



Saskatchewan Catholic Schools Curriculum Permeation

**REVEALING
CHRIST
IN ALL WE TEACH**

**ENGLISH
LANGUAGE ARTS 8**

2011

"Revealing Christ in All We Teach"

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A Curriculum Permeation initiative of the Saskatchewan Catholic School Boards Association

Introduction:

“The Gospel spirit should be evident in a Christian way of thought and life which permeates all facets of the educational climate. Prime responsibility for creating this unique Christian school climate rests with the teachers, as individuals and as a community.” (The Religious Dimension of Education in a Catholic School, 1988 #25 -26.)

Teachers in Saskatchewan are mandated by the Ministry of Education to implement provincial curricula. Teachers in Saskatchewan Catholic Schools are further charged to utilize the “Revealing Christ in All We Teach” resources to permeate the Ministry curriculum with the Catholic world view.

Our Catholic schools seek to create a learning environment that reflects the identity and character of the Catholic Church. In each of our Catholic schools throughout Saskatchewan, we strive to become learning environments in which the uniqueness of our Catholic faith is expressed in all we do.

We believe that teaching in our Catholic schools is a ministry in which all are called to witness their faith. The teaching that occurs within our Catholic schools ought to reflect more than the content and objectives of the provincial curricula. In addition to these core fundamentals, we are called to infuse our Catholic beliefs and values in all subject areas.

In an ever-increasing secular world in which religious beliefs are dismissed, we must take up the challenge to see that the teaching of our Catholic values and beliefs are not limited to Religion and Christian Ethics classes alone, but are taught across the entire curricula. Our Catholic faith must permeate all subject areas! This undertaking is critical to the distinctiveness of Catholic education in Saskatchewan.

As Catholic educators, how do we permeate our Catholic teachings across the curricula? How do we, for example, discuss our church’s teachings on respect for the environment in science classes? How do we promote social justice in our studies of the humanities? How do we critique literary works through the eyes of our faith? In biology, how do we promote the sanctity of all human life, indeed, all of creation?

At the direction of the Saskatchewan Catholic School Boards Association, the following resource has been produced to assist teachers in the permeation of our Catholic faith across the curricula. A number of dedicated Catholic teachers in Saskatchewan have contributed to this resource by developing and sharing a variety of activities, lessons, and units for this purpose.

Please note: Teachers are invited to submit feedback and/or suggestions for additional faith permeation ideas to their Religious Education coordinator/consultant.



Gr. 8 English Language Arts Faith Permeation Essential Connections

Unit Theme: Becoming Myself

“Becoming Myself” is a *multi-genre thematic unit* within the Personal and Philosophical context in the ELA curriculum. Specific outcomes are listed for each learning activity.

NOTE: All highlighted/shaded areas indicate faith permeation.

Catholic Faith Focus for Learning:

- God wants us to use our personal gifts and talents to help others.
- “Identify the ways Baptism, Confirmation, and Eucharist give us a purpose in life and offer us strength and support” (Stand By Me Teacher’s Guide, pg. 28)

Catholic Faith Big Ideas (answers to the essential questions):

- Students will understand that ...
- God gives everyone unique gifts and talents that are to be shared for the common good.
- The family is a microcosm of society, if your family functions effectively then you are more likely to be a positive contributing member of society. Your family can function more effectively when you obey your parents.
- The 7 sacraments of the Catholic Church help you to really love.

Catholic Faith Essential Skills:

Students will be able to:

- Identify individual gifts that God has given us.
 - Name the 7 sacraments of the Catholic Church
- Name the 4th Commandment

Catholic Faith Essential Questions:

- What talents has God given me? How can I use these for the common good?
- Why is it important to share our God given gifts?

- How can I work to always obey my parents?
How do the 7 sacraments of the Catholic Church help us to really love?

Description of Culminating Assessment Task – Integrating Catholic Faith (end of unit assessment):

Parable of Talents Lesson (Stand By Me text connection, pg. 143)

Before Reading:

Write the following passage on the board and have students silently reflect on it, “Each of you has been blessed with one of God’s many wonderful gifts to be used in the service of others. So use your gift well.” 1 Peter 4:10

The goal the Lord sets for us is to put our inborn talents and spiritual gifts to use in serving others and in living a good and productive life according to His Word. Faithful servants are those who use the Lord’s gifts to serve or help other people from love.

- We show our love to the Lord by loving our neighbour and obeying the Lord’s commandments.
- The Lord gives us special talents that we can use to serve the neighbour.
- Heavenly joy comes from serving others – without counting on a reward.
- Charity consists of acting sincerely, justly, and faithfully in everyday work and duties.

(from http://www.newchurchvineyard.org/neighbor/using-our-talents/activities/New-Church-Shepherd-Lesson_The-Parable-Of-The-Talents.pdf)

During Reading:

Read the Parable of Talents (Matthew 25:14-30)

After Reading:

Discussion Ideas:

- What is a talent in the parable? (a measurement and refers to a large amount of money)
- Who does the man (or master) symbolize? (God)
- Who are meant by the servants? (people)
- What do the talents symbolize in this parable? (the gifts that the Lord gives to us – especially goods and truths that we can use in our lives)
- How can we be good and faithful servants of the Lord?
- The good and faithful servants used their talents for trading and doubled them. What does this teach us about the importance and rewards of using what the Lord gives us?
- What is meant by burying the talent? (Knowing truths but not applying them to life. If we don’t use the truths and the abilities that the Lord gives us, then we are like the servant who hid the talent in the earth.)

(Discussion ideas from http://www.newchurchvineyard.org/neighbor/using-our-talents/activities/New-Church-Shepherd-Lesson_The-Parable-Of-The-Talents.pdf)

Activity:

Brainstorm a list of ways we can thank God (through words and actions) for the gifts and talents He has given us, these can be “abilities (music, athletics, math), possessions [blessings] (money, home, toys), personality traits (fruits of the spirit – love, joy, peace, patients, kindness, goodness, faithfulness, gentleness, self-control), and relationships (family, friends).” (from <http://www.kirkofkildaire.org/quest/FQlessons/ParableoftheTalentsAntiochArcade.htm>).

After the list is composed teach a mini-lesson on the friendly letter. Have students write a friendly letter to God thanking Him for specific gifts and talents He gave them. Be sure that they include at least one example of one way they share their gifts or talents.

Lesson One

Outcomes & Indicators:

CR 8.1
CR 8.2
CR 8.3
CR 8.4
CC 8.1
CC 8.4
CC 8.5
CC 8.8

Becoming Myself

Becoming an adolescent means entering a time of exploration, growth, and continual change. Adolescents’ view of themselves and the world, and the relationship between the two, is challenged daily by their own needs and the demands of new roles. It is a time when peers become the primary influence in their lives. Their sense of self is characterized by swings between confidence and self-doubt, seriousness and hilarity, love and hate. *It is also a time when adolescents begin to ask some serious questions about who they are and who they will become. They also begin to ask some meaningful questions about purpose and their faith.*

“You Should Wear Khakis with That” – a comic strip by Jim Borgman

Key concept – Identity

Summary – In this comic strip, Jeremy’s mother tells him what he should wear, and he protests that she’s “messing” with his identity. The punch line’s delivered when his girlfriend tells him the same thing.

Before reading: Discuss the following questions with the class (or have them self-reflect on the questions).

- How do people form their opinions about themselves?
- What is self-image?

- What influences self-image?
- What is identity?
- How is your identity formed? Influenced?
- *How does my relationship with Jesus and belonging to the Catholic Church help to shape my identity?*

During Reading: Have students read the comic strip by themselves. Then read it as a class. After it has been read twice, have students talk with a partner about the main message and the way the authors have expressed it – how the visuals and the text are used to present their message.

After Reading: Discuss the content and message of this comic strip with a small group. Why will Jeremy take his girlfriend’s advice, but not his mother’s? Do you agree that how you dress is “who you are”? Explain.

Media Activity: Comic Strips

Visual texts such as cartoons and comic strips invite laughter and insight. They often deal with important current issues and events. *There are many religious comics that bring forth topics and issues from the Bible in a light-hearted manner, one example is “Inherit the Mirth” comics. With your class explore some of these examples.* In small groups, have them examine both the text and the images. How does the cartoonist convey the message? (If a multi-frame cartoon) How is each frame used to advance the story? How well do the illustrations and text work together? What is the underlying message? If the creator were to use another form (for example, short story, paragraph, poem) to tell the same message, what else would have to be included? What skills does the cartoonist need to create a successful comic?

Visual Activity: The Comic Strip

Once they are familiar with the genre, have students create an original, four-frame cartoon involving a conversation between two friends about identity. Suggest that they establish the “issue” in the first frame and resolve it in the fourth frame. They should try to give the “punch line” to the character who speaks last. Students can share their comic strips in small groups. Provide students with more comic strip examples before they get started.

Discussion:

- *How does believing in Jesus help us with these identity questions: Who am I? (I am a child of God) Where did I come from? (I come from God) Where am I going? (I am going back to God). The journey in between is about love and service to others.*

Activity 2

Introduction Questions:

- *Imagine when Jesus was a teenager. What kinds of issues do you think he would have faced from his peers?*
- *What kinds of issues do you think he had with his parents?*
- *Is the Catholic Church like a parent to us? In what ways?*

Here is a comic example of an “Inherit the Mirth” (from <http://www.inheritthemirth.com/>)



The 4th Commandment – Thou shall honour thy father and thy mother

- With this commandment, God calls us to obey our parents.
- The purpose of this commandment is to ensure that the family unit is happy and content. Your parents want the best for you and care about you, they generally ask you to do things for your good and the good of the family.
- Jesus tells us that the only time we do not need to obey our parents is if they are asking us to do something that could be dangerous, wrong, if it may hurt someone, or if it goes against His teachings.
- This commandment asks us to obey our parents, but Jesus also implies that we are to obey “legitimate authority”. That means the Catholic Church, police officers, teachers, politicians, camp counselors, anyone who at the time has any “legitimate authority”. Again, though, you do not need to obey if the request is dangerous or may hurt someone.

The 4th Commandment Activity: Written Activity

In a paragraph, tell about a time when you did not obey your parents. What was the request? Was it reasonable (reasonable does not mean that it is fair)? What was the outcome of the situation? Here is the twist though; you have to put yourself in your parents’ shoes. Write the paragraph from their point of view! When complete, write the paragraph from Jesus’ point of view.

Lesson 2

Outcomes & Indicators:

CR 8.1
CR 8.2
CC 8.1
CC 8.2

Suggested Resource: “Catch” by Sarah Ellis, Sightlines 8 text, page 51-60

Before Reading:

1. Brainstorm a list of things they believe are the most important to celebrate. (ex. Birthdays, Christmas, Dance Recital, etc.)
2. Discuss what a “rite of passage” is. List different rites of passages (ex. First day of school, *Baptism, Marriage, First Communion*, etc.).

During Reading:

Read the story together. Have students sketch a story map (or plot diagram) to record the events of the story.

After Reading:

Have students review their plot diagram to organize the events in the story; as it may change once they have completed the story.

The main character’s gift is as a musician. Have the students brainstorm a list of their unique gifts and talents. The gifts and talents will vary, they do not have to be limited to music or athletic talents, they will want to go deeper as well – personality traits (such as generous, patient, honest, smart, etc.) are also gifts from God and are used for the glory of God. Create a collage showcasing your unique gifts and talents. In addition, write a paragraph explaining how you do or can use your gifts and talents for the glory of God (ex. If you are patient and kind you may want to volunteer to help with children at an after-school program, if you have the talent of being comfortable with hospitals you may want to volunteer at a hospital or a nursing home, if you are a good ball player you can help coach a minor ball team).

Extension Activity #1:

“The Catholic Church celebrates seven events that show the different aspects of holiness. These events, called sacraments, give us strength and courage as we try to become holy. Every important moment and every stage of Christian life is touched by one of the seven sacraments. It is easier to understand our faith life if we understand the sacraments.

Here are the seven sacraments of the Church, Baptism, Confirmation, Eucharist, Reconciliation, Anointing of the Sick, Marriage, and Holy Orders. Each one helps us to encounter God more fully and to become the people we are called to be.

Each one helps us to understand what it means to be called, to belong, to be nourished and to nourish others, to be freed and helped and healed, and to be faithful. Each of the sacraments helps us to understand what it means to really love.” (Religion 8 Stand by Me textbook, pg. 43).

Assignment

Research one of the rites of passage (7 sacraments) of the Catholic Church (Baptism, Confirmation, Eucharist, Reconciliation, Anointing of the Sick, Marriage, and Holy Orders).

Give at least one class to research the sacrament, give students a template of questions to answer.

Upon completion of their research, students will create a poster containing information (printed and pictures (drawn or printed)). They will then present their poster, and information, to the class.

Lesson 3

Outcomes & Indicators:

CR 8.1

CR 8.2

CR 8.3

Suggested Resource: “Your Hidden Skills” by TG Magazine (*Sightlines 8, pg 19*)

Before Reading:

Before students read the article, have them brainstorm a list of personality traits that describe themselves. Have them evaluate each trait as being either positive or negative. Are their personality traits positive in one scenario, but negative in another? *What personality traits does Jesus want us to develop (generosity, caring, kindness, etc.)? What personality traits does Jesus want us not to develop (greed, short-tempered, violent, impatient, selfish, etc.)?* Have students share their evaluations with a partner of their choice. As a class, discuss how personality traits affect the way we view ourselves and how others view us.

During Reading:

While they are reading, have students focus carefully on how the information is laid out and organized. The following questions will help them prepare for the three anthology activities. How do their eyes travel across the page? How are headings, subheadings, and bold type utilized to enhance meaning? How does the organization help them to understand the information?

While reading, have students take jot notes of the descriptions that best suit them.

After Reading:

Questions for discussion:

1. What is the main idea of this article?
2. What is the author attempting to persuade you of?
3. If you are a talkative person, how might this trait be viewed as positive?
4. If you are too shy, how might this trait be viewed as positive?

Have students create a similar chart layout of their own positive and negative personality traits, using the criteria they established in the activity they did before they read. Have students present to the class and then display their charts around the room.

Lesson 5

Outcomes & Indicators:

- CR 8.1
- CR 8.2
- CR 8.3
- CC 8.6
- CC 8.5

Lesson 5

Suggested Resource: “Feeling Good, Looking Great” by Mary Walters Riskin, Crossroads Student Anthology page 30-35)

Before Reading:

Draw students’ attention to the teaser at the top of the Anthology page 30, “Does it matter what your friends look like? Read this article to find out how Canadian teens answered to this survey.” Ask students to indicate by a show of hands whether they would answer *Yes* or *No* to the question. Talk about the results of this informal poll. Were they surprised at the show of hands? Do they think their responses are typical and will be reflected in the survey results? *How do you think Jesus would describe friendship? What does Jesus say about basing friendship on looks? In the Bible, who did Jesus befriend? (the sinners, the sick, the outcasts of society [lepers, homeless]). Based on what Jesus did, what is Jesus calling us to do?*

During Reading:

Discuss with students how readers use the strategy of previewing a piece of writing to find out the content and how it is presented. Model the process by skimming to identify the title of this article, the by-line, photos, column format, the quotations in capital letters, and the profile at the end. Ask students what information these features give them about the selection.

Read aloud to the class the first paragraph, the topic and concluding sentences of each paragraph, and the conclusion. Ask students to tell you what the article is about. Then have them read the article to confirm their predictions. Remind them as they are reading to:

- Stop and think about what they understand
- Ask themselves questions about the topic
- Identify key ideas and concepts

After reading, ask them key questions that have them skimming the article to find specific details, for example: Why did many of the teens surveyed say they want to look different? What body changes do many teens encounter? How do some teens respond unhealthily to these changes? What is the author's solution to teens' focusing on how they look? What suggestions does the author give to develop self-confidence?

Explain to the students that one of the only ways to discover your own qualities and talents is to first be proud of who you are. You need to have self-confidence before you can appreciate the whole package. *What is the difference between self-confidence and humility? (We are given gifts from God to build the Kingdom, but this always has to be in the perspective that they are "God given" and we are not the "centre of the universe".)*

Ask them to read the interview with Ani Aubin to themselves. Then talk about the connections between the two articles.

