHARACTER TRAIT

Speaking and Listening

Assignment

With two classmates, write and deliver a **conversation** among ordinary Greeks discussing Odysseus' exploits. Each character's statements should reflect ancient Greek values shown in Part I of the *Odyssey*.

1. **Develop Your Characters** Decide each character's traits and attitude toward Odysseus. For example, one character may admire Odysseus, while another may be critical of his leadership. One may know Odysseus well, while another may have barely heard of him.

Use the chart to make notes about your characters and their attitudes. Each description should include the character's name, age, occupation, and other important information, such as whether he or she knows Odysseus personally.

	FIRST CHARACTER	SECOND CHARACTER	THIRD CHARACTER
Description			
Attitude toward Odysseus			

- **2. Plan Your Conversation** As a group, agree on an overall plan for the conversation, but leave room for improvisation.
- **3. Prepare Your Delivery** Practice your conversation with your group. Use the following techniques to help communicate ideas clearly and to make your conversation entertaining.
 - As you speak, use verbal techniques—such as varied tone, volume, and pace—to convey different emotions and to make your conversation realistic.
 - In addition, use nonverbal techniques—such as gestures, facial expressions, and eye contact—to help convey your ideas.
- **4. Evaluate Conversations** As your classmates deliver their conversations, watch and listen attentively. Use an evaluation guide like the one shown to analyze their delivery.

EVALUATION GUIDE		
Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).		
The speakers clearly conveyed their characters' traits.		
The speakers clearly conveyed their characters' attitudes toward Odysseus.		
The speakers used verbal techniques effectively.		
The speakers used nonverbal techniques effectively.		

COLLABORATION

One of the rules of improvisation is that you must respond to what your fellow actor says or does, even if it's not what you planned. Remember that as you are presenting your conversation.

☑ EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from Part 1 of the *Odyssey*.

STANDARDS

- **SL.9–10.1** Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9-10 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively.
- **SL.9–10.1.a** Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- **SL.9–10.1.b** Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed.

About the Poet



Homer (approx. 850–750 B.c.) is credited with writing the *lliad* and the *Odyssey*. For almost 3,000 years, these epic poems have captured readers' imaginations and inspired countless works of art and literature.

Tool Kit
First-Read Guide and
Model Annotation

STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

from the Odyssey, Part 2

Concept Vocabulary

You will encounter the following words as you read the *Odyssey*, Part 2. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
craft	
dissemble	
incredulity	
bemusing	
guise	
deceived	

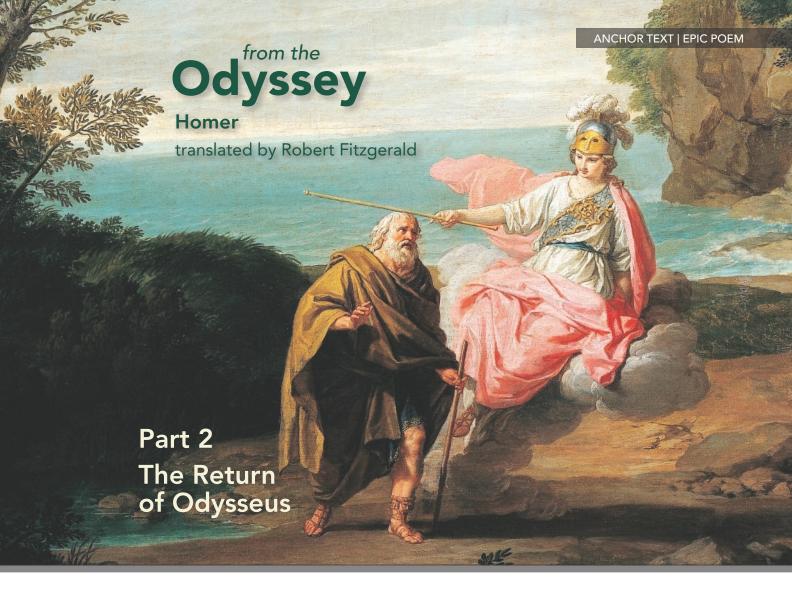
After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read EPIC POEM

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



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BACKGROUND

The Greek concept of hospitality, *xenia*, was very important in Greek culture and plays a role in Odysseus' tale. Some scholars believe that this value is based on Greek religious belief. Since the Greek gods could take multiple earthly forms, there was always the possibility that the stranger at the door was a god in disguise. Thus, Greeks opened their homes to strangers. In Part 2, as Odysseus returns home, it is clear that this cultural practice has created some problems.



"Twenty years gone, and I am back again . . . "

Odysseus has finished telling his story to the Phaeacians. The next day, young Phaeacian noblemen conduct him home by ship. He arrives in Ithaca after an absence of twenty years. The goddess Athena appears and informs him of the situation at home. Numerous suitors, believing Odysseus to be dead, have been continually seeking the hand of his wife, Penelope, in marriage, while overrunning Odysseus' palace and enjoying themselves at Penelope's expense. Moreover, they are plotting to

NOTES

craft (kraft) *n*. activity that requires skill

dissemble (dih SEHM buhl) v. put on an appearance or disguise

CLOSE READ

ANNOTATE: Mark the indications of a direct quotation in lines 1004–1015.

QUESTION: Why does Homer choose to provide Athena's direct words in this passage rather than summarize her speech to Odysseus?

CONCLUDE: What does this speech suggest about the relationship between gods and mortals, especially Odysseus?

2. oblation (ob LAY shuhn) *n*. offering to a god.

murder Odysseus' son, Telemachus, before he can inherit his father's lands. Telemachus, who, like Penelope, still hopes for his father's return, has journeyed to Pylos and Sparta to learn what he can about his father's fate. Athena disguises Odysseus as a beggar and directs him to the hut of Eumaeus,¹ his old and faithful swineherd. While Odysseus and Eumaeus are eating breakfast, Telemachus arrives. Athena then appears to Odysseus.

... From the air

she walked, taking the form of a tall woman, handsome and clever at her **craft**, and stood

beyond the gate in plain sight of Odysseus, unseen, though, by Telemachus, unguessed, for not to everyone will gods appear.

Odysseus noticed her; so did the dogs, who cowered whimpering away from her. She only nodded, signing to him with her brows, a sign he recognized. Crossing the yard, he passed out through the gate in the stockade to face the goddess. There she said to him:

"Son of Laertes and the gods of old,
Odysseus, master of landways and seaways, **dissemble** to your son no longer now.

dissemble to your son no longer now.

The time has come: tell him how you together will bring doom on the suitors in the town.

I shall not be far distant then, for I

myself desire battle."

Saying no more,

she tipped her golden wand upon the man, making his cloak pure white, and the knit tunic fresh around him. Lithe and young she made him, ruddy with sun, his jawline clean, the beard no longer gray upon his chin. And she withdrew when she had done.

Then Lord Odysseus

reappeared—and his son was thunderstruck. Fear in his eyes, he looked down and away As though it were a god, and whispered:

"Stranger,

Your cloak is new; even your skin! You are one of the gods who rule the sweep of heaven!

Be kind to us, we'll make you fair oblation² and gifts of hammered gold. Have mercy on us!"

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1030 The noble and enduring man replied:

"No god. Why take me for a god? No, no. I am that father whom your boyhood lacked and suffered pain for lack of. I am he."

Held back too long, the tears ran down his cheeks as he embraced his son.

Only Telemachus,

uncomprehending, wild with **incredulity** cried out:

"You cannot

be my father Odysseus! Meddling spirits conceived this trick to twist the knife in me!

No man of woman born could work these wonders by his own craft, unless a god came into it with ease to turn him young or old at will.

I swear you were in rags and old, and here you stand like one of the immortals!"

1045 Odysseus brought his ranging mind to bear and said:

"This is not princely, to be swept away by wonder at your father's presence.

No other Odysseus will ever come, for he and I are one, the same; his bitter

fortune and his wanderings are mine.

Twenty years gone, and I am back again on my own island.

As for my change of skin, that is a charm Athena, Hope of Soldiers, uses as she will; she has the knack to make me seem a beggar man sometimes and sometimes young, with finer clothes about me. It is no hard things for the gods of heaven to glorify a man or bring him low."

When he had spoken, down he sat.

Then, throwing

his arms around this marvel of a father
Telemachus began to weep. Salt tears
rose from the wells of longing in both men,
and cries burst from both as keen and fluttering
as those of the great taloned hawk,
whose nestlings farmers take before they fly.
So helplessly they cried, pouring out tears,
and might have gone on weeping so till sundown,
had not Telemachus said:

NOTES

incredulity (ihn kruh DYOO luh tee) *n*. doubt

CLOSE READ

ANNOTATE: In lines 1048–1050, mark words relating to the concept of identity.

QUESTION: Why do you think Homer places such emphasis on the idea of identity?

CONCLUDE: How do these words emphasize Odysseus' message to his son?

3. cutter *n.* small, swift ship or boat carried aboard a large ship to transport personnel or supplies.

4. in their prime in the best or most vigorous stage of their lives.

what kind of vessel put you here ashore on Ithaca? Your sailors, who were they? I doubt you made it, walking on the sea!"

Then said Odysseus, who had borne the barren sea:

"Only plain truth shall I tell you, child.
Great seafarers, the Phaeacians, gave me passage
as they give other wanderers. By night
over the open ocean, while I slept,
they brought me in their cutter,3 set me down
on Ithaca, with gifts of bronze and gold
and stores of woven things. By the gods' will
these lie all hidden in a cave. I came
to this wild place, directed by Athena,
so that we might lay plans to kill our enemies.
Count up the suitors for me, let me know
what men at arms are there, how many men.
I must put all my mind to it, to see
if we two by ourselves can take them on
or if we should look round for help."

Telemachus

replied:

"O father, all my life your fame

as a fighting man has echoed in my ears— 1090 your skill with weapons and the tricks of war but what you speak of is a staggering thing, beyond imagining, for me. How can two men do battle with a houseful in their prime?4 For I must tell you this is no affair of ten or even twice ten men, but scores, throngs of them. You shall see, here and now. The number from Dulichium alone is fifty-two picked men, with armorers, a half dozen; twenty-four came from Same, 1100 twenty from Zacynthus; our own island accounts for twelve, high-ranked, and their retainers, Medon the crier, and the Master Harper, besides a pair of handymen at feasts. If we go in against all these 1105 I fear we pay in salt blood for your vengeance. You must think hard if you would conjure up the fighting strength to take us through."

Odysseus

who had endured the long war and the sea answered:

Suppose Athena's arm is over us, and Zeus her father's, must I rack my brains for more?"

Clearheaded Telemachus looked hard and said:

"Those two are great defenders, no one doubts it, but throned in the serene clouds overhead;

other affairs of men and gods they have to rule over."

And the hero answered:

"Before long they will stand to right and left of us in combat, in the shouting, when the test comes our nerve against the suitors' in my hall. Here is your part: at break of day tomorrow home with you, go mingle with our princes. The swineherd later on will take me down the port-side trail—a beggar, by my looks, hangdog and old. If they make fun of me in my own courtyard, let your ribs cage up your springing heart, no matter what I suffer, no matter if they pull me by the heels or practice shots at me, to drive me out. Look on, hold down your anger. You may even plead with them, by heaven! in gentle terms to quit their horseplay—not that they will heed you, rash as they are, facing their day of wrath. Now fix the next step in your mind.

Athena.

counseling me, will give me word, and I
shall signal to you, nodding: at that point
round up all armor, lances, gear of war
left in our hall, and stow the lot away
back in the vaulted storeroom. When the suitors
miss those arms and question you, be soft
in what you say: answer:

'I thought I'd move them out of the smoke. They seemed no longer those bright arms Odysseus left us years ago when he went off to Troy. Here where the fire's hot breath came, they had grown black and drear.

One better reason, too, I had from Zeus: suppose a brawl starts up when you are drunk,

CLOSE READ ANNOTATE: In li

ANNOTATE: In lines 1120–1132, mark the words Odysseus uses to tell his son what he should do if the suitors abuse Odysseus.

QUESTION: What do these words suggest about Telemachus' emotions?

CONCLUDE: How do these words express Odysseus' sense of his son's love for him?

bemusing (bih MYOOZ ihng) adj. confusing; bewildering

5. shirkers (SHURK uhrz) *n*. people who get out of doing what needs to be done.

you might be crazed and bloody one another, and that would stain your feast, your courtship.

Tempered iron can magnetize a man.'

Say that.

for our own use, two oxhide shields nearby when we go into action. Pallas Athena and Zeus All-Provident will see you through, bemusing our young friends.

Now one thing more.

If son of mine you are and blood of mine, let no one hear Odysseus is about.Neither Laertes, nor the swineherd here, nor any slave, nor even Penelope.

But you and I alone must learn how far the women are corrupted; we should know how to locate good men among our hands the loyal and respectful, and the shirkers⁵ who take you lightly, as alone and young."

Argus

Odysseus heads for town with Eumaeus. Outside the palace, Odysseus's old dog, Argus, is lying at rest as his long-absent master approaches.

While he spoke

an old hound, lying near, pricked up his ears
and lifted up his muzzle. This was Argus,
trained as a puppy by Odysseus,
but never taken on a hunt before
his master sailed for Troy. The young men, afterward,
hunted wild goats with him, and hare, and deer,

1170 but he had grown old in his master's absence.

Treated as rubbish now, he lay at last
upon a mass of dung before the gates—
manure of mules and cows, piled there until
fieldhands could spread it on the king's estate.

Abandoned there, and half destroyed with flies, old Argus lay.

But when he knew he heard Odysseus's voice nearby, he did his best

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to wag his tail, nose down, with flattened ears, having no strength to move nearer his master.

And the man looked away, wiping a salt tear from his cheek; but he hid this from Eumaeus. Then he said:

"I marvel that they leave this hound to lie
here on the dung pile;
he would have been a fine dog, from the look of him,
though I can't say as to his power and speed
when he was young. You find the same good build
in house dogs, table dogs landowners keep
all for style."

And you replied, Eumaeus:

"A hunter owned him—but the man is dead in some far place. If this old hound could show the form he had when Lord Odysseus left him, going to Troy, you'd see him swift and strong. He never shrank from any savage thing

1195 he'd brought to bay in the deep woods; on the scent no other dog kept up with him. Now misery has him in leash. His owner died abroad, and here the women slaves will take no care of him. You know how servants are: without a master

1200 they have no will to labor, or excel.

For Zeus who views the wide world takes away half the manhood of a man, that day he goes into captivity and slavery."

Eumaeus crossed the court and went straight forward into the megaron⁶ among the suitors: but death and darkness in that instant closed the eyes of Argus, who had seen his master, Odysseus, after twenty years.

NOTES

CLOSE READ

ANNOTATE: In lines 1185–1196, mark adjectives and nouns Odysseus and Eumaeus use to describe the dog as he once was.

QUESTION: What do these words have in common?

CONCLUDE: How do they emphasize the sadness of the dog now?

6. megaron (MEHG uh ron) *n*. great, central hall of the house, usually containing a center hearth.



7. haughty (HAWT ee) *adj.* arrogant.

8. Antinous (an TIHN oh uhs)

Still disguised as a beggar, Odysseus enters his home. He is confronted by the haughty⁷ suitor Antinous.⁸

But here Antinous broke in, shouting:

1210 What evil wind blew in this pest?

Get over,

"God!

stand in the passage! Nudge my table, will you?
Egyptian whips are sweet
to what you'll come to here, you nosing rat,
making your pitch to everyone!

1215 These men have bread to throw away on you
because it is not theirs. Who cares? Who spares
another's food, when he has more than plenty?"

With guile Odysseus drew away, then said:

"A pity that you have more looks than heart.

You'd grudge a pinch of salt from your own larder to your own handyman. You sit here, fat on others' meat, and cannot bring yourself to rummage out a crust of bread for me!"

Then anger made Antinous' heart beat hard, and, glowering under his brows, he answered:

"Now!

You think you'll shuffle off and get away after that impudence? Oh, no you don't!"

The stool he let fly hit the man's right shoulder on the packed muscle under the shoulder blade—like solid rock, for all the effect one saw.
Odysseus only shook his head, containing thoughts of bloody work, as he walked on, then sat, and dropped his loaded bag again upon the door sill. Facing the whole crowd he said, and eyed them all:

"One word only,

my lords, and suitors of the famous queen.
One thing I have to say.
There is no pain, no burden for the heart
when blows come to a man, and he defending
his own cattle—his own cows and lambs.

9. impudence (IHM pyoo duhns) *n.* quality of being shamelessly bold; disrespectfulness

10. Furies (FYUR eez) *n*. three terrible female spirits who punish the doers of unavenged crimes.

guise (gyz) *n.* outward appearance

CLOSE READ

ANNOTATE: In lines 1261–1270, mark the noun that appears three times. Then, mark its synonym, which appears twice.

QUESTION: What does this repetition emphasize?

CONCLUDE: How does deliberate use of repetition help reveal the feelings of Odysseus' son and wife?

11. Eurynome (yoo RIHN uhm ee)

Here it was otherwise. Antinous
hit me for being driven on by hunger—
how many bitter seas men cross for hunger!
If beggars interest the gods, if there are Furies¹⁰
pent in the dark to avenge a poor man's wrong, then may
Antinous meet his death before his wedding day!"
Then said Eupeithes's son, Antinous:

"Enough.

Eat and be quiet where you are, or shamble elsewhere, unless you want these lads to stop your mouth

1250 pulling you by the heels, or hands and feet, over the whole floor, till your back is peeled!"

But now the rest were mortified, and someone spoke from the crowd of young bucks to rebuke him:

"A poor show, that—hitting this famished tramp—
bad business, if he happened to be a god.
You know they go in foreign **guise**, the gods do,
looking like strangers, turning up
in towns and settlements to keep an eye
on manners, good or bad."

But at this notion

1260 Antinous only shrugged.

Telemachus,

after the blow his father bore, sat still without a tear, though his heart felt the blow. Slowly he shook his head from side to side, containing murderous thoughts.

Penelope

on the higher level of her room had heard the blow, and knew who gave it. Now she murmured:

"Would god you could be hit yourself, Antinous—hit by Apollo's bowshot!"

And Eurynome¹¹

her housekeeper, put in:

"He and no other?

1270 If all we pray for came to pass, not one would live till dawn!"

Her gentle mistress said:

"Oh, Nan, they are a bad lot; they intend ruin for all of us; but Antinous

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appears a blacker-hearted hound than any.

Here is a poor man come, a wanderer,
driven by want to beg his bread, and everyone
in hall gave bits, to cram his bag—only
Antinous threw a stool, and banged his shoulder!"

So she described it, sitting in her chamber
among her maids—while her true lord was eating.
Then she called in the forester and said:

"Go to that man on my behalf, Eumaeus, and send him here, so I can greet and question him. Abroad in the great world, he may have heard rumors about Odysseus—may have known him!"

Penelope

In the evening, Penelope interrogates the old beggar.

"Friend, let me ask you first of all: who are you, where do you come from, of what nation and parents were you born?"

And he replied:

"My lady, never a man in the wide world
should have a fault to find with you. Your name
has gone out under heaven like the sweet
honor of some god-fearing king, who rules
in equity over the strong: his black lands bear
both wheat and barley, fruit trees laden bright,
new lambs at lambing time—and the deep sea
gives great hauls of fish by his good strategy,
so that his folk fare well.

O my dear lady,

this being so, let it suffice to ask me
of other matters—not my blood, my homeland.

1300 Do not enforce me to recall my pain.
My heart is sore; but I must not be found
sitting in tears here, in another's house:
it is not well forever to be grieving.
One of the maids might say—or you might think—

1305 I had got maudlin over cups of wine."

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12. carriage *n.* posture.

13. Zacynthus (za SIHN thuhs)

14. Ruses (ROOZ ihz) *n.* tricks

deceived (dih SEEVD) *v.* lied to; tricked

CLOSE READ

ANNOTATE: In the stanza beginning on line 1335, mark the words having to do with time and duration.

QUESTION: What do these words emphasize in Penelope's story?

CONCLUDE: How do they confirm her fidelity to Odysseus?

And Penelope replied:

"Stranger, my looks,

my face, my carriage,¹² were soon lost or faded when the Achaeans crossed the sea to Troy, Odysseus my lord among the rest.

If he returned, if he were here to care for me,

If he returned, if he were here to care for me,
I might be happily renowned!
But grief instead heaven sent me—years of pain.
Sons of the noblest families on the islands,
Dulichium, Same, wooded Zacynthus,¹³

with native Ithacans, are here to court me, against my wish; and they consume this house. Can I give proper heed to guest or suppliant or herald on the realm's affairs?

How could I?

wasted with longing for Odysseus, while here they press for marriage.

Ruses¹⁴ served my turn

to draw the time out—first a close-grained web I had the happy thought to set up weaving on my big loom in hall. I said, that day: 'Young men—my suitors, now my lord is dead,

let me finish my weaving before I marry, or else my thread will have been spun in vain. It is a shroud I weave for Lord Laertes When cold Death comes to lay him on his bier. The country wives would hold me in dishonor

if he, with all his fortune, lay unshrouded.'

I reached their hearts that way, and they agreed.

So every day I wove on the great loom,
but every night by torchlight I unwove it;
and so for three years I deceived the Achaeans.

But when the seasons brought a fourth year on, as long months waned, and the long days were spent, through impudent folly in the slinking maids they caught me—clamored up to me at night; I had no choice then but to finish it.

I have no strength left to evade a marriage, cannot find any further way; my parents urge it upon me, and my son will not stand by while they eat up his property.

He comprehends it, being a man full-grown, able to oversee the kind of house Zeus would endow with honor.

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confide in me, tell me your ancestry. You were not born of mythic oak or stone."

Penelope again asks the beggar to tell about himself. He makes up a tale in which Odysseus is mentioned and declares that Penelope's husband will soon be home.

"You see, then, he is alive and well, and headed homeward now, no more to be abroad far from his island, his dear wife and son. Here is my sworn word for it. Witness this, god of the zenith, noblest of the gods,¹⁵
and Lord Odysseus's hearthfire, now before me: I swear these things shall turn out as I say. Between this present dark and one day's ebb, after the wane, before the crescent moon, Odysseus will come."

The Challenge

Pressed by the suitors to choose a husband from among them, Penelope says she will marry the man who can string Odysseus's bow and shoot an arrow through twelve ax handle sockets. The suitors try and fail. Still in disguise, Odysseus asks for a turn and gets it.

And Odysseus took his time,

turning the bow, tapping it, every inch, for borings that termites might have made while the master of the weapon was abroad. The suitors were now watching him, and some jested among themselves:

"A bow lover!"

1365 "Dealer in old bows!"

"Maybe he has one like it

at home!"

"Or has an itch to make one for himself."

"See how he handles it, the sly old buzzard!"

And one disdainful suitor added this:
"May his fortune grow an inch for every inch he bends it!"

15. god of the zenith, noblest of the gods Zeus.