After Reading:

Activity 1: Generate Ideas

In the article, Mary Walters Riskin lists many things young people can do to build self-confidence. In a small group, examine these steps that she suggests. Discuss why you think they will or will not work. Compile a list of your own ideas about how young people can learn to feel good about themselves. You could list these suggestions on a piece of paper, post them around the room, have students travel around the room and write their comments on the posters.

Activity 2: Oral Communication – CHEERS”

In the article, Mark says, “I’m happy just the way I am, even if I’m a bit weird.” Have the students work in small groups to create a cheer that convinces others to think the same way and to be happy with who they are *that focuses on God as the source of their self-worth*. Have them teach the cheers to the rest of the class. They could also record an audiotape of them.

Activity 3: Design a Poster

Many younger students look up to older students as role models and guides. Older students can have a great influence on what younger students say and do. Talk about how the class could use posters to persuade younger students that if you feel good, you look great.

Have the students work in groups of three or four to design and create a poster. The completed poster should have a catchy banner, compelling images, effective use of colour, and a clear message. Students can present their posters to a class of younger students and post them in the halls and classrooms.

Base a discussion on what the Religion 8 Stand By Me textbook says: “The first and greatest commandment is ‘You shall love the Lord your God with all your heart and soul, and with all your mind.’ And the second is ‘You shall love your neighbour as yourself.’ The golden rule, ‘Do unto others as you would have them do unto you,’ is based on the second greatest commandment.” (Stand By Me textbook, page 172)

Have the students work in groups of three or four to design and create a poster or write and record a radio advertisement based on the golden rule. The completed poster should have a catchy banner, compelling images, effective use of colour, and a clear message. The completed radio ad should have a catchy slogan, compelling information, effective use of pitch, tone, and pace, and a clear message. Students can present their posters/ads to a class of younger students and post them in the halls and classrooms.

Activity 4: Religion 8 Stand By Me Textbook 2.2 “How Do I Fit In?”

The Stand By Me textbook explores the following: “the importance of belonging – both for the individual and for the community”, “how the Christian community celebrates our belonging in Baptism and Confirmation”, “identity the ways Baptism, Confirmation and Eucharist connect them to the Christian, give them a purpose in life and offer them strength and support”, and “improving the climate of welcome and inclusiveness in their class and community”. (Stand By Me Teacher’s Guide, page 80)

Many of the activities in this section of the textbook would work well with this particular ELA 8 lesson. It is suggested that you discuss with the Religion teacher to discuss which activities they are doing from this section, then choose the activities they are not doing to supplement this ELA 8 lesson.

Any ‘belonging’ activity will work.

Lesson 6

Complete Faith Permeation Culminating Assessment Task on Page 1

Lesson 7

Outcomes and Indicators:

CC 8.1

CC 8.2

CC 8.3

CC 8.4

Unit End Project

Have students write and illustrate a children’s book about someone discovering a unique talent or gift and using it for the common good.

Extension: read the storybook to students in elementary school.

Project should be marked using an appropriate rubric.

Teacher Catholic Faith Integrations Reflections
What have I learned about teaching this unit?

Gr. 8 ELA

Unit: Tales – Becoming Myself

What permeation ideas worked well in this unit?

How well did the permeation prompts engage the students?

Describe how the faith permeation prompts helped your students to grow in understanding the Catholic faith.

As a teacher, describe how the faith permeation prompts helped you to grow in understanding the Catholic faith.

It would have been good to have...

If I adapted / modified this unit I would...

General Comment:



Gr. 8 English Language Arts Faith Permeation Essential Connections

Unit Theme: Adventure and Adventurers

“Adventure and Adventurers” is a *multi-genre thematic unit* within the Social, Cultural, and Historical context in the ELA curriculum. Specific outcomes are listed for each learning activity.

NOTE: All highlighted/shaded areas indicate faith permeation.

Catholic Faith Focus for Learning:

□ Being a Catholic Christian and following Jesus (having faith) is a journey and the greatest adventure.

□ Saint Paul is an excellent example of a great adventurer for God. Acts 8, Acts 9: 1-31

“Thomas said to him, ‘Lord, we do not know where you are going. How can we know the way?’

Jesus said to him, ‘I am the way, and the truth, and the life.’” John 14: 5-6

Catholic Faith Big Ideas (answers to the essential questions):

Students will understand that ...

□ with the power and gifts of the Holy Spirit they can confidently follow Jesus even if they are not sure where the faith adventure will lead them.

□ the teachings and life of St. Paul are a guiding light for their faith adventure

□ our Catholic Church has many good examples of heroic faith adventurers.

Catholic Faith Essential Skills:

The students will be able to ...

□ identify the gifts of the Holy Spirit in their own lives and how the gifts can help them on their faith adventure.

□ tell the story of Saint Paul and other faith adventurers.

Catholic Faith Essential Questions:

□ When you are faced with a challenge on your faith journey, how do you use the gifts the Holy Spirit has given you?

□ How does being guided by our Catholic faith help us on our faith adventure?

□ What can I learn from St. Paul and other faith adventurers that can help me on my faith journey?

Introductory Activity

In pairs students will research St. Paul. What kind of an adventure did he go on? Students will map Paul's journey using pictures and/or words. The class will then discuss what Paul did for others to help them on their faith journey. What do we learn from Paul? How did Paul use the Gifts of the Holy Spirit? How can we, as Catholic Christians use the Gifts of the Holy Spirit on our faith journey?

After the above discussion, have students analyze, "Thomas said to him, 'Lord, we do not know where you are going. How can we know the way?' Jesus said to him, 'I am the way, and the truth, and the life.'" John 14: 5-6, in groups. Students will come up with a 30 second song, rap, or chant to share the message of John 14: 5-6.

Outcomes & Indicators:

CC 8.2

CC 8.6

Adventures and Adventurers

Climb a mountain? Sail the around the world? Journey to the Arctic? Fly to the distant planets? These and other adventures are possible in a world of challenges and achievements. We can overcome our fears and find the courage, determination, and commitment to try something new and embark on our own adventures.

In this unit, we see how adventures challenge others and us. We see how adventurers test our strength and convictions, allow us to follow our dreams, and motivate us to achieve our goals. What kind of adventure do you want?

Question 1: Are You an Adventurer? In What Ways?

Lesson 1 – 60 minutes

Ask students to use two of the following sentence starters to explain how and in what way they are adventurers:

- I am an adventurer because ...
- I find it exciting to ...
- The most exciting thing that I have done is ...
- The funniest adventure that I had was ...
- The most frightening adventure that I had was ...
- The most adventuresome thing that I would like to do if I had enough courage is ...

• *Catholic faith is an adventure because...*

(Optional activity: Create a picture visualizing your Catholic faith journey; it may be abstract. On the back explain it in two or three sentences.)

Question 2: What Makes an Adventure?

Our curiosity and urge for adventure often lead us to try things that we would not have tried. How adventuresome are you? Have students consider the following:

- Do you prefer to do things like skateboarding or skiing ... rather than staying at home and watching television?
- When you were younger, did you ever get lost or stray from your parents?
- Do you usually accept “dares”?
- Would you enjoy high, deep, or dark places?
- Do you usually look or go to investigate what caused a loud or unusual noise?
- Would you consider wearing clothes or a hairstyle different from those worn by others in your school?
- *Would you stand up for your faith when it is being put down or sit back and say nothing?*

Have students interview three of their classmates. Who seems most adventuresome? Why?

Possible Mini-Lessons: How to Conduct an Interview (p. 79, *Crossroads 8*, Teacher’s Guide), The Tone of Our Voices

Note: *Start a Class Language Profile that includes the language arts skills and strategies as well as the language cueing systems. What are the students’ language strengths? What are their needs? As students work through the unit, make anecdotal notes on the Class Language Profile in order to set teaching priorities.*

Lesson 2

Outcomes & Indicators:

- Compose and Create 8.1
- Comprehend and Respond 8.5
- Comprehend and Respond 8.2
- Comprehend and Respond 8.2 and 8.3
- Comprehend and Respond 8.2
- Compose and Create 8.6
- Compose and Create 8.9
- Compose and Create 8.3 and 8
- Assess and Reflect 8.2
- Comprehend and Respond 8.6 and 8.5

Nothing Ventured, Nothing Gained

Lesson 2 – 120 minutes

Few people are completely fearless. What situations or kinds of people do you fear most (dentists, closed rooms, darkness, mice and rats, being made fun of, others)?

Suggested Resources: “Empty Fears” (*Crossroads 8*, p. 135) or a similar lyrical poem about fear, hesitation, or a challenge

Before Listening

- Develop context and introduce a visualizing strategy.

- Ask and discuss: “What are our fears, how do we hide them, what do we do to overcome them? How does fear relate to adventure? Why are some people, like explorers and adventurers, seemingly less afraid than others?”
- As students listen to this poem being read, have them close their eyes and picture (visualize) what the speaker is describing.

During Listening

- Have students sit in groups with their eyes closed while they listen to the first reading. What did they “see” in their “mind’s eye”?
- Distribute recipe cards and ask students to listen a second time to the vivid phrases the speaker uses. Have students “sketch” the most vivid scene they saw in their “mind’s eye” and then share this with their group.

After Listening

- Pair students. Have them read aloud the stanza that is represented by their sketch.
- Ask the students to reread the poem silently one more time and to retell the poem to their partner as a story.

Ask students to respond in their journal or notebook to the following prompts: “Why do you think the poem is called “Empty Fears”? What sights, sounds, and sensations were used in this poem to give a sense of feeling afraid of something?”

- Have students tell about a time that they were afraid (include where, when, what happened, and their feelings).
- *How does having faith and being part of a Catholic Community help to deal with the fears of life?*

Writing

- **Discuss the writing process** (*Language and Writing 8*, pp. 10-17) and the writing of personal narratives (*ResourceLines 7/8*, pp. 106-107).
- **Provide a clear prompt that includes the R(ole) A(udience) F(ormat) T(opic) S(trong verb) for the writing task.** For example, “You are a young child who has just experienced a very frightening situation. Write a personal narrative to a grandparent or older person telling what happened.”
- **Model the writing process and take time to establish some guidelines for revision** (e.g., *ResourceLines 7/8*, p. 107). Use the “Revising and Proofreading Guide” on page 435 in *Crossroads 8*, Teacher’s Guide.
- **Share the evaluation criteria for the composition with the students before they begin writing.**

Possible Mini-Lessons: Visualizing, Listening for Detail, Participating in a Group, Writing in Complete Statements, Using Rhetorical Questions, Writing a Response, Writing a Narrative Paragraph/Personal Narrative, Revising, Punctuating Dialogue, Spelling Common Homophones (e.g., night/knight, know/no, knew/new, there/their/they’re, it’s/its, to/too/two)

Lesson 3 and 4

Outcomes & Indicators:

- Comprehend and Respond 8.1
- Compose and Create 8.1
- Compose and Create 8.6
- Compose and Create 8.5
- Comprehend and Respond 8.7
- Comprehend and Respond 8.2 and 8.3

Fitting In

Lesson 3 – 120 minutes

Suggested Resources: **“See Saw” (excerpt by Dennis Foon) (*SightLines* 8) or a similar play about the individual challenges of being part or not part of the “in-crowd”**

Before Reading and Listening

- Reading and enjoying a play requires imagination. The *script*, written by a playwright, has to be interpreted by *actors*, presented on a *stage*, in front of an *audience*.
- Reading a play requires us to imagine the stage and what happens on it. Using imagination and clues from the play’s stage directions, we try to “hear” the characters’ voices and “see” their actions.
- This play excerpt reveals the pressures concerning popularity and bullies. A new girl, Charla, tries to understand the social scene and “fit in”.

The four realistic characters in “See Saw” are quite complex in their feelings and personality traits. The personalities they demonstrate on the outside are often different from their true selves.

During Reading and Listening

- As students read and listen to the play, ask them to concentrate on the outer and inner sides of Paige, Josh, Adam, and Charla using the metaphor of a taco.
- Cut circles and fold them in half. Have students use words, phrases, pictures, and quotes from the play to record the traits apparent to the outside world on the outside of the folded circle and the true inner feelings, traits, and values on the inside. ***Put in a different colour what you think are Catholic values.***
- Ask students to consider how the quality of the actors’ voices help reveal character. Do the voices help bring out the meaning of the script? What challenges (and fears) did each character have to overcome?

After Reading and Listening

- In small groups, have students prepare their reading of the script (*Identities* 8, pp. 184-185). This can become an audio recording.

- If students are interested, they can perform the excerpt from “See Saw” and videotape their group’s project (see “Planning a Video Script” in the Teacher’s Guide for *SightLines* 8 and pages 228-231 of *ResourceLines* 7/8).

What are Adventurers Like?

Lesson 4 – 120 minutes

The urge for adventure varies with different people. Ask students, “What is one thing that you would most like to do if only you had enough courage or could overcome your fears?” Sometimes circumstances force us to overcome our fears and to find the courage, determination, and commitment to deal with the challenge.

Each of the following excerpts reflects a person’s urge for adventure. Each person attempted what some would consider impossible or foolhardy. Each person’s urge for adventure, however, surpassed his or her fears. What feats did each adventurer attempt to perform? What skills did each person need and what fears did each have to overcome?

- ... two adventurers hoping to be the first to fly a helicopter to both the North and South Poles were rescued yesterday in the ocean off Antarctica ... (*National Post*, January, 2003).
- ... teenager survived an auto accident that catapulted him more than seven metres in the air by grabbing onto overhead utility wires like an action hero for 20 minutes before he was rescued ... (*Leader Post*, January 29, 2003).
- ... the cry came just before the power on the boy’s cell phone ran out. They were floating helplessly in freezing temperatures ... when their frail craft began taking on water ... (*National Post*, January 29, 2003).
- ... seven students ... died when they were caught in the avalanche ... on a ski trip to the backcountry of the Rocky Mountains ... (*The Globe and Mail*, February 3, 2003).
- ... from what the world now knows of the astronauts’ early lives, it is fair to say that even as young people, they ... too ... hungered for ... adventure ... (*National Post*, February 3, 2003).
- ... she had always dreamed of sailing around the world in a homemade boat. From Halifax ...
- ... who had been training his daughter in skydiving, watched helplessly as the girl plummeted to her death when her parachute failed to open ...
- ... a professional stunt performer, attempted to jump from the bridge into the bay. Admittedly seeking publicity for his courage and skill, he hoped to survive his leap. He plunged to his death ...
- ... explore the courage required for Joan of Arc to follow the Lord
- ... others to explore: Jesus, Mother Theresa, Craig Keilburger, the early Christian martyrs including St. Paul and St. Peter

“Life is either a daring adventure or nothing.” (Helen Keller)

The following prose (non-fiction) texts tell us about people who learned how to overcome their fears and rise to the challenges that their adventures presented. As students read about these real people, places, and events, have them use a chart (with a column for the Selection Title, Type of Adventure, Character(s), and Words, Phrases, and Actions that Make the Character(s) an “Adventurer(s)”) and record what they learn from their reading. Introduce the students to each

selection using an exciting “anticipation quote” from each, similar to those used in the previous quotes.

Suggested Resources:

- **“Maiden Voyage” (Tania Aebi with Bernadette Brennan) (*Spirit of Adventure*) or a similar selection about sailing around the world alone**
- **“Flying High: Roberta Bondar” (Doug Stuebing and Roberta Bondar) (*Spirit of Adventure*) or “Out of This World” (Andrew Phillips and Sarah Green) (*Crossroads 8*) or a similar selection about journeying into space**
- **“When Hell Froze Over” (Rosi Di Manno) (*Spirit of Adventure*) or a similar selection about adventure in the Arctic or Antarctic**
- **“A Rock Star Risks His Life for Freedom” (Marjorie Ingall) (*Spirit of Adventure*) or a similar selection about standing up for what you believe**

Expository text structures have very different purposes and inspire different forms of involvement from a reader. In addition to showing students your interest and passion for non-fiction, you may want to use one selection to show them how to think as they read. A Think Aloud is a good way to model the strategies that students need to make sense of non-fiction text. In order to prepare their charts (summaries) for each selection, you can model some of the reading and summarization strategies that they will need to comprehend each text. For example,

1. Preparing to Read: Preview the text by reading the title and then converting the title to a question and writing it down. Read the introduction and any headings and subheadings. Note any visual materials such as pictures, maps, and diagrams.
2. Comprehending During Reading: Map the major topic, events, main ideas (model idea mapping, see note 364 and 365 in *Write Source 2000*).
3. Responding, Recalling, and Summarizing: Select the main information from the map and enter it in the chart or write it in a sentence or paragraph.

The “How to Read an Article” frame on page 85 of the Teacher’s guide for *Crossroads 8* could also be used, or students could be taught to use a two column (Key Words/Notes) notemaking format.

Possible Mini-Lessons: Charting and Mapping, Rereading for Specific Information, Reading Different Types of Non-fiction (article, essay, biography, and autobiography)

Language Study: The Verb

In-context and direct instruction about language matters equips students with insights and tools they need to communicate more effectively. Middle Level students are ready for explicit instruction that explains how language works. Grade 8 students should have a good understanding of the role the verb plays not only in talking and writing about adventure, but in effective communication in general.

There are many ways to tell how something moves or how something is done. The key word in telling about adventure is often the “doing” word or action verb. “Verbs make other words move. Without them, there would not be any action in your sentences. Nothing would dance or laugh or worry or roar” (*ResourceLines* 7/8, p. 281). You need verbs to tell what a subject can do, be, and feel.

Most verbs express action. Here are some sentences from “Maiden Voyage” (*Spirit of Adventure*). How many verbs are used?

- “A metre above, avalanches of white water crash across Varuna’s back.”
- “Pots, pans, cans, and tools clatter together in the lockers.”
- “I stuffed my logbook onto the shelf behind my head ...”

Action verbs tell what someone or something does physically or mentally (e.g., runs, composes, draws, thinks, or takes). A writer of adventures has to use verbs effectively. There are, for example, many ways to walk or talk. Which verbs best describe how a person does these? If a person wants to get from one place to another, (s)he can amble, creep, dawdle, flee, glide, hike, inch, jostle, limp, meander, prance, saunter, tiptoe, waddle, or zigzag. How many other ways can (s)he get there on foot?

Good writers of action and adventure strive to use effective action verbs. Ask students to consider all the action verbs that could be used to “talk” or “say” (e.g., exclaim, lecture, cry, gasp). Have students examine a text that you have recently read.

- What are the five best action words used by the author?
- Now, have students examine their personal narrative. What was the best action verb(s) that they used? Why? What verb(s) would they/could they change in their narrative paragraphs to make them more powerful?

Note: Verbs come in other forms as well.

A linking verb does not express action. It simply expresses a state of being (e.g., “were”) and serves to link or join the subject to another word that tells something about the subject (e.g., “I was afraid.”) Forms of the verb “to be” (e.g., am, been, become, was, are, were), as well as look, smell, taste, feel, remain, sound, appear, stand, turn, and seem are the most common linking verbs. A verb is a linking verb if a form of “to be” can be substituted for the verb (e.g., “The room smelled musty. The room is musty.”). Linking verbs are followed by adjective qualifiers. A verb is a regular action verb if it is followed by an object (e.g., “John smelled the flower.”). Sometimes the verb will have a helping (auxiliary) verb (e.g., “The waves were pounding yesterday.”). Forms of the verb “to be” (e.g., is, are, was, were, am, been) as well as shall, will, could, would, should, must, can, may, have, had, has, do, and did are common helping verbs.

Lesson 5

Outcomes & Indicators:

Comprehend and Respond 8.6

Comprehend and Respond 8.2 and 8.3
Compose and Create 8.5
Compose and Create 8.8
Compose and Create 8.2

An Adventurous Journey
Lesson 5 – 120 minutes

Suggested Resources: **“Iron Trails to Adventure” (Catherine George) (*Crossroads 8*) or a similar newspaper article about an adventurous journey**

Before Reading

- View the “Heritage Minute” video suggested in the Teacher’s Guide, locate the Yukon on a map, and prepare a K-W-L chart.
- Skim the article (noting title, by-line, format of layout, sidebars, photos, and captions) and review the strategies that will be needed to read this non-fiction selection.

During Reading

- Have students read silently and then, with a partner, take turns “whisper” reading the article a second time. Have the students make jot notes during the second reading and then complete the “L” column of the K-W-L chart.

After the Second Reading

- Have the students consider what elements of the 1890s journey attracted them and which did not.
- *What is it about your Catholic faith journey that you find attractive?*
- *What is it about your Catholic faith journey that you find difficult?*
- Also have students mark the key points on the journey on a map.
- Finally, have the students divide a page of their notebook into four squares and write the important information (facts) that they learn in the article about the geography, railroad, personalities, and impact of the Gold Rush.

Writing

- Ask students to choose one of the headings from their divided notebook page and then to write an expository/explanatory paragraph explaining to someone who has not read the article what the students have learned about this topic.
- Students could also be shown how to do some additional research to add information to their paragraph or write a paragraph about another aspect of the Gold Rush (e.g., homes, tools, occupations, food and clothing).

Note: Create a clear prompt, a checklist, and an exemplar for the paragraph assignment. Share the evaluation criteria with students before they begin the writing process. This might be a good

opportunity to show students how to select and evaluate resources (e.g., *Crossroads* 8, pp. 88-89, *ResourceLines* 7/8, pp. 88-89, *Write Source 2000*, note 79).

Possible Mini-Lessons: Reading an Article, Organizing Information, Vocabulary Log, Figuring out Word Meanings from Context, Spelling Strategies, Writing and Editing an Expository Paragraph, Researching a Topic (Using Print and Websites)

Lesson 6

Outcomes & Indicators:

Comprehend and Respond 8.1 and 8.5

Comprehend and Respond 8.2 and 8.3

Compose and Create 8.9

Comprehend and Respond 8.4

Compose and Create 8.5

Compose and Create 8.2 and 8.3

Assess and Reflect 8.2

Adventures of the Voyageurs

Lesson 6 – 180 minutes

Narrative Poetry

Activity 1

Suggested Resources: “Song of the Voyageurs” (anonymous lyrical poem) (*Crossroads* 8) or another narrative poem about adventure

- The freedom and excitement of being a voyageur was considered an adventure to many of the young canoeists employed by merchants in Montreal to transport goods to and from trading posts in the Canadian interior in times past. The adventurer, however, had to deal with many hardships and overcome many fears. *Discussion about the voyageurs being predominately French Catholics.*

Read the poem to the students and ask them to note at least five hardships faced by the voyageurs. Have students reread the poem to themselves and think about the speaker and how the voice of the speaker of the poem might sound.

- Discuss the speaker’s attitude and feeling about having adventures. Have students read the poem to a partner as they think the voyageur would have sounded if (s)he was “reading” or “reciting” it. Encourage students to talk about the choices they made to give voice to the lines (e.g., What in the poem suggested that you say it that way? What choice of words helped you to create your impressions of the speaker or character?).
- Some Canadians still enjoy the thrill of canoeing different types of rivers and the adventures to be found in the outdoors. Rather than mishaps, weariness, and misery, they would rewrite the poem to tell a different story.

- Using the opening line “In the course of the journey ...” have students write their poem giving the opposite impression of the canoeing experience.
- Brainstorm and model several possible lines with the class and then have them write their version. After they have had a “cooling off” period, ask them to prepare a dramatic reading of their poem.
- Finally, have students write an original lyric poem of their own. Use a Writer’s Workshop similar to that modeled in *Language and Writing 8* (pp. 62-69) or “How to Write Poetry” in *Crossroads 8* (pp. 178-179). Review the role of verbs in writing effective poetry (*Language and Writing 8*, pp. 65-66). Have the students prepare a dramatic reading of their poems for their classmates (*Identities 8*, pp. 184-185).
- *How would the Catholic faith of the voyageurs help them to work as a team and deal with hardships?*
- *As faith filled people what should we do when we experience hardships on our journey? Who do we rely on? Who is on our “team”?*

Possible Mini-Lessons: Tips on Reading Poetry (*Identities 8*, p. 225), Structured Conversation About a Poem (*Identities 8*, pp. 238-239)

Looking at and Creating Visuals

Activity 2

Suggested Resources: The paintings *Dawn of the Voyageurs* by Frances Anne Hopkins (*Crossroads 8*, p. 86) and *Canoe Manned by Voyageurs Passing a Waterfall* by Frances Anne Hopkins (*SightLines 8*). These paintings give a different impression of life in 18th century Canada than the “Song of the Voyageurs”

Viewing

- Have the students consider: How do these paintings counteract the message of the poem and paint a positive picture of the life of voyageurs? How do they reinforce the message of the poem? What do we learn about the land, mode of transportation, clothing, division of labour?

Note: Other Hopkins paintings are found on the web. See http://collections.ic.gc.ca/heirloom_series/volume5/292-295.htm and <http://www.glenbow.org/arththm/canoes.htm>

- “Messages are Everywhere” in our environment. They are designed to attract our attention and, often, to give us a message – join us, do this, buy this, be like this. Have students examine the visuals found on pages 30-31, 90-91, 168-169 of *SightLines 8*. Then ask them:
 - What is the message contained in each visual?
 - What captures our attention first in each visual?
 - Where does our eye initially focus?
 - What is the overall appeal?
 - Which message is most effective? Why?
 - What messages do we see everyday (e.g., t-shirt slogans, logos, billboards, and more) and what is the purpose and impact?

Possible Mini-Lessons: Active Viewing Strategies, Graphic Design, (ResourceLines 7/8), Layout, Message, Medium, Appeal

Representing

- Have students consider the texts that they have read and listened to so far in this unit. Which text (e.g., in *Spirit of Adventure*) could use an effective illustration? What impact should it have in order to entice someone to read the written text?
- Have students create an illustration for the selection. Establish a prompt, discuss the representing process, and share the evaluation criteria with students. Consider the principles of design (*ResourceLines 7/8*) and the variety of visuals that might be used in creating an effective illustration (*ResourceLines 7/8*, pp. 214-216).

Lesson 7

Outcomes & Indicators:

Comprehend and Respond 8.7

Comprehend and Respond 8.3

Compose and Create 8.4

Comprehend and Respond 8.4, 8.5, and 8.6

Compose and Create 8.5

Compose and Create 8.6

Comprehend and Respond 8.3

Compose and Create 8.5 Compose and Create 8.8

Open a Book, Open a World

Lesson 7 – 180 minutes

**“Some books are to be tasted, others to be swallowed, and few to be chewed and digested.”
(Francis Bacon)**

Use Book Talks to introduce students to full-length non-fiction books and novels related to the theme. Consider whether these books could be read individually or as a group and what response strategies and/or reading guides students could use to enhance their reading experiences. Share the “Questions to Guide a Personal Reading Conference for Non-fiction and Fiction” (Generic Assessment Master #37, *SightLines 8*, Teacher’s Guide).

Several full-length non-fiction texts and novels related to this theme are listed in the bibliography that accompanies the Curriculum Guide and CD-ROM.

Language Study: The Sentence

In spite of its complications, the English language uses a basic word order and some very basic patterns to communicate meaning. Grade 8 students should have a good understanding of the basic English sentence and how its parts work to communicate meaning clearly.

Have students imagine someone who has just experienced a situation that was dangerous, exciting, or adventurous. In trying to explain the event as quickly as possible, they say: “Our plan worked. The barking dogs quickly ran. We scared them. The dogs were afraid.”

All English sentences are built on three basic “kernel” sentences that contain the essential components needed for communicating ideas. These sentences centre on a word for doing or being (a verb) and all the other words in the sentence support that word. The word that tells who or what is doing something or receiving something acts as a subject or object in an English sentence. The words that qualify other words in the sentence are either adverb qualifiers (i.e., words that tell where, when, why, how) or adjective qualifiers (i.e., words that tell which one or how many). The verb, its subject, and their qualifiers are the most important parts of a sentence.

Note: As students look at the basic sentence patterns, remember to have them identify the verb first.

Pattern I Sentences: Subject-Verb (S-V)

- “Our plan worked.” This sentence consists of a verb (“worked”) and its subject (a word to tell who or what “worked”) and a qualifier (whose plan).
- “The barking dogs quickly ran.” This sentence follows the same pattern as the first sentence – S-V. “Ran” is the verb, “dogs” indicates who or what ran so it is the subject. The other words are qualifiers or words for describing the subject or verb. “Quickly” tells how the dogs ran so it is an adverb qualifier while “the” and “barking” tell which dogs so they are adjective qualifiers.

Pattern II Sentences: Subject-Verb-Object (S-V-O)

- “We scared them.” This sentence consists of a verb (“scared”) and its subject (“we”). (Note: A pronoun is used in place of a noun to name a person, place, thing, or idea.) The sentence also contains a word that indicates who or what received the action of the verb (the object “them”).

Note: Sometimes English speakers use a variation of this pattern – Subject-Verb-Indirect Object-Object (S-V-IO-O). An indirect object is a word that receives indirectly the action of a verb. It is a word that answers the question, To whom? or To what? after the verb. For example, “John handed his friend a stick.”

- V – handed
- S – John (Who handed?)
- O – stick (Handed what?)
- IO – friend (Handed to whom?)
- In English, the indirect object (IO) always precedes the object (O).

Pattern III Sentences: Subject-Linking Verb-Complement (S-LV-C)

- “The dogs were afraid.” This sentence has a verb that does not express action. It simply expresses a state of being (“were”) and serves to link or join the subject to another word that

tells something about the subject (i.e., dogs – afraid). Forms of the verb “to be” (e.g., am, been, become, was, are, were) as well as look, smell, taste, feel, remain, sound, appear, stand, turn, and seem are the most common linking verbs. Note: The complement can either describe (as in “afraid”) or rename the subject (e.g., “My name is John.” “John is my name.”).

- When students examine their own sentences or those found in various texts, they can ask themselves a series of questions:
 - What is the main action, or state of being, expressed in this sentence? (verb)
 - Are there any auxiliary verbs?
 - Who or what is doing this? (subject)
 - What questions do the other words answer? About what word?
- Once students have answered these questions, they can easily recognize the sentence pattern and ensure that their sentences are complete.

Have students examine the following sentences or ones from one of the selections studied or written. What patterns are found in each sentence?

It was early.
It was Saturday morning.
It was winter.

A bus screeched to a halt.
It was yellow.
It was a school bus.

The sky was gray.
Clouds covered the sky.
The clouds were heavy.

Jill thought about the slopes. The slopes were powdered.
The powder was snow.
The snow was fresh.
She pictured the hill.
She pictured the chairlift.
She imagined the feel of the wind.
The wind laced her cheeks.
The wind bit her ears.
The feel was snow.
The snow slid under her skis.

Have students combine the basic kernel sentences that are clustered together into one sentence and then form a paragraph. How do different sentence lengths create interest in this paragraph? What sentences could be added to bring the paragraph to a satisfactory conclusion? What could the paragraph be titled? The sentences in the paragraph also could be rewritten to create more excitement, tension, or effect.

Living on the Edge – Imaginative Adventures: The Short Story

In an adventure, one sometimes has to test one's strength and wits against awesome opponents. The opponents may be natural, human, or superhuman. The hero is motivated by a desire or need to reach a certain goal – seeking a person (whom (s)he is trying to rescue), reaching a place (such as the top of a mountain or the ocean floor), or obtaining a thing (such as the treasure or a priceless jewel).

An adventure story is suspenseful. The listener, reader, or viewer alternates between fear and relief as the hero squirms out of sinking ships, pulls him/herself up the side of a cliff, or struggles to the shore. We want to know what happens next. We want to compare what we might have done in a similar situation with what the character does.

A short story is a brief narrative often written in a suspenseful and artistic way. It usually presents a conflict and has a definite beginning, middle, and end. By listening to, reading, and viewing fictional stories of adventure, we can learn about the artistry of telling a good adventure story. As students read the stories in this unit, have them consider how they are told. Ask students to identify the techniques used to tell the stories including:

- when and where the action happens (setting)
- the characters involved (main character and others)
- the central problem or conflict
- the series of events including the beginning (set-up of the problem or conflict), the middle (how the main character struggles to solve the problem and how (s)he changes as a result), and the end (how the problem is resolved, happily or not)
- the details such as description and dialogue that keep the readers/listeners/viewers interested.

A good adventure story, whether read, seen, or heard invites us to respond. For each of the four stories suggested, have the students create a story map that answers the following questions:

Beginning-of-Story Questions:

- Setting: Where does the story take place? When does the story take place? Who is the main character? What is the character like?
- Problem: What is the main character's problem? What does (s)he need? Why is (s)he in trouble?

Middle-of-Story Questions:

- Goal: What does the main character decide to do? What does (s)he have to attempt to do?
- Attempts/Outcomes (or Decisions/Results): Event 1: What does the main character do about ...? What happens to him/her? What will (s)he do now? Event 2: ...