CLOSE READ

ANNOTATE: In lines 1378–1383, mark words that indicate or describe sounds.

QUESTION: Why do you think the poet uses these words?

CONCLUDE: How do these words intensify the description of the action?

16. nocked set an arrow into the bowstring.

But the man skilled in all ways of contending, satisfied by the great bow's look and heft, like a musician, like a harper, when with quiet hand upon his instrument he draws between his thumb and forefinger

a sweet new string upon a peg: so effortlessly Odysseus in one motion strung the bow.

Then slid his right hand down the cord and plucked it, so the taut gut vibrating hummed and sang a swallow's note.

In the hushed hall it smote the suitors
and all their faces changed. Then Zeus thundered
overhead, one loud crack for a sign.
And Odysseus laughed within him that the son
of crooked-minded Cronus had flung that omen down.
He picked one ready arrow from his table
where it lay bare: the rest were waiting still
in the quiver for young men's turn to come.
He nocked¹⁶ it, let it rest across the handgrip,
And drew the string and grooved butt of the arrow,
Aiming from where he sat upon the stool.

Now flashed

arrow from twanging bow clean as a whistle through every socket ring, and grazed not one, to thud with heavy brazen head beyond.

Then quietly

Odysseus said:

"Telemachus, the stranger

you welcomed in your hall has not disgraced you.

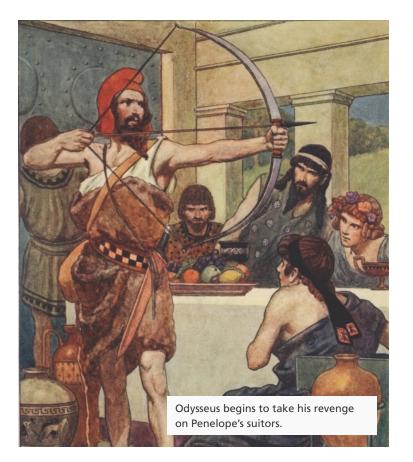
I did not miss, neither did I take all day stringing the bow. My hand and eye are sound, not so contemptible as the young men say.

The hour has come to cook their lordships' mutton—supper by daylight. Other amusements later,

with song and harping that adorn a feast."

He dropped his eyes and nodded, and the prince Telemachus, true son of King Odysseus, belted his sword on, clapped hand to his spear, and with a clink and glitter of keen bronze

stood by his chair, in the forefront near his father.



Odysseus' Revenge

Now shrugging off his rags the wiliest¹⁷ fighter of the islands leapt and stood on the broad doorsill, his own bow in his hand.

He poured out at his feet a rain of arrows from the quiver and spoke to the crowd:

"So much for that. Your clean-cut game is over.

Now watch me hit a target that no man has hit before,
if I can make this shot. Help me, Apollo."

He drew to his fist the cruel head of an arrow for Antinous just as the young man leaned to lift his beautiful drinking cup,

embossed, two-handled, golden: the cup was in his fingers:
the wine was even at his lips: and did he dream of death?
How could he? In that revelry¹⁸ amid his throng of friends
who would imagine a single foe—though a strong foe
indeed—

could dare to bring death's pain on him and darkness on his eyes?

Odysseus's arrow hit him under the chin and punched up to the feathers through his throat.

NOTES

17. wiliest (WYL ee uhst) *adj.* craftiest; slyest.

CLOSE READ

ANNOTATE: In lines 1412–1414, mark adjectives that describe the drinking cup.

QUESTION: Why do you think the poet describes the cup in such detail and with these words?

CONCLUDE: How does the description heighten the effect of Odysseus' action?

18. revelry (REHV uhl ree) *n.* noisy partying.

Backward and down he went, letting the winecup fall from his shocked hand. Like pipes his nostrils jetted crimson runnels, a river of mortal red, and one last kick upset his table

knocking the bread and meat to soak in dusty blood.
Now as they craned to see their champion where he lay the suitors jostled in uproar down the hall, everyone on his feet. Wildly they turned and scanned the walls in the long room for arms; but not a shield,
not a good ashen spear was there for a man to take and throw.

All they could do was yell in outrage at Odysseus:

"Foul! to shoot at a man! That was your last shot!"
"Your own throat will be slit for this!"

"Our finest lad is down!

You killed the best on Ithaca."

"Buzzards will tear your eyes out!"

For they imagined as they wished—that it was a wild shot, an unintended killing—fools, not to comprehend they were already in the grip of death.

But glaring under his brows Odysseus answered:

"You yellow dogs, you thought I'd never make it home from the land of Troy. You took my house to plunder . . .

You dared bid for my wife while I was still alive.

Contempt was all you had for the gods who rule wide heaven.

contempt for what men say of you hereafter. Your last hour has come. You die in blood."

As they all took this in, sickly green fear pulled at their entrails, and their eyes flickered looking for some hatch or hideaway from death. Eurymachus¹⁹ alone could speak. He said:

19. Eurymachus (yoo RIH muh kuhs)

"If you are Odysseus of Ithaca come back,
all that you say these men have done is true.
Rash actions, many here, more in the countryside.
But here he lies, the man who cause them all.
Antinous was the ringleader, he whipped us on to do these things. He cared less for a marriage
than for the power Cronion has denied him
As king of Ithaca. For that
he tried to trap your son and would have killed him.
He is dead now and has his portion. Spare

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your own people. As for ourselves, we'll make
restitution of wine and meat consumed,
and add, each one, a tithe of twenty oxen
with gifts of bronze and gold to warm your heart.
Meanwhile we cannot blame you for your anger."

Odysseus glowered under his black brows and said:

"Not for the whole treasure of your fathers, all you enjoy, lands, flocks, or any gold put up by others, would I hold my hand.
There will be killing till the score is paid.
You forced yourselves upon this house. Fight your way out,
or run it, if you think you'll escape death.
I doubt one man of you skins by."

They felt their knees fail, and their hearts—but heard Eurymachus for the last time rallying them.
"Friends," he said, "the man is implacable.

Now that he's got his hands on bow and quiver he'll shoot from the big doorstone there

Fight, I say,
let's remember the joy of it. Swords out!
Hold up your tables to deflect his arrows.

After me, everyone: rush him where he stands.
If we can budge him from the door, if we can pass into the town, we'll call out men to chase hm.
This fellow with his bow will shoot no more."

until he kills us to the last man.

He drew his own sword as he spoke, a broadsword of fine bronze.

honed like a razor on either edge. Then crying hoarse and loud

he hurled himself at Odysseus. But the kingly man let fly an arrow at that instant, and the quivering feathered butt sprang to the nipple of his breast as the barb stuck in his liver.

The bright broadsword clanged down. He lurched and fell aside,

pitching across his table. His cup, his bread and meat, were spilt and scattered far and wide, and his head slammed on the ground.

Revulsion, anguish in his heart, with both feet kicking out, he downed his chair, while the shrouding wave of mist closed on his eyes.

Amphinomus now came running at Odysseus, broadsword naked in his hand. He thought to make NOTES

CLOSE READ

ANNOTATE: Mark the first two sentences of the stanza that begins on line 1484.

QUESTION: How are these lines different from those that go before them?

CONCLUSION: Why do you think the poet made this change when beginning a description of the battle?

the great soldier give way at the door.

But with a spear throw from behind Telemachus hit him between the shoulders, and the lancehead drove clear through his chest. He left his feet and fell

forward, thudding, forehead against the ground.

Telemachus swerved around him, leaving the long dark spear

planted in Amphinomus. If he paused to yank it out someone might jump him from behind or cut him down with a sword

at the moment he bent over. So he ran—ran from the tables to his father's side and halted, panting, saying:

"Father let me bring you a shield and spear, a pair of spears, a helmet.

I can arm on the run myself: I'll give outfits to Eumaeus and this cowherd.

Better to have equipment."

Said Odysseus:

"Run then, while I hold them off with arrows as long as the arrows last. When all are gone if I'm alone they can dislodge me."

Quick

upon his father's word Telemachus

ran to the room where spears and armor lay.

He caught up four light shields, four pairs of spears,
four helms of war high-plumed with flowing manes,
and ran back, loaded down to his father's side.

He was the first to pull a helmet on

and slide his bare arm in a buckler strap.

The servants armed themselves, and all three took their
stand

beside the master of battle.

While he had arrows

he aimed and shot, and every shot brought down one of his huddling enemies.

But when all barbs had flown from the bowman's fist, he leaned his bow in the bright entryway beside the door, and armed: a four-ply shield hard on his shoulder, and a crested helm, horsetailed, nodding stormy upon his head,

then took his tough and bronze-shod spears. . . .

Aided by Athena, Odysseus, Telemachus, Eumaeus, and other faithful herdsmen kill all the suitors.

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And Odysseus looked around him, narrow-eyed, for any others who had lain hidden while death's black fury passed.

In blood and dust

he saw that crowd all fallen, many and many slain.

1535 Think of a catch that fishermen haul in to a half-moon bay in a fine-meshed net from the whitecaps of the sea: how all are poured out on the sand, in throes for the salt sea, twitching their cold lives away in Helios' fiery air: so lay the suitors heaped on one another.

Penelope's Test

Penelope tests Odysseus to prove he really is her husband.

Greathearted Odysseus, home at last,
was being bathed now by Eurynome
and rubbed with golden oil, and clothed again
in a fresh tunic and a cloak. Athena
lent him beauty, head to foot. She made him
taller, and massive, too, with crisping hair
in curls like petals of wild hyacinth
but all red-golden. Think of gold infused
on silver by a craftsman, whose fine art
Hephaestus²⁰ taught him, or Athena: one
whose work moves to delight: just so she lavished
beauty over Odysseus' head and shoulders.
He sat then in the same chair by the pillar,
facing his silent wife, and said:

"Strange woman,

the immortals of Olympus made you hard,

harder than any. Who else in the world
would keep aloof as you do from her husband
if he returned to her from years of trouble,
cast on his own land in the twentieth year?

Nurse, make up a bed for me to sleep on.

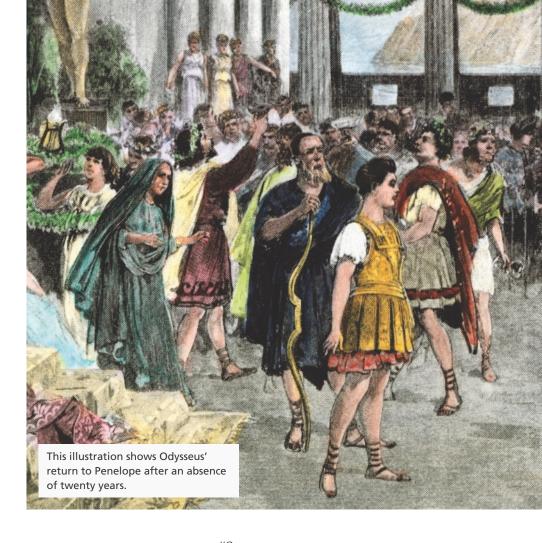
Her heart is iron in her breast."

Penelope

spoke to Odysseus now. She said:

20. Hephaestus (hee FEHS tuhs) god of fire and metalworking.

NOTES



"Strange man, if man you are . . . This is no pride on my part nor scorn for you—not even wonder, merely.

I know so well how you—how he—appeared
boarding the ship for Troy. But all the same . . .

Make up his bed for him, Eurycleia. Place it outside the bedchamber my lord built with his own hands. Pile the big bed with fleeces, rugs, and sheets of purest linen."

With this she tried him to the breaking point, and he turned on her in a flash raging:

"Woman, by heaven you've stung me now!
Who dared to move my bed?
No builder had the skill for that—unless
a god came down to turn the trick. No mortal
in his best days could budge it with a crowbar.
There is our pact and pledge, our secret sign,
built into that bed—my handiwork
and no one else's!



NOTES

An old trunk of olive

grew like a pillar on the building plot,
and I laid out our bedroom round that tree,
lined up the stone walls, built the walls and roof,
gave it a doorway and smooth-fitting doors.
Then I lopped off the silvery leaves and branches,
hewed and shaped that stump from the roots up
into a bedpost, drilled it, let it serve
as model for the rest. I planed them all,
inlaid them all with silver, gold, and ivory,
and stretched a bed between—a pliant web
of oxhide thongs dyed crimson.

There's our sign!

I know no more. Could someone else's hand have sawn that trunk and dragged the frame away?"

Their secret! as she heard it told, her knees grew tremulous and weak, her heart failed her.

With eyes brimming tears she ran to him, throwing her arms around his neck, and kissed him, murmuring:

"Do not rage at me, Odysseus!

NOTES

No one ever matched your caution! Think what difficulty the gods gave: they denied us life together in our prime and flowering years, kept us from crossing into age together.

Forgive me, don't be angry. I could not welcome you with love on sight! I armed myself long ago against the frauds of men, impostors who might come—and all those many whose underhanded ways bring evil on! . . .

But here and now, what sign could be so clear as this of our own bed?

No other man has ever laid eyes on it—
only my own slave, Actoris, that my father sent with me as a gift—she kept our door.
You make my stiff heart know that I am yours."

Now from his breast into his eyes the ache of longing mounted, and he wept at last,

his dear wife, clear and faithful, in his arms, longed for as the sunwarmed earth is longed for by a swimmer spent in rough water where his ship went down under Poseidon's blows, gale winds and tons of sea. Few men can keep alive through a big surf to crawl, clotted with brine, on kindly beaches in joy, in joy, knowing the abyss²¹ behind: and so she too rejoiced, her gaze upon her husband,

her white arms round him pressed as though forever.

21. abyss (uh BIHS) *n.* ocean depths.

The Ending

Odysseus is reunited with his father. Athena commands that peace prevail between Odysseus and the relatives of the slain suitors. Odysseus has regained his family and his kingdom.

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Comprehension Check

Complete the following items after you finish your first read.

1. After twenty years, how does Odysseus finally get home?

2. What are Antinous and the others doing in Odysseus' house?

3. What test does Penelope use to choose a husband from among the suitors?

4. Notebook Confirm your understanding of the text by writing a summary.

RESEARCH

Research to Explore This epic poem may spark your curiosity to read more. Briefly research other works by Homer. You may want to share what you discover with the class.

from the ODYSSEY, PART 2

Close Read the Text

1. This model, from lines 1116–1132 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage and find another detail to annotate. Then, write a question and vour conclusion.

> ANNOTATE: Odysseus describes in vivid language what Telemachus should do if the suitors mistreat his father.

QUESTION: What effect does the author's use of vivid language have on the reader?

CONCLUDE: The vivid language helps the reader imagine how Telemachus will feel.

Here is your part: at break of day tomorrow / home with you, go mingle with our princes. / The swineherd later on will take me down / the port-side trail—a beggar, by my looks, / hangdog and old. If they make fun of me / in my own courtyard, let your ribs cage up / your springing heart, no matter what I suffer, / no matter if they pull me by the heels or practice shots at me, to drive me out.

ANNOTATE: This phrase is repeated.

QUESTION: Why does the author repeat the phrase no matter?

CONCLUDE: The repetition emphasizes the many types of injustices that Odysseus is likely to face when the suitors mistreat him.



- 2. For more practice, go back into the text and complete the close-read notes.
- **3.** Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself questions such as "Why did the author make this choice?" What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

- Notebook Respond to these guestions.
- 1. (a) Describe Antinous' treatment of Odysseus. (b) Analyze Why does Odysseus provoke Antinous to behave badly?
- 2. (a) What reasons does Odysseus give for taking revenge on the suitors? (b) Interpret Did Odysseus care more about what the suitors had stolen from him or about how they offended his honor? Explain.
- **3. Essential Question** What can we learn from a journey? What have you learned about what a journey can teach people by reading this epic poem?

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RL.9-10.6 Analyze a particular point of view or cultural experience

STANDARDS

Analyze Craft and Structure

Figurative Language Literature from the oral tradition is full of vivid language that made the works memorable and brought characters, settings, and events alive for listeners. **Figurative language** is language that is used imaginatively rather than literally. There are many types of figurative language, including metaphors, similes, and personification. A special form of simile—the epic simile—is particularly important in Homer's writing.

- A **simile** is a comparison of two fundamentally different things using the words *like* or *as*. For example, you might say that someone's eyes are "as blue as the sky." Similes usually suggest some quality other than the one that is directly stated. In this case, the simile suggests that the eyes are also lovely, like the sky. The same quality of loveliness would not be implied if the eyes were compared to a blue mailbox.
- An **epic simile** is an elaborate simile that may continue for several lines. Unlike a regular simile, which draws a relatively limited comparison and creates a single image, an epic simile might recall an entire place or story. In lines 1061–1065 of Part 2, the poet uses an epic simile to describe the cries of Odysseus and Telemachus when they are reunited.

Telemachus began to weep. Salt tears rose from the wells of longing in both men, and cries burst from both as keen and fluttering as those of the great taloned hawk, whose nestlings farmers take before they fly.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

- Notebook Respond to these questions.
- **1.** (a) Reread the epic simile in lines 1535–1539. Identify the two things being compared. (b) Explain why this is an effective simile.
- **2.** (a) Use the chart to analyze the epic simile in lines 1613–1623. (b) Explain how Odysseus' feelings are like those of the swimmer.

THINGS BEING COMPARED	DETAILS OF SIMILE	PURPOSE



from the ODYSSEY, PART 2

Concept Vocabulary

craft	incredulity	guise
dissemble	bemusing	deceived

Why These Words? These concept words relate to ideas about honesty and dishonesty. When Athena tells Odysseus, "dissemble to your son no longer," she is telling him to stop pretending that he is a beggar and let his son know the truth. When Homer tells us that Telemachus is "wild with incredulity," he is saying that Telemachus cannot believe what Odysseus is telling him.

- 1. How does the concept vocabulary help readers understand the various layers of pretending and lying in Part 2 of the Odyssey?
- 2. What other words in the selection connect to the concepts of honesty and dishonesty?

Practice

- Notebook The concept vocabulary words appear in Part 2 of the Odyssey.
- 1. Use each concept word in a sentence that demonstrates your understanding of the word's meaning.
- 2. In three of your sentences, challenge yourself to replace the concept word with one or two synonyms. How does the word change affect the meaning of your sentence? For example, which sentence is more descriptive?

Word Study

Latin Root: -sem- -sim- The Latin root -sim- means "seem" or "like." In a few instances, such as in the word dissemble, the root is spelled with an e rather than an i.

- 1. Write a definition of *dissemble* based on your understanding of its root and context clues from the text.
- 2. Define these words that contain the same root: resemble, similar, simulation. Use a dictionary to verify your definitions.

WORD NETWORK

Add interesting words related to journeys from the text to your Word Network.

STANDARDS

L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

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Author's Style

Word Order The order of words in a sentence varies from language to language, but it is usually very predictable within a language. In English, the subject of a sentence usually precedes the verb, unless the sentence is a question. Adjectives usually precede the nouns they modify. Adverbs usually follow the verbs they modify.

Most people do not notice word order unless it is changed. Poets often invert words, or reverse their positions, for the sake of meter, rhyme, or emphasis. The reversal of the normal word order in a sentence is known as **inverted** word order.

Both Homer and Robert Fitzgerald, the translator of this version of the epic, sometimes use inverted word order. One of the reasons Fitzgerald's translation of the *Odyssey* is easier to read than other translations is that he does not use inverted word order very often. When he does, he has a purpose. For example, line 1145 states, "One better reason, too, I had from Zeus." In this line, Fitzgerald emphasizes "one better reason" by putting it first.

Read It

Use this chart to identify the word or phrase in each passage from the *Odyssey* that is not in the predictable order.

PASSAGE	WORDS NOT IN PREDICTABLE ORDER
Lithe and young she made him, ruddy with sun, his jawline clean, the beard no longer gray upon his chin. (lines 1018–1020)	
When he had spoken, down he sat. (line 1059)	
They seemed no longer those bright arms Odysseus left us years ago when he went off to Troy. (lines 1141–1143)	
Now flashed arrow from twanging bow clean as a whistle through every socket ring, and grazed not one, to thud with heavy brazen head beyond. (lines 1389–1392)	

Write It

Notebook Rewrite each passage in the chart so that the words are in the usual order. Consider how the rewritten passages are different and whether they have the same power.



from the ODYSSEY, PART 2

Writing to Sources

A biography is a type of informative text in which the writer tells the life story of another person. Writers of biographies often include narrative elements such as character development, descriptions of settings, and plot sequences to capture and hold the reader's attention.

Assignment

Write a short **biography** of Odysseus based on details presented in the *Odyssey*. Include the basic facts of the hero's life and adventures, including his important relationships, and hold your reader's attention by describing dramatic situations in detail. Use the following guidelines:

- List events from the *Odyssey* that are suitable for your biography. Focus on events that reveal the character of Odysseus.
- Include quotations from the epic to add detail and depth.
- Share your biography with classmates, and compare the events you
 each chose to include. In your discussion, consider what makes some
 events more significant than others.
- Based on your discussion with classmates, consider whether your version of Odysseus' life is complete, accurate, and interesting to readers. Revise your work as needed.

Vocabulary and Conventions Connection Include several of the concept vocabulary words in your biography. Consider using inverted word order at certain points in your biography to call the reader's attention to significant events in Odysseus' life.

craft	incredulity	guise
dissemble	bemusing	deceived

Reflect on Your Writing

After you have written your biography, answer these questions.

- **1.** How do you think writing your biography strengthened your understanding of the epic?
- **2.** What advice would you give to another student writing a biography of a heroic figure?
- **3. Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to add power to your biography?

STANDARDS

W.9–10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

SL.9–10.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

SL.9–10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Speaking and Listening

Assignment

Conduct a **debate** to decide whether Odysseus should be prosecuted for the murders of Penelope's suitors.

- Volunteers should make up opposing teams. One team will argue the affirmative—that Odysseus should be prosecuted—and the other will argue the negative. Each team will present an oral argument, stating its position and supporting it with text evidence.
- A panel of judges or the class as a whole can evaluate the arguments and decide which one has the most effective support.

First, reread the selection. Identify specific text details that relate to the murder of the suitors. Then, follow these steps to complete the assignment.

- **1. State and Support the Position** Both affirmative and negative teams should prepare clear position statements and support these statements with strong reasons and relevant evidence from Part 2 of the *Odyssey*.
- **2. Refute the Opposing Position** Both teams should also prepare arguments against the opposing team's position, using strong reasons and relevant text evidence to refute the position.
- **3. Develop the Argument** Consider how to best organize the information in the argument. Plan to include an introduction to the issue, a body that conveys the main argument, and a conclusion that summarizes the position.
- **4. Prepare Your Delivery** Practice delivering the oral argument to the judges. Include the following performance techniques to make the argument convincing:
 - Speak clearly, in an appropriate tone, and at an appropriate volume and rate.
 - Use appropriate facial expressions and gestures to convey your conviction.
- **5. Evaluate Responses** Listen carefully as each team delivers its argument. Use an evaluation guide like the one shown to evaluate the argument.