End-of-Story Questions:

- Resolution: How has the main character solved the problem? How has (s)he achieved the goal? What would you do to solve his/her problem?
- *Each character had to believe in something/someone to guide them on their journey. In your Catholic faith, what/who speaks to you, and guides you along your faith journey?*

- (use if relevant) Did the protagonist(s) use *The Gifts of the Holy Spirit* to help them on their adventure? If so, which ones, and how.
- How do you use *The Gifts of the Holy Spirit* on your faith journey?
- Reaction: How does the main character feel about the problem? Why does (s)he do this? How does (s)he feel at the end?
- Theme: What is the major point of the story? What does the story say about this point?

Suggested Resources: “No Matter What” (a short story by Joan Lowery Nixon) (*Crossroads 8*), “The Water of Life” (a folk tale by Kay Stone) (*Crossroads 8*), “Da Trang” (a folk tale by Tony Montague) (*Crossroads 8*), “On the Road” (a short story by Joanne Findon) (*Crossroads 8*), or “To Build a Fire”, “Not Ever Again”, “The Banana Tree”, “Night of the Wild Horse”, “The Snake King” (*Spirit of Adventure*), or “What I Want to Be When I Grow Up”, “The Kitchen Knight”, “The Getaway”, “Nothing to Be Afraid Of” (*Adventures and Adventurers*)

After Reading

- Have students meet as groups of three or four. Which story did they like the least? The most? Why? How did the story make them feel? What did it make them think about? Which character was the most or least appealing to them? What attracted or repelled them about a character? What did they gain by reading each story (e.g., enjoyment, inspiration, knowledge, appreciation)?

Have the students review their responses to their story map questions.

- Have students create a chart for each story that rates each of the following elements using a criteria (e.g., 1 = Outstanding, 2 = Good, 3 = Fair, 4 = Not as good as it could have been):

Elements	Rating	Reason(s)
How interesting was the setting?		
How believable were the characters?		
How believable was the dialogue?		
How exciting was the plot?		
How effectively did the author use: <ul style="list-style-type: none"> • foreshadowing • suspense • mood? 		
Overall, how would you rate each story? Why?		

- Have the students write a review for a popular magazine for teenagers of the story that they rated as the best.
- Use “Unit 13 (The Review)” in *Language and Writing 8* (pp. 122-129) and “How to Write a Review”, *Crossroads 8*, to guide the process.

Possible Mini-Lessons: Reading a Short Story, Techniques Used in Fiction, Working in Small Groups, Writing a Review.

Lesson 8

Outcomes and Indicators

Comprehend and Respond 8.6

Transforming a Story into a Play

A play or drama is in many ways like a short story. There is a cast of characters (usually listed at the beginning), setting (given in the stage directions), plot (usually divided into acts and scenes), and theme. The listener, viewer, or reader is left to make inferences from what the characters say and do onstage (and from the stage directions about how actors are to say their lines of dialogue).

Use an oral, written, and visual text to model how students must make inferences when they are listening, reading, and viewing.

Your task is to (in a small group) read the story of an adventurer from the Bible: suggested Bible stories include:

1. *the story of King David (1 Samuel 16-2 Samuel 24)*
2. *the story of Ruth (the book of Ruth)*
3. *the story of St. Paul (Acts 8, Acts 9:1-31)*
4. *the story of Mary (Luke 1:26-56, Luke 2)*
5. *the story of Joseph (Genesis 37-50)*

Note: The Bible may be used as a resource for these stories; however, if you find they are too long it is suggested that you find a condensed version on the internet, or use a children’s Bible or storybook.

In your group you will rewrite the Bible passage in the form of a play. Upon completion, you will perform the play in front of the class. Before beginning, it is important to read the rubric so that you are aware of how you will be assessed. Your job is to contribute positively to the group. The target audience is your class. The challenge involves dealing with expressing the meaning of the passage to your classmates, including characterization of the people in the story. You will create a play in order to teach the meaning of the Bible passage to your classmates, with focus on the adventure.

Lesson 9

Outcomes and Indicators

Compose and Create 8.6

Compose and Create 8.5

Compose and Create 8.2 and 8.3

Advertise An Adventure or Adventure Play or Story

Lesson 9 – 60 minutes

- In small groups, have students examine travel advertising from various travel brochures, travel books (e.g., *Let's Go* series), magazines, and newspapers.
- Ask students to consider what kinds of adventure travel are available and how adventure travel differs from other types of travel. What words and images are used in adventure travel advertising to appeal to people? What type of audience (target market) are these ads trying to reach?
- Have students consider the RAFTS and create a poster for an adventure destination they would like to experience. See “Creating a Poster” (*ResourceLines* 7/8, pp. 226-227) and “Visuals + Design” (by Sharon Sterling in *Identities* 8, pp. 271-275).
- *Options for destinations: Poster for spiritual destinations, examples, Heaven, Lourdes, Fatima, the Holy Land*

Lesson 10

Outcomes and Indicators

Compose and Create 8.9

Compose and Create 8.8

Compose and Create 8.5

Compose and Create 8.7

Assess and Reflect 8.1

Assess and Reflect 8.2

Comprehend and Respond 8.1

Compose and Create 8.6

We began this unit with a saying – nothing ventured, nothing gained. However, throughout the unit we have seen that “gain does not come without consequence”. Review the truth in this statement by reviewing the selections studied.

Map the Qualities of Adventurers

- Discuss in a group the adventurers that you have learned about in this unit. Think about the qualities that they have shown.
- Create a Quality Map like the one below. Draw a line from each quality to the appropriate character or characters.

Qualities of Adventurers	Name and Qualities of Adventurer One	Name and Qualities of Adventurer Two	Name and Qualities of Adventurer Three	Name and Qualities of Adventurer Four
1.				
2.				
3.				
4.				
5.				
6.				

What Have We Learned?

Self-Assessment

- As you worked through this unit, what did you learn?
- Consider the focus questions:
 - Are you an adventurer? In what ways?
 - What makes an adventure? What are the defining moments in an adventure?
 - What are the qualities of real-life adventurers? What can we learn from our successes and our failures?
 - *How does faith in God and the gifts of the Holy Spirit assist people on their adventures?*
- How well did you complete your assignments?
- What were your strengths?
- How well did you participate in group activities? Did you stay on task and meet your timelines? Did you work co-operatively with others?
- Where do you need more help or work?
- Consider how well you are doing in your listening and speaking skills. In your reading and writing. In your viewing and representing.
- What have you learned about the English language?

Peer Assessment

- Did my partner(s) and group member(s):
 - participate effectively in group activities
 - listen respectfully to others
 - help and build on ideas of others
 - stay on task
 - respond appropriately to others
 - encourage others through nonverbal and verbal cues
 - work co-operatively?

Unit End Projects

Approximately 2 weeks

Have students choose one activity from the following oral, written, and visual categories. When students have selected their projects, guide them to resources that will help them complete the project successfully. Review what students learned in this unit and show them how they can build on that knowledge and those skills and strategies. Set expectations, timelines, and criteria. Students should choose one activity from each category that will allow them to show what they have learned (know and can do) in this unit.

Oral Projects

Talk to an Adventurer

- Adventurers are found not only in books and movies. Your community is full of adventurers. Interview a person who you think has experienced an adventure or does something that interests you but you have only heard or read about. The person could be part of a team, organization, or committee, or the person could have done something adventuresome as an individual.
- Consider the focus questions for this unit and the following questions to help you get the information you need:
 - What did the adventurer do?
 - What is the adventurer's background?
 - What does the adventurer feel about his or her achievement?
- Prepare an interview. Use the information that you gather during your interview to talk about the individual. (Consider "How to Conduct an Interview", BLM 10, *Cornerstones* 8.)
- *Have students find someone in their family, parish, or school that they could interview about their faith journey.*

Create a Radio Program

- When radio dramas were very popular, a favourite show of many listeners was called "Suspense". In each episode, a character found him or herself in a very difficult or challenging situation (e.g., having to find a way out of the forest after becoming lost on a hike, having to escape a burning house, or being caught in a snowstorm).
- Create and tape a short adventure story using one of the situations in this unit.

Plan a Dramatic Presentation

- With a group of classmates, plan a dramatic presentation of an important scene from one of the adventure stories that you have heard or read.

Create A Future News Story About You

- Many of the adventurers that you have learned about in this unit are trailblazers. They have been the first in the world to accomplish or achieve something.
- Think about something unique or important that you would like to achieve in your life. *How would your Catholic faith influence you?*

- Create a radio broadcast about your achievement.
- Written Projects

Write an Advertisement to Find an Adventurer

- Begin, “Wanted: ...”

Write a Diary Entry

- Review the “Quality Map” that you constructed where you compared adventurers in this unit.
- Imagine that you are a character in one of the texts. How do you feel about the adventure you are experiencing?
- Write a diary entry from that character’s point of view. Describe your reactions to the events (adapted from *Adventures and Adventurers*, p. 103).
- *Use a faith adventurer studied in this unit.*

Write an Adventure Story

- Write an adventure story of your own that features one of the characters from your “Quality Map”.
- Put the adventurer in a different situation and show how he or she would react to this very different situation.

Write a Letter

- Imagine that you are one of the adventurers that you have heard about, read about, or viewed in this unit.
- Write a postcard to a classmate back home, explaining what makes your adventure different from an ordinary, quiet vacation.

Prepare an Original Script About an Adventure Read

- Choose a non-fiction piece or short story that you read and enjoyed in this unit.
- Create a radio, television, or movie script for a part of the selection.

Visual Projects

Plan an Adventure or a Treasure Hunt

Create a maze, puzzle, board game, or computer game to challenge the players to reach a goal or overcome a series of obstacles or challenges. *Consider making it about your faith journey and what you need to do and overcome to become the person God calls you to be (sacraments, prayer, etc.)*

Create a Wall of Famous Adventurers

- Pay tribute to the people in your community, area, province, and country who are worthy of tribute.
- Make a “Wall of Adventurers” that includes photographs of the adventurers, what the adventurers do, biographical information, and some comments on how the adventurers feel about their achievements.
- *Pay tribute to Catholic people in your community, area, province, and country who are worthy of tribute.*

Create an Illustration

- Using the same method or style of an artist whose work you have admired, create an image for the **Bible** story of an adventure that you found most appealing.

Create a Storyboard

- Choose a **Bible** story that you have read in this unit. Create a series of storyboards for the opening scenes of a new movie version of the story.

Teacher Catholic Faith Integrations Reflections
What have I learned about teaching this unit?

Gr. 8 ELA

Unit: Adventure and Adventurers

What permeation ideas worked well in this unit?

How well did the permeation prompts engage the students?

Describe how the faith permeation prompts helped your students to grow in understanding the Catholic faith.

As a teacher, describe how the faith permeation prompts helped you to grow in understanding the Catholic faith.

It would have been good to have...

If I adapted / modified this unit I would...

General Comment:



Gr. 8 English Language Arts Faith Permeation Essential Connections

Unit Theme: Timeless Narratives of the First Nations and Greek Peoples

“Timeless Narratives of the First Nations and Greek Peoples” is a *multi-genre thematic unit* within the Imaginary and Literary context in the ELA curriculum. Specific outcomes are listed for each learning activity.

NOTE: All highlighted/shaded areas indicate faith permeation.

Catholic Faith Focus for Learning:

The gospel parables teach us moral consciousness and respect for human dignity

Catholic Faith Big Ideas (answers to the essential questions):

Students will understand that ...

Jesus uses parables to teach about moral consciousness, human dignity, and relationship to God.

Catholic Faith Essential Skills:

The students will be able to ...

- Understand the purpose of parables

Catholic Faith Essential Questions:

□ How do parables teach us lessons about life?

- What is the essential difference between the Christian parables and the First Nations’ and Greek stories (answer: the personal relationship God calls us to through Jesus)

Description of Culminating Assessment Task – Integrating Catholic Faith (end of unit assessment):

Catholic Parable Lesson Plan

Before Reading:

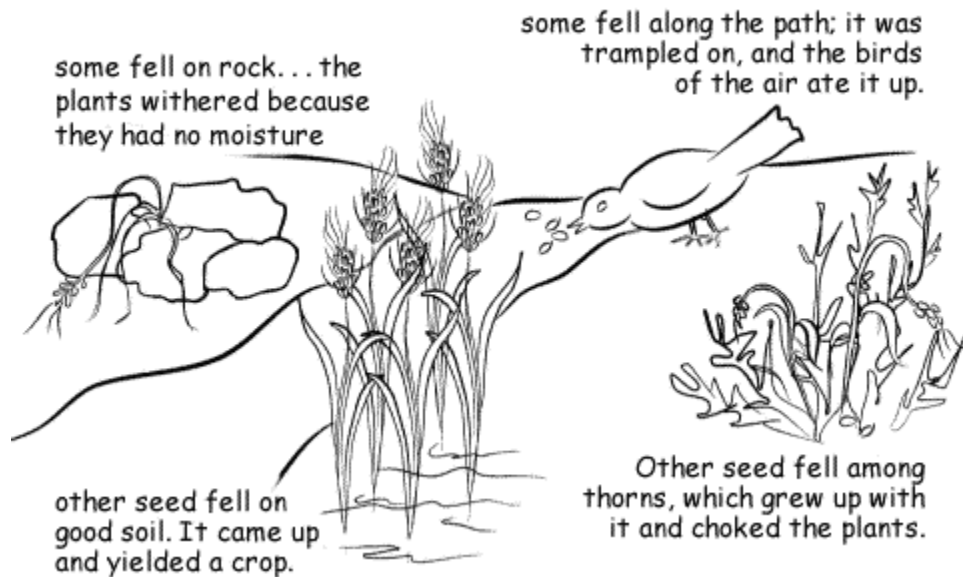
Jesus often used word pictures to teach the people. These stories were called Parables. They were meant to illustrate some truth. The people did not always understand, but Jesus was happy to give an explanation to those who wanted to know more. A picture story often helps us to see the point being made and to remember it better. One such story is the parable of the Sower in Luke 8:4-15.

During Reading:

Below you can see the story in a picture.

Sowing Seeds

A Farmer went out to sow his seeds ...



Read Luke 8:11-15 to see how Jesus explained this Parable and fill in the blanks below. Draw a line from the answer to the part of the picture that illustrates it.

The seed is the _____ of God. (vs.11)

... the _____ comes and takes away the word from their hearts, so that they may not _____ . (vs.12)

... believe for a while, but in time of _____ they fall away. (vs.13)

... hear, but as they go on their way they are _____ by life's worries, _____ and pleasures, and they do not mature. (vs.14)

... those with a noble and _____ , who hear the _____ , retain it, and by persevering produce a _____. (vs.15)

(from

http://sewhttkr.home.comcast.net/~sewhttkr/bibleWS/bibleWS/58_sower.htm,
copyright 1999 Sharon Whittaker, <http://sewhttkr.home.comcast.net>)

After Reading:

Students will use the Parable of the Sower as an example to create their own visual story. They will also explain the meaning using the fill in the blank format used in the example. Make sure that they provide the answers to the fill in the blanks. Students will then write reflection telling how Jesus, in this parable, examined human dignity or moral consciousness.

Alternate activities:

1. Have students transcribe a parable into a script and act it out, include characterization, stage directions, and props.
2. Have students write a script for a talk show. Have the host ask questions to the main character/characters about the parable offering insight to what Jesus is saying in the parable and what He is teaching us.

There are many parables to choose from, for example:

[The Weeds in the Grain \(Matthew 13:24-30\)](#)

[The Fishing Net \(Matthew 13:47-50\)](#)

[The Tiny Mustard Seed \(Matthew 13:31-32\)](#)

[The Seed Grows by Itself \(Mark 4:26-29\)](#)

[The Grain of Wheat \(John 12:24\)](#)

[The Leaven \(Matthew 13:33\)](#)

[The Budding Fig Tree \(Matthew 24:32\)](#)

[The Barren Fig Tree \(Luke 13:6-9\)](#)

[The Birds of Heaven \(Matthew 6:26-30\)](#)

[The Eagles Gathering \(Luke 17:37\)](#)

[The Tree and its Fruits \(Matthew 7:16\)](#)

[The Weather Signs \(Luke 12:54-56\)](#)

[The Closed Door \(Luke 13:24-30\)](#)

[The Doorkeeper \(Mark 13:33-37\)](#)

[The Thief in the Night \(Matthew 24:42-51\)](#)

[The Strong Man Bound \(Matthew 12:29\)](#)

[The Divided Country \(Mark 3:24-26\)](#)

[The Unclean Spirits \(Matthew 12:43-45\)](#)

[The Annoying Neighbor \(Luke 11:5-8\)](#)

[The Son's Request \(Matthew 7:9-11\)](#)

[The Unjust Judge \(Luke 18:1-8\)](#)

[The Pharisee and the Publican \(Luke 18:9-14\)](#)

[The Good Samaritan \(Luke 10:25-37\)](#)

[The Prodigal Son \(Luke 15:11-32\)](#)

[The Two Sons \(Matthew 21:28-32\)](#)

[The Lost Coin \(Luke 15:8-10\)](#)

[The Lost Sheep \(Matthew 28:12-14\)](#)

[The Shepherd and the Thief \(John 10:1-18\)](#)

[The Doctor and the Sick \(Matthew 9:12\)](#)

[The Sheep and the Goats \(Matthew 5:31-46\)](#)

[The Good and Bad Workers \(Matthew 24:45-51\)](#)

The Waiting Servants ([Luke 12:35-38](#))
The Generous Employer ([Matthew 20:1-16](#))
The Talents ([Matthew 25:14-30](#))
The Lamp-stand ([Matthew 5:14-16](#))
The Body's Lamp ([Matthew 6:22](#))
The Discarded Salt ([Matthew 5:13](#))
The Patch and the Wineskins ([Matthew 9:16](#))
The Householder's Treasure ([Matthew 13:52](#))
The Dishonest Steward ([Luke 16:1-12](#))
The Defendant ([Luke 12:58](#))
The Unforgiving Servant ([Matthew 18:23-35](#))
The Rich Fool ([Luke 12:16-21](#))
The Wedding Feast ([Matthew 22:1-10](#))
The Best Man ([John 3:28](#))
The Groom's Friends ([Matthew 9:15](#))
The Bride's Friends ([Matthew 25:1-13](#))
The Wedding Garment ([Matthew 22:11-14](#))
The Whining Children ([Matthew 11:16-19](#))
The Arrogant Guest ([Luke 14:7-11](#))
The Tower Builder ([Luke 14: 28-32](#))
The Rich Man and Lazarus ([Luke 16:19-31](#))

(from <http://parablesforkids.com/>)

Unit Overview

Context: Imaginative and Literary

Timeline: Approximately six weeks

Every culture has its stories. Long ago, before people invented writing, stories about important beliefs, deities, heroes, and experiences were told and retold. The best of these were passed by word-of-mouth from one generation to the next and form an important part of our heritage. Some early stories were told in the form of poems, other in the form of songs, and others in the form of what we now call tales or narratives. *Narratives that Jesus told are called parables.*

Each of these stories has something important to tell and teach us. The main characters challenge us to explore the complexity and fragility of being human. They force us to examine our relationships with others and our environment, our many faces of virtue and our human failings. They force us to relate the values, behaviours, and attitudes of the characters in the narrative to our own personalities and our own lives. Many of the stories are tales that give us a window into the values, beliefs, and practices of people past and present. *Jesus told parables to teach us about moral consciousness, human dignity, and relationship to God.*

“Because human life is so valuable, we must oppose all things that try to hurt or destroy that life, and to honour the dignity that is in every human life. When we don’t honour

another human being we are failing to honour God." (Religion 8 Stand By Me student text, page 172).

Understanding: Narratives from various cultures share a common focus, explore enduring themes, and reveal recurrent aspects of the human condition.

These narratives not only teach and entertain but also they make us think about the big questions about human nature and the meaning of life that have confronted humankind through the ages.

Questions for Deeper Understanding:

- What makes a “great” story?
- What do narratives teach us?
- How can stories from other places and times teach us about ourselves? Our environment?
- What lessons can we learn about ourselves and others through these stories?
- What lessons can we learn about human nature?
- What lessons can we learn about the meaning of life?
- *All of the above questions can be asked, also, of the parables.*

Lesson One

Outcomes & Indicators:

Comprehend and Respond 8.5

Compose and Create 8.6

Comprehend and Respond 8.1

Comprehend and Respond 8.5

Introduction

Long ago, before people invented writing, stories about important beliefs, deities, heroes, and experiences were told and retold. The best of these were passed by word-of-mouth from one generation to the next and form an important part of our heritage. Some early stories were told in the form of poems, others in the form of songs, and others in the form of what we now call tales or narratives.

Traditional narratives tell us a great deal about life, the environment, human nature, and the human condition. They force us to examine our relationships with others, our virtues, and our failings. At the end of the day, most of these stories have serious moral themes that cause us to think deeply about ourselves and our values.

*In the Bible, Jesus often told **parables**. A parable “...is a short story told to bring out a lesson or moral. Jesus used simple stories or images to convey important truths about God and his kingdom, and lessons pertaining to the way of life and happiness which God has for us. They commonly feature examples or illustrations from daily life in ancient Palestine, such as mustard seeds and fig trees, wineskins and oil lamps, money and treasure, stewards, workers, judges, and homemakers, wedding parties and children's games. Jesus' audience would be very familiar with*

these illustrations of everyday life. Today we have to do some 'homework' to understand the social customs described.

"...Jesus' parables often involve an element of surprise or an unexpected twist. We are taken off guard by the progression of the story. The parable moves from the very familiar and understandable aspects of experience to a sudden turn of events or a remarkable comparison which challenges the hearer and invites further reflection. For example, why should a shepherd go through a lot of bother and even risk his life to find one lost sheep when ninety-nine are in his safe keeping? The shepherd's concern for one lost sheep and his willingness to risk his own life for it tells us a lot about God's concern for his children." (from: <http://parablesforkids.com/>)

"It is believed that storytelling is both a gift from the Creator and an art that requires a great amount of skill and technique to hold the audience spellbound. The storytellers must possess a gift for memory, creativity, humour, and drama. The role of the storyteller is also as a historian or keeper of knowledge who educates the audience about life, the past, and provides insights into minds and spirits to facilitate a better understanding of who we are." (Stan Cuthand, Cree Elder, *Stories from the Seventh Fire: The Four Seasons*, 2002, p. 1).

Questions for Deeper Understanding:

- What makes a "great" or important story?
- What do narratives teach us?
- What lessons can we learn about our selves and others through these stories?
- What lessons can we learn about human nature?
- How can stories from other places and times teach us about our environment?
- What lessons can we learn about the meaning of life?
- *All of the above questions can be asked, also, of the parables.*

As you work through this unit, keep a running record of the following elements of each narrative.

1. Title of Narrative/*Parable*:
2. Main Characters (deities, monsters, tricksters, or mortals):
3. Personality of Main Characters (from clues in the narrative):
4. Distinguishing Features of the Main Characters:
5. Natural Phenomena (that may be explained) or purpose of the narrative/*parable*:
6. The Lesson or Moral of the Narrative/*Parable*:

Creation and the Origins of Humankind

Many cultures around the world produced their own stories to explain the beginnings or creation of the earth. These creation stories often form a basis for the religious and spiritual beliefs of a cultural group.

First Nations and Métis Creation Narratives

For Native North Americans “what inspires and unites...is a view of the world as place for sacred mystery. The native relationship with the world is rooted in a profound respect for the land, its features, and its life-forms. Mother Earth provides and Father Sky provides, but they also challenge. Humans are not above creation, but a part of it, and people must forge a respectful, balanced relationship with the world around them. The real soul of Native North Americans lies in these concepts...” (Zimmerman, 2003, p. 75).

Traditional stories reflect the First Nations and Métis people’s environments and world views. As in the past, today they transmit knowledge, inspire, and unite people. First Nations’ stories often invite the listener to take time to think about the meaning of or lesson in the story.

Note: Some narratives are sacred and restricted to the celebration of a very special event such as the Sundance. Other narratives [are] told only during specific seasons. Sacred narratives should be “related only by a recognized Elder or other approved individual and their telling is considered a form of worship” (Friesen and Friesen, *Legends of the Elders for Teachers, Homeschoolers, and Parents*, 2005, p. 15).

Everyday Links to the Sacred

“Whereas the Judeo-Christian tradition has a creator God who makes human beings in his/her own image and gives them dominion over the Earth, most Native North American origin stories give people no more power than the other parts of creation, whether animate or inanimate. People are the Earth’s partners and know it intimately as the sources from which they sprang. The lands on which Indians live reflect the creation, and there is a rich body of stories that detail how things came to be” (Zimmerman, 2003, p. 40).

Suggested Resources: “The Woman Who Fell from the Sky” (V. Schomp. *Myths of the World: The Native Americans*, 2008, pp. 37-39), “The Creation” (J. Bruchac, *Iroquois Stories: Heroes and Heroines, Monsters and Magic*, 1985, pp. 15-17), “The Birth of Wishketchahk and the Origin of Mankind” (L. Bloomfield, *Sacred Stories of the Sweet Grass Cree*,” 1993, pp. 14-20), or similar First Nations’ narrative about creation and the origins of humankind.

Before: First Nations cultures have narratives about the creation of the world and the first humans. These narratives differ according to the people’s traditional way of life and their environment. What does this version of creation tell us?

During: Note the main characters involved and the storytellers’ way of presenting the narrative. How does this storyteller....?

After: When does each story take place? Where does the action begin? How is this world like our world today? Who and what might live there? How does the earth form? How do the first plants come to be? What is significant about how these things happen? What characters go out of their way to help another? What does this story say about the relationships between the

characters? How did the storyteller incorporate what they did know about the world into an explanation of the world's beginning?

The **Saulteaux** taught that the Creator created “seven levels of life so that there is a balance in life. The Creator is present in all the levels and people are taught to revere all living things because they are intertwined and make up life and one whole existence. The seven levels are (1) the fish kingdom comprise all water life; (2)the plant kingdom—all life being depended on plants; (3)the four-legged and two-legged creatures; (4) the crawling creatures; (5) the insect world; (6)the bird kingdom; and (7)human beings” (Elder Danny Musqua) (*Treaty Essential Learnings*, 2007, p. 27).

Mother Earth

“The earth is my mother and on her bosom I will repose” (Chief Tecumseh, 1810). Mother Earth provides everything to sustain life and “everything within the landscape reminds the people of her and their identity reflects her features. Mother Earth is both the everyday and the sacred; she is to be both cherished and respected.” (Zimmerman, 2003, p. 25).

Father Sky

The sky is important to First Nations peoples. It not only gives life-giving rains, thunder, the winds, and snow but also provides many messages. The risings of stars and shifting of patterns indicate the transition of the seasons. The changes in clouds and colour indicate weather changes (Zimmerman, 2003, p. 34). Some First Nations refer to the sky as “Father Sky”.

First Nations often “revere the sun and moon by incorporating them into different aspects of culture, from housing—the roundness of a tipi simulate the sacred circle of the cosmos—to ritual objects such as the ...drum...”(Zimmerman, 2003, p. 38).

First Nations narratives were oral narratives. The audience is expected to listen carefully and thoughtfully to the storyteller. **Listen** to one or more of the following narratives. Consider what they are teaching us about nature and the weather.

Suggested Resources: “Origin of the Medicine Pipe” (the powers of thunder)(Blackfoot) (T. McNeese, *Myths of Native America*, 1999, pp. 146-149), Water Spirit (Iroquois) (the sound of Niagara Falls was seen as the voice of the thunder being), or a similar narrative about weather, gods of the sky, or gods of the land.

Before: When we are first introduced to Raven, he appears to be a very powerful frightening being. How and why does he change?

During: Who does Thunder fear and cannot kill?

After: What understanding do Thunder and the man come to at the end? What does the medicine pipe represent to the Blackfoot people?

Lesson 2

Outcomes and Indicators:

CR 8.6

CR 8.2

CR 8.3

CC 8.8

Greek Creation Narratives

Long ago, ancient Greece was not known as Greece to the people who lived there but as Hellas. The early Greeks view of the world was based on what they knew of the Mediterranean Sea and the surrounding lands. They thought that the centre of the world was Delphi. To the far west of the world lay the Straits of Gibraltar and to the far east lay India. The north was the cold lands of the Hyperboreans, and to the south, the land of Libya. They believed that all these lands were surrounded by an encircling sea, which they called Oceanus.

The Greeks believed that at the beginning of time, there was nothing but the yawning void of Chaos. But from Chaos came Gaia, the Earth; Tartarus, the place before the Earth, and Eros, the god of life. Next came Night, Day, and Erebus, the dark light of Tartarus. Gaia gave birth to Uranus, the sky, and to the mountains and the sea. She married Uranus, and their children were the Hundred-handers, the Cyclops, and the mighty Titans.

Read one or more of the following narratives. How are they similar and how are they different from the First Nations' narratives?

Suggested Resources: “In the Beginning” (Virginia Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 32-33), or “The Beginning of the World” (retold by Sally Benson in *Stories of the Gods and Heroes*, 1940, pp. 15-28) or another narrative of Greek creation.

Before: Like all civilizations, the Greeks had a set of narratives to explain how the world began. These ancient stories tell how the earth was formed and how the “gods” were born. In the beginning there was Chaos (which meant not confusion but, to the Greeks, a gaping hole, void, a nothingness. In the middle of this void of Chaos was Gaea, Mother Earth. Chaos gave birth to the Night and Erebus, which, in turn, begot Hemera (Day) and Ether (Air). Mother Earth, or Gaea gave birth to Uranus (the sky and the stars). When Gaea mated with Uranus, the Titans emerged. The Titans created human beings and were the parents of the gods of Olympus

During: As you listen, create a genealogy chart that begins with Chaos and shows the relationships of the main characters.

After: Retell the creation of the Greek world.

Lesson 3

Outcomes and Indicators:

CR 8.6

CR 8.2

CR 8.3

CC 8.5

CC 8.3

CC 8.8

CC 8.4

The Gods of Olympia

The Greeks also had stories that told how the gods were born. These narratives follow the rise of the god Zeus and his battles for power, and describe how humans first came to be.

The twelve major gods and goddesses of Greece lived in an enormous palace above the clouds on the highest mountain in Greece, Mount Olympus.

Each god was a unique individual.

Suggested Resources: “The Twelve Olympians,” (A. M. Mueser, *Myths and Legends*, 1990, pp. 20-33), or another narrative about the Olympians.

Before: The people of ancient Greece believed in many gods and goddesses. They believed that they inhabited the heavens, the land, and the sea. These gods looked like humans and had many traits and feelings like humans. The Greek people believed that the gods watched over them, helped them, and rewarded or punished them. The Greeks thought that pleasant weather or sea storms were caused by the gods.

During: As you read about each of the 12 Greek gods note what their personality is like and what role they played in Greek world.

After: What were the strengths and weaknesses of each of the particular god or goddesses? What role did he or she play in the ancient world? Of the various gods and goddess on Mount Olympus, which would you most like to meet? Which do you think you would like best? Which would you like least? Explain and give reasons for your answers.

Representing: Create a mobile displaying the 12 major Greek gods.

Writing:

You are a Greek god or goddess who has just created the perfect landscape. Describe this place to someone who has never been there. (Note: This prompt could be scaffolded with calendar pictures or photos from a print resource.)

When you describe a place, you want to take your reader on a tour using details and words that help your reader paint a picture of the place in his or her mind. Sensory details help the reader see, feel, smell, taste, and hear what is being described.

- What do you see when you look around the place (colours, shapes, sizes, objects)?
- What sounds do you hear?
- What smells do you notice?
- What textures can you touch?
- What tastes or feelings come to mind?

Organize your details using spatial order—describe if you will go from top to bottom or from left to right or farthest to nearest.

Write a clear beginning, middle, and ending. In your beginning paragraph catch the reader's interest and focus the topic. What is the overall scene? In your middle paragraph use sensory details to help the reader imagine how the place looks, feels, sounds, and smells. You might describe three or four key features in the scene. In your ending paragraph use interesting details that will keep this place in your reader's memory (e.g., give the reader something to think about) and give an overall impression of the place.

Check for completeness to ensure that you have included enough details so that the reader can imagine the place in his or her mind. Proofread.

Lesson 4

Outcomes and Indicators:

CR 8.6

CR 8.2

CR 8.3

Zeus' Children

The great god Zeus had many remarkable children and each became known for their special talents.