Rate each statement on a scale of 1 (not demonstrated) to 5 (demonstrated). The position was clearly stated in the oral argument. The position was supported with relevant text evidence. The opposing team's position was clearly stated and effectively refuted. Debaters used appropriate facial expressions, gestures, and eye contact.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from Part 2 of the *Odyssey*.





Comparing Texts

The illustrations on the following pages are taken from *The Odyssey: A Graphic Novel*, by Gareth Hinds. While reviewing this selection, you will consider how verbal and visual texts tell a story in different ways.



About the Author



Gareth Hinds (b. 1971)

grew up in Vermont as a selfdescribed "nerdy kid" who drew a lot and was fascinated by mixed martial arts. After graduating from the Parsons School of Design in New York, Hinds began working on video games before turning his attention to writing and illustrating graphic novels, including Beowulf, King Lear, The Merchant of Venice, and Romeo and Juliet. He is a recipient of the Boston Public Library's "Literary Lights for Children" award.

STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

from The Odyssey: A Graphic Novel

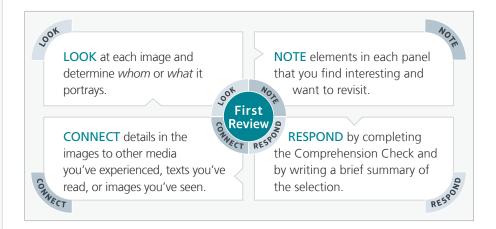
Media Vocabulary

The following words or concepts will be useful to you as you analyze, discuss, and write about graphic novels.

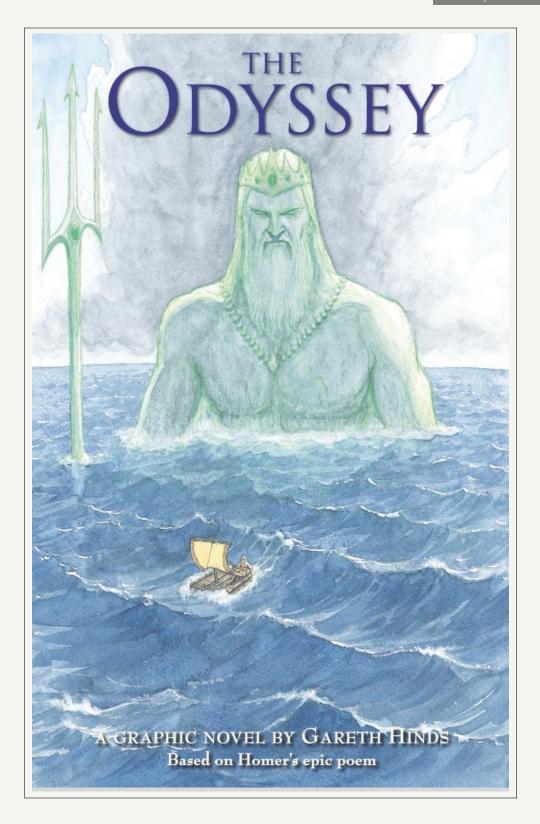
panel: one of the drawings on a page, usually framed by a border	A single panel usually contains one piece of the action or one bit of information.
splash: large, full-page illustration	 Often, a splash is used to begin a story. A splash used within a story adds emphasis and visual impact.
tier: row of panels	A tier can contain several panels or just one.
gutter: space between panels	A gutter indicates change of place, time, or action.
caption: words in a separate box	A caption is usually used to contain the words of the narrator, the person who is telling the story.
speech bubble: rounded shape containing a character's words	The speech bubble usually has a small tail that points to the character that is speaking.

First Review MEDIA: GRAPHIC NOVEL

Apply these strategies as you conduct your first review. You will have an opportunity to complete a close review after your first read.



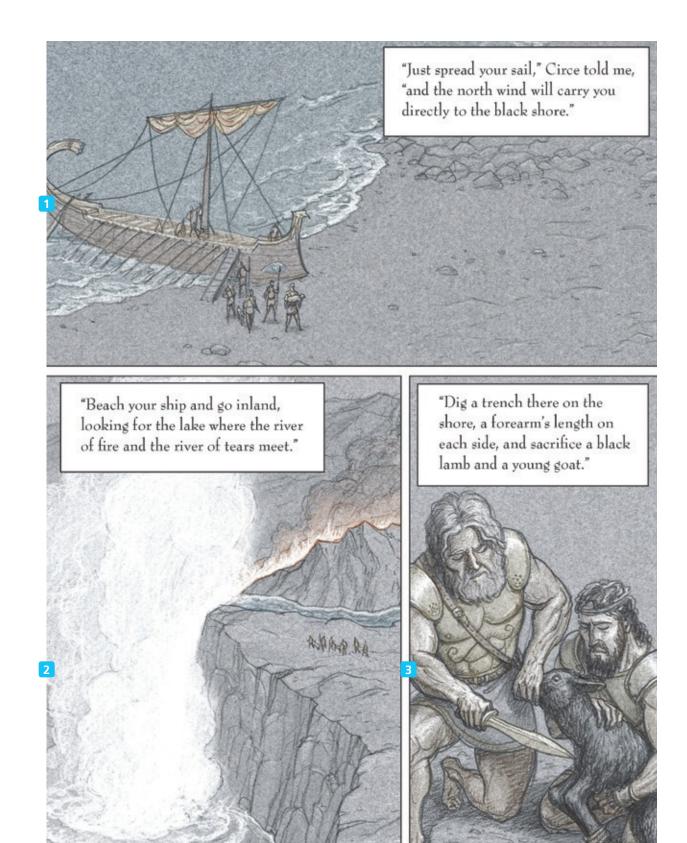
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BACKGROUND

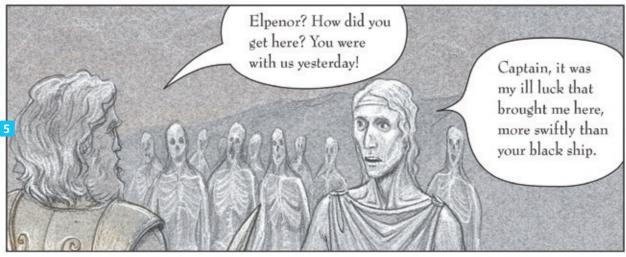
Necromancy, or communication with the dead, appears in ancient myths as a way to see into the future or learn how to fulfill a challenging task. In this excerpt, Odysseus has followed the witch-goddess Circe's advice and has traveled to the western edge of the world to summon the spirit of the old prophet Tiresias, in order to ask him how he can return home to Ithaca.

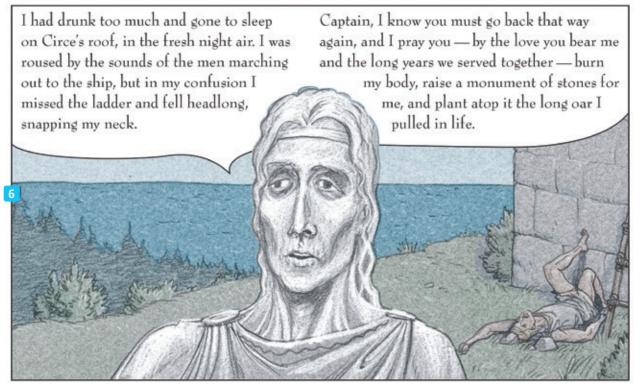




"The spirits of the dead will soon appear, drawn by the smell of blood. Have your men quickly burn the carcasses in sacrifice to the twelve gods, while you draw your sword and stand over the trench. You may see spirits you know, but let none touch the blood until Tiresias appears. Question him about your journey, and he will tell you everything."







I promised him, and his spirit faded back into the darkness. But then came another shade I knew too well: Anticleia, my own beloved mother, who had still lived when I sailed for Troy.



The sight broke my heart, but I kept my sword out, and she held back from it, until finally I saw the man I sought.











Yes, great sage. Tell me what you see. How can I complete the journey?



Comprehension Check

Complete the following items after you finish your first read.

1. Why does Odysseus go to the Land of the Dead?

2. What brings the spirits of the dead to Odysseus?

3. What does Tiresias say that Odysseus and his men must not do?

4. Notebook Confirm your understanding of the text by writing a summary.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

Research to Explore This graphic novel may spark your curiosity to learn more. Briefly research one of the mythological beings mentioned in the story. You may want to share what you discover with the class.

Close Review

Review the splash (last panel) in this excerpt from the graphic novel. How has the artist divided Tiresias' advice to Odysseus? How is the meaning of Tiresias' words reflected in the images? How do text and images work together to communicate Tiresias' message?



from THE ODYSSEY: A GRAPHIC NOVEL

Analyze the Media

CITE TEXTUAL EVIDENCE to support your answers.

- Notebook Respond to these questions.
- **1. Interpret** When Circe tells Odysseus that the north wind will carry his ship to the black shore, what does she mean by "the black shore"?
- 2. (a) **Interpret** What is the effect of using black and white drawings to portray the land of the dead? (b) **Analyze** Why do you think the author depicts the blood in color?
- **3.** (a) In each of panels 1–3, which detail of Circe's advice has the artist chosen to depict? (b) **Analyze** What effect does this choice have on the pacing, or speed, of the story?
- **4. Essential Question:** What can we learn from a journey? What have you learned about journeys by reading the graphic novel of the *Odyssey*?

LANGUAGE DEVELOPMENT

Media Vocabulary

panel	tier	caption
splash	gutter	speech bubble

Use the vocabulary words in your responses to the questions.

- 1. Where does Odysseus begin narrating the story?
- **2.** How does the artist use different elements to depict Tiresias' drinking the blood? What effect do these elements have?
- **3.** How does the artist emphasize the importance of Tiresias' prophecy and advice?



Add interesting words related to journeys from the text to your Word Network.

STANDARDS

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



from the ODYSSEY



from THE ODYSSEY: A GRAPHIC NOVEL

Writing to Compare

You have read a variety of scenes from Homer's *Odyssey* and looked at a graphic novel version of one of those scenes. Now, deepen your understanding of the texts by comparing and writing about them.

Assignment

An **adaptation** is a work of art that is based on another work of art. A novel or comic book is adapted as a film, for example, or a poem is adapted as a story. When creating an adaptation, an artist must decide which details from the original to include in the new work, as well as how to include them. Write a **review** of the graphic novel in which you examine the choices Gareth Hinds made in adapting the scene in the land of the dead from Homer's *Odyssey*. Evaluate how well Hinds captures the scene.

Prewriting

Analyze the Texts Use the chart to identify details from the graphic novel that relate to characters, settings, actions, conflicts, and imagery present in the poem.

	EPIC POEM	GRAPHIC NOVEL
Characters' appearances, words, and actions		
Settings		
Conflicts		
Imagery		

Notebook Respond to these questions.

- **1.** Is Hinds's adaptation of the scene faithful, or true, to the original? Why or why not?
- 2. Does Hinds's adaptation add something new to Homer's work? Explain.
- **3. (a)** Does Hinds's artwork do justice to the poem? **(b)** Is his organization of the text effective? Explain.
- **4.** Does Hinds's adaptation enhance Homer's work or diminish it? Explain.

STANDARDS

RL.9–10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

RL.9–10.9 Analyze how an author draws on and transforms source material in a specific work.

W.9–10.1.a Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

W.9–10.9.a Apply *grades 9–10 Reading standards* to literature.

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Drafting

Working Claim:

Write a Rough Outline Organize your ideas in a rough outline. Start with a working claim, or thesis, in which you express your evaluation of Hinds's adaptation. Then, list three reasons that support your evaluation. Be specific. Write a possible counterclaim, or alternative opinion. Add one strong reason that refutes that claim. Finally, consider how you might conclude your review in a memorable way.

Tronking Claim.	
Three Supporting Reasons:	
ı	
2	
3	
Answer to Counterclaim:	
Conclusion:	•

As you write, you may modify your claim, reasons, or the entire outline to better reflect your ideas.

Use Precise Language Use precise words to describe colors or other visual elements of the adaptation. In addition, use the Media Vocabulary you studied to refer to specific elements of the adaptation. Terms such as *panel, splash, tier,* and *speech bubble* will help you be more precise in your evaluation.

Review, Revise, and Edit

Once you are done drafting, reread your review. Make sure you have supported your ideas with clear reasons and evidence. Review each paragraph, marking the main idea. Then, mark sentences that support that idea. If there are sentences that do not support or develop the main idea, consider deleting or rewriting them.

Before moving on to a new selection, go to your Evidence Log and record what you have learned from the Odyssey and The Odyssey: A Graphic Novel.

Application for a Mariner's License

Workplace Vocabulary

The following words or concepts will be useful to you as you analyze, discuss, and write about functional workplace documents.

Applicant Information: data about a person applying for a job	Applicant information may include the person's name, social security number, birth date, and other forms of personal data.
Check Box: place on a form to indicate "yes," signifying that a certain statement is true	 Applicants place a check mark or the letter X in the check box to indicate "yes." Applicants should leave a box unchecked if the statement does not apply or is not true.
Privacy Statement: statement from an institution that guarantees personal information will	By law, an institution is not allowed to give out information such as medical records, financial records, military records, and social security numbers.
not be given out	The privacy statement ensures that an applicant's personal information will stay confidential.

First Read FUNCTIONAL WORKPLACE DOCUMENT

Apply these strategies as you conduct your first read. You will have the opportunity to complete a close read after your first read.



STANDARDS

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Application for a Mariner's License



BACKGROUND

Merchant Marines are civilians working for private shipping companies but are licensed and overseen by the government. During wartime and disasters, the U.S. Merchant Marine may be called upon to support the U.S. Navy by carrying troops and equipment. The U.S. Coast Guard issues merchant mariner licenses and requires that mariners be physically capable of handling shipboard tasks. Those seeking jobs as merchant mariners are required to complete this application.



NOTES

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Abandon ship. Use survival equipment. flotation device and exposure suit without assistance from anoth individual. Place an X in the appropriate block below.	Participate in firefighting activities.		Is able, without assistance, to pull an uncharged 1.5 inch diameter, 50' fire hose with nozzle to full extension, and to lift a charged 1.5 inch diameter fire hose to fire fighting position.
	Abandon ship.	Use survival equipment.	Has the agility, strength and range of motion to put on a personal flotation device and exposure suit without assistance from another individual.
I have the physical strength, agility, and I do NOT have the physical strength, agility, and	Place an X in the appropriate	block below.	
flexibility to perform all of the items listed above.	flexibility to perform a		I do NOT have the physical strength, agility, and flexibility to perform one or more of the items listed above.
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3.

Section III – Applicants Signature	
I certify that all information provided by me is complete and true to the best of my	Date
knowledge X	
Signature of Applicant Description of the requirements for Certificate of Fitness	
for a vessel to be operated safely, it is essential that the crewmembers be physically fit and free	of debilitating illness and injury. The
eafaring life is arduous, often hazardous, and the availability of medical assistance or treatment nternational trend toward smaller crews continues, the ability of each crewmember to perform his emergencies becomes even more critical.	is generally minimal. As the
All mariners should be capable of living and working in cramped spaces, frequently in adverse was fire-fighting or launching lifeboats or life rafts. Members of the deck and engine department medium bilimbing and handling moderate weights (30-60 pounds).	
PRIVACY ACT STATEMENT	
As required, the following information is provided when supplying personal information to the Uni	ted States Coast Guard.
The principal purpose for which the information provided in this application is used is to de	etermine if an applicant is physically
capable of performing their duties.	

Disclosure of this information is voluntary, but failure to provide this information will result in non-issuance of a credential.

Comprehension Check

Complete the following items after you finish your first read.

- 1. What kind of position is the application for?
- 2. Which federal department issues this application?
- 3. What tasks must an applicant be able to do, in general, according to the table in Section II of the application?
- **4.** To what is an applicant attesting by signing Section III of the application?

WORKPLACE **VOCABULARY**

Use these words as you discuss and write about the document.

applicant information check box privacy statement

WORD NETWORK

Add interesting words related to journeys from the application to your Word Network.

STANDARDS

RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.9-10.5.a Analyze the use of text features in functional workplace documents.

Close Read the Text

Go over the application again. Annotate details that you notice. What questions do you still have? What can you conclude?



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

- Notebook Respond to these questions.
- **1. (a) Infer** Review the table in Section II of the application. What dangers might a mariner face on board a ship? (b) Speculate How do you think shipboard procedures have changed since Homer's time?
- 2. Speculate Given what you know about Odysseus, how likely is it that his application would be accepted? Explain.
- **3.** (a) **Connect** What skills must an applicant have in order to participate in firefighting activities? (b) Analyze What other situations and skills noted in the document relate to potentially life-threatening conditions on board a ship? Explain.
- **4. Essential Question:** What can we learn from a journey? What have you learned about journeys by reading this application?

Writing to Sources

Assignment

Complete the **job application** for a mariner's license as if you were Odysseus.

- Fill in all relevant information. Use your knowledge of Odysseus to speculate about such things as height, weight, and "distinguishing marks."
- Pay special attention to the box that asks the applicant to list any experience or additional information that would help him or her qualify as a merchant mariner.
 - Which kinds of experiences should Odysseus include to show that he has good judgment and strong character?
 - Think back to Odysseus' battles with the Cyclops, Scylla and Charybdis, the suitors, and others.
 - Keep in mind that Odysseus should present himself in the most positive way possible to increase his chances of being accepted.



APPLICATION FOR A MARINER'S LICENSE

Speaking and Listening

Assignment

With a partner, role-play a **job interview** in which Odysseus is applying for a job in the Merchant Marine.

- Have one partner play the role of Odysseus and the other partner the role of the interviewer.
- Work out the specifics of the job for which Odysseus is applying. Is he applying to be an ordinary sailor or a deck officer? Does he seek a special position?
- The interviewer should prepare questions ahead of time. Here are some sample questions.
 - Why are you seeking this particular job? What makes you especially qualified for the job?
 - What kinds of life experiences have you had that would help you with this job?
 - How do you get along with other people? What kinds of leadership and problem-solving abilities do you bring to the job?
 - Describe a difficult situation you faced in your life. How did you handle it? What skills did you need to use?

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the application.



WRITING TO SOURCES

- from the ODYSSEY
- from THE ODYSSEY: A GRAPHIC NOVEL
- APPLICATION FOR A MARINER'S LICENSE

Tool Kit Student Model of an Explanatory Text

ACADEMIC VOCABULARY

As you craft your explanatory text, consider using some of the academic vocabulary you learned at the beginning of the unit.

voluntary elucidate expedite subsequent procedure

STANDARDS

W.9–10.2.a-f Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9–10.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Write an Explanatory Essay

You've read sections of the *Odyssey*, as well as a graphic novel version, and filled out an application for a mariner's license. Each text deals with the concept of a journey in its own way. In the *Odyssey* text and graphic novel, Odysseus encounters challenges as he sails on his journey home from Troy. In the application for a mariner's license, readers learn what mariners need to know and do while at sea. Now you will use your knowledge of these texts to write an explanatory essay about the requirements of journeys.

Assignment

Use your knowledge of the *Odyssey*, the graphic novel, and the application for a mariner's license to inform readers about journeys at sea and explain what they would need to know in order to survive. Write a brief **explanatory essay** in which you refer to ideas from the texts and answer this question:

How are personal strengths and weaknesses magnified during the course of a journey at sea?

Elements of an Explanatory Text

An **explanatory text** describes and summarizes information gathered from a number of sources on a concept.

An effective explanatory text includes these elements:

- a clear thesis statement about the topic
- facts and evidence from a variety of credible sources
- a clear introduction, body, and conclusion
- precise word choices that suit your audience and purpose
- a clear, logical organizational structure that supports the topic and purpose
- correct spelling, grammar, a formal style, and an objective tone

Model Explanatory Text For a model of a well-crafted explanatory text, see the Launch Text, "Gone and Back Again: A Traveler's Advice."

Challenge yourself to find all of the elements of an effective explanatory text in the Launch Text. You will have an opportunity to review these elements as you prepare to write your own explanatory text.



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Prewriting / Planning

Write a Clear Thesis Now that you have read and thought about the selections, write a sentence in which you state your **thesis**, an informative statement that addresses how personal strengths and weaknesses affect sailors' journeys. As you continue to write, you may revise your thesis or even change it entirely. For now, it will help you choose how to organize your ideas and determine how to select facts, details, and information from sources to develop them.

Thesis: _		

Gather Evidence Once you have a thesis that can guide your thinking, look through the selections and your notes for evidence that supports your thesis. You will be using the following types of evidence:

- **concrete details:** facts or definitions, physical descriptions of people or characters, actions, or settings in the selection
- quotations: lines copied from a text to provide direct support for a main idea

Use the chart to help you organize evidence. A sample of each type of evidence has been provided.

SELECTION DETAILS/QUOTATIONS C		CONNECTION TO THESIS
from the Odyssey	The survival of Odysseus and the sailors is threatened by Charybdis, a massive whirlpool.	
from The Odyssey: A Graphic Novel	"Yes, great sage. Tell me what you see. How can I complete the journey?"	
Application for a Mariner's License	Mariners need to be able to crouch, or squat with bent knees.	

Connect Across Texts As you write your explanatory text, you will be using evidence from multiple texts to explain what traits are necessary for a successful journey. Include evidence from both *Odyssey* texts and the mariner's license application to support your thesis. It can be helpful to use one piece of evidence as your main point in a paragraph, then develop or explain it with another piece of evidence. For the mariner's license application, you may want to pull direct quotes from the document, then write hypothetically, or in an imagined way, about whether the characters from the *Odyssey* would or would not be successful as mariners today.

EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your explanatory essay.

STANDARDS

W.9–10.2.a Introduce a topic or thesis statement, organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension.

W.9–10.2.b Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.



Drafting

Organize Your Ideas Once you have gathered your evidence, create an organizational plan. You may use a standard outline or a graphic organizer, such as the one shown. Most explanatory essays include three parts:

INTRODUCTION	BODY PARAGRAPH	BODY PARAGRAPH	CONCLUSION
State topic	Present idea	Present idea	Restate topic and thesis, show implications or
•	•	•	significance of topic
	Develop idea with evidence from one source	Develop idea with evidence from one source	•
	•	•	
State main ideas about topic	Develop idea with evidence from another source	Develop idea with evidence from another source	
•	•	•	
	Clarify connection between evidence from multiple sources	Clarify differences between evidence from multiple sources	
	•	•	

- the **introduction**, in which you introduce the topic and state your thesis
- the **body**, in which you develop the topic with relevant evidence, details, quotations, and examples
- the **conclusion**, in which you readdress your thesis and summarize your ideas about the topic

In the introduction, preview your information. Notice how the Launch Text sets up its thesis, followed by the two major ideas it will address:

Let common sense guide you before you travel and you'll have a better trip. Consider the businesslike details first. Down the road, rich rewards will follow.