Suggested Resources: A narrative of one or more of the children of Zeus such as **Poseidon** (Greek god of the sea), **Athena** (Greek goddess of wisdom and battle), Aphrodite (Greek goddess of love and beauty), or **Apollo** (Greek god of sunlight, music, poetry, medicine).

Before: As you read this narrative, note what the god's special area(s) of interest and talent(s) were. Think about their character traits.

During: What traits are those of a "god" or deity and what traits are those of a human being?

After: A character in the narrative that you have just read has faults that sometimes cause his or her downfall. What were those faults? How did the faults cause their downfall? Did the character in this narrative remind you of people you know? How? Why? Was his or her personality made up of good traits, bad traits or a combination of both?

Lesson 5

Outcomes and Indicators:

CR 8.6

CR 8.2

CR 8.3

Greek Origins of Humankind

In ancient Greek narratives, human beings were said to have been created in the image of the gods, although the stories do not agree as to whether it was Zeus himself or a Titan named Prometheus who actually created them. Of all mortal creatures, human beings were thought to stand upright so that they could gaze up at the heavens while most animals gazed down at the earth.

Suggested Resources: A narrative about **Prometheus** (a Titan who gave people fire) (e.g., “Prometheus the Fire Giver,” retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp.41-44 or “Promethus,” retold by R. L. Green, *Greek Myths and Legends*, J. R. Squire and B. L. Squire, eds., Macmillan, 1967, pp. 22-31.)

Before: Most narratives say that it was Prometheus who moulded shapes out of earth in an imitation of the appearance of the gods. Athena breathed life into the shapes while a brother of Prometheus made other shapes that became the animals and beasts.

During: Zeus was not pleased but he did not immediately attempt to destroy humans. Zeus orders the new humans to worship him with sacrifices.

After: How did the gift of fire change humans’ lives? The fit of the “fire of the immortals” was more than a gift of light and heat. The first stolen by Prometheus represented the ability to reason. What is the “light of reason”? What is an “enlightened” person? State Prometheus’s traits and explain why you would use these terms to describe him. What other words would describe him? Suppose Prometheus had taught humans how to make rain? How might he have done this? How would humans have been affected? Would Zeus have been angry?

After Zeus had punished Prometheus, he decided to teach human beings a lesson. He created a girl named Pandora to help him with his plan.

Suggested Resources: A narrative about **Pandora** (e.g., “Pandora’s Box,” retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 44-45, or “Pandora’s Box”, retold by Jane Bingham in *The World of Mythology: Classical Myth*, Sharpe Focus, 2008, p. 25).

Before: To punish humans for all the crimes of Prometheus, Zeus ordered that the gods make an equal creature to both delight and torment them. They made Pandora (whose name means “the gift of all the gods”), the first woman. Zeus put her among men, with a jar that she had instructions not to open.

During: How does curiosity get the better of Pandora?

After: Pandora opened the jar, and out poured all the illness and griefs of the world. What are the griefs of the world? What remained inside the box? What lesson does this narrative teach? How is this story similar to the story of Eve in *The Bible*? How was Pandora's curiosity similar to your own (e.g., sneaking a peek at a given)?

Lesson 6

Outcomes and Indicators:

CR 8.3

Language Study: The Greek Alphabet

While modern Greek is different from ancient Greek in many ways, it still uses the same basic alphabet. The Greek alphabet looks similar to the Latin ABCs we use today. Our alphabet, which is based on the Roman one, uses many ancient Greek letters but sometimes different sounds (e.g., ρ [rho] actually sounds like our r). The Greek letters all have names and capital and lowercase forms. The following chart shows the capital and lowercase Greek letters, followed by their names and the equivalent letter in English.

Αα	[alpha]	a
Ββ	[beta]	b
Γγ	[gamma]	g
Δδ	[delta]	d
Εε	[epsilon]	e
Ζζ	[zeta]	z
Ηη	[eta]	e, h
Θθ	[theta]	th
Ιι	[iota]	i
Κκ	[kappa]	k
Λλ	[lambda]	l
Μμ	[mu]	m
Νν	[nu]	n
Ξξ	[xi]	x
Οο	[omicron]	o
Ππ	[pi]	p
Ρρ	[rho]	r
Σσς	[sigma]	s
Ττ	[tau]	t
Υυ	[upsilon]	u, y
Φφ	[phi]	ph
Χχ	[chi]	ch
Ψψ	[psi]	ps
Ωω	[omega]	aw

How are the Greek letters similar and different from the modern English alphabet? How is this similar or different from the alphabet or syllabics used in a First Nation's language (e.g., Cree)?

Lesson 7

Outcomes and Indicators:

CR 8.5

CR 8.6

CC 8.5

Catholic story of Creation

Before:

Why is the sky blue? Where do babies come from? Why do dogs bark? These are all questions that every child asks. Children of all ages are constantly discovering God's creations as they explore the natural world. And we can help them discover the loving creator God who made it all.

In the beginning, there were no blue skies, no cuddly babies or barking dogs. There was nothing at all. But then God began to create. God spoke and out of nothing came the sun, the moon, the earth, the mountains, the valleys, the plants and the animals. God's loving hands created everything around us. (from http://www.dltk-bible.com/guides/god_made_our_world.htm)

During:

Read Genesis 1 – 2: 1-3 together.

Use a graphic organizer to chart what happens in the Creation story.

After:

Students will compare and contrast the story of creation with the other creation stories. How does it compare/contrast with the idea of a "Mother Earth" and "Father Sky", or with "Chaos", "Gaia", "Tartarus", "Uranus", and the various gods and goddesses? (note: the Christian God of our creation story is the only Creator that creates humans in His own image and wants to be in an intimate relationship with them).

Students, in pairs or small groups, will use the information from Genesis 1 to create and perform a poem, song, or rap about the story of Creation.

or

Students will also use their creativity to create one of the following to visually show the story of Creation: a diorama, a mobile, or a collage/flow-chart. All visual projects will have a written summary explaining their work. All work should effectively use colour, imagination and creativity, and effort.

Lesson 8

Outcomes and Indicators:

CR 8.6

CR 8.2

CR 8.3

CR 8.4

Heroes, Tricksters, and Monsters

Heroes are humans who are noted or admired for their daring actions, fantastic strengths, talents, outstanding achievements, or courage. They often display superhuman qualities and we are moved to try to emulate or admire them.

Tricksters are often mischievous, crafty, cunning, funny, and devious. They, however, teach humans valuable lessons. Tricksters can be a god, goddess, spirit, man, woman, or animal who play tricks or otherwise disobeys normal rules. Why? Explain. Not to be confused with the European “tricksters”, many tricksters in First Nations narratives play tricks on others and sometimes on themselves. Why?

Note: First Nations tricksters go by many names. The plains Cree call him Wisakedjak, the Blackfoot call him Napi, the Ojibway call him Nanabush, the Sioux call him iktomni, and others call him Coyote or Raven. In Greek narratives the trickster is often a cultural hero. Prometheus stole fire from the gods to give to humans. While being a trickster, he was also seen as a hero. *In the Bible, we see God/Jesus as a “trickster”, not in the sense that he is often “mischievous, crafty, cunning, funny, and devious”, but in the way that God/Jesus gives us spiritual lessons by challenging us and teaching us in unexpected ways.*

Monsters are imaginary or legendary creatures that combine parts from various animal and human forms. They often provide a challenge for the heroes of traditional narratives. In First Nations narratives, a hero such as Glooscap (an Eastern Aboriginal group) must deal with a water monster. In the Greek narratives, monsters are often depicted as enemies of the gods and a challenge for humans. The hero Heracles has to fight numerous monsters in his 12 labours.

First Nations Heroes, Tricksters, and Monsters

First Nations **heroes** come in many forms and include often extraordinary activities of otherwise normal people. A hero might have been involved in the creation of human beings, have played a part in bringing new technology or beliefs to a group, or in saving the people from catastrophes (Zimmerman, 2003, p. 75). The actions of cultural heroes can change the course of a group’s history (e.g., White Buffalo Calf Woman brought the Lakota an important gift at a time when the people were hungry).

Suggested Resources: “Glooscap Slays the Water Monster” (an Algonquian Hero Tale)(Myths of the World: The Native Americans, Virginia Schomp, Marschall Cavendish, 2008, pp. 63-66), “The Three Tests” (Sioux)(*Myths of Native America*, ed. T. McNeese, New York, NY: Four

Walls Eight Windows, 1999, pp. 139-142), or “The Madness of Bald Eagle” (Sioux) (*Myths of Native America*, ed. T. McNeese, New York, NY: Four Walls Eight Windows, 1999, pp. 136-139) or “The Snake Ogre” (Sioux) (*Myths of Native America*, ed. T. McNeese, New York, NY: Four Walls Eight Windows, 1999, pp. 142-144), or a similar narrative focusing on a First Nations hero.

Before: A number of First Nations narratives tell the adventures of heroes who have powers that allow them to defeat dangerous foes, change shape, and transform other living things. Glooscap, for example, used his grow powers to slay giants, monsters, and evil magicians. He is also credited with teaching the Micmac to fish, hunt, weave, and tan hides.

During: What qualities does the storyteller admire in this hero?

After: What qualities of greatness did the Micmac expect their heroes to have? How did this hero show these qualities?

In First Nations’ narratives, “Trickster stories are especially important because they contain lessons about proper behaviour and respect“(Zimmerman, 2003, p. 75).

“Unlike heroes, **tricksters** tend to be unpredictable, selfish, and rascally, and they always have some exaggerated human characteristics. A trickster’s reckless behaviour brings change, but he usually has a humorous side. The trickster dupes others, but is always duped himself in the end. He has a few moral or values and no control over his desires. Almost any animal can be a trickster” (Zimmerman, 2003, p. 76).

Note: First Nations’ tricksters should not be confused with the Euro-American fictional picaroon (rogue, thief, or scoundrel). One of the most important distinctions is that “we can see in the Native American trickster an openness to life’s multiplicity and paradoxes largely missing in the modern Euro-American moral tradition” (Ballinger and Vizenor, 1985, p. 55-59). Frequently the Trickster figure exhibits gender and form variability, changing gender roles. Such figures appear in First Nations narratives, where some believe they have a two-spirited nature.

Suggested Resources: Wishketchahk/Wesakechak: “The First Spring Flood,” (*Stories from the Seventh Fire: The Four Seasons (Spring)*, 2002), “Why the Rabbit Turns White”, (*Stories from the Seventh Fire: The Four Seasons (Spring)*, 2002), “Wishketchahk, the Partridges, and the Stone,” or “Wisahketchahk Visits the Partridges,” ” Wishketchahk Preaches to the Wolves,” or “Wishaketchahk Stabs a Buffalo and Both His Arms” (L. Bloomfield, *Sacred Stories of the Sweet Grace Cree*,” 1993, pp. 23-27, 28-29, 31-32, 33-34) or **Coyote:** “Coyote and Crow” (Friesen and Friesen, *Still More Legends of the Elders*, 2004, pp. 11-12), “Coyote and Little Snake” (Friesen and Friesen, *Still More Legends of the Elders*, 2004, pp. 21-22), “Coyote and the Stars,” (Friesen and Friesen, *More Legends of the Elders*, 2004, p. 15, -17), or **Raven:** “Legend of the First Thanksgiving—A Wolf Tale” (with Raven) (*Stories from the Seventh Fire: The Four Seasons (Autumn)*, 2002), or similar narratives involving a trickster.

Before: Wesakechak is a famous Cree hero or trickster who has many powers such as the ability to change and be anything he wants and the ability to speak the language of the animals and plants. Wesakechak stories always have a moral. They are often connected and called story cycles because of their connectedness. Each story usually begins with Wesakechak walking and feeling hungry. He is too lazy to get food for himself, so he will try to trick other animals into giving him their food, or into becoming his food. Tricks are often played on Wesakechak himself.

During: As you view the DVD, note what time of year it is when the story begins, the message the birch leaves give Wesakechak, why Machias is so jealous of Wesakechak, who helps Wesakechak and why, and what happens to Wesakechak's special powers.

After: What lesson do we learn from Wesakechak's actions? Why is humour an important part of Wesakechak stories.

Lesson 9

Outcomes and Indicators:

CC 8.5

CR 8.5

CR 8.6

CR 8.2

CR 8.3

CC 8.8

CC 8.3

CC 8.4

Greek Heroes, Tricksters, and Monsters

The Greek hero usually had a least one immortal parent and the god usually played an active role in their lives. The gods could either aid or oppose the heroes' quests. For the heroes of the Greek narratives, the most important goal was glory. They had to earn this through brave and noble deeds.

The Greek hero often encounters monsters, either real or in his or her imagination, and has to deal with them. Some of the most exciting ancient Greek narratives tell of the quests and adventures of demigods and heroes and their encounters with monsters.

Note: There were few Greek heroines. Women, however, often inspired a hero or helped him perform his deeds.

Suggested Resources: A narrative about **Perseus** (the hero promised himself to encounter the deadly Gorgons, three scaly dragon-sisters with wriggling snakes instead of hair) (e.g., "Perseus, the Avenger," A. N. Mueser, *Myths and Legends*, Scholastic, 1990, pp. 106-108), or another narrative with a Greek hero.

Before: Perseus become a hero by killing Medusa, a monster with wriggling snakes instead of hair.

During: How did Perseus manage to kill Medusa?

After: Why did King Acrisius lock his daughter in the tower? In what way did his plan fail? Why did he send Danae and Perseus to sea in a chest? How did Perseus manage to kill Medusa? From whom did he obtain help? What might have happened if he had not taken the steps he did? When the prophecy of the oracle was fulfilled, do you think King Acrisius got what he deserved? Why, or why not? If Perseus or Danae had been able to determine how their story would end, what do you think would have happened? Why?

Representing: Create an illustration that depicts a Greek monster.

The story of the adventures of a hero is called a legend. Legendary heroes display qualities most admired by its people—bravery, duty, strength, fairness, courage. The stories tell about people who actually lived but the telling and retelling of the feats and adventures have become so exaggerated that the heroes seem larger than life.

Suggested Resources: A narrative about **Hercules** (Greek Name) /Heracles (Roman name) (a hero who accomplished the twelve labours assigned by Eurystheus) (“The Labours of Hercules,” A. M. Mueser, *Myths and Legends*, Scholastic, 1990, p. 126-130), or another narrative with a Greek hero.

Before: Perhaps the strongest human in all of the Greek narratives was Hercules. Hercules performed twelve seemingly impossible labours. Why?

During: How does each of Hercules twelve labours atone for his sins?

After: In completing these feats he depended on strength, stamina, intellect, or assistance from others? How did he accomplish each task? What personal quality did Hercules rely on most? If Hercules lived today, what occupations might he be likely to follow? Explain. What are some of our modern “monsters” that might be Hercules labours today?

Word Study: What does it mean to have Herculean strength?

Suggested Resources: A narrative about **Jason** (the Greek prince who led the Argonauts on the quest for the Golden Fleece) (“Jason” by Rex Warner in A. M. Mueser, *Myths and Legends*, Scholastic, 1990, pp. 118-125), or another narrative with a Greek hero.

Before: What did Pelias ask Jason to do to prove his worthiness? Why did he do so? Why did Jason agree?

During: How does Jason overcome numerous obstacles and, in doing so, show heroism, strength, and favour of the gods?

After: What was unusual about the ship *Argo* and its crew? What hazards did Jason and his followers face on their voyage? How did they deal with each one? What did Jason have to accomplish to gain possession of the Golden Fleece? How did he manage to succeed?

Suggested Resources: A narrative about **Theseus** (the hero of Athens who killed the Minotaur) (“Theseus and the Minotaur,” retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 59-67 or “Theseus,” retold by A. M. Mueser in *Myths and Legends*, Scholastic, 1990, pp. 110-113), or another narrative with a Greek hero.

Before: Theseus was known for his compassion, intellect, and heroic deeds. The most famous accomplishment took place in Crete where he entered the Labyrinth in pursuit of the Minotaur. What is a labyrinth and what was the Minotaur? .

During: How did Theseus defeat the Minotaur? What happened when Theseus returned to Athens after killing the Minotaur?

After: Why did Theseus choose to travel to Athens by the overland route rather than by sea? What does his decision reveal about this character? What was the code of justice Theseus followed in dealing with the bandits he found on his way to Athens? Do you agree with his choice of punishments?

What qualities of greatness did the Greeks expect their heroes to have? Describe one event where one or more of these qualities is shown by a hero.