Each paragraph of the body contains an idea that develops or explains some aspect of your thesis, followed by evidence that relates to the idea.

Traveling light makes it easier and faster to get from one place to another, with a more manageable load to lug around. If you really must have a second black sweater, you can probably buy it on the fly.

In the conclusion, restate your thesis and summarize the information that you have shared. Notice how the Launch Text wraps up its major points.

Be prepared. Have fun. The world is ready when you are. Don't forget your toothbrush.

Write a First Draft Use your graphic organizer to write your first draft. Remember to write with your thesis in mind. Use your evidence to develop the topic. Keep your structure simple and logical for ease of reading.

STANDARDS

W.9–10.2.a Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension.

LANGUAGE DEVELOPMENT: AUTHOR'S STYLE

Check for Accuracy: Using a Dictionary and Thesaurus

A **dictionary** provides information to help writers use words correctly, including a word's pronunciation, part of speech, and meaning.

A **thesaurus** lists synonyms and antonyms. Use it to find the exact word to fit your meaning and to vary your word choice. A thesaurus can also help you locate words that have the same **denotation**, or dictionary definition, but have different **connotations**, or shades of meaning.

Many types of dictionaries and thesauruses can be found in the reference section of your library. You may also find them online and as mobile applications.

Read It

These sentences from the Launch Text use terms the author may have had to look up in a dictionary:

- If you're leaving the country, you'll need backups of all essential documents. ("Backup" is an important word in the Launch Text. Consider how the meaning of backup might change if it is broken into two separate words.)
- You'll have more tourist attractions to yourself while the layabouts are snoring into their pillows. ("Layabouts" is a way of calling people "lazy." Think about how the writer could confirm that layabouts is one word.)

These sentences from the Launch Text use terms the author may have found in a thesaurus to add variety and interest to the text.

- You'll be encountering people whose lifestyles are different from yours. ("Encountering" is a synonym for "meeting" that has a more dramatic effect.)
- Get lost deliberately. ("Deliberately" is another way of saying "on purpose.")

Write It

Notebook Practice using dictionaries and thesauruses in the following activities:

- Use a thesaurus to find a synonym for three words in the following sentence from the Launch Text: Traveling light makes it easier and faster to get from one place to another, with a more manageable load to lug around. Explain the differences in connotations between the original word and the synonym. Why do you think the author chose the original word rather than the synonym?
- Use a dictionary to find the correct meaning, origin, and part of speech of the word *vital* in this sentence from the Launch Text:

Vital moments in that life may be around the next corner.



SPELLING

Be sure you are checking your spelling as you are writing.

- If you are using a word processing program on a computer, check to see if the autocorrect and spellcheck are enabled.
- If a word is confusing to you, check the spelling before you forget. Be sure the source you are using is valid.

STANDARDS

W.9–10.2.d Use precise language and domain-specific vocabulary to manage the complexity of the topic.

L.9-10.2.c Spell correctly.

L.9–10.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.



Revising

Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your draft. Then, use your evaluation and the instruction on this page to guide your revision.

FOCUS AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS
Introduces the topic and thesis. Provides a conclusion that follows from the thesis and the body paragraphs. Establishes a logical organization that suits the topic and purpose for writing. Uses transitional words, phrases, and clauses to clarify the relationships between and among ideas.	Develops the thesis and supplies evidence. Provides adequate examples for each major idea. Uses vocabulary and word choices that are appropriate for the audience and purpose. Establishes and maintains a formal style and an objective tone.	Attends to the norms and conventions of the discipline, especially accurate word choice. Is free from errors in spelling and punctuation.

WORD NETWORK

Include interesting words from your Word Network in your explanatory essay.

STANDARDS.

W.9-10.2.c Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

W.9–10.2.e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

Revising for Focus and Organization

Logical Organization Reread your explanatory essay. Does the introduction properly introduce the topic and thesis? Does each paragraph of the body contain an idea related to the topic and thesis? Is that idea followed by examples from the text to further develop the topic? Do you use appropriate transitions, such as although, in contrast, and similarly to show the relationships between ideas and maintain a smooth flow between paragraphs? Does the essay end with a conclusion that readdresses the thesis and summarizes the most important ideas from the essay?

Revising for Evidence and Elaboration

Depth of Support Review your draft. Did you use examples from the texts when needed? Did the examples you used connect the concepts you wished to explain to the reader?

Tone Remember to consider your **tone**, your attitude toward the audience or subject. Because informative texts present information on a subject to the reader, they have a formal and authoritative tone. Apply the following steps to create and maintain a formal tone:

- Avoid slang and abbreviations, and limit the use of contractions.
- Choose precise words.
- Generally, avoid the use of idioms, which tend to be less formal in tone.
- Refer to places, people, or formal concepts by their proper names.

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essay and provide I. Is the thesis cle		e recubuci.
yes	no	If no, explain what confused you.
2. Are ideas clear	y stated a	nd supported by facts and examples?
yes	no	If no, point out what needs more support.
B. Does the concl		dress the thesis and summarize key ideas about the topic?
yes	no	If no, write a brief note explaining what you thought was missing
1. What is the str	ongest par	t of your classmate's paper? Why?

Editing and Proofreading

Edit for Conventions Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Check your use of tense. When writing an explanatory essay about literature, use the present tense.

Proofread for Accuracy Read your draft carefully, looking for errors in spelling and punctuation. Check your spelling by consulting a dictionary.

Publishing and Presenting

Create a final version of your essay. Share it with your class so that your classmates can read it and make comments. In turn, review and comment on your classmates' work. Consider the ways in which other students' explanatory texts are both similar to and different from your own. Always maintain a polite and respectful tone when commenting.

Reflecting

Think about what you learned by writing an explanatory text. What could you do differently the next time to make the writing experience easier and to make your information more interesting? For example, you might discuss the topic with a classmate before your start writing.

STANDARDS.

W.9–10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

L.9–10.2.c Spell correctly.

L.9–10.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

OVERVIEW: SMALL-GROUP LEARNING



ESSENTIAL QUESTION:

What can we learn from a journey?

Adventurers do not need planes, boats, or cars to go out in the world. They do not even need to leave their seats in order to begin a journey. You will work in a group to continue your exploration of the concept of journeys.

Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work with others.

Look at these strategies and the actions you can take to practice them as you work in teams. Add ideas of your own for each step. Use these strategies during Small-Group Learning.

CTDATECY	ACTION PLAN
STRATEGY	
Prepare	Complete your assignments so that you are prepared for group work.
	Organize your thinking so you can contribute to your group's discussions.
	•
Dantisin sta fullu	• Make the contest to signal that have and listening and taking in what is being a sid
Participate fully	Make eye contact to signal that you are listening and taking in what is being said. Heat to the signal when realize to a relief.
	Use text evidence when making a point.
	•
Support others	Build off ideas from others in your group.
	Invite others who have not yet spoken to join the discussion.
Clarify	Paraphrase the ideas of others to ensure that your understanding is correct.
	Ask follow-up questions.
	•

SHORT STORY

The Return

Ngugi wa Thiong'o

After five years as a political prisoner, how will Kamau be welcomed back to his village?



INTERVIEW

from The Hero's Adventure

from The Power of Myth

Joseph Campbell and Bill Moyers

Is the hero's journey one we all experience?



POETRY COLLECTION 1

Courage Anne Sexton

Ithaka C. P. Cavafy,

translated by Edmund Keeley and Philip Sherrard

from The Narrow Road of the Interior

Matsuo Bashō.

translated by Helen Craig McCullough

In what ways is life itself a journey into the unknown?



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

Deliver a Multimedia Presentation

The Small-Group readings feature journeys that are physical or emotional or both. After reading, your group will plan and deliver a multimedia presentation about journeys that involve no travel.



OVERVIEW: SMALL-GROUP LEARNING

Working as a Team

1. Take a Position In your group, discuss the following question:

Why are some people reluctant to make a journey?

As you take turns sharing your positions, be sure to provide reasons that support your ideas. After all group members have shared, discuss some of the reasons people have for their choices to start—or to avoid—a travel adventure.

- **2. List Your Rules** As a group, decide on the rules that you will follow as you work together. Samples are provided; add two more of your own. You may add or revise rules based on your experience together.
 - Everyone should participate in group discussions.
 - People should not interrupt.

•	

- **3. Apply the Rules** Practice working as a group. Share what you have learned about journeys. Make sure each person in the group contributes. Take notes, and be prepared to share with the class one thing that you heard from another member of your group.
- **4. Name Your Group** Choose a name that reflects the unit topic.

Our group's name: _____

5. Create a Communication Plan Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

Our group's decisioi	n:		
9 1			

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Making a Schedule

First, find out the due dates for the small-group activities. Then, preview the texts and activities with your group, and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
The Return		
from The Hero's Adventure		
Courage		
Ithaka		
from The Narrow Road of the Interior		

Working on Group Projects

As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles, and choose one for each group member. Here are some possible roles; add your own ideas.

Project Manager: monitors the schedule and keeps everyone on task
Researcher: organizes research activities
Recorder: takes notes during group meetings

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About the Author



Ngugi wa Thiong'o

(b. 1938) was born in Kenya and as a young boy lived through the Mau Mau Rebellion. His first play, The Black Hermit, was a major success. His unsparing but accurate account of life in the dictatorship of postcolonial Kenya, Petals of Blood, landed him in prison in 1977. After his release, the government reissued a warrant for his arrest. Ngugi chose exile instead, and fled to the United States. Ngugi has received numerous honors and taught at a number of major universities.

STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.9–10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

The Return

Concept Vocabulary

As you perform your first read of "The Return," you will encounter the following words.

sprawling

serpentine

compact

Base Words If these words are unfamiliar to you, analyze each one to see whether it contains a base word you know. Then, use your knowledge of the "inside" word and any prefix or suffix, along with context, to determine a meaning for the concept word. Here is an example of how to apply the strategy.

Unfamiliar Word: detainee

Familiar "Inside" Word: detain, which means "keep" or "confine."

Context: One day he was working next to another **detainee** from Muranga.

Conclusion: *Detainee* is referring to a person in this sentence. It might mean "one who has been detained, or confined."

Apply your knowledge of base words and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.

NOTICE whom the story is about, what happens, where and when it happens, and why those involved react as they do.

CONNECT ideas within the selection to what you already know and what you have already read.

NECT

ANNOTATE by marking vocabulary and key passages you want to revisit.

RESPOND by completing the Comprehension Check and by writing a brief summary of the selection.

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BACKGROUND

The British colonial government controlled Kenya, the setting of this story, from the late nineteenth century until 1963. In 1952, this government declared a state of emergency in order to violently suppress the Mau Mau Rebellion, an anti-British uprising by the Gikuyu ethnic group. Over 20,000 Gikuyu were imprisoned by the government, and over 10,000 people lost their lives during the fighting.



- The road was long. Whenever he took a step forward, little clouds of dust rose, whirled angrily behind him, and then slowly settled again. But a thin train of dust was left in the air, moving like smoke. He walked on, however, unmindful of the dust and ground under his feet. Yet with every step he seemed more and more conscious of the hardness and apparent animosity of the road. Not that he looked down; on the contrary, he looked straight ahead as if he would, any time now, see a familiar object that would hail him as a friend and tell him that he was near home. But the road stretched on.
- He made quick, springing steps, his left hand dangling freely by the side of his once white coat, now torn and worn out. His right hand, bent at the elbow, held onto a string tied to a small bundle on his slightly drooping back. The bundle, well wrapped with a cotton cloth that had once been printed with red flowers now faded out, swung from side to side in harmony with the rhythm of his steps. The bundle held the bitterness and hardships of the years spent in detention camps. Now and then he looked at the sun on its homeward journey. Sometimes he darted quick side-glances at the small hedged strips of land which, with their sickly-looking crops, maize, beans, and peas, appeared much as everything else did—unfriendly. The whole country was dull and seemed weary. To Kamau, this was nothing new. He remembered that, even before the Mau Mau emergency, the overtilled Gikuyu holdings wore haggard looks in contrast to the **sprawling** green fields in the settled area.
- A path branched to the left. He hesitated for a moment and then made up his mind. For the first time, his eyes brightened a little as he went along the path that would take him down the valley and then

NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

sprawling (SPRAWL ihng) *adj.*MEANING:

NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

serpentine (SUR puhn teen) adj.

MEANING:

to the village. At last home was near and, with that realization, the faraway look of a weary traveler seemed to desert him for a while. The valley and the vegetation along it were in deep contrast to the surrounding country. For here green bush and trees thrived. This could only mean one thing: Honia River still flowed. He quickened his steps as if he could scarcely believe this to be true till he had actually set his eyes on the river. It was there; it still flowed. Honia, where so often he had taken a bath, plunging stark naked into its cool living water, warmed his heart as he watched its serpentine movement around the rocks and heard its slight murmurs. A painful exhilaration passed all over him and for a moment he longed for those days. He sighed. Perhaps the river would not recognize in his hardened features that same boy to whom the riverside world had meant everything. Yet as he approached Honia, he felt more akin to it than he had felt to anything else since his release.

- A group of women were drawing water. He was excited, for he could recognize one or two from his ridge. There was the middle-aged Wanjiku, whose deaf son had been killed by the Security Forces just before he himself was arrested. She had always been a darling of the village, having a smile for everyone and food for all. Would they receive him? Would they give him a "hero's welcome"? He thought so. Had he not always been a favorite all along the ridge? And had he not fought for the land? He wanted to run and shout: "Here I am. I have come back to you." But he desisted. He was a man.
- "Is it well with you?" A few voices responded. The other women, with tired and worn features, looked at him mutely as if his greeting was of no consequence. Why! Had he been so long in the camp? His spirits were damped as he feebly asked: "Do you not remember me?" Again they looked at him. They stared at him with cold, hard looks; like everything else, they seemed to be deliberately refusing to know or own him. It was Wanjiku who at last recognized him. But there was neither warmth nor enthusiasm in her voice as she said, "Oh, is it you, Kamau? We thought you—" She did not continue. Only now he noticed something else—surprise? fear? He could not tell. He saw their quick glances dart at him and he knew for certain that a secret from which he was excluded bound them together.
- "Perhaps I am no longer one of them!" he bitterly reflected. But they told him of the new village. The old village of scattered huts spread thinly over the ridge was no more.
- He left them, feeling embittered and cheated. The old village had not even waited for him. And suddenly he felt a strong nostalgia for his old home, friends and surroundings. He thought of his father, mother and—and—he dared not think about her. But for all that, Muthoni, just as she had been in the old days, came back to his mind. His heart beat faster. He felt desire and a warmth thrilled through him. He quickened his step. He forgot the village women as he remembered his wife. He had stayed with her for a mere two weeks;

then he had been swept away by the colonial forces. Like many others, he had been hurriedly screened and then taken to detention without trial. And all that time he had thought of nothing but the village and his beautiful woman.

The others had been like him. They had talked of nothing but their homes. One day he was working next to another detainee from Muranga. Suddenly the detainee, Njoroge, stopped breaking stones. He sighed heavily. His worn-out eyes had a faraway look.

"What's wrong, man? What's the matter with you?" Kamau asked.

"It is my wife. I left her expecting a baby. I have no idea what has happened to her."

Another detainee put in: "For me, I left my woman with a baby. She had just been delivered. We were all happy. But on the same day, I was arrested . . . "

And so they went on. All of them longed for one day—the day of their return home. Then life would begin anew.

Kamau himself had left his wife without a child. He had not even finished paying the bride price. But now he would go, seek work in Nairobi, and pay off the remainder to Muthoni's parents. Life would indeed begin anew. They would have a son and bring him up in their own home. With these prospects before his eyes, he quickened his steps. He wanted to run—no, fly to hasten his return. He was now nearing the top of the hill. He wished he could suddenly meet his brothers and sisters. Would they ask him questions? He would, at any rate, not tell them all: the beating, the screening, and the work on roads and in quarries with an askari² always nearby ready to kick him if he relaxed. Yes. He had suffered many humiliations, and he had not resisted. Was there any need? But his soul and all the vigor of his manhood had rebelled and bled with rage and bitterness.

One day these wazungu³ would go!

One day his people would be free! Then, then—he did not know what he would do. However, he bitterly assured himself no one would ever flout his manhood again.

He mounted the hill and then stopped. The whole plain lay below. The new village was before him—rows and rows of **compact** mud huts, crouching on the plain under the fast-vanishing sun. Dark blue smoke curled upward from various huts, to form a dark mist that hovered over the village. Beyond, the deep, blood-red sinking sun sent out fingerlike streaks of light that thinned outward and mingled with the gray mist shrouding the distant hills.

In the village, he moved from street to street, meeting new faces. He inquired. He found his home. He stopped at the entrance to the yard and breathed hard and full. This was the moment of his return home. His father sat huddled up on a three-legged stool. He was now very aged and Kamau pitied the old man. But he had been spared—yes, spared to see his son's return—

NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

compact (kuhm PAKT) *adj.*MEANING:

^{1.} **Muranga** (moo RAHN gah) town in Kenya.

^{2.} **askari** (ahs KAH ree) *n*. local soldier employed by the British Empire in colonial Africa.

^{3.} wazungu (wah ZOON goo) n. people of European descent.

- "Father!"
- The old man did not answer. He just looked at Kamau with strange vacant eyes. Kamau was impatient. He felt annoyed and irritated. Did he not see him? Would he behave like the women Kamau had met by the river?
- In the street, naked and half-naked children were playing, throwing dust at one another. The sun had already set and it looked as if there would be moonlight.
- "Father, don't you remember me?" Hope was sinking in him. He felt tired. Then he saw his father suddenly start and tremble like a leaf. He saw him stare with unbelieving eyes. Fear was discernible in those eyes. His mother came, and his brothers too. They crowded around him. His aged mother clung to him and sobbed hard.
- "I knew my son would come. I knew he was not dead."
- "Why, who told you I was dead?"
- "That Karanja, son of Njogu."
 - And then Kamau understood. He understood his trembling father. He understood the women at the river. But one thing puzzled him: he had never been in the same detention camp with Karanja. Anyway he had come back. He wanted now to see Muthoni. Why had she not come out? He wanted to shout, "I have come, Muthoni; I am here." He looked around. His mother understood him. She quickly darted a glance at her man and then simply said:
- "Muthoni went away."
 - Kamau felt something cold settle in his stomach. He looked at the village huts and the dullness of the land. He wanted to ask many questions but he dared not. He could not yet believe that Muthoni had gone. But he knew by the look of the women at the river, by the look of his parents, that she was gone.
 - "She was a good daughter to us," his mother was explaining. "She waited for you and patiently bore all the ills of the land. Then Karanja came and said that you were dead. Your father believed him. She believed him too and keened⁴ for a month. Karanja constantly paid us visits. He was of your Rika,⁵ you know. Then she got a child. We could have kept her. But where is the land? Where is the food? Ever since land consolidation,⁶ our last security was taken away. We let Karanja go with her. Other women have done worse—gone to town. Only the infirm and the old have been left here."
 - He was not listening; the coldness in his stomach slowly changed to bitterness. He felt bitter against all, all the people including his father and mother. They had betrayed him. They had leagued against him, and Karanja had always been his rival. Five years was admittedly not a short time. But why did she go? Why did they allow her to go? He wanted to speak. Yes, speak and denounce

^{4.} **keened** v. wailed in mourning.

^{5.} Rika (REE kah) n. group of Gikuyu children that are the same age.

land consolidation British policy of seizing Gikuyu land to make large farms for cash crops.

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everything—the women by the river, the village, and the people who dwelled there. But he could not. This bitter thing was choking him.

"You—you gave my own away?" he whispered.

"Listen, child, child . . ."

The big yellow moon dominated the horizon. He hurried away bitter and blind, and only stopped when he came to the Honia River.

And standing at the bank, he saw not the river, but his hopes dashed on the ground instead. The river moved swiftly, making ceaseless monotonous murmurs. In the forest the crickets and other insects kept up an incessant buzz. And above, the moon shone bright. He tried to remove his coat, and the small bundle he had held onto so firmly fell. It rolled down the bank and before Kamau knew what was happening, it was floating swiftly down the river. For a time he was shocked and wanted to retrieve it. What would he show his—Oh, had he forgotten so soon? His wife had gone. And the little things that had so strangely reminded him of her and that he had guarded all those years, had gone! He did not know why, but somehow he felt relieved. Thoughts of drowning himself dispersed. He began to put on his coat, murmuring to himself, "Why should she have waited for me? Why should all the changes have waited for my return?"

NOTES

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

- 1. Where has Kamau been for the five years preceding the events in the story?
- 2. Where is Kamau going as the story begins?
- 3. How does Kamau's mother feel about Kamau's wife, Muthoni?
- 4. To confirm your understanding, write a summary of the story.

RESEARCH

Research to Clarify Choose an unfamiliar detail from the text. Briefly research that detail. How has the information you learned shed light on an aspect of the story?





GROUP DISCUSSION

As your group discusses the story, try to build upon each other's ideas so that you can deepen your understanding of the text.

WORD NETWORK

Add interesting words related to journeys from the text to your Word Network.

STANDARDS

RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it , and manipulate time create such effects as mystery, tension, or surprise.

- RL.9–10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- **L.9–10.4.b** Identify and correctly use patterns of word changes that indicate different meanings or parts of letter. speech and continue to apply knowledge of Greek and Latin roots and affixes.
- **L.9–10.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What questions do you have? What can you conclude?



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Review and Clarify With your group, reread paragraphs 4–6. Discuss the reaction to Kamau that the three women at the river have. What is the "secret" that he feels is binding them together?
- **2. Present and Discuss** Work with your group to share other key passages from the selection. What passage did you focus on? What made you choose this particular passage? Take turns presenting your choices.
- **3. Essential Question:** What can we learn from a journey? What has this selection taught you about journeys? Discuss with your group.

LANGUAGE DEVELOPMENT

Concept Vocabulary

sprawling

serpentine

compact

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. How do these word choices enhance the impact of the text?

Practice

Notebook Confirm your understanding of these words from the text by using them in sentences. Provide context clues to each word's meaning.

Word Study

Latin Suffix: -ine In "The Return," the author describes the Honia River's movement as serpentine. The word serpentine ends with the Latin suffix -ine, which means "of," "like," or "related to." The suffix appears in many adjectives that describe animals or animal-like qualities. For instance, you may be familiar with canine, meaning "related to dogs."

- **1.** Explain why the word *serpentine* may be a fitting word to describe a river.
- 2. Use a college-level dictionary to look up these words that end with the suffix -ine: bovine, leonine, porcine. Write the animal to which each word refers.

Analyze Craft and Structure

Author's Choices: Plot Devices Short story authors draw on various literary devices to build suspense and add meaning to their narratives. Two essential devices in "The Return" are *foreshadowing* and *situational irony*.

Foreshadowing is the use of clues carefully placed throughout a story that hint at later events. For example, in "The Return," the strange behavior of the women at the river raises questions in readers' minds about how Kamau will be received at home. These clues help to pull readers through the story, and make the sequence of events feel logical and unified.

Situational irony also plays with readers' expectations. **Situational irony** occurs when events in a story directly challenge readers' or characters' expectations. Authors use situational irony to interest and surprise readers and to emphasize and deepen meaning.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

With your group, review "The Return" to identify elements of foreshadowing and situational irony in the story. Then, individually, complete the charts to understand how foreshadowing sets up expectations that affect situational irony. Finally, gauge the impact of situational irony on what the story says about homecomings.

FORESHADOWING IN "THE RETURN"		
STORY CLUES	QUESTIONS RAISED	WHAT THE CLUES SUGGEST

SITUATIONAL IRONY IN "THE RETURN"		
EXPECTATIONS	WHAT ACTUALLY HAPPENS	CONNECTION TO THE STORY'S MEANING



THE RETURN

Conventions

Active and Passive Voice The **voice** of a verb indicates whether the subject is performing the action or is being acted upon. A verb is in the active voice if its subject performs the action. A verb is in the passive voice if its action is performed upon the subject. A passive verb is always a verb phrase made from a form of to be plus the past participle of a verb—for instance, is eaten, has been deceived, or will be sung.

Passive Voice: The mouse <u>was trapped</u> by the cat.

Active Voice: The cat <u>trapped</u> the mouse.

The active voice tends to be more direct and economical. However, the passive voice does have two important uses. Writers use the passive voice to emphasize the receiver of an action rather than the performer. They also use the passive voice to point out the receiver of an action when the performer is not important or not easily identified.

Read It

Work individually. Read each of these passages from "The Return." Mark each verb or verb phrase. Then, write whether the passage is in the active voice or the passive voice. When you are done, discuss your answers with your group. Resolve any differences in your answers.

- **1.** But a thin train of dust was left in the air. . . .
- 2. The bundle held the bitterness and hardships of the years. . . .
- 3. And suddenly he felt a strong nostalgia for his old home, friends and surroundings.
- **4.** Ever since land consolidation, our last security was taken away.
- **5.** The big yellow moon dominated the horizon.

Write It

Notebook Work individually. Write two sentences about "The Return" in the passive voice. Then, revise those sentences so that they are in the active voice. When you are done, share your sentences with your group. Discuss the effect your revisions had on the impact of your sentences.

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STANDARDS

W.9-10.2 Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

L.9–10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Writing to Sources

Assignment Writing can help you understand and explain your response to a story. Choose from the following projects.
Write a chat board post in which you explain your response to the story. Identify the moment or moments that had the greatest impact on you, and explain the reasons they were effective. You may assume that your readers have read the story.
"The Return" presents many details specific to the Kenyan cultural experience. Do these details make the story more or less universal? Support your answer by writing a short essay explaining the effect of specific details on the reader.
Imagine that you are a film director. Draft an adaptation proposal for the story to create a short film. Describe the devices you will use to reflect specific effects achieved by the author.

Project Plan Before you begin, make a list of the tasks you will need to accomplish in order to complete your chosen assignment. Develop your central idea and write it so that it will guide the rest of your work. Review the selection or conduct research as needed to complete the tasks you have listed. Then, assign individual group members to each task. Finally, determine how you will make decisions about choices of images, text, and the overall design of your project.

Sensory Details Words and phrases that appeal to the senses have a strong impact on readers. Similarly, film writers choose images and sounds for the impact they will have on the audience. Use the chart below to record some sensory details you want to be sure to use in your writing.

Before moving on to a new selection, go to your Evidence Log and record what you learned from "The Return."

SENSORY DETAIL	EFFECT ON READER/AUDIENCE

About the Authors





Joseph Campbell (1904–1987) At the age of seven, Joseph Campbell attended Buffalo Bill's Wild West show and became enamored with all things Native American. His curiosity led him to an interest in anthropology and English literature. Through those disciplines, Campbell developed new insights into heroes and myths, which he shared in his acclaimed book *The Hero With a Thousand Faces*.

Bill Moyers (b. 1934) A publisher, writer, press secretary, presidential assistant, deputy director of the Peace Corps, and broadcast journalist, Bill Moyers has expanded the tradition of television journalism to include not only political discussion but also conversations with some of the world's leading thinkers. Moyers worked for both CBS and PBS starting in the 1970s, and he continues to work for PBS.

STANDARDS

RI.9–10.10 By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.9–10.4.a Use context as a clue to the meaning of a word or phrase.

from The Hero's Adventure

Concept Vocabulary

As you perform your first read of the excerpt from "The Hero's Adventure," you will encounter these words.

infantile psyche dependency

Context Clues To infer the meaning of an unfamiliar word, look to its context—the words and sentences that surround it.

Example: Sammy $\underline{\text{complained}}$ that he was $\underline{\text{experiencing}}$ **vertigo** and could not seem to $\underline{\text{get his balance}}$.

Explanation: The underlined context clues provide hints that *vertigo* means "state of being dizzy or off balance."

Example: The <u>senator</u> told his **constituents,** "If you <u>vote</u> for me in the next election, I <u>will make</u> our state great again!"

Explanation: The underlined context clues help you to infer that constituents refers to the people who are able to vote for the senator and determine his reelection. *Constituents* must mean "people represented by a public official."

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



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BACKGROUND

Joseph Campbell first published his theories about the structure of myth in his 1949 book The Hero With A Thousand Faces. In it, he describes the monomyth, a single central myth that he believes is present in all human societies. This interview is a brief excerpt of a famous series of conversations between Campbell and Bill Moyers.



- **Moyers:** Why are there so many stories of the hero in mythology?
- 2 **Campbell:** Because that's what's worth writing about. Even in popular novels, the main character is a hero or heroine who has found or done something beyond the normal range of achievement and experience. A hero is someone who has given his or her life to something bigger than oneself.
- 3 **Moyers:** So in all of these cultures, whatever the local costume the hero might be wearing, what is the deed?
- 4 **Campbell:** Well, there are two types of deed. One is the physical deed, in which the hero performs a courageous act in battle or saves a life. The other kind is the spiritual deed, in which the hero learns to experience the supernormal range of human spiritual life and then comes back with a message.
- The usual hero adventure begins with someone from whom something has been taken, or who feels there's something lacking in the normal experiences available or permitted to the members of his society. This person then takes off on a series of adventures beyond the ordinary, either to recover what has been lost or to discover some life-giving elixir. It's usually a cycle, a going and a returning.
- But the structure and something of the spiritual sense of this adventure can be seen already anticipated in the puberty or initiation rituals of early tribal societies, through which a child is compelled to give up its childhood and become an adult—to die, you might say, to its **infantile** personality and **psyche** and come back as a responsible adult. This is a fundamental psychological transformation that everyone has to undergo. We are in childhood in a condition of **dependency** under someone's protection and supervision for some

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

infantile (IHN fuhn tyl) adj.

MEANING:

psyche (SY kee) n.

MEANING:

dependency (dih PEHN duhn see) n.

MEANING:

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- fourteen to twenty-one years—and if you're going on for your Ph.D., this may continue to perhaps thirty-five. You are in no way a self-responsible, free agent, but an obedient dependent, expecting and receiving punishments and rewards. To evolve out of this position of psychological immaturity to the courage of self-responsibility and assurance requires a death and a resurrection. That's the basic motif of the universal hero's journey—leaving one condition and finding the source of life to bring you forth into a richer or mature condition.
- Moyers: So even if we happen not to be heroes in the grand sense of redeeming society, we still have to take that journey inside ourselves, spiritually and psychologically.
- 8 **Campbell:** That's right. Otto Rank in his important little book *The Myth of the Birth of the Hero* declares that everyone is a hero in birth, where he undergoes a tremendous psychological as well as physical transformation, from the condition of a little water creature living in a realm of amniotic fluid into an air-breathing mammal which ultimately will be standing. That's an enormous transformation, and had it been consciously undertaken, it would have been, indeed, a heroic act. And there was a heroic act on the mother's part, as well, who had brought this all about.
- 9 Moyers: Then heroes are not all men?
- Campbell: Oh, no. The male usually has the more conspicuous role, just because of the conditions of life. He is out there in the world, and the woman is in the home. But among the Aztecs, for example, who had a number of heavens to which people's souls would be assigned according to the conditions of their death, the heaven for warriors killed in battle was the same for mothers who died in childbirth. Giving birth is definitely a heroic deed, in that it is the giving over of oneself to the life of another.
- Moyers: Don't you think we've lost that truth in this society of ours, where it's deemed more heroic to go out into the world and make a lot of money than it is to raise children?
- 12 **Campbell:** Making money gets more advertisement. You know the old saying: if a dog bites a man, that's not a story, but if a man bites a dog, you've got a story there. So the thing that happens and happens and happens, no matter how heroic it may be, is not news. Motherhood has lost its novelty, you might say.
- Moyers: That's a wonderful image, though—the mother as hero.
- 14 **Campbell:** It has always seemed so to me. That's something I learned from reading these myths.
- Moyers: It's a journey—you have to move out of the known, conventional safety of your life to undertake this.
- 16 **Campbell:** You have to be transformed from a maiden to a mother. That's a big change, involving many dangers.

- Moyers: And when you come back from your journey, with the child, you've brought something for the world.
- Campbell: Not only that, you've got a life job ahead of you. Otto Rank makes the point that there is a world of people who think that their heroic act in being born qualifies them for the respect and support of their whole community.
- 19 **Moyers:** But there's still a journey to be taken after that.
- 20 **Campbell:** There's a large journey to be taken, of many trials.
- Moyers: What's the significance of the trials, and tests, and ordeals of the hero?
- Campbell: If you want to put it in terms of intentions, the trials are designed to see to it that the intending hero should be really a hero. Is he really a match for this task? Can he overcome the dangers? Does he have the courage, the knowledge, the capacity, to enable him to serve?

NOTES

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

- 1. How does Campbell define a hero?
- 2. What are the two types of deeds that make up the hero's journey?
- **3.** Describe the main stages in a typical hero's adventure.
- 4. The Hero's Adventure."

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the interview?

from THE HERO'S ADVENTURE



GROUP DISCUSSION

Consider "trying on" opinions that are different from your own by expressing and defending opposite viewpoints as clearly and strongly as possible. This technique can help you understand other points of view and may lead you to modify or expand your own response.

WORD NETWORK

Add interesting words related to journeys from the text to your Word Network.

STANDARDS

RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

L.9-10.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

L.9–10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Close Read the Text

With your group, revisit sections of the text you marked during your First Read. Annotate details that you notice. What questions do you have? What can you conclude?



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Review and Clarify With your group, reread paragraphs 4–8 of the interview. Discuss the idea that "everyone is a hero." Does this concept grant dignity to every individual, or does it weaken the idea of heroism?
- 2. Present and Discuss Now, work with your group to share the passages from the selection that you found especially important. Discuss what you notice in the selection, what questions you asked, and what conclusions you reached.
- 3. Essential Question: What can we learn from a journey? What has this text taught you about journeys? Discuss with your group.

LANGUAGE DEVELOPMENT

Concept Vocabulary

infantile dependency psyche

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

Notebook Confirm your understanding of these words by writing sentences as a team. One group member begins with a single word. Take turns adding one word at a time until you have a complete sentence that uses one concept vocabulary word. Evaluate the sentence as a group to make sure the word is used correctly. Repeat for the other two concept vocabulary words.

Word Study

Notebook Etymology: Greek Names A word's origins are called its **etymology**. The word *psyche* comes from a name from Greek mythology. Psyche was a young woman who fell in love with the god Eros. As a result of their relationship, she became closely identified with the soul—a connection still reflected in the meaning of the English word psyche.

- 1. Research the etymology of each of these other words that come from Greek mythology: draconian, herculean, iridescent, lethargic.
- 2. Share with your group information about the original Greek names, and discuss how the words' origins are reflected in their English meanings.

Analyze Craft and Structure

Development of Ideas An **interview** is an exchange of ideas between an interviewer and an expert or someone who has had a unique experience. The basic structure of an interview is the **Q&A** (question-and-answer) **format**. A good interviewer does not simply follow a script of prepared questions, wait for an answer, and proceed to the next question. Instead, interviewers use different types of questions and statements to create a fluid exchange of ideas. The interviewer builds on and clarifies the interviewee's ideas during the conversation, resulting in a smooth progression of anecdotes and ideas that informs and engages the audience. In most cases, interviews are edited for organization and consistency before publication.

Interviews may include these techniques to develop and communicate ideas:

- **Follow-up questions** build on the interview subject's response, clarifying and deepening answers.
- **Restatements,** or paraphrases, help an interviewer make sure the audience understands the main point the interviewee is communicating.
- **Clarifications** focus on a specific part of a response, sometimes simplifying the original idea and other times providing more detail.

TIP

COLLABORATION

When analyzing the structure of a text as a group, have each group member scan the text for one technique or strategy. Then, share your analyses to draw conclusions about which strategies are used most frequently and most effectively.

Practice

cite textual evidence to support your answers.

Working as a group, use the chart to analyze how ideas are introduced and developed in "The Hero's Adventure." Cite an example of each technique listed. Then, explain how the technique is used to introduce, build on, or clarify an idea.

TECHNIQUE	EXAMPLES	EXPLANATION
Initial Question		
Follow-Up Question		
Restatement		
Clarification		



from THE HERO'S ADVENTURE

Conventions

Gerunds and Gerund Phrases A **gerund** is a form of a verb that ends in -ing and acts as a noun. A gerund phrase is a gerund and its modifiers, objects, or complements, all acting together as a noun.

This box shows examples of the ways a gerund or gerund phrase can function in a sentence. The gerunds are italicized, and the gerund phrases are underlined.

Subject: *Surfing* is Heather's hobby.

Direct Object: Yan enjoys *floating* slowly down the river.

Predicate Noun: Ahmed's greatest talent is playing the piano.

Object of a Preposition: Wei never gets tired of <u>playing boardgames</u>.

Appositive Phrase: I am putting off the worst chore, <u>cleaning</u> the kitchen.

Read It

Work individually. Read these sentences from "The Hero's Adventure." In the chart, identify each gerund phrase and its function in the sentence. Discuss your answers with your group.

SENTENCE	GERUND PHRASE	FUNCTION
So even if we happen not to be heroes in the grand sense of redeeming society (paragraph 7)		
Making money gets more advertisement. (paragraph 7)		
it is the giving over of oneself to the life of another. (paragraph 10)		
That's the basic motif of the universal hero's journey—leaving one condition (paragraph 6)		

research.

L.9–10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

W.9–10.9 Draw evidence from literary and/or informational texts

to support analysis, reflection, and

STANDARDS W.9-10.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

L.9–10.1.b Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations.

Write It

Notebook Write a paragraph summarizing what Campbell and Moyers talked about in the interview. In your paragraph, use at least two gerund phrases.

Research

With your group, create a multimedia presentation in which you incorporate charts, images, video, music, or any other media that help convey your ideas effectively to explain a subject. Choose from the following options: Research and present the "origin story" of a hero from literature, film, television, or another narrative choice. Incorporate Campbell's theories about what heroism is. Joseph Campbell's philosophy is often summarized in his quote "Follow your bliss." Research what Campbell means by this quotation and consider whether or not this belief is consistent with the ideas he expresses in the interview. Moyers and Campbell discuss one way that women can be heroes. Research three different cultural perspectives on female heroes and relate them to the concept of the hero's journey.

Project Plan Make a list of tasks that your group will need to carry out. Assign individual group members to carry out each task. Determine how you will obtain or create multimedia items for your presentation, which may include text, charts, images, video, music, and other media. Use this chart to organize your plans.

Working Title: _____

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "The Hero's Adventure."

TASK	WHO	QUESTIONS TO ASK

Practice Practice your presentation before you present it to your class. Include the following performance techniques to help you achieve the desired effect.

- Speak clearly and comfortably without rushing.
- Vary the tone and pitch of your voice in order to convey meaning and add interest. Avoid speaking in a flat, monotone style.
- Use appropriate and effective body language. Maintain eye contact to keep your audience's attention.
- Ensure that you can present your media smoothly, without technical problems.



POETRY COLLECTION 1

Courage

Ithaka

from The Narrow Road of the Interior

Concept Vocabulary

As you perform your first read of these three poems, you will encounter the following words.

awesome destined eternal

Context Clues If these words are unfamiliar to you, try using context clues to help you determine their meanings. There are various types of context clues that you may encounter as you read.

Synonyms: The house was terribly shabby, really dilapidated.

Restatement of Ideas: The convoluted explanation confused the children, who were not accustomed to someone speaking in a rambling, disconnected way.

Contrast of Ideas: I really like to stay home, but she gets wanderlust every time she sees a train.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read. If necessary, verify the meaning you infer using a dictionary.

First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.9-10.4.a Use context as a clue to the meaning of a word or phrase.

L.9–10.4.d Verify the preliminary determination of the meaning of a word or phrase.

About the Poets



Anne Sexton (1928–1974) had a difficult childhood growing up in Massachusetts. She attended boarding school, married at nineteen to a soldier serving in the Korean War, and later found work as a model. Sexton's work is considered to be part of the "confessional" movement in American poetry. Emerging in the 1950s and including poets such as Sylvia Plath and John Berryman, confessional poetry emphasized intensely personal experiences in a way not previously seen in American literature.

Backgrounds

Courage

Anne Sexton's life and work were intimately tied together. She struggled with mental illness but found in poetry a way to confront and release her fears. Perhaps it was her daily struggle with fear that inspired this poem about courage.



Of Greek descent, C. P. Cavafy (1863–1933) was born in Egypt to parents who worked in the import-export business. After the death of his father, Cavafy's family relocated to Liverpool, England, where Cavafy spent most of his teenage years. An obscure poet during his lifetime, Cavafy is now regarded as one of Greece's greatest writers.

Ithaka

Ithaka (or Ithaca), a part of Greece, is a real island in the Ionian sea. It is also the fabled island home to which Odysseus, the epic hero of the *Odyssey*, struggles to return. It is this second meaning that drives the symbolism of this poem.



Widely regarded as the seventeenth-century master of haiku. **Matsuo Bashō** (1644–1694) became interested in literature as a child and soon began writing poems in collaboration with others. After losing his home to a fire, Basho walked over 1.200 miles for more than five months and described his travels in some of his best-known poems, including "Travelogue of Weather-Beaten Bones."

from The Narrow Road of the Interior

This is an excerpt from Bashō's famous haibun, a classical Japanese form of literature that combines elements of prose with haiku. Haiku are unrhymed verses arranged into three lines of five, seven, and five syllables. The haiku poet often uses a striking image from nature to convey a strong emotion.





It is in the small things we see it. The child's first step, as **awesome** as an earthquake. The first time you rode a bike,

- wallowing up the sidewalk.
 The first spanking when your heart went on a journey all alone.
 When they called you crybaby or poor or fatty or crazy
- and made you into an alien, you drank their acid and concealed it.

 Later.
- if you faced the death of bombs and bullets
 you did not do it with a banner,
 you did it with only a hat to
 cover your heart.
 You did not fondle the weakness inside you
 though it was there.
- Your courage was a small coal that you kept swallowing.
 If your buddy saved you and died himself in so doing, then his courage was not courage,
- it was love; love as simple as shaving soap. Later, if you have endured a great despair, then you did it alone, getting a transfusion from the fire,
- picking the scabs off your heart, then wringing it out like a sock. Next, my kinsman, you powdered your sorrow, you gave it a back rub and then you covered it with a blanket
- and after it had slept a while it woke to the wings of the roses and was transformed. Later,

when you face old age and its natural conclusion
your courage will still be shown in the little ways,
each spring will be a sword you'll sharpen,
those you love will live in a fever of love,
and you'll bargain with the calendar
and at the last moment

when death opens the back door you'll put on your carpet slippers and stride out.

"Courage" from *The Awful Rowing Toward God* by Anne Sexton. Copyright © 1975 by Loring Conant, Jr., Executor of the Estate of Anne Sexton. Reprinted by permission of SLL/Sterling Lord Literistic, Inc.

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

awesome (AW suhm) adj.

MEANING:





NOTES

As you set out for Ithaka hope the voyage is a long one, full of adventure, full of discovery. Laistrygonians¹ and Cyclops,

- 5 angry Poseidon—don't be afraid of them: you'll never find things like that on your way as long as you keep your thoughts raised high, as long as a rare excitement stirs your spirit and your body.
- 10 Laistrygonians and Cyclops, wild Poseidon—you won't encounter them unless you bring them along inside your soul, unless your soul sets them up in front of you.

^{1.} Laistrygonians (lehs trih GOH nee uhnz) cannibals who destroy all of Odysseus' ships except his own and kill the crews.

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Hope the voyage is a long one.

- May there be many a summer morning when, with what pleasure, what joy, you come into harbors seen for the first time; may you stop at Phoenician trading stations to buy fine things,
- 20 mother of pearl and coral, amber and ebony, sensual perfume of every kind as many sensual perfumes as you can; and may you visit many Egyptian cities to gather stores of knowledge from their scholars.
- Keep Ithaka always in your mind.
 Arriving there is what you are destined for.
 But do not hurry the journey at all.
 Better if it lasts for years,
 so you are old by the time you reach the island,
 wealthy with all you have gained on the way,
 not expecting Ithaka to make you rich.

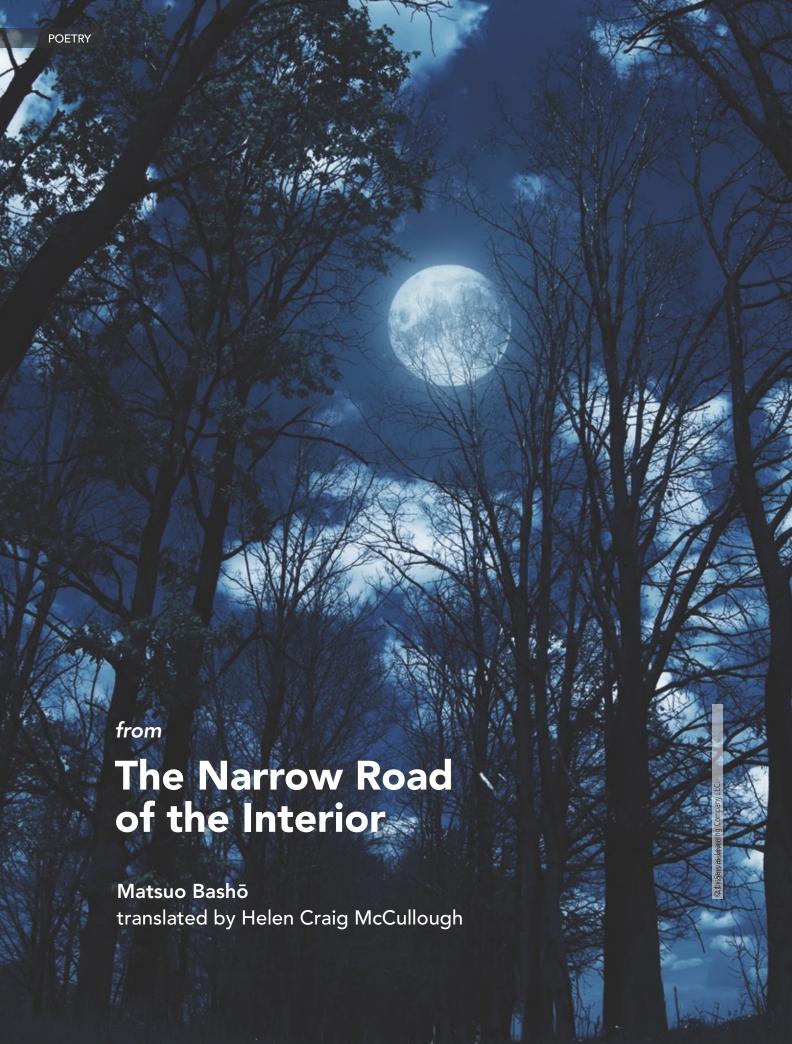
Ithaka gave you the marvelous journey. Without her you would not have set out. She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you. Wise as you will have become, so full of experience, you will have understood by then what these Ithakas mean.

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

destined (DEHS tihnd) *adj.*MEANING:





- The sun and the moon are **eternal** voyagers; the years that come and go are travelers too. For those whose lives float away on boats, for those who greet old age with hands clasping the lead ropes of horses, travel is life, travel is home. And many are the men of old who have perished as they journeyed.
- I myself fell prey to wanderlust some years ago, desiring nothing better than to be a vagrant cloud scudding before the wind. Only last autumn, after having drifted along the seashore for a time, had I swept away the old cobwebs from my dilapidated riverside hermitage. But the year ended before I knew it, and I found myself looking at hazy spring skies and thinking of crossing Shirakawa Barrier. Bewitched by the god of restlessness, I lost my peace of mind; summoned by the spirits of the road, I felt unable to settle down to anything. By the time I had mended my torn trousers, put a new cord on my hat, and cauterized my legs with moxa, I was thinking only of the moon at Matsushima. I turned over my dwelling to others, moved to a house belonging to Sanpū, and affixed the initial page of a linked-verse sequence to one of the pillars at my cottage.

kusa no to mo sumikawaru yo zo hana no ie Even my grass-thatched hut will have new occupants now: a display of dolls.

- 1. **Shirakawa** (shee rah kah wah) **Barrier** ancient gate between the northern and southern regions of Honshu, the largest island of Japan.
- 2. **moxa** *n*. traditional medicine treatment similar to acupuncture, using burning herbs.
- Matsushima (mah tsoo shee mah) group of Japanese islands known for their scenic views.
- 4. Sanpū (sahn poo) Sanpū Sugiyama, patron of Matsuo Bashō.

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

eternal (ih TUR nuhl) adj.

MEANING:

[&]quot;The Narrow Road of the Interior" by Matsuo Basho. From *Classical Japanese Prose: An Anthology*, compiled and edited by Helen Craig McCullough. Copyright © 1990 by the Board of Trustees of the Leland Stanford Jr. University. All rights reserved. With the permission of Stanford University Press.

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

COURAGE

- **1.** When the speaker of the poem says "you," is it meant to refer to only the readers' experiences—or the speaker's experiences as well? How do you know?
- 2. What effect does name calling have on its targets, according to the speaker?
- 3. According to the speaker, how does sorrow affect those who suffer a great loss?

ITHAKA

1. How does the speaker believe the traveler should react when encountering Cyclops and Poseidon?

- 2. What type of journey does the speaker hope the traveler has?
- 3. What does the speaker say will make the traveler wealthy?

from THE NARROW ROAD OF THE INTERIOR

1. In what way are the sun, the moon, and time similar to the speaker?

2. What does restlessness prevent the speaker from doing?

3. What becomes of the first page of verse the speaker writes after moving to a new home?

RESEARCH

Research to Explore The Cavafy and Bashō pieces may spark your curiosity to learn more. Briefly research a location mentioned in one of the poems. How does your newfound knowledge add to your appreciation of the text?

POETRY COLLECTION 1



GROUP DISCUSSION

Some group members may have good contributions to make to the discussion but find it difficult to speak up. To make sure that you hear all the best ideas, reach out to quieter group members by asking them questions.



WORD NETWORK

Add interesting words related to journeys from the text to your Word Network.

STANDARDS

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and suffixes.

L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word.

Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What questions do you have? What can you conclude?



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Review and Clarify With your group, reread the first stanzas of "Courage" and "Ithaka." Discuss the way the two speakers talk about the journey of life. What specific events does each speaker mention?
- **2. Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you notice in the text, what questions you asked, and what conclusions you reached.
- 3. Essential Question: What can we learn from a journey? What have these texts taught you about journeys? Discuss with your group.

LANGUAGE DEVELOPMENT

Concept Vocabulary

awesome

destined

eternal

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

Notebook Confirm your understanding of these words from the text by using all three of them in a single sentence. Try several variations. Use context clues to help you make the meanings clear.

Word Study

Anglo-Saxon Suffix: -some In "Courage," the speaker describes a child's first step as "awesome as an earthquake." The word awesome ends with the Anglo-Saxon suffix -some, which means "causing," "tending to," or "to a considerable degree" and is used to form adjectives from nouns, verbs, and other adjectives.

- 1. Write a definition for the word awesome that demonstrates your understanding of the suffix -some.
- **2.** Write definitions for these words ending with the suffix -some: troublesome, fearsome, quarrelsome. Consult a dictionary if necessary.

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Analyze Craft and Structure

Figurative Language Language used imaginatively rather than literally is referred to as **figurative language**. Its meaning is not what it appears to be. To say that a person's smile is "as warm as the sun," is not to say that a thermometer put next to his or her face would register thousands of degrees. This phrase means that the person's smile makes you feel good, the way a nice, warm, sunny day does. Figurative language often compares two things—like the sun and the smile—that are essentially different. Simile and metaphor are two examples of this.

- A **simile** is a comparison that uses a connecting word, either *like* or as. The example given above of the sun and the smile is a simile.
- A **metaphor** is a comparison that does not use a connecting word. Instead, the comparison is either implied or directly stated: "All the world's a stage."
- An **extended metaphor** is also called a **sustained metaphor**. It involves a metaphorical comparison that is developed through multiple references and layers of meaning.

Figurative language is especially useful for poets because it allows them to express complex emotions and ideas in vivid, powerful ways.

Practice

to support your answers.

Working individually, use this chart to record and analyze three metaphors or similes from the poems. Compare and discuss your responses with your group

METAPHOR OR SIMILE	THINGS COMPARED	EFFECT ON THE READER

POETRY COLLECTION 1

Author's Style

Point of View The **point of view** of a piece of literature is the perspective from which a story or poem is narrated, spoken, or told. The point of view affects every aspect of a story or poem. The two most familiar and commonly used points of view are **first person** and **third person**. In first-person point of view, the narrator or speaker is a character in the story or poem who uses pronouns such as I, me, we, and us and reflexive pronouns such as myself. In third-person point of view, the narrator or speaker is a voice outside the work who uses third-person pronouns such as he, she, they, them, him, and her. A first-person narrator/speaker may refer to other characters using third-person pronouns, but a third-person narrator/speaker will never use a first-person pronoun.

The more unusual **second-person** narrator/speaker uses **direct address**, speaking directly to the reader and using second-person pronouns such as you and your. This point of view is rarely used in fiction, but it is often used in advertisements, handbooks, and song lyrics. It is frequently used in poetry. It focuses attention not on the person writing or speaking, and not on a character in a story, but on the person being spoken to.

First-person point of view: "I stepped around the corner and saw my destiny."

Second-person point of view: "You need to hold your hand very

Third-person point of view: "He watched the sun fade from the sky."

Read It

Work individually. Use this chart to identify the point of view used in each of the poems. Quote evidence from the poems to support your choice.

SELECTION	POINT OF VIEW	EVIDENCE
Courage		
Ithaka		
The Narrow Road of the Interior		

Write It

Notebook Write a paragraph using either the first-person or the second-person point of view.

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L.9–10.1 Demonstrate command of the conventions of standard English

grammar and usage when writing or

STANDARDS

RL.9–10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

Speaking and Listening

With your group, explore the ideas expressed in "Courage," "Ithaka," and "The Narrow Road of the Interior." Choose from the following options. Nomination Imagine that you are on a committee that will present student achievers with an engraved plaque featuring a poem. Discuss which of these poems you would recommend and why. You might also consider whether to include the entire poem or only a section. Debate Are some ideas better expressed through poetry than through prose? Choose your position, and defend it with examples from the poems. Radio Broadcast Present a radio show in which a caller asks for advice on a specific life issue. Respond with advice supported by a key theme or message of one of the poems. Quote relevant lines, and give examples.

Project Plan After you have selected an option, work with your group to determine what additional preparation is necessary. Review your group's rules for discussion: What methods do you have in place for taking and holding the floor? How do you ensure that diverse perspectives are represented in discussion? Decide how you will assign discussion roles to group members, and use this chart to record the responsibilities of each.

DISCUSSION ROLE	TASKS	GROUP MEMBER

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "Courage," "Ithaka," and "The Narrow Road of the Interior"

SL.9–10.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.



SOURCES

- THE RETURN
- from THE HERO'S ADVENTURE
- COURAGE
- ITHAKA
- from THE NARROW ROAD OF THE INTERIOR

Deliver a Multimedia Presentation

Assignment

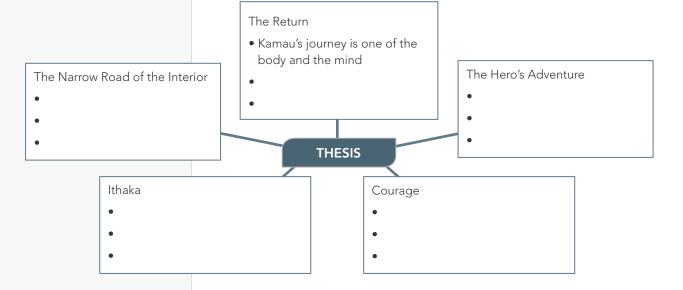
You have read a short story, an interview, and three poems that deal with different perspectives of journeys. Work with your group to develop, refine, and present a **multimedia presentation** in which you explain your answer to this question:

What different types of journeys are there, and how can they transform someone?

Plan with Your Group

Analyze the Text With your group, analyze the question, and decide how you will define the key terms *journeys* and *transform*. This will help you create a precise thesis on the topic of personal transformation and develop your ideas with evidence from the selections.

Next, discuss key information and themes at work in the selections you have read. Think about how each writer presents the idea of a journey. Make sure that your group expands its thinking beyond just physical journeys. Identify specific examples from the selections to support your group's ideas. Use a graphic organizer to list your ideas and textual evidence.



STANDARDS

SL.9–10.4 Present information, findings, and supporting evidence clearly, concisely and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Gather Evidence and Media Examples As a group, brainstorm for types of media you can use to illustrate each example. Consider photographs, paintings or drawings, music, charts, graphs, and video. Next, make a research plan. Each group member should be assigned pieces of media to acquire. If possible, use your local library or media center. After you have gathered your text evidence and media, determine what equipment your presentation will require.

Organize Your Ideas As a group, organize the script for your presentation. You may use the Multimedia Presentation Script shown here. Decide who will do what job in each part of the presentation. Also note when multimedia will be used.

MULTIMEDIA PRESENTATION SCRIPT		
	Media Cues	Script
Presenter 1		
Presenter 2		
Presenter 3		

Rehearse with Your Group

Practice with Your Group Use this checklist to evaluate the effectiveness of your group's first run-through. Then, use your evaluation and the instructions here to guide your revision.

CONTENT	USE OF MEDIA	PRESENTATION TECHNIQUES
The presentation presents a clear thesis. Main ideas are supported with evidence from the texts in Small-Group Learning.	The media support the thesis. The media communicate key ideas. Media are used evenly throughout the presentation. Equipment functions properly.	Media are visible and audible. Transitions between media segments are smooth. The speaker uses eye contact and speaks clearly.

Fine-Tune the Content To make your explanation of the topic clearer or more thorough, you may need to go back into the texts to find more support for your main ideas. Alternately, you may need to add or replace some of your multimedia content. Check with your group to identify key details that are not clear to listeners. Find new or additional examples, definitions, or quotations to include.

Improve Your Use of Media Double-check that everything is in working order and make a back-up plan in case your equipment fails. If the media are not well distributed through the presentation, work to change the pacing.

Make sure you consider your audience and their interest level with your use of media. For instance, media can often add drama or visual interest to a wordy description.

Present and Evaluate

When you present as a group, be sure that each member has taken into account each of the checklist items. As you watch other groups, evaluate how well they meet the requirements on the checklist.

STANDARDS

SL.9–10.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.9–10.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

OVERVIEW: INDEPENDENT LEARNING



ESSENTIAL OUESTION:

What can we learn from a journey?

Reading about others' journeys can help us reflect on our own. In this section, you will complete your study of journeys of transformation by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

Look Back Think about the selections you have already studied. What more do you want to know about the topic of journeys of transformation?

Look Ahead Preview the texts by reading the descriptions. Which one seems most interesting and appealing to you?

Look Inside Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

Independent Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own to each category.

STRATEGY	ACTION PLAN
Create a schedule	 Understand your goals and deadlines. Make a plan for what to do each day.
Practice what you have learned	 Use first-read and close-read strategies to deepen your understanding. After you read, evaluate the usefulness of the evidence to help you understand the topic. Consider the quality and reliability of the source.
Take notes	 Record important ideas and information Review your notes before preparing to share with a group.

POETRY COLLECTION 2

The Road Not Taken

Robert Frost

Your World

Georgia Douglas Johnson

What can we find when we explore the unknown?

Choose one selection. Selections are available online only.



SHORT STORY

The Ugly Duckling

Hans Christian Andersen

Where we begin and where we end can be quite different.



MEDIA: PHOTO ESSAY

Thirteen Epic Animal Migrations That Prove Just How Cool Mother Nature Is

Brianna Elliott

What guides animals on their migrations of hundreds and even thousands of miles?



MEMOIR

from Wild

Cheryl Strayed

Can a hiker overcome the obstacles of both the trail and her own self-doubt to finish her journey?



PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for an Explanatory Essay

Complete your Evidence Log for the unit by evaluating what you have learned and synthesizing the information you have recorded.



First-Read Guide



Use this page to record your first-read ideas.

Selection Title:

POLICE

NOTICE new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE by marking vocabulary and key passages you want to revisit.

First Read

CONNECT ideas within the selection to other knowledge and the selections you have read.

RESPOND by writing a brief summary of the selection.

CONNECT

STANDARD

Anchor Reading Standard 10: Read and comprehend complex literary and informational texts independently and proficiently.

Close-Read Guide



Use this page to record your close-read ideas.

Selection Title:	<u>'</u>	

Close Read the Text

Revisit sections of the text you marked during your first read. Read these sections closely and annotate what you notice. Ask yourself questions about the text. What can you conclude? Write down your ideas.



Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one and record your thoughts about what this choice conveys.

QuickWrite
Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

STANDARD

Anchor Reading Standard 10: Read and comprehend complex literary and informational texts independently and proficiently.

The Road Not Taken

Robert Frost





Meet the Poet



When John F. Kennedy became president of the United States in January 1961, he called on fellow New Englander **Robert Frost** (1874–1963), to recite two poems at Kennedy's inauguration. At the time, Frost was America's most famous living poet. He became famous when *A Boy's Will* (1913) and *North of Boston* (1914) won wide praise in both the United Kingdom and the United States.

BACKGROUND

Although he was born in San Francisco, Robert Frost used the landscape of New England, where he spent most of his life, for many of his greatest poems. He often uses images from New England life and from the outdoors, such as the forked road in "The Road Not Taken," as metaphors for more universal ideas or experiences.

NOTES

Two roads diverged¹ in a yellow wood, And sorry I could not travel both And be one traveler, long I stood And looked down one as far as I could

5 To where it bent in the undergrowth;

Then took the other, as just as fair, And having perhaps the better claim, Because it was grassy and wanted wear; Though as for that the passing there

10 Had worn them really about the same,

And both that morning equally lay In leaves no step had trodden black.

^{1.} **diverged** (duh VURJD) v. branched out in different directions.

Oh, I kept the first for another day! Yet knowing how way leads on to way, 15 I doubted if I should ever come back.

I shall be telling this with a sigh Somewhere ages and ages hence: Two roads diverged in a wood, and I— I took the one less traveled by,

20 And that has made all the difference.

Georgia Douglas Johnson





Meet the Poet



Georgia Douglas Johnson (1877–1966) was a poet and playwright who was born in Atlanta, Georgia. Johnson, a well-known African American woman writer of the early 1900s, was a pioneer during the period known as the Harlem Renaissance.

BACKGROUND

Georgia Douglas Johnson lived in Washington, D.C. for most of her life. She hosted regular gatherings at her home with some of the best and brightest African American writers and artists of the period. These gatherings became known as the "S Street Salon." Important writers would attend and debut their new works.

NOTES

Your world is as big as you make it. I know, for I used to abide In the narrowest nest in a corner, My wings pressing close to my side.

- 5 But I sighted the distant horizon Where the sky line encircled the sea And I throbbed with a burning desire To travel this immensity.
- I battered the cordons¹ around me

 And cradled my wings on the breeze

 Then soared to the uttermost reaches

 With rapture, with power, with ease!

^{1.} **cordons** (KAWR duhnz) *n*. lines or cords that restrict free movement.

The Ugly Duckling



About the Author



Hans Christian Andersen (1805–1875), master of the literary fairy tale, was born in Denmark to a very poor family. After attending the University of Copenhagen, he wrote several novels, a play, and several volumes of collected tales for children. Children all over the world have read and enjoyed these timeless tales.



BACKGROUND

Although Hans Christian Andersen is best known for his talented and groundbreaking stories for children, "The Ugly Duckling" is, in a way, his autobiography. Throughout his life, Andersen considered himself to be an outsider, and he struggled with some of his closest personal relationships. However, he loved to perform his stories aloud to children and entertain them as he read.

I twas lovely summer weather in the country, and the golden corn, the green oats, and the haystacks piled up in the meadows looked beautiful. The stork walking about on his long red legs chattered in the Egyptian language, which he had learnt from his mother. The corn-fields and meadows were surrounded by large forests, in the midst of which were deep pools. It was, indeed, delightful to walk about in the country. In a sunny spot stood a pleasant old farm-house close by a deep river, and from the house down to the water side grew great burdock leaves, so high, that under the tallest of them a little child could stand upright. The spot was as wild as the center of a thick wood. In this snug retreat sat a duck on her nest, watching for her young brood to hatch; she was beginning to get tired of her task, for the little ones were a long time coming out of their shells, and she seldom had any

visitors. The other ducks liked much better to swim about in the river than to climb the slippery banks, and sit under a burdock leaf, to have a gossip with her. At length one shell cracked, and then another, and from each egg came a living creature that lifted its head and cried, "Peep, peep." "Quack, quack," said the mother, and then they all quacked as well as they could, and looked about them on every side at the large green leaves. Their mother allowed them to look as much as they liked, because green is good for the eyes. "How large the world is," said the young ducks, when they found how much more room they now had than while they were inside the egg-shell. "Do you imagine this is the whole world?" asked the mother; "Wait till you have seen the garden; it stretches far beyond that to the parson's field, but I have never ventured to such a distance. Are you all out?" she continued, rising; "No, I declare, the largest egg lies there still. I wonder how long this is to last, I am quite tired of it;" and she seated herself again on the nest.

- "Well, how are you getting on?" asked an old duck, who paid her a visit.
- "One egg is not hatched yet," said the duck, "it will not break. But just look at all the others, are they not the prettiest little ducklings you ever saw? They are the image of their father, who is so unkind, he never comes to see me."
- "Let me see the egg that will not break," said the duck; "I have no doubt it is a turkey's egg. I was persuaded to hatch some once, and after all my care and trouble with the young ones, they were afraid of the water. I quacked and clucked, but all to no purpose. I could not get them to venture in. Let me look at the egg. Yes, that is a turkey's egg; take my advice, leave it where it is and teach the other children to swim."
- "I think I will sit on it a little while longer," said the duck; "as I have sat so long already, a few days will be nothing."
- "Please yourself," said the old duck, and she went away.
- At last the large egg broke, and a young one crept forth crying, "Peep, peep." It was very large and ugly. The duck stared at it and exclaimed, "It is very large and not at all like the others. I wonder if it really is a turkey. We shall soon find it out, however when we go to the water. It must go in, if I have to push it in myself."
- On the next day the weather was delightful, and the sun shone brightly on the green burdock leaves, so the mother duck took her young brood down to the water, and jumped in with a splash. "Quack, quack," cried she, and one after another the little ducklings jumped in. The water closed over their heads, but they came up again in an instant, and swam about quite prettily with their legs paddling under them as easily as possible, and the ugly duckling was also in the water swimming with them.

- "Oh," said the mother, "that is not a turkey; how well he uses his legs, and how upright he holds himself! He is my own child, and he is not so very ugly after all if you look at him properly. Quack, quack! come with me now, I will take you into grand society, and introduce you to the farmyard, but you must keep close to me or you may be trodden upon; and, above all, beware of the cat."
- When they reached the farmyard, there was a great disturbance, two families were fighting for an eel's head, which, after all, was carried off by the cat. "See, children, that is the way of the world," said the mother duck, whetting her beak, for she would have liked the eel's head herself. "Come, now, use your legs, and let me see how well you can behave. You must bow your heads prettily to that old duck yonder; she is the highest born of them all, and has Spanish blood, therefore, she is well off. Don't you see she has a red rag tied to her leg, which is something very grand, and a great honor for a duck; it shows that every one is anxious not to lose her, as she can be recognized both by man and beast. Come, now, don't turn in your toes, a well-bred duckling spreads his feet wide apart, just like his father and mother, in this way; now bend your neck, and say 'quack.'"

The ducklings did as they were bid, but the other duck stared, and said, "Look, here comes another brood, as if there were not enough of us already! and what a queer-looking object one of them is; we don't want him here," and then one flew out and bit him in the neck.

"Let him alone," said the mother; "he is not doing any harm."
"Yes, but he is so big and ugly," said the spiteful duck "and therefore he must be turned out."

"The others are very pretty children," said the old duck, with the rag on her leg, "all but that one; I wish his mother could improve him a little."

"That is impossible, your grace," replied the mother; "he is not pretty; but he has a very good disposition, and swims as well or even better than the others. I think he will grow up pretty, and perhaps be smaller; he has remained too long in the egg, and therefore his figure is not properly formed;" and then she stroked his neck and smoothed the feathers, saying, "It is a drake, and therefore not of so much consequence. I think he will grow up strong, and able to take care of himself."

"The other ducklings are graceful enough," said the old duck.

"Now make yourself at home, and if you can find an eel's head, you can bring it to me."

And so they made themselves comfortable; but the poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry. "He is too big," they all said, and the turkey cock, who had been born into the world with spurs, and fancied himself really an emperor, puffed himself out like a vessel in full sail, and flew at the duckling, and became quite red in the head with passion, so that the poor little thing did not know where to go, and was quite miserable because he was so ugly and laughed at by the whole farmyard. So it went on from day to day till it got worse and worse. The poor duckling was driven about by every one; even his brothers and sisters were unkind to him, and would say, "Ah, you ugly creature, I wish the cat would get you," and his mother said she wished he had never been born. The ducks pecked him, the chickens beat him, and the girl who fed the poultry kicked him with her feet. So at last he ran away, frightening the little birds in the hedge as he flew over the palings.¹

"They are afraid of me because I am ugly," he said. So he closed his eyes, and flew still farther, until he came out on a large moor, inhabited by wild ducks. Here he remained the whole night, feeling very tired and sorrowful.

In the morning, when the wild ducks rose in the air, they stared at their new comrade. "What sort of a duck are you?" they all said, coming round him.

He bowed to them, and was as polite as he could be, but he did not reply to their question. "You are exceedingly ugly," said the wild ducks, "but that will not matter if you do not want to marry one of our family."

Poor thing! he had no thoughts of marriage; all he wanted was permission to lie among the rushes, and drink some of the water on the moor. After he had been on the moor two days, there came two wild geese, or rather goslings, for they had not been out of the egg long, and were very saucy. "Listen, friend," said one of them to the duckling, "you are so ugly, that we like you very well. Will you go with us, and become a bird of passage? Not far from here is another moor, in which there are some pretty wild geese, all unmarried. It is a chance for you to get a wife; you may be lucky, ugly as you are."

"Pop, pop," sounded in the air, and the two wild geese fell dead among the rushes, and the water was tinged with blood. "Pop, pop," echoed far and wide in the distance, and whole flocks of wild geese rose up from the rushes. The sound continued from every direction, for the sportsmen surrounded the moor, and some were even seated on branches of trees, overlooking the rushes. The blue smoke from the guns rose like clouds over the dark trees, and as it floated away across the water, a number of sporting dogs bounded in among the rushes, which bent beneath them wherever they went. How they terrified the poor duckling! He turned away

^{1.} **palings** (PAY lihngs) *n.* fences.

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his head to hide it under his wing, and at the same moment a large terrible dog passed quite near him. His jaws were open, his tongue hung from his mouth, and his eyes glared fearfully. He thrust his nose close to the duckling, showing his sharp teeth, and then "splash, splash," he went into the water without touching him. "Oh," sighed the duckling, "how thankful I am for being so ugly; even a dog will not bite me." And so he lay quite still, while the shot rattled through the rushes, and gun after gun was fired over him. It was late in the day before all became quiet, but even then the poor young thing did not dare to move. He waited quietly for several hours, and then, after looking carefully around him, hastened away from the moor as fast as he could. He ran over field and meadow till a storm arose, and he could hardly struggle against it. Towards evening, he reached a poor little cottage that seemed ready to fall, and only remained standing because it could not decide on which side to fall first. The storm continued so violent, that the duckling could go no farther; he sat down by the cottage, and then he noticed that the door was not quite closed in consequence of one of the hinges having given way. There was therefore a narrow opening near the bottom large enough for him to slip through, which he did very quietly, and got a shelter for the night. A woman, a tom cat, and a hen lived in this cottage. The tom cat, whom the mistress called, "My little son," was a great favorite; he could raise his back, and purr, and could even throw out sparks from his fur if it were stroked the wrong way. The hen had very short legs, so she was called "Chickie short legs." She laid good eggs, and her mistress loved her as if she had been her own child. In the morning, the strange visitor was discovered, and the tom cat began to purr, and the hen to cluck.

"What is that noise about?" said the old woman, looking round the room, but her sight was not very good; therefore, when she saw the duckling she thought it must be a fat duck, that had strayed from home. "Oh what a prize! " she exclaimed, "I hope it is not a drake, for then I shall have some duck's eggs. I must wait and see." So the duckling was allowed to remain on trial for three weeks, but there were no eggs. Now the tom cat was the master of the house, and the hen was mistress, and they always said, "We and the world," for they believed themselves to be half the world, and the better half too. The duckling thought that others might hold a different opinion on the subject, but the hen would not listen to such doubts. "Can you lay eggs?" she asked. "No." "Then have the goodness to hold your tongue." "Can you raise your back, or purr, or throw out sparks?" said the tom cat. "No." "Then you have no right to express an opinion when sensible people are speaking." So the duckling sat in a corner, feeling very low spirited, till the sunshine and the fresh air came into the room through the open door, and then he began to feel such a great longing for a swim on the water, that he could not help telling the hen.

"What an absurd idea," said the hen. "You have nothing else to do, therefore you have foolish fancies. If you could purr or lay eggs, they would pass away."

"But it is so delightful to swim about on the water," said the duckling, "and so refreshing to feel it close over your head, while you dive down to the bottom."

"Delightful, indeed!" said the hen, "why you must be crazy! Ask the cat, he is the cleverest animal I know, ask him how he would like to swim about on the water, or to dive under it, for I will not speak of my own opinion; ask our mistress, the old woman—there is no one in the world more clever than she is. Do you think she would like to swim, or to let the water close over her head?"

"You don't understand me," said the duckling.

"We don't understand you? Who can understand you, I wonder? Do you consider yourself more clever than the cat, or the old woman? I will say nothing of myself. Don't imagine such nonsense, child, and thank your good fortune that you have been received here. Are you not in a warm room, and in society from which you may learn something? But you are a chatterer, and your company is not very agreeable. Believe me, I speak only for your good. I may tell you unpleasant truths, but that is a proof of my friendship. I advise you, therefore, to lay eggs, and learn to purr as quickly as possible."

"I believe I must go out into the world again," said the duckling.

"Yes, do," said the hen. So the duckling left the cottage, and soon found water on which it could swim and dive, but was avoided by all other animals, because of its ugly appearance. Autumn came, and the leaves in the forest turned to orange and gold; then, as winter approached, the wind caught them as they fell and whirled them in the cold air. The clouds, heavy with hail and snow-flakes, hung low in the sky, and the raven stood on the ferns crying, "Croak, croak." It made one shiver with cold to look at him. All this was very sad for the poor little duckling. One evening, just as the sun set amid radiant clouds, there came a large flock of beautiful birds out of the bushes. The duckling had never seen any like them before. They were swans, and they curved their graceful necks, while their soft plumage shown with dazzling whiteness. They uttered a singular cry, as they spread their glorious wings and flew away from those cold regions to warmer countries across the sea. As they mounted higher and higher in the air, the ugly little duckling felt quite a strange

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sensation as he watched them. He whirled himself in the water like a wheel, stretched out his neck towards them, and uttered a cry so strange that it frightened himself. Could he ever forget those beautiful, happy birds; and when at last they were out of his sight, he dived under the water, and rose again almost beside himself with excitement. He knew not the names of these birds, nor where they had flown, but he felt towards them as he had never felt for any other bird in the world. He was not envious of these beautiful creatures, but wished to be as lovely as they. Poor ugly creature, how gladly he would have lived even with the ducks had they only given him encouragement. The winter grew colder and colder; he was obliged to swim about on the water to keep it from freezing, but every night the space on which be swam became smaller and smaller. At length it froze so hard that the ice in the water crackled as he moved, and the duckling had to paddle with his legs as well as he could, to keep the space from closing up. He became exhausted at last, and lay still and helpless, frozen fast in the ice.

Early in the morning, a peasant, who was passing by, saw what had happened. He broke the ice in pieces with his wooden shoe; and carried the duckling home to his wife. The warmth revived the poor little creature; but when the children wanted to play with him, the duckling thought they would do him some harm; so he started up in terror, fluttered into the milk-pan, and splashed the milk about the room. Then the woman clapped her hands, which frightened him still more. He flew first into the butter-cask, then into the meal-tub, and out again. What a condition he was in! The woman screamed, and struck at him with the tongs; the children laughed and screamed, and tumbled over each other, in their efforts to catch him; but luckily he escaped. The door stood open; the poor creature could just manage to slip out among the bushes, and lie down quite exhausted in the newly fallen snow.

It would be very sad, were I to relate all the misery and privations² which the poor little duckling endured during the hard winter; but when it had passed, he found himself lying one morning in a moor, amongst the rushes. He felt the warm sun shining, and heard the lark singing, and saw that all around was beautiful spring. Then the young bird felt that his wings were strong, as he flapped them against his sides, and rose high into the air. They bore him onwards, until he found himself in a large garden, before he well knew how it had happened. The appletrees were in full blossom, and the fragrant elders bent their long green branches down to the stream which wound round a smooth lawn. Everything looked beautiful, in the freshness of early spring. From a thicket close by came three beautiful white swans, rustling

^{2.} **privations** (pry VAY shuhns) *n*. lack of the necessities of life, such as food or warmth

"I will fly to these royal birds," he exclaimed, "and they will kill me, because I am so ugly, and dare to approach them; but it does not matter: better be killed by them than pecked by the ducks, beaten by the hens, pushed about by the maiden who feeds the poultry, or starved with hunger in the winter."

Then he flew to the water, and swam towards the beautiful swans. The moment they espied the stranger, they rushed to meet him with outstretched wings.

"Kill me," said the poor bird; and he bent his head down to the surface of the water, and awaited death.

But what did he see in the clear stream below? His own image; no longer a dark, gray bird, ugly and disagreeable to look at, but a graceful and beautiful swan. To be born in a duck's nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan's egg. He now felt glad at having suffered sorrow and trouble, because it enabled him to enjoy so much better all the pleasure and happiness around him; for the great swans swam around the new-comer, and stroked his neck with their beaks, as a welcome.

Into the garden presently came some little children, and threw bread and cake into the water.

"See," cried the youngest, "there is a new one;" and the rest were delighted, and ran to their father and mother, dancing and clapping their hands, and shouting joyously, "There is another swan come; a new one has arrived."

Then they threw more bread and cake in to the water, and said, "The new one is the most beautiful of all; he is so young and pretty." And the old swans bowed their heads before him.

Then he felt quite ashamed, and hid his head under his wing; for he did not know what to do, he was so happy, and yet not at all proud. He had been persecuted and despised for his ugliness, and now he heard them say he was the most beautiful of all the birds. Even the elder-tree bent down its bows into the water before him, and the sun shone warm and bright. Then he rustled his feathers, curved his slender neck, and cried joyfully, from the depths of his heart, "I never dreamed of such happiness as this, while I was an ugly duckling."

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Thirteen Epic Animal Migrations That Prove Just How Cool Mother Nature Is

Brianna Elliot

About the Author

Brianna Elliot is pursuing her master's degree in coastal environmental management at Duke University. She has written for several publications including *Audubon, OnEarth,* and *The Huffington Post*. Elliot enjoys writing about environmental policy, sustainable fisheries, and clean energy.



BACKGROUND

Marine animals are especially interesting in the different ways that they migrate. Plankton do not travel deliberately; they are carried by ocean currents. Oceanodromous fish live and migrate totally in the world's oceans. Catadromous fish spend most of their lives in fresh water and migrate to the sea to breed. Salmon and other types of anadromous fish migrate in the opposite direction, going from the sea to fresh water.

- E very morning, we cram ourselves into subway trains or sit in traffic. Commuting may be a part of life for many of us, but our daily journeys are nowhere near as epic or graceful as most animal migrations.
- Animals migrate for a variety of reasons—such as to avoid harsh winters, give birth, or find food—and each migration is unique and majestic. Lesser flamingos in East Africa's Great Rift Valley migrate when lakes recede or become too alkaline from volcanic ash, for example, and humpback whales migrate thousands of miles to breed.
- To aid them in these incredible journeys, migrants take advantage of their resources at hand—like wind or currents—to help them on this amazing journey, according to LiveScience. "You evolve to take advantage of abilities that already exist," Hugh Dingle, a professor emeritus at the University of California, Davis, told LiveScience in 2010. "Birds already can fly, to take the simplest case, so instead of just restricting flights to short distances, you evolve a mechanism to take flights to long distances."
- But, some of these amazing natural phenomenons are at risk from climate change. Extreme weather threatens food availability and habitat, especially for ducks and other birds,

and some species are at risk from extinction due to climate change, according to Yale Environment 360.

With the spring migration season underway, we're taking a look at some of the most epic animal journeys in photos. Take a look below.



WILDEBEESTS: Up to 1.5 million wildebeests, joined by other animals like zebra and gazelle, migrate northward each year from the Serengeti National Park in Tanzania to the Maasai Mara National Reserve in Kenya in search of greener pastures for grazing, according to National Geographic. Their migration is considered one of the most incredible in the animal kingdom, and they cover anywhere from 500 to 1,000 miles.

ARCTIC TERNS: These small birds make the longest migration of any animal in the world. Recently, tracking devices revealed they cover more than 55,000 miles annually, migrating from the Arctic to Antarctica and back, writes Audubon magazine.

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BELUGA WHALES: Beluga whales—dubbed "canaries of the sea" for their complex calls—migrate in sync with sea ice patterns in Arctic waters. They migrate northward in the spring as sea ice recedes, and then move southward in the fall as sea ice builds again, explains the Pew Charitable Trusts.





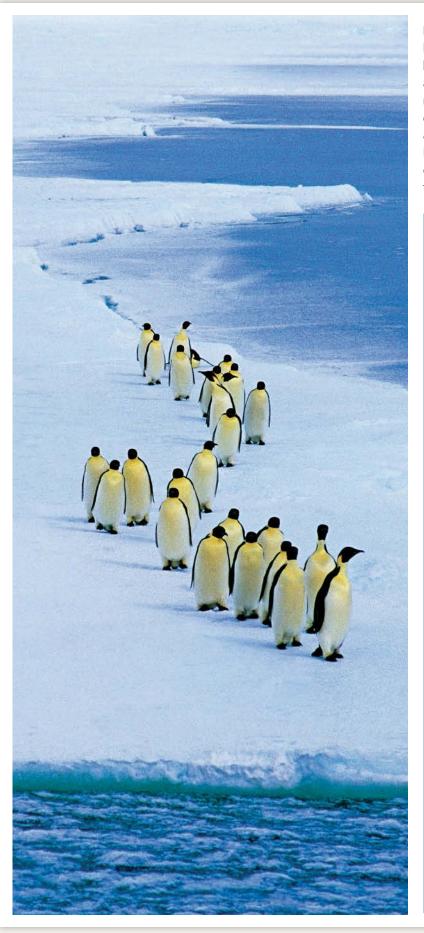
SOCKEYE SALMON: Sockeye salmon—found around the northern Pacific coasts of North America and Asia—are anadromous, meaning they live in the ocean but migrate to their natal¹ freshwater streams, lakes and rivers to spawn, says NOAA. Both the females and males die within a few weeks of spawning.

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1. **natal** (NAY tuhl) adj. having to do with birth.



RED CRABS: Every fall on Christmas Island in the Indian Ocean, massive groups of red crabs descend from the forest to the coast to breed and release eggs into the sea. Their march is timed with rain, and the breeding sequence is linked to moon and tidal phases, according to Parks Australia, a government entity that supports Australia's Director of National Parks.



EMPEROR PENGUINS: The largest penguin species makes brutal migrations each year around Antarctica to breed and raise their chicks, according to environmental non-profit and activists group, the Center for Biological Diversity. They're the only penguin species to spend the winter on Antarctic ice.





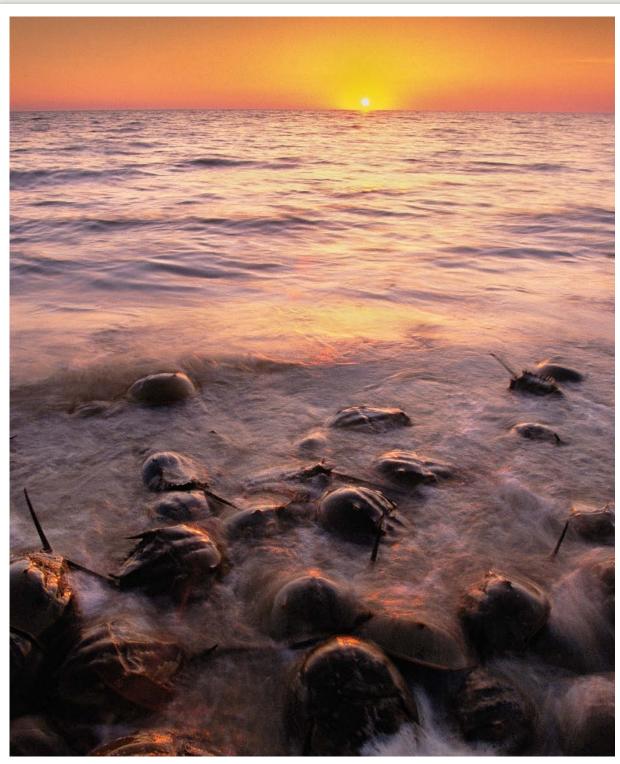
COWNOSE RAYS: Cownose rays migrate twice a year in response to the seasons: northward in the spring and southward in the fall. Migrating in massive groups called "fevers," the Atlantic cownose rays are said to migrate in schools of hundreds or thousands of individuals, says Chicago's Shedd Aquarium.

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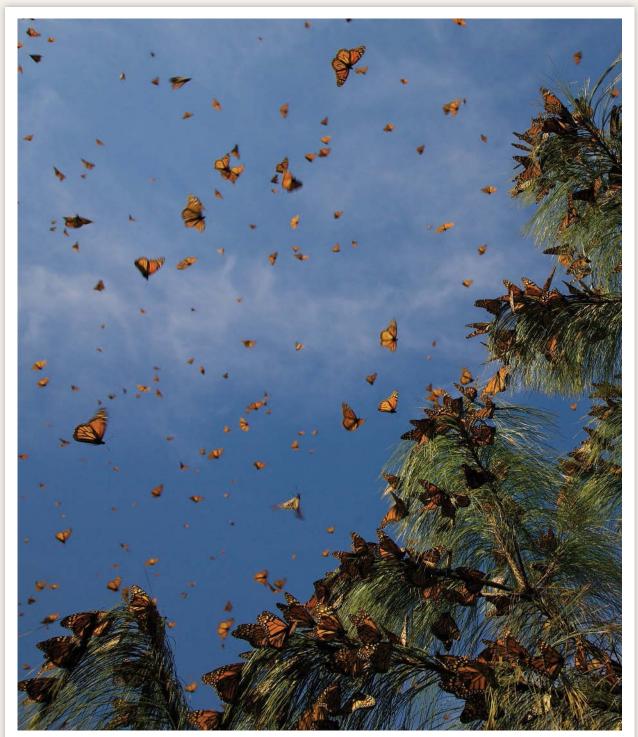


RED KNOTS: These rust-colored shorebirds have one of the longest migrations in the animal kingdom—a tremendous feat for a species with just a 20-inch wingspan. They fly over 9,000 miles biannually² from their Arctic nesting habitat to wintering grounds in Tierra del Fuego, an archipelago at the southern tip of South America, reports Audubon magazine.

2. **biannually** (by AN yu uhl ee) adj. occurring twice yearly.



HORSESHOE CRABS: Each spring and summer, horseshoe crabs migrate from deep-bay and continental shelf waters and crawl onto beaches to spawn, according to the Maryland Department of Natural Resources. Spawning peaks around full and new moon high tides in May and June, and the spectacle is definitely a sight to see.

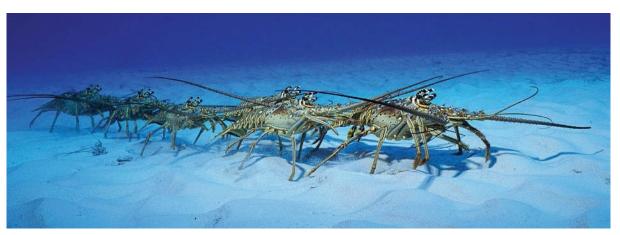


MONARCH BUTTERFLIES: Monarch butterflies have the longest migration of any butterfly species—traveling up to 3,000 miles from North American wintering grounds to either central Mexico or the California coast, according to the National Zoological Park, a part of the Smithsonian Institution.



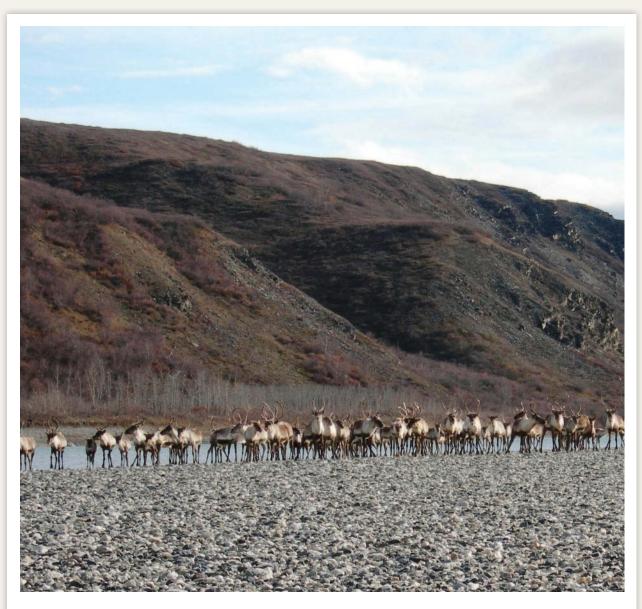
PACIFIC WALRUSES: Pacific walruses—which inhabit the northern seas off Russia and Alaska—migrate in sync with pack ice, traveling south during the winter and north in the spring through the Bering Straight, according to the Wildlife Conservation Society. Females give birth during the spring migration north.

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SPINY LOBSTERS: These crustaceans migrate seasonally, moving to deeper, offshore waters in the fall as temperatures drop and vice versa. They form giant single-file lines—known as queues—and walk day and night until they find their desired location, according to the Department of Biology at the University of North Carolina Chapel Hill.





CARIBOU: Like many animals, caribou head north in the warmer months and south in the cooler months. The mothers give birth during migration, and the calves can stand and run short distances shortly after birth—allowing them to keep up with herds during their long migration, according to the U.S. Fish and Wildlife Service.

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About the Author



Cheryl Strayed (b. 1968) was 26 years old and struggling to cope after the death of her mother when she decided to embark alone on a 2,663-mile hike from California to Oregon. Her intrepid journey, both physical and psychological, renewed her sense of self and survival.



BACKGROUND

The Pacific Crest National Scenic Trail (PCT) extends from the border of Canada to the border of Mexico. The trail follows the crests of the Cascade and Sierra Nevada mountain ranges and passes through three states and seven national parks. Fewer than 200 hikers attempt the entire length each year. This excerpt from Strayed's memoir about hiking the PCT takes place after she had been on the trail for about three weeks and had decided to avoid crossing the Sierra Nevada due to dangerous snow and ice.

- I'd bypassed. Passed by. I was out of danger now. I'd leapfrogged over the snow. It was clear sailing through the rest of California, I supposed. Then through Oregon to Washington. My new destination was a bridge that crossed the Columbia River, which formed the border between the two states. The Bridge of the Gods. It was 1,008 trail miles away; I'd hiked only 170 so far, but my pace was picking up.
- In the morning, Greg and I walked out of Sierra City for a mile and a half along the shoulder of the road until we reached the place where it intersected the PCT, then walked together for a few minutes on the trail before pausing to say goodbye.

- "That's called mountain misery," I said, pointing at the low green bushes that edged the trail. "Or at least that's what the guidebook says. Let's hope it's not literal."
- "I think it might be," Greg said, and he was right: the trail would rise nearly three thousand feet over the eight miles ahead. I was braced for the day, Monster¹ loaded down with a week's worth of food. "Good luck," he said, his brown eyes meeting mine.
- "Good luck to you too." I pulled him into a hard embrace.
- "Stay with it, Cheryl," he said as he turned to go.
- "You too," I called after him, as if he wouldn't.
- Within ten minutes he was out of sight.
- I was excited to be back on the trail, 450 PCT miles north of where I'd been. The snowy peaks and high granite cliffs of the High Sierra were no longer in view, but the trail felt the same to me. In many ways, it looked the same too. For all the endless mountain and desert panoramas I'd seen, it was the sight of the two-foot-wide swath of the trail that was the most familiar, the thing upon which my eyes were almost always trained, looking for roots and branches, snakes and stones. Sometimes the trail was sandy, other times rocky or muddy or pebbly or cushioned with layers upon layers of pine needles. It could be black or brown or gray or blond as butterscotch, but it was always the PCT. Home base.
- I walked beneath a forest of pine, oak, and incense cedar, then passed through a stand of Douglas firs as the trail switchbacked² up and up, seeing no one all that sunny morning as I ascended, though I could feel Greg's invisible presence. With each mile that feeling waned, as I imagined him getting farther and farther ahead of me, hiking at his customary blazing pace. The trail passed from the shady forest to an exposed ridge, where I could see the canyon below me for miles, the rocky buttes overhead. By midday I was up above seven thousand feet and the trail grew muddy, though it hadn't rained in days, and finally, when I rounded a bend, I came upon a field of snow. Or rather, what I took to be a field, which implied there was an end to it. I stood at its edge and searched for Greg's footprints, but saw none. The snow wasn't on a slope, just a flat among a sparse forest, which was a good thing, since I didn't have my ice ax any longer. I'd left it that morning in the PCT hiker free box at the Sierra City post office as Greg and I strolled out of town. I didn't have the money to mail it back to Lisa's, much to my regret, given its expense, but I wasn't willing to carry it either, believing I'd have no use for it from here on out.

^{1.} Monster the name Cheryl Strayed gave her backpack.

^{2.} switchbacked (SWIHCH bakt) v. zigzagged.

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I jabbed my ski pole into the snow, skidded onto its icy surface and began to walk, a feat I achieved only intermittently. In some places I skittered over the top of it; in others my feet crashed through, sometimes forming potholes halfway up to my knees. Before long, the snow was packed into the ankles of my boots, my lower legs so snowburned it felt as if the flesh had been scraped away with a dull knife.

That worried me less than the fact that I couldn't see the trail because it was buried beneath the snow. The route seemed apparent enough, I assured myself, holding the pages from my guidebook as I walked, pausing to study each word as I went. After an hour, I stopped, suddenly scared. Was I on the PCT? All the while, I'd been searching for the small metal diamond-shaped PCT markers that were occasionally tacked to trees, but I hadn't seen any. This wasn't necessarily reason for alarm. I'd learned that the PCT markers were not to be relied upon. On some stretches they appeared every few miles; on others, I'd hike for days without spotting one.

I pulled the topographical map of this area out of my shorts pocket. When I did, the nickel in my pocket came with it and fell into the snow. I reached for it, bending over unsteadily beneath my pack, but the moment my fingers grazed it, the nickel sank deeper and disappeared. I clawed through the snow looking for it, but it was gone.

Now I only had sixty cents.

I remembered the nickel in Vegas, the one with which I'd played the slots and won sixty dollars. I laughed out loud thinking about it, feeling as if these two nickels were connected, though I couldn't explain why other than to say the daffy thought came to me as I stood there in the snow that day. Maybe losing the nickel was good luck the same way that the black feather that symbolized the void actually meant something positive. Maybe I wasn't really in the very midst of the thing I'd just worked so hard to avoid. Maybe around the next bend I'd be in the clear.

I was shivering by now, standing in the snow in my shorts and sweat-drenched T-shirt, but I didn't dare continue on until I got my bearings. I unfolded the guidebook pages and read what the authors of *The Pacific Crest Trail, Volume I: California* had to say about this portion of the trail. "From the trailside ridge, you confront a steady, bush-lined ascent," it said to describe the place I thought I might have been. "Eventually your trail levels off at an open-forested flat . . ." I turned in a slow circle, getting a 360-degree view. Was this the open-forested flat? It would seem that the answer would be clear, but it was not. It was only clear that everything was buried in snow.

I reached for my compass, which hung from a cord on the side of my pack near the world's loudest whistle. I hadn't used it since the day I was hiking on that road after my first hard week on the trail. I studied it in conjunction with the map and made my best guess about where I might be and walked on, inching forward uncertainly on the snow, alternately skidding across the top or breaking through the surface, my shins and calves growing ever more chafed each time. An hour later I saw a metal diamond that said PACIFIC CREST TRAIL tacked to a snowbound tree, and my body flooded with relief. I still didn't know precisely where I was, but at least I knew I was on the PCT.

By late afternoon I came to a ridgeline from which I could see down into a deep snow-filled bowl.

"Greg!" I called, to test if he was near. I hadn't seen a sign of him all day long, but I kept expecting him to appear, hoping the snow would slow him enough that I'd catch him and we could navigate through it together. I heard faint shouts and saw a trio of skiers on an adjoining ridge on the other side of the snowy bowl, close enough to hear, but impossible to reach. They waved their arms in big motions to me and I waved back. They were far enough away and dressed in enough ski gear that I couldn't make out whether they were male or female.

"Where are we?" I yelled across the snowy expanse.

"What?" I barely heard them yell back. 21

I repeated the words over and over again—Where are we, Where are we—until my throat grew raw. I knew approximately where I believed myself to be, but I wanted to hear what they'd say, just to be sure. I asked and asked without getting through, so I tried one last time, putting everything I had into it, practically hurling myself off the side of the mountain with the effort, "WHERE ARE WE?"

There was a pause, which told me they'd finally registered my question, and then in unison they yelled back, "CALIFORNIA!"

24 By the way they fell against one another, I knew they were laughing.

"Thanks," I called out sarcastically, though my tone was lost in the wind.

They called something back to me that I couldn't quite make out. They repeated it again and again, but it got muddled each time until finally they shouted out the words one by one and I heard them.

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"ARE"
27
     "YOU"
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"LOST?"

I thought about it for a moment. If I said yes, they'd rescue me and I'd be done with this godforsaken trail.

"NO," I roared. I wasn't lost.

I was screwed.

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I looked around at the trees, the waning light slanting through them. It would be evening soon and I'd have to find a place to camp. I would pitch my tent in the snow and wake in the snow and continue on in the snow. This, in spite of everything I'd done to avoid it.

I walked on and eventually found what passed for a fairly cozy spot to pitch a tent when you have no choice but to allow a frozen sheaf of snow beneath a tree to be cozy. When I crawled into my sleeping bag, wearing my rain gear over all my clothes, I was chilly but okay, my water bottles wedged in close beside me so they wouldn't freeze.

In the morning, the walls of my tent were covered with swirls of frost, condensation from my breath that had frozen in the night. I lay quiet but awake for a while, not ready to confront the snow yet, listening to the songs of birds I couldn't name. I only knew that the sound of them had become familiar to me. When I sat up and unzipped the door and looked out, I watched the birds flitter from tree to tree, elegant and plain and indifferent to me.

I got my pot and poured water and Better Than Milk³ into it and stirred, then added some granola and sat eating it near the open door of my tent, hoping that I was still on the PCT. I stood and washed out my pot with a handful of snow and scanned the landscape. I was surrounded by rocks and trees that jutted out from the icy snow. I felt both uneasy about my situation and astounded by the vast lonesome beauty. Should I continue on or turn back? I wondered, though I knew my answer. I could feel it lodged in my gut: of course I was continuing on. I'd worked too hard to get here to do otherwise. Turning back made logical sense. I could retrace my steps to Sierra City and catch another ride farther north still, clear of the snow. It was safe. It was reasonable. It was probably the right thing to do. But nothing in me would do it.

I walked all day, falling and skidding and trudging along, bracing so hard with my ski pole that my hand blistered. I switched to the other hand and it blistered too. Around every bend and over every ridge and on the other side of every meadow I hoped there would be no more snow. But there was always more snow amid the occasional patches where the ground was visible. *Is that the PCT?* I'd wonder when I saw the actual ground. I could never be certain. Only time would tell.

^{3.} Better Than Milk powdered soymilk.

I sweated as I hiked, the whole backside of me wet where my pack covered my body, regardless of the temperature or what clothing I wore. When I stopped, I began shivering within minutes, my wet clothes suddenly icy cold. My muscles had at last begun to adjust to the demands of long-distance hiking, but now new demands were placed on them, and not only to brace myself in the constant effort to stay upright. If the ground upon which I was walking was on a slope, I had to chop out each step in order to get my footing, lest I slip down the mountain and crash into the rocks and bushes and trees below, or worse, go sailing over the edge. Methodically, I kicked into the snow's icy crust, making footholds step by step. I remembered Greg teaching me how to do this very thing with my ice ax back in Kennedy Meadows. Now I wished for that ice ax with an almost pathological fervor, picturing it sitting uselessly in the PCT hiker free box in Sierra City. With all the kicking and bracing, my feet blistered in new places as well as in all the old places that had blistered back in my first days of hiking, the flesh on my hips and shoulders still rubbed raw by Monster's straps.

I walked on, a penitent to the trail, my progress distressingly slow. I'd generally been covering two miles an hour as I hiked most days, but everything was different in the snow: slower, less certain. I thought it would take me six days, to reach Belden Town, but when I'd packed my food bag with six days worth of food, I didn't have any idea what I'd encounter. Six days in these conditions were out of the question, and not only for the physical challenge of moving through the snow. Each step was also a calculated effort to stay approximately on what I hoped was the PCT. With my map and compass in hand, I tried to remember all I could from Staying Found, which I'd burned long ago. Many of the techniques—triangulating and cross bearing and bracketing had perplexed me even when I'd been holding the book in my hand. Now they were impossible to do with any confidence. I'd never had a mind for math. I simply couldn't hold the formulas and numbers in my head. It was a logic that made little sense to me. In my perception, the world wasn't a graph or formula or an equation. It was a story. So mostly I relied on the narrative descriptions in my guidebook, reading them over and over, matching them up with my maps, attempting to divine the intent and nuance of every word and phrase. It was like being inside a giant standardized test question: If Cheryl climbs north along a ridge for an hour at a rate of 1.5 miles per hour, then west to a saddle from which she can see two oblong lakes to the east, is she standing on the south flank of Peak 7503?

NOTES

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- I guessed and guessed again, measuring, reading, pausing, calculating, and counting before ultimately putting my faith in whatever I believed to be true. Fortunately, this stretch of the trail held plenty of clues, riddled with peaks and cliffs, lakes and ponds that were often visible from the trail. I still had the same feeling as I had from the start, when I'd begun walking the Sierra Nevada from its southern beginning—as if I were perched above the whole world, looking down on so much. I pushed from ridge to ridge, feeling relieved when I spotted bare ground in the patches where the sun had melted the snow clean away; quivering with joy when I identified a body of water or a particular rock formation that matched what the map reflected or the guidebook described. In those moments, I felt strong and calm, and then a moment later, when I paused yet again to take stock, I became certain that I'd done a very, very stupid thing in opting to continue on. I passed trees that seemed disconcertingly familiar, as if I'd surely passed them an hour before. I gazed across vast stretches of mountains that struck me as not so different from the vast stretch I'd seen earlier. I scanned the ground for footprints, hoping to be reassured by even the slightest sign of another human being, but saw none. I saw only animal tracks—the soft zigzags of rabbits or the scampering triangles of what I supposed were porcupines or raccoons. The air came alive with the sound of the wind whipping the trees at times and at other times it was profoundly hushed by the endless silencing snow. Everything but me seemed utterly certain of itself. The sky didn't wonder where it was.
- "HELLO!" I bellowed periodically, knowing each time that no one would answer, but needing to hear a voice anyway, even if *it* was only my own. My voice would guard me against it, I believed, *it* being the possibility that I could be lost in this snowy wilderness forever.

* * *

... Uncertain as I was as I pushed forward, I felt right in my pushing, as if the effort itself meant something. That perhaps being amidst the undesecrated beauty of the wilderness meant I too could be undesecrated, regardless of what I'd lost or what had been taken from me, regardless of the regrettable things I'd done to others or myself or the regrettable things that had been done to me. Of all the things I'd been skeptical about, I didn't feel skeptical about this: the wilderness had a clarity that included me.

- Somber and elated, I walked in the cool air, the sun glimmering through the trees, bright against the snow, even though I had my sunglasses on. As omnipresent as the snow was, I also sensed its waning, melting imperceptibly by the minute all around me. It seemed as alive in its dying as a hive of bees was in its life. Sometimes I passed by places where I heard a gurgling, as if a stream ran beneath the snow, impossible to see. Other times it fell in great wet heaps from the branches of the trees.
- On my third day out from Sierra City, as I sat hunched near the open door of my tent doctoring my blistered feet, I realized the day before had been the Fourth of July. The fact that I could so clearly imagine what not only my friends but also a good portion of the residents of the United States had done without me made me feel all the more far away. No doubt they'd had parties and parades, acquired sunburns and lit firecrackers, while I was here, alone in the cold. In a flash, I could see myself from far above, a speck on the great mass of green and white, no more or less significant than a single one of the nameless birds in the trees. Here it could be the fourth of July or the tenth of December. These mountains didn't count the days.
- The next morning I walked through the snow for hours until I came to a clearing where there was a large fallen tree, its trunk bare of both snow and branches. I took my pack off and climbed up on top of it, its bark rough beneath me. I pulled a few strips of beef jerky out of my pack and sat eating it and swigging my water. Soon I saw a streak of red to my right: a fox walking into the clearing, his paws landing soundlessly on top of the snow. He gazed straight ahead without looking at me, not even seeming to know I was there, though that seemed impossible. When the fox was directly in front of me, perhaps ten feet away, he stopped and turned his head and looked peaceably in my direction, his eyes not exactly going to mine as he sniffed. He looked part feline, part canine, his facial features sharp and compact, his body alert.
- My heart raced, but I sat perfectly still, fighting the urge to scramble to my feet and leap behind the tree for protection. I didn't know what the fox would do next. I didn't think he would harm me, but I couldn't help but fear that he would. He was barely knee-high, though his strength was irrefutable, his beauty dazzling, his superiority to me apparent down to his every pristine hair. He could be on me in a flash. This was his world. He was as certain as the sky.
- "Fox," I whispered in the gentlest possible voice I could, as if by naming him I could both defend myself against him and also draw him nearer. He raised his fine-boned red head, but remained standing as he'd been and studied me for several seconds more

- before turning away without alarm to continue walking across the clearing and into the trees.
- "Come back," I called lightly, and then suddenly shouted,
 "MOM! MOM! MOM!" I didn't know the word was going
 to come out of my mouth until it did.
- 49 And then, just as suddenly, I went silent, spent. 🍇

EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

Share Your Independent Learning

Prepare to Share

What can we learn from a journey?

Even when you read or learn something independently, you can continue to grow by sharing what you have learned with others. Reflect on the text you explored independently, and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

Learn From Your Classmates

Discuss It Share your ideas about the text you explored on your own. As you talk with your classmates, jot down ideas that you learn from them.

Reflect

Review your notes, and underline the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the topic of journeys of transformation.

STANDARDS

SL.9–10.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades *9–10 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively.

Review Evidence for an Explanatory Essay

At the beginning of the unit, you wrote a response to the following question:

When does the journey matter more than the destination?

EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Did you learn anything new?

YES	NO
Identify at least three ideas, definitions, or examples that stood out to you related to the topic of journeys of transformation.	Identify at least three ideas, definitions, or examples that reinforced your original ideas related to journeys of transformation.
1.	1.
2.	2.
3.	3.

dentify a fact or detail that relates to one of your revised ideas about ourneys of transformation:		
Develop your thoughts into a topic sentence for an explanatory essay. Complete this sentence starter:		
The journey matters more than the destination when		
Evaluate Your Evidence Consider what information you learned. Did th texts you read expand your knowledge? If not, make a plan.	e	
Do more research Talk with my classmates		
Reread a selection Ask an expert		

STANDARDS

W.9–10.2 Write informative/ explanatory texts to examine and convey ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.



SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT LEARNING

PART 1

Writing to Sources: Explanatory Essay

In this unit, you read about the journeys of various people and characters. When they reached their destination, these characters learned something new about themselves and the world.

Assignment

Write an **explanatory essay** in which you examine a topic and convey ideas, concepts, procedures, and information related to the following question:

When does the journey matter more than the destination?

Use relevant evidence from at least three of the selections you read and researched in this unit to elucidate your ideas. Ensure that you introduce your topic, develop the topic with sufficient facts, details, and quotes, and use appropriate and varied transitions.

Reread the Assignment Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words here in order to complete the assignment correctly.

Academic Vocabulary

voluntary	expedite	procedure
elucidate	subsequent	

Review the Elements of Effective Explanatory Essays

Before you begin writing, review the Explanatory Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or not as strong as it could be, revise your essay to add or strengthen that component.

WORD NETWORK

As you write and revise your explanatory text, use your Word Network to help vary your word choices.

STANDARDS

W.9-10.2 Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9-10.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Explanatory Rubric

	Focus and Organization	Evidence and Elaboration	Conventions
4	The introduction engages the reader and states a thesis in a very effective way. The essay's organization is clear and well-suited to its topic. The conclusion summarizes ideas and offers fresh insight into the thesis.	The tone of the essay is always formal and objective. The topic is developed with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information appropriate to the audience's knowledge of the topic. The language is always precise and appropriate for the audience and purpose.	The essay consistently uses standard English conventions of usage and mechanics. Transitions are appropriately varied to link major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
3	The introduction engages the reader and sets forth the thesis. The essay's organization is mostly clear and suited to its topic. The conclusion offers some insight into the claim and summarizes ideas.	The tone of the essay is mostly formal and objective. The topic is mostly developed with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information appropriate to the audience's knowledge of the topic. The language is mostly precise and appropriate for the audience and purpose.	The essay demonstrates general accuracy in standard English conventions of usage and mechanics. Transitions are mostly varied to link major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
2	The introduction states a thesis, but does not engage the reader. The essay's organization is sometimes unclear and does not fully support its topic. The conclusion restates information.	The tone of the essay switches from formal to informal at times. The topic is developed with adequate relevant facts, definitions, details, quotations, or other information appropriate to the audience's knowledge of the topic. The language is rarely precise and appropriate for the audience and purpose.	The essay contains some mistakes in standard English conventions of usage and mechanics. Transitions are sometimes used to link major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts, but are sometimes used incorrectly.
1	The introduction does not state a thesis. The essay does not have a logical organization. The conclusion does not summarize ideas, or is missing completely.	The tone of the essay is informal and expresses personal opinions. The topic is developed primarily with opinions; contains no well-chosen, relevant, and sufficient facts, definitions, details, quotations, or other information appropriate to the audience's knowledge of the topic. The language is imprecise and confusing to the audience.	The essay contains many mistakes in standard English conventions of usage and mechanics. The essay lacks appropriate transitions.



STANDARDS

SL.9–10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9–10.4.a Plan and deliver and informative/explanatory presentation that: presents evidence in support of a thesis, conveys information from primary and secondary sources coherently, uses domain specific vocabulary, and provides a conclusion that summarizes the main points.

PART 2 Speaking and Listening: Podcast

Assignment

After completing the final draft of your explanatory essay, use it as the foundation for a three- to five-minute **podcast**.

Take the following steps to make your podcast lively and engaging. If possible, record your podcast and distribute it within your school.

- Podcasts come in many different forms. Choose the type that you find interesting. Some examples include: interviews, individual or multiple people telling a story, or a performance of a dramatic scene.
- Choose one of the supporting details from your explanatory essay, and expand upon it with greater description of the characters, events, and settings. Consider using sound effects or other media to enhance your podcast.

Review the Rubric The criteria by which your oral podcast will be evaluated appear in this rubric. Review these criteria before presenting to ensure that you are prepared.

	Content	Use of Media	Presentation Technique	
3	The podcast has a clear focus that is well developed with details.	The speaker uses time very effectively by spending the	The speaker(s) engages the listener with dialogue relevant to the thesis.	
	The language is always precise and appropriate for the audience and purpose.	right amount of time on each part.	The speaker(s) speaks clearly	
	The podcast has a clear, logical organization	Sound effects, recorded	and at an appropriate pace.	
	that suits its overall purpose.	audio, and other media effectively develop and clarify the topic and ideas.	The speaker(s) presents with strong conviction and energy.	
2	The podcast has a clear focus that is supported with some details.	The speaker uses time effectively by spending the	The speaker(s) provides some support of the thesis,	
	The language is sometimes precise and	right amount of time on most parts.	but is occasionally off-topic. The speaker(s) mostly speaks clearly and at an appropriate pace.	
	appropriate for the audience and purpose. The podcast has a somewhat effective organizational structure.	Sound effects, recorded audio, and other media		
	organizational structure.	mostly develop and clarify the topic and ideas.	The speaker(s) presents with some conviction and energy.	
	The podcast lacks a clear focus.	The speaker does not allot	The speaker(s) does not	
1	The language is not precise or appropriate	time effectively.	support the thesis.	
	for the audience and purpose. The podcast has no organizational structure.	Sound effects, recorded audio, and other media fail to develop and clarify the	The speaker(s) does not speak clearly or at an appropriate pace.	
	suuctuie.	topic and ideas.	The speaker(s) lack energy.	

Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning. Use the questions below to think about where you succeeded, what skills and strategies helped you, and where you can continue to grow in the future.

Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

Reflect on the Learning Strategies

Discuss It Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

Reflect on the Text

Choose a selection that you found challenging, and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about journeys of transformation? What did you learn?

STANDARDS

SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