Writing: Write a narrative from the point of view of any of the so-called monsters that you encounter in this unit. Tell the story of what happened from the monster’s point of view. Cast the monster in a heroic light. The purpose of your narrative is to tell the story about what happened to you, the monster, through your eyes. Use a writing process to create your narrative.

Planning: Consider these questions:

- Who is involved in the experience?
- Where and when did it happen?
- What happened?
- How did this experience make you feel?
- How did this experience teach you an important lesson?

Drafting: Most narratives are organized in chronological order. They tell the beginning, the middle, and the end. Try to:

- Catch the reader’s attention and set the stage for the story. State the time and the place, introduce the main character and his/her problem, and start the story from the monster’s point of view (e.g., There I stood,...).
- Tell the reader what happened. Give enough detail for the reader to see and understand what is going on (i.e., the action or what is happening) and your thoughts and feeling (as the monster). Use dialogue when you can. Organize the story according to time (i.e., what happened first, second, third, and so on). Use transition words (e.g., before, immediately, later, next, soon, then, finally).
- Bring the incident to an end and explain how the events affected, changed, or moved you. Decide how the story will end and explain the ending clearly.

Revising (Editing and proofreading): After having written a first draft, review and revise your writing. When you are sure that you have said what you need to say and organized your ideas in the right order, proofread to make sure that you have clearly and correctly communicated your message. Add a strong title.

Lesson 10

Outcomes and Indicators:

CR 8.2

CR 8.3

CC 8.5

Jonah and the Whale lesson plan

Before:

“Have you ever disobeyed your parents or teacher? Usually there is some kind of punishment when that happens. Let’s see what happens when Jonah disobeys God.” (from <http://www.missionarlinton.org/d/OT-2YR-97-Jonah.pdf>)

During:

Read the tale of Jonah and the whale (Jonah 1-3), from the Bible or other source, such as a storybook or the internet.

After:

In this tale, who is the hero? Who is the trickster? Who is the monster? What lesson does Jonah learn from God? Can you compare and contrast this tale to the First Nations or Greek tales?

Activity 1:

Write a prayer asking God to help us obey and follow Him with all our hearts. (from <http://www.missionarlinton.org/d/OT-2YR-97-Jonah.pdf>)

Activity 2:

Using the information read in the Bible, create a storybook cover for the Bible story using an old cereal box as the base. Include a title, the Bible verse number, and appropriate pictures. On the back write a summary of the story including the main message.

Activity 3:

Using words and images from the story make an interesting and creative mobile.

Lesson 11

Outcomes and Indicators:

CR 8.6

CR 8.2

CR 8.3

CC 8.5

CC 8.9

CC 8.6

AR 8.1

AR 8.2

Traditional Sagas and Epics

Greek and **Catholic** Epics

Epics are long stories, often told in verse, involving heroes and gods. Many of the Greek epics are anonymous. They have been passed on orally and are grand in length and scope. They provide a portrait of the legends, beliefs, values, laws, arts, and ways of life of a people. Homer's *Iliad* and *Odyssey* are two examples of epic poems and tell the tale of the return of the hero Odysseus from the Trojan War to his home in Ithaca.

The Trojan War

The epic struggle of the ancient Greek world was the Trojan war, a ten-year conflict between Greece and Troy.

Suggested Resources: "The Judgment of Paris," and "The Trojan Horse," retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 79-86, "The Trojan War," retold by A. M. Mueser in *Myths and Legends*, Scholastic, 1990, pp. 134-136, or "All Because of a Girl," "Days of Death," and "Days of Sorrow," retold by P. Connolly, *The Ancient Greece of Odysseus*, Oxford, 2007, pp. 4-48, or similar tales of the Trojan war.

Before: The story of the Trojan War tells how three goddesses argued over which one was the most beautiful and how their argument led to the elopement of the Trojan prince Paris with Queen Helen of Sparta, Greece. The kings and warriors of Greece sailed to Troy to rescue Helen. A decade later that war, which was complicated by the involvement of various gods on each side. Finally ended. Odysseus (Ulysses) used a wooden horse full of soldiers to enter and defeat Troy.

During: The Trojan War has been described as beginning with an apple and ending with a horse. Why?

After: How would you summarize the events which led to the beginning of the Trojan War? How did Priam and Hecuba attempt to avoid the disaster prophesied before the birth of Paris? How did their action lead to Paris's involvement with Zeus and the goddesses? What did each of the three goddesses offer Paris? How did the bribe of each goddess reflect her interests and attributes? Zeus thought that Paris would be an honest judge. Why? Did his behaviour after the contest show he was a man of integrity? Explain. What is meant by the "judgement of Paris"?

What part did the gods play in bringing on the Trojan war and in prolonging the war? What is there about the Trojan War story that still makes it popular with people today?

The Adventures of Odysseus

Odysseus was a Greek hero of the Trojan War but the Fall of Troy did not end the hardships for Odysseus and his men. The Greek had insulted the gods and, as a result, their voyage home was filled with punishing perils and dangers. For ten years after the war, the gods buffeted him from land to land, delaying his return home to Ithaca and his family. During his travels, he and his men had many harrowing experiences.

Suggested Resources: “The Voyage of Odysseus” (A. M. Mueser, *Myths and Legends*, Scholastic, 1990, pp. 138-144), “The Great Adventure,” and “The Homecoming,” *The Ancient Greece of Odysseus*, (Peter Connolly, *The Ancient Greece of Odysseus*, Oxford, 2007, pp. 50-78) or similar narrative about Odysseus’ travels.

Note: If students wish to read a fuller account of the adventures of Odysseus and the tale of Troy, consider P. Colum’s *The Children’s Homer: The Adventures of Odysseus and the Tale of Troy*, Aladdin Paperbacks, 2004.

Before: After Troy fell, Odysseus and his men set sail for home. Getting home, however, was not easy. The gods who sided with the Trojans were angry that their side had lost and annoyed that Odysseus had conceived the plan that led directly to the defeat. They decided to make life miserable for Odysseus. The resulting journey took ten years and was filled with many experiences and dangers.

During: Map Odysseus’ journey.

After: What did Odysseus’ men do to anger the gods? What were the consequences? Do you think they deserved what they got? Why, or Why Not? What heroic qualities does Odysseus possess?

What temptations did Odysseus and his men meet on their long journey? How did they handle them? What were the consequences of what they did?

What does Odysseus’ story show us about courage, loyalty, cunning, patience, and wisdom?

What sort of person was Penelope? Do you think she and Odysseus had a good marriage? Why, or why not?

Writing:

Put yourself in Odysseus shoes and write a diary of his travels.

Representing: Draw a tapestry depicting a scene from Odysseus’ travels.

Lesson 12

Outcomes and Indicators:

CR 8.6

CR 8.2

CR 8.3

CC 8.5

CC 8.9

CC 8.6

AR 8.1

AR 8.2

Catholic Epic

Suggested resources: David, Joseph, Samson, Moses, Samuel, Noah, Joseph of Nazareth, Paul, Gideon, Mordecai

Before Reading:

Choose any of the examples to use as an epic/saga story for your class. One or more may be used depending on your needs. (for example you may assign one to a group, and a different one to another group.)

Introduce lesson by giving a synopsis about the character you chose. Background information about the characters can be found in the Bible or online.

Inform students that epics in the Bible can be compared to Greek epics and sagas. For example,

“David’s story is one of the greatest sagas of the ancient world...David has a lot in common with flawed heroes like Achilles in the Illiad, or Lancelot in the Arthurian legends. He is one of the most remarkable personalities in the Bible, a man with outstanding ability and very human failings. He was a brave fighter, a wily politician, a gifted musician and poet...” (from <http://www.bible-topten.com/heroes.htm>)

During:

Students will create a graphic organizer to map out the events that happened in the epic.

After:

Using the graphic organizer as a guide, create a timeline using pictures and words to display the epic.

Write a diary from the point of view from the character during 5 different points of their epic.

Lesson 13

Complete Faith Permeation Culminating Assessment Task

Lesson 14

Outcomes and Indicators:

AR 8.1

AR 8.2

Conclusion

What lessons do you think we learn from these traditional narratives? Do you think that the ancient peoples learned the same lessons from these stories? Explain your view with examples from the narratives.

Speaking: Traditional narratives began as stories told by one storyteller after another. Choose one story that you have studied in this unit. Prepare to tell the story in your own words. You may write short notes to remind yourself of the order of the event. Then present your narrative a group. Speak loudly enough for everyone to hear. Speak with feeling to make the narrative come alive. *Using a Venn diagram compare and contrast storytelling from the three aspects studied in this unit, First Nations, Greeks, and Catholic scripture teachings.*

What facts did you learn about the early First Nations people and early Greeks from your study of this unit? *What facts did you learn about parables in this unit?*

Self-reflection on Learning and Goal Setting

Ask Yourself...

Goal 1: What strategies did you apply while you viewed, listened, and read in this unit? Did you apply strategies that helped you become a better viewer, listener, and reader?

Goal 2: Have you represented, talked about, written about, and shared your ideas in a variety of ways in this unit? How? What strategies did you apply that helped you become a better presenter, speaker, and writer?

Goal 3: What have you learned in this unit and how can you use what you have learned in the future. What questions did you raise in this unit? How did you seek out the answers? What could you add to this unit that students in the future would find interesting?

Projects

Hold a Storytelling Festival. As a class, decide *the Bible* stories you and each of your classmates could retell. Practice telling your story using elements of verbal (e.g., tone, pitch, volume, and pace) and nonverbal communication (e.g., facial expressions and gesture) effectively. Practice retelling your story with a partner, giving one another constructive feedback. After you have practiced your retelling, present your story to the class. In the meantime, begin planning when and where to hold your storytelling festive and who you will invite...make the Storytelling Festival an annual invite (e.g., family, relatives, neighbours, friends). Consider the best order for the retellings and then prepare a program. You might also include an introduction to the program and some remarks about each the storytellers and their narrative (e.g., subject, theme, place of origin), and a conclusion. If you like, you could also

prepare a story bag (in which you put objectives that you can find or make that represent important parts of the story).

Invite the Elders. Invite a recognized Elder or other approved individual to share such a traditional narrative. Always follow protocol and be respectful listener. How can you plan more forums for First Nations Storytelling?

Invite the Priest. *Invite your parish Priest to share their favourite parable. Be prepared to ask your Priest questions. The goal will be to understand what the parable is teaching us and apply it to present day. Teachers will ask the visiting Priest to help the students understand the parable and connect it to everyday life.*

Create a Children's Book or Comic. Traditional narratives teach us important lessons about human nature and life. Think back to the traditional stories, *including Bible stories/parables*, you have studied and/or read. What story would be appropriate for younger children if it were rewritten or presented in a comic book format? Write and illustrate the story or create a series of sketches. After you have written or sketched your story, refine and revise your ideas into finished text or drawings. Carefully write captions for the drawings.

Saskatchewan Hall of Narratives. What are the important stories/narratives that all Saskatchewan people should hear and read? Research the different traditional stories that are an important part of the heritage of a particular group of people in Saskatchewan. Collect these stories and put them into an anthology that you create or make audio recordings of their retelling. Justify why these stories should be included in the Hall of Narratives.

First Nations Narrative Across Canada. There are many First Nations peoples across our country. Select one group that interests you and research and prepare a report on their world view and traditional stories. How are they similar and how do they differ from the stories that you have studied in this unit? How are the Saskatchewan First Nations people's stories similar? Different?

Other Greek Gods and Goddess. Choose a particular god or goddess to focus on. Find descriptions of the god's actions, physical appearance, and relationships to other gods. Look for pictures of the god. In what stories did he or she play a part? With what historic events was he or she involved? Prepare a report for you class, including pictures, descriptions, and stories.

Choose a Hero from the Bible. *Choose a particular hero to focus on. What was his/her task? What challenges did he/she face? How did he/she overcome the challenges? How did God help during his/her task/journey? What was the outcome? Was he/she successful? Why or why not? Prepare a report for your class, include pictures, descriptions, and stories.*

Traditional Narrative and Nature. Choose an aspect of nature that is explained by a traditional narrative *or Bible story* that you have studied and conduct research to find a traditional a narrative from another culture that explains this phenomenon. Compare the two narratives. What are the similarities? What are the differences? Share your findings with the class.

The Olympic Games. One of the Greeks' most sacred sites was the city of Olympia. Around 776 B.C.E., the Greeks began to hold races at Olympia as part of a festival for Zeus. These contexts developed into the Olympic games and by the sixth century B.C.E., people from all over the Greek world were attending them. What were the events that the Greeks participated in and how did those early contests evolve into our modern Olympic Games?

Greek Narrative Modernized in the Media. Look through magazines and other forms of media for references to gods, heroes, or stories from Greek narratives. One example is Chronos, the Greek god of time, whose name is now a brand name used by a watch manufacturer. In what ways could characters and events from traditional narratives be used to sell products or promote ideas today? How could classical Greek names reflect modern products, services, and ideas? What products might be named after each of the following? Zeus, Poseidon, Athena, Aphrodite, Hermes, Persephone, Hades?

Hero on a Quest. Many popular movies and television shows involve heroes who embark on great quests. As a class, brainstorm some of these movies or shows. Then form groups of four or five and select a movie or show you would like to view and analyze as a group. What characteristics does each hero possess, and what motives each one? Is the goal of the quest achieved, and if so what must be sacrificed? What traditional narrative would make a good television show or movie for today. Why, or why not?

Teacher Catholic Faith Integrations Reflections
What have I learned about teaching this unit?

Gr. 8 ELA

Unit: Timeless Narratives of the First Nations and Greek Peoples

What permeation ideas worked well in this unit?

How well did the permeation prompts engage the students?

Describe how the faith permeation prompts helped your students to grow in understanding the Catholic faith.

As a teacher, describe how the faith permeation prompts helped you to grow in understanding the Catholic faith.

It would have been good to have...

If I adapted / modified this unit I would...

General Comment:



Gr. 8 English Language Arts Faith Permeation Essential Connections

Unit Theme: Burning Questions

“Burning Questions” is a *multi-genre thematic unit* within the Communicative context in the ELA curriculum. Specific outcomes are listed for each learning activity.

NOTE: All highlighted/shaded areas indicate faith permeation.

Catholic Faith Focus for Learning:

- Having faith means that you believe, without doubt, that everything God says through Jesus and the teachings of the Catholic Church is Eternal Truth.

It is natural to have questions about faith, and you may not find an answer to all of your questions.

Catholic Faith Big Ideas (answers to the essential questions):

Students will understand that ...

- Questions are a natural part of having faith and being Catholic

There may not be an answer for every question, but insight and information to questions can be found in the Bible and by asking the right people (your parish priest or a faith leader in your school, for example.)

Catholic Faith Essential Skills:

Students will be able to ...

Use reliable sources to find answers to questions about Catholic faith (reliable sources include the Bible, the Catechism of the Catholic Church, the parish priest, etc.)

Catholic Faith Essential Questions:

Where can I find answers to my burning questions about the Catholic faith?

Description of Culminating Assessment Task – Integrating Catholic Faith (end of unit assessment):

There are many burning questions regarding our faith. Light is shed on many of them in the Compendium of the Catechism of the Catholic Church. Students will be given a list of these questions, for example: *What is eternal happiness? What is freedom? Why was the world created? Who are angels?* They will choose a question to research.

They will then use the Compendium of the Catechism of the Catholic Church, the Bible, the internet, and informed people such as their parish priest or faith leader in the school to come up with a detailed answer to this question.

Students will need to write a short expository essay answering their question. Students should provide examples from the Bible, and direct quotations from written or spoken resources.

Essays should be marked using an appropriate rubric. Extension: Students will read their essays to the class or create a poster depicting the main message of the essay.

Lesson One

Outcomes & Indicators:

CR 8.1

CR 8.2

CR 8.3

Lesson 1 (non-italicized lesson from the Sightlines 8 Teacher Resource)

Suggested Resource: “Tricks of the Trade”, author unknown, Sightlines 8, page. 85.

Before Reading:

Advertisement writers use the same devices that poets use to manipulate language and images (simile, metaphor, rhyme, repetition, onomatopoeia, euphemism). It’s big business, and every word counts.

Ask students, by show of hands only, if they could define a list of literary devices such as: simile, metaphor, onomatopoeia, etc. Do not have students actually define them, only say if they know them or not. Tally the results on the board. Then...

Have a prepared list of slogans/jingles (about 10). You will say them to your class and, on the board, take a tally (by show of hands) who knows what is being advertised. Do not allow students to blurt out what it is advertising, you will do that later, simply see how many students know what is being advertised from the slogan or jingle. Afterwards, get them to say what the slogans are for, and discuss how/why they know this. Discuss why more students know the slogans than the English class definitions (even though they were formally taught the definitions

more than once). *Examples for game: “They’re grrrrreat” (Frosted Flakes), “Nothing runs like a deer” (John Deere), “Ba da ba ba ba, I’m lovin’ it” (McDonalds)*

Encourage students to discuss and share favourite advertisements and jingles. Ask the following questions: What is memorable about them? What techniques do these advertisements use? Can an advertisement be effective even if people dislike it? Explain. Do students remember the images or words of an advertisement more clearly Why are advertisements sometimes easier to remember than material from school? What is similar and different about poetry and advertising? What is the purpose of advertising? What is the purpose of poetry? Is one better than the other?

During Reading:

Ask students to use a think-write plan to raise their awareness of their responses to the article. Distribute sticky notes so students can record, then paste on their responses as they read. (see *ResourceLines 7/8, The Think-Write Plan, pg. 22*)

Ask students to create a diagram to chart the main ideas of the paragraphs and sections of the essay. Use a phrase or sentence to name each paragraph and to capture its meaning: for example, Paragraph 1 – “Ad copy is powerfully written and memorable.”

After Reading:

Activity 1:

Provide students with magazines:

- Ask them to cut out advertisements that use humour, surprise, rhyme, repetition, onomatopoeia, simile, and other poetic devices.
- Ask students to find an advertisement that uses only images to convey a message.
- Ask students to find an advertisement that breaks grammatical rules and one that makes up words.
- Ask students to analyze their advertisements to see what the effect would be if they used different words.

Activity 2:

Ask students to use information from the text and write a sentence to explain each of the following techniques: rhyme, repetition, onomatopoeia, and simile. Have them give an example of each from the text.

- Rhyme is the similarity of sound in words; i.e. “Whose news do you choose?” and “The Bread Spread”.
- Rhythm is uniform recurrence of a beat, for example, “Dirty...Dingy...Dazzling.”
- Repetition is the act of repeating, for example, “Very Lush. Very Lavishing. Very Factor”.
- Onomatopoeia is the use of words sounding like the object named, for example, “boom, burst, buzz.”

- Simile is a comparison using the words “like” or “as”, for example, “soft as gentle rain”.

Activity 3:

The author uses the term *euphemism*, although he/she does not mention the term in the text. Use a dictionary to find out what euphemism means and then find three examples in the text. List a few other euphemisms that are used frequently. (Euphemism means “the use of an indirect, mild, or vague word or expression for one thought to be coarse, offensive, or blunt.” Examples from the text are “Last chance for sensitive eyes” and “a ferocious flavour experience”. Frequently used euphemisms are: “passed away”, “mentally challenged” and “indisposed”.

Activity 4:

List brand-name products that teenagers use, such as toothpaste, cereal, chips, and shampoo. Then divide the class into small groups. Ask groups one at a time to come to the front of the room: assign each group a product and let students improvise a ten-second TV commercial aimed at teenagers. When you give them a product, one group member says the first thing that comes to mind and the others follow along. At the end of ten seconds, stop the performance and have the next group quickly come up to the front of the class. Groups may wish to present twice. Debrief each improvisation referring back to the tricks of the trade mentioned in the article. Which tricks were included in the improvised commercials?

Alternate activity:

Assign each group a product; give them part of the class to create a commercial using at least one of the tricks of the trade mentioned in the article. They will perform the following day, props may be used. They will hand in a written script with the trick(s) highlighted.

Activity 5:

Find specific advertisements that include examples of the techniques and elements described in the article. For class display, create a collage of the examples you’ve found.

Activity 6:

Choose a virtue or value from the teachings of the Catholic Church that you want to sell/promote. You may assign something to each person, brainstorm as a class, or have students choose their own (examples: chastity, pro-life, justice, obedience to the will of God, etc.). Students will use one or more of the tricks of the trade to create an advertisement. It will be displayed on a poster. It may contain a picture or pictures. It should model examples of advertisements that were viewed, bold colours, interesting font, etc. It could be done by hand or on the computer.

Lesson 2

Outcomes & Indicators:

- CR 8.1
- CR 8.2
- CR 8.3
- CC 8.2
- CC 8.5

Lesson 2 (non-italicized lesson from the Sightlines 8 Teacher Resource)

Suggested Resource: “Who Is Disabled”, by Tony Wong, Sightlines 8, page 109

Before Reading:

Write the title of the poem on the board. Ask students to analyze the word *disabled*. What does it mean to be *abled*? What does the prefix mean in this context? Then have students list their answers to the rhetorical question in the title. You might have students share their responses and record them on the chalkboard.

During Reading:

Have students look for barriers that are described in the poem. You might have them draw pictures of the images and have them look for ways in which they are barriers. *Discuss the Catholic teaching on human dignity.*

“Any human society, if it is to be well-ordered and productive, must lay down as a foundation this principle, namely, that every human being is a person; that is, human nature is endowed with intelligence and free will. Indeed, precisely because one is a person one has rights and obligations flowing directly and simultaneously from one’s very nature. And as these rights and obligations are universal and inviolable, so they cannot in any way be surrendered.” (Papal Encyclical, Pope John XXIII, 1963, #8 – 10)

After Reading:

Have students revisit their answers to the “before reading” activity. Ask them how the speaker’s answer would differ from their answers. How does his disability alter his perspective about disabilities? How has he extended the usual meaning of the word *disabled*? This discussion can be used to lead into a discussion of the theme of the poem.

Recall/Comprehension:

Restate the author’s main idea. (People who consider first impressions before looking at the personality are the ones who have the handicap.)

Explain how an attitude can be a handicap. (can limit your understanding and appreciation of others)

Activity 1:

Ask students to work together in small groups to list each of the disabilities mentioned in the poem and offer examples from their own lives or from current events in the news of such disabilities. Have students also offer possible solutions to such handicaps. Students could use a chart similar to the following for this activity.

Who is Disabled?	Examples of this type of disability/handicap	Solutions to this type of disability/handicap
People who fail to see other people as they really are		
People who know about injustice but do nothing about it		

Activity 2:

After discussing the theme of the poem, you might have students brainstorm a list of other ways that people's attitudes can be a handicap. Students could write another poem or a short story about a person with an attitude handicap and how it limits his/her opportunities.

Activity 3:

Ask students to research case histories of motivational men and women such as Rick Hansen or Christopher Reeve or others with some type of disability. Students can be invited to present their learning in a creative way.

Activity 4:

In Jesus' time, disabled people were shunned from the community. People believed that if you were disabled you had sinned against God, and that is why He created you that way. Jesus came to dispel that notion. He treated everyone with the same respect and dignity. Jesus wanted to communicate to all the unconditional love of our heavenly Father. He was not afraid of the lepers, in fact, He would touch their wounds and make them feel loved and appreciated. We must remember that Jesus was sent to Earth so that we could learn from Him and how He treated others. To see the tenderness of Jesus was to see the tenderness of God. Jesus calls us to treat everyone with respect and dignity.

Background info on leprosy (from <http://www.godsacres.org/ss.TenLepers.pdf>)

"In the Bible there are many stories about people who had a terrible, contagious skin disease called leprosy. When someone had leprosy (LEP-ruh-see), at first small, white spots would appear on their eyelids and on the palms of their hands. These spots would slowly spread over the body.

When those spots spread to the head, they would cause patches of hair to turn completely white. The spots would also develop into ulcers (open, running sores), and scaly scabs would form. The sores not only looked bad, but they were very unclean and caused an extremely foul odor.

In the Law given to Moses, God commanded that a person who might have leprosy had to go to the priest so that the priest could look at the sore and see if it truly was leprosy. If the priest

determined that it was leprosy, the person would be “unclean.” (Read Leviticus 13:1-8.) Not only was the leper considered unclean but so were his clothes and his house.

To be declared a leper meant that you had to live outside the city, possibly with other lepers, away from your family and friends. Wouldn't it be terrible to be unable to live with your family or to see your friends?

There were other rules that the leper had to abide by. One rule was that the leperous person had to cry out, “Unclean! Unclean!” if someone happened to pass by. This would give people time to get away from the diseased person.

Read “Jesus Heals Ten Lepers” Luke 17: 11-19, it can also be viewed at <http://gardenofpraise.com/bibl47s.htm>, Slideshow <http://biblelessons.org/slideshow57.html>

Discussion questions (adapted from <http://www.godsacres.org/ss.TenLepers.pdf>)

Only one of the ten lepers returned to thank Jesus. They all should have been full of praise to the Lord for what He did for them. Aren't some people like that today? Have you ever been so caught up with God's blessings that you forgot to say “thank you” for what God has done for you?

Jesus wants you to be thankful to Him for whatever He does. He gives you life and breath every day. When you are sick or have a problem and God comes to your rescue, you should give God the glory.

Are you thankful to God for His goodness and mercy to you? Do you tell God that you are? Can you name other ways that God provides for you and some more things that you should be thankful for?

Sin (disobedience to God) is often compared to leprosy. Leprosy will eventually cause physical death; sin spiritually kills the soul. Leprosy separated one from family and friends. Sin separates you from God.

Just as the leper had to leave the city and live outside it, sin will keep you from entering Heaven and living eternally with God. Only Jesus can remove sin from your life. God invites us into a relationship of love, and it is only us who can turn the invitation down, it is then that sin enters our life.

Activity

Create an invitation (alternate: Wanted poster) that God would send to you inviting you to an everlasting relationship with Him.

You are invited...

When:

Where:

Who:

What:

Activity

1. *Praise/Thanks* *Acrostic*
Ask the students what the difference is between praising Jesus and thanking him. (Praise tells God what it is about Him that you worship and adore. "Thanks" shows our appreciation for how He has manifested Himself in our lives, by giving us things, doing things for us etc.).

Have students create two acrostic poems using the words 'Praise' and 'Thanks'

(example)

P- perfect life

R- ruler of the universe

A-able to do anything

I- imagination

S- savior

E- eternal, everlasting love

T- taste buds

H- home; heaven

A- animals

N- never leaving us

K- keeping us safe

S- saving our world

(From <http://rotation.infopop.cc/eve/forums/a/tpc/f/3081057851/m/1616088121>)

Lesson 3

Outcomes & Indicators:

CR 8.1

CR 8.2

CR 8.3

CC 8.1

CC 8.3

Suggested Resource: "Interview With God"

Before Reading:

Ask students if they could ask God questions, what would they be? Have each student write down their questions. When they are done have the students partner up, share their questions, and come up with more if they can. Have the pairs pair up and share all of their questions, come up with more if they can. As a group they will pick their top 5 questions and share them with the class.

During Reading:

Read the interview with God. Have students silently reflect on the piece.

An Interview With God

-- Author Unknown

I dreamed I had an INTERVIEW WITH GOD.

"So, you would like to interview me?" GOD asked.

"If you have time," I said.

GOD smile. "My time is eternity... what questions do you have in mind for me?"

"What surprises you the most about humankind?"

GOD answered...

"That they get bored with childhood, that they rush to grow up, and then long to be children again."

"That they lose their health to make money... and then lose their money to restore their health."

"That by thinking anxiously about the future, they forget the present, such that they live in neither the present nor the future."

"That they live as if they would never die, and die as though they had never lived."

GOD's hand took mine... and we were silent for a while.

And then I asked, "As a parent, what are some of life's lessons you want your children to learn?"

GOD replied, "To learn they cannot make anyone love them. All they can do is let themselves be loved."

"To learn that it is not good to compare themselves to others."

"To learn to forgive by practicing forgiveness."

"To learn that it only takes a few seconds to open profound wounds in those they love, and it can take many years to heal them."

"To learn that a rich person is not one who has the most, but is one who needs the least."

"To learn that there are people who love them dearly, but simply do not yet know how to express or show their feelings."

"To learn that two people can look at the same thing, and see it differently."

"To learn that it is not enough that they forgive one another, but they must also forgive themselves."

"Thank you for your time," I said humbly.

"Is there anything else you would like your children to know?"

GOD smiled, and said... "Just know that I am here." "Always."

(from <http://www.creativebiblestudy.com/Christianstories.html>)

Then, view the video "Interview with God" found at <http://www.theinterviewwithgod.com/>

After Reading:

Discuss the questions and answers in the interview.

What do they like about the questions and answers? What do they dislike about the questions and answers? Do they believe God would give similar answers? Why or why not? How does the video, the images and sound, add to the piece?

Activity:

Have students get back into their groups of 4. They are going to choose one of the questions from the board that the class came up with and come up with answers to the question. Make sure they choose one that they will actually be able to answer. Students can use the Bible, internet, or parish priest to help them answer their question. They will then present their question and answers on a piece of bristle board in a neat and creative way.

Lesson 4

Outcomes & Indicators:

CR 8.1

CC 8.6

What Would You Do? Game

Your star student in religion class knows all his prayers and can recite the Gifts of the Holy Spirit on cue. The sweetheart with the ponytail raises her hand at every question and is the first to help you clean up after a craft. They both leave your class and join the countless young people who make middle school a cruel and unusual world.

As children find their place in the world of their peers, they're faced with extreme expectations. It's like a tug-of-war. On one end of the rope are TV, movies, music, magazines, the Internet and peers, all pulling as hard as they can. On the other side of the rope is the Church. Powerful, yes, but it sometimes stands alone in its efforts to remind our kids what Jesus wants them to do.

How do religious educators ensure that their lessons will stay with their students throughout the week? What will make them remember the third commandment when they're sitting at an unsupervised "cool kids" lunch table? How do you get them to remember the Beatitudes on the bus?

If you find that your lessons aren't being carried into your students' lives, try bringing their lives into your classroom.

The game "What Would You Do" presents scenarios that teens face in their everyday lives. Not only will it give you insight into why teen-agers do what they do, but it might give them some pause over their own actions.

Before class prepare some scenarios with your students in mind. In class read the scenario and ask them, "What would you do?" If they choose Response A, they go to the left side of the room; Response B they go to the right side of the room.

Scenarios may include:

- *It's the Christmas season and you pick a family from the Giving Tree at church. Your parents give you \$50 to buy them gifts. While shopping, you find a CD that you want. It's only \$14. You could still buy some nice gifts for the Giving Tree family with the \$36 remaining. Do you -*

A – Spend the whole \$50 on the family and keep saving up for the CD

B – Use some of the money for the CD and bargain shop for the Giving Tree gifts

- *Your little brother has been getting in trouble lately for what seems like every little thing. Your mom has told him that if he keeps it up, he'll be punished. One day, he comes home feeling bad because he's had a terrible day at school. The two of you are in the kitchen and he flings his book bag onto the counter and a drinking glass gets broken. You -*

A – Tell your mom your brother broke the glass

B – Tell your mom your brother broke the glass but emphasize that it was an accident.

- *You are in the school cafeteria at an after-school activity. You're sitting with your group of friends when you see a new student sitting alone. Do you -*

A – Leave your friends, go to the new student and invite him/her to join you

B – Ignore the new student and just be thankful you have friends to sit with

Ask your students to be honest about their choices and to explain why they chose their answers. Have them give examples of their own experiences in similar situations.

This exercise should lead to a discussion about leadership. Who decides if a new student is invited into your group? Why can't you be the one who decides? Expect some blank stares, shrugs and you-just-don't-understand looks.

Adults often don't understand. You may remember being faced with these situations, but forget how painful it was to do the right thing.

As religion teachers, all you can do is keep pulling on your side of the rope, digging in your heels and giving it all you've got, And occasionally challenging your students to blur the separation between their spirituality and their everyday lives. And keep asking, "What would you do?"

(lesson from http://catholicism.suite101.com/article.cfm/teaching_morality)

Teacher Catholic Faith Integrations Reflections
What have I learned about teaching this unit?

Gr. 8 ELA

Unit: Burning Questions

What permeation ideas worked well in this unit?

How well did the permeation prompts engage the students?

Describe how the faith permeation prompts helped your students to grow in understanding the Catholic faith.

As a teacher, describe how the faith permeation prompts helped you to grow in understanding the Catholic faith.

It would have been good to have...

If I adapted / modified this unit I would...

General Comment: