



Module 3 – The Meaning of Myth: Cupid and Psyche

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Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Information Sheet



FOR INFORMATIONAL / EXPLANATORY

<p>Module Title <i>(Title should include text title and key ideas)</i></p>	<p>The Meaning of Myth: "Cupid and Psyche"</p>
<p>Module Description <i>(Overview to state course subject, key ideas, text, written product and audience)</i></p>	<p>This Humanities module is designed to explore the features of myth. Students will research selected characters of Ancient Greece and Rome as a way of gaining an understanding of myth as a genre. This groundwork will build contextual understanding prior to a Paideia Seminar on "Cupid and Psyche." Students will write a "myth review" (cousin to a movie or book review) for younger students to describe literary features and character development patterns (for both gods and mortals) in "Cupid and Psyche."</p>
<p>Template Task <i>(The writing assignment with blanks; include number, type, level)</i></p>	<p>Collection 2, Task 18: After researching _____ (informational texts) on _____ (content), write _____ (report or substitute) that explains _____ (content). What conclusion or implications can you draw? Cite at least ____ (#) sources, pointing out key elements from each source. D3: What conclusion can you draw about _____? (Informational or Explanatory/Synthesis)</p>
<p>Teaching Task <i>(Fill in the blanks and be sure there is a clear connection between the question, task and text)</i></p>	<ul style="list-style-type: none"> • Why do we read myths? • After researching articles on mythology and reading "Cupid and Psyche", write a review for younger students in which you explain important features of myths. Support your discussion with evidence from your research and the discussion.
<p>Big Ideas, Values <i>(see Ideas and Values list on page 19 in the Paideia Course Manual)</i></p>	<ul style="list-style-type: none"> • Change • Fate • Myth
<p>Grade(s)/Level</p>	<p>9-10</p>
<p>Discipline <i>(e.g., ELA, science, history, other?)</i></p>	<p>Humanities</p>
<p>Course</p>	<p>Humanities</p>
<p>Author(s)</p>	<p>Laura Billings (with Terry Roberts, Eleanor Dougherty, Melissa Hedt, Brooke Mabry)</p>
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Module 3 – The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards?

TEACHING TASK

<p>Teaching Task <i>(Before finalizing, draft your own response to text and revise)</i></p>	<ul style="list-style-type: none"> • Why do we read myths? • After researching articles on mythology and reading “Cupid and Psyche”, write a review for younger students in which you explain important features of myths. Support your discussion with evidence from your research and the discussion.
<p>Reading Texts <i>(See Paideia Text Rubric on page 20 in the Paideia Course Manual for text selection rubric; provide text title here and include link to exact version or whole text in Appendix)</i></p>	<p>“Cupid and Psyche” (in Appendix)</p>
<p>Background to Share with Students <i>(Justify why it is important for students to read and study this text)</i></p>	<p>Students will do team research on selected terms/characters from Ancient Greece and Rome (in Appendix). This work should be shared through brief presentations including a timeline, world map, and list of characters. The goal is to gain an understanding of the key features of myth and some knowledge of certain Greek and Roman Gods.</p>
<p>Extension <i>(Note the written product, the audience and how the audience might respond)</i></p>	<p>The student work product is intended for younger students. The actual audience should be determined by the class and/or individual student. In short, publication of the written product is intended for an audience outside of the classroom.</p>




Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)

COMMON CORE STATE STANDARDS (refer to grade level standards)

Reading Standards vary by module type.

 READING STANDARDS for INFORMATIONAL / EXPLANATORY	
"Built-in" Reading Standards	"When Appropriate" Reading Standards
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., section, chapter, scene, or stanza) relate to each other and the whole.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
6. Assess how point of view or purpose shapes the content and style of a text.	8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
10. Read and comprehend complex literary and informational texts independently and proficiently.	9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)

COMMON CORE STATE STANDARDS (refer to grade level standards)

Speaking and Listening Standards are the same for all three module types.



SPEAKING AND LISTENING STANDARDS for ALL MODULE TYPES

"Built-in" Speaking and Listening Standards	"When Appropriate" Speaking and Listening Standards
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.	3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.	5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.




Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)

COMMON CORE STATE STANDARDS (refer to grade level standards)

Writing Standards vary by module type.

 WRITING STANDARDS for INFORMATIONAL / EXPLANATORY	
"Built-in" Writing Standards	"When Appropriate" Writing Standards
2. Write informational/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audience.	8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)

CONTENT STANDARDS from STATE OR DISTRICT

Standards Source:	
NUMBER	CONTENT STANDARDS



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)



SPEAKING AND LISTENING RUBRIC

This is the same for all three module types.

SCORING ELEMENTS	Not Yet		Approaches Expectations /Meets Expectations		Adanced
	1	1.5	2	2.5	3
Attention	<ul style="list-style-type: none"> Does not look at the person speaking. Occasionally turns and talks to person sitting nearby while another person is speaking. 		<ul style="list-style-type: none"> Looks at the person speaking during most of the discussion. Rarely talks while another is speaking. 		<ul style="list-style-type: none"> Looks at the person speaking during the discussion. Does not talk while another is speaking.
Engagement	<ul style="list-style-type: none"> Does not take notes related to the ideas being discussed. 		<ul style="list-style-type: none"> Occasionally takes notes related to the ideas being discussed. Gives way to another as a way of sharing the talk time. 		<ul style="list-style-type: none"> Consistently takes notes related to the ideas being discussed. Gives way to another as a way of sharing the talk time.
Articulation	<ul style="list-style-type: none"> Makes barely audible statements. 		<ul style="list-style-type: none"> Makes clear and accurate statements; generally speaks at appropriate pace, volume; uses relevant vocabulary and grammar. 		<ul style="list-style-type: none"> Makes clear and accurate statements; consistently speaks at appropriate pace, volume; uses relevant vocabulary and grammar.
Explanation	<ul style="list-style-type: none"> Makes simple, somewhat unrelated or repetitive points/statements. 		<ul style="list-style-type: none"> Provides points/statements about the discussion topic noting details related to sequence, category, purpose, or point of view. 		<ul style="list-style-type: none"> Provides insight related to fallacies within the text; tests assumptions and explores inferences. Refers to the text or another relevant source.

Table continues on next page



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)



SPEAKING AND LISTENING RUBRIC (continued)

SCORING ELEMENTS	Not Yet		Approaches Expectations / Meets Expectations		Adanced
	1	1.5	2	2.5	3
Expansion	<ul style="list-style-type: none"> • Draws conclusions based on a single perspective. 		<ul style="list-style-type: none"> • Refers to the text or another relevant source. 		<ul style="list-style-type: none"> • Illuminates relevance; Notes positive/negative implications • Acknowledges difference in own perspectives—before and now. • Adds to previous statement by offering a more global/ holistic interpretation.
Connection	<ul style="list-style-type: none"> • Does not ask questions. • Does not refer to what else has been said. 		<ul style="list-style-type: none"> • Considers another point of view and acknowledges personal bias. • Asks authentic questions. • Paraphrases what else has been said. 		<ul style="list-style-type: none"> • Refers to another facet of an idea or another’s comment. • Considers multiple points of view and acknowledges personal bias. • Asks authentic, thought-provoking, open-ended questions.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)



WRITING RUBRIC for INFORMATIONAL / EXPLANATORY TASKS

Writing Rubrics vary by module type.

SCORING ELEMENTS	Not Yet		Approaches Expectations	
	1	1.5	2	2.5
Focus	<ul style="list-style-type: none"> Attempts to address prompt, but lacks focus or is off-task. 		<ul style="list-style-type: none"> Addresses prompt appropriately but with a weak or uneven focus. 	
Controlling Idea	<ul style="list-style-type: none"> Attempts to establish a controlling idea, but lacks a clear purpose. 		<ul style="list-style-type: none"> Establishes a controlling idea with a general purpose. 	
Reading/ Research	<ul style="list-style-type: none"> Attempts to present information in response to the prompt, but lacks connections or relevance to the purpose of the prompt. 		<ul style="list-style-type: none"> Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness. 	
Development	<ul style="list-style-type: none"> Attempts to provide details in response to the prompt, including retelling, but lacks sufficient development or relevancy. 		<ul style="list-style-type: none"> Presents appropriate details to support the focus and controlling idea. 	
Organization	<ul style="list-style-type: none"> Attempts to organize ideas, but lacks control of structure. 		<ul style="list-style-type: none"> Uses an appropriate organizational structure to address the specific requirements of the prompt, with some lapses in coherence or awkward use of the organizational structure. 	
Conventions	<ul style="list-style-type: none"> Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation. 		<ul style="list-style-type: none"> Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources. 	
Content Understanding	<ul style="list-style-type: none"> Attempts to include disciplinary content in explanations, but understanding of content is weak. Content is irrelevant, inappropriate, or inaccurate. 		<ul style="list-style-type: none"> Briefly notes disciplinary content relevant to the prompt. Shows basic or uneven understanding of content. Minor errors in explanation. 	

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Module 3 – The Meaning of Myth: Cupid and Psyche (continued)

Section 1: What Tasks and Standards? (continued)



WRITING RUBRIC for INFORMATIONAL / EXPLANATORY TASKS (cont.)

Meets Expectations		Advanced	
3	3.5	4	
<ul style="list-style-type: none"> Addresses prompt appropriately and maintains a clear, steady focus. 		<ul style="list-style-type: none"> Addresses all aspects of prompt appropriately and maintains a strongly developed focus. 	
<ul style="list-style-type: none"> Establishes a controlling idea with a clear purpose maintained throughout the response. 		<ul style="list-style-type: none"> Establishes a strong controlling idea with a clear purpose maintained throughout the response. 	
<ul style="list-style-type: none"> Presents information from reading materials relevant to the prompt with accuracy and sufficient detail. 		<ul style="list-style-type: none"> Accurately presents information relevant to all parts of the prompt with effective selection of sources and details from reading materials. 	
<ul style="list-style-type: none"> Presents appropriate and sufficient details to support the focus and controlling idea. 		<ul style="list-style-type: none"> Presents thorough and detailed information to strongly support the focus and controlling idea. 	
<ul style="list-style-type: none"> Maintains an appropriate organizational structure to address the specific requirements of the prompt. 		<ul style="list-style-type: none"> Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt. 	
<ul style="list-style-type: none"> Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors. 		<ul style="list-style-type: none"> Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format. 	
<ul style="list-style-type: none"> Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding. 		<ul style="list-style-type: none"> Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding. 	



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Module Templates – Section 2: What Skills?

SKILL CLUSTER OVERVIEW

Skill	Definition
SKILL CLUSTER 1: PREPARATION FOR MODULE	
Task Analysis	Ability to understand and explain the task's prompt and rubric.
SKILL CLUSTER 2: READING PROCESS (PRE-SEMINAR)	
Background Information	Ability to identify contextual information.
Inspectional Reading	Ability to identify structural components of the seminar text.
Essential Vocabulary	Ability to identify and master terms essential to understanding a text.
Analytical Reading	Ability to read for meaning and inferences.
SKILL CLUSTER 3: DIALOGUE PROCESS (PAIDEIA SEMINAR)	
Pre-Seminar Process	Ability to reflect on personal communication habits and select appropriate speaking and listening goals.
Seminar	Ability to think critically and collaboratively in a group about concepts and ideas of a text through a structured Socratic seminar or other discussion-based strategy.
Post-Seminar Process	Ability to self-assess on speaking and listening skills practiced in the seminar and note relevant communication goals for future discussions.
SKILL CLUSTER 4: WRITING PROCESS	
Note-taking	Ability to select important facts and passages for use in one's own writing.
Initiating the Task (Controlling Idea)	Ability to establish a controlling idea and consolidate information relevant to task.
Planning	Ability to develop a line of thought and text structure appropriate to the task type.
Initial Draft and Development	Ability to construct an initial draft with an emerging line of thought and structure. <ul style="list-style-type: none"> • Ability to explain relevant and plausible implications. • Ability to address the credibility and origin of sources in view of your research topic. • Ability to identify gaps or unanswered questions.
Revision	Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.
Editing	Ability to proofread and format a piece to make it more effective.
Completion	Ability to submit final work that is on task.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 3: What Instruction?



INSTRUCTIONAL LADDER

Pacing	Skill & Definition	Product & Prompt	Criteria for Scoring	Instructional Strategies
SKILL CLUSTER 1: PREPARING FOR THE TASK				
Day 1	Task Analysis <ul style="list-style-type: none"> Ability to understand and explain the task's prompt and rubric. 	Bullets <ul style="list-style-type: none"> In your own words, what are the important features of a good response to this prompt? 	<ul style="list-style-type: none"> No scoring 	<ul style="list-style-type: none"> Share examples of types of letters students will produce (either from past students or from professional writers). Identify or invite students to identify key features of examples. Pair students to share and improve their individual bullets. Create a classroom list: Choose one student to share a few ideas on the board, and ask others to add to it.
SKILL CLUSTER 2: READING PROCESS (PRE-SEMINAR)				
Days 1-2	Background Information <ul style="list-style-type: none"> Ability to identify contextual information. 	Notes <ul style="list-style-type: none"> Provide definitions and descriptions of characters and figures. Terms from Ancient Greece and Rome to Research. See Module Appendix. 	<ul style="list-style-type: none"> Definition and description of characters and figures, timeline and map of Ancient Greece and Rome. 	<ul style="list-style-type: none"> Divide class into groups of 3-4. Assign each group a set of terms from ancient Greece and Rome to research. Distribute and discuss protocol and rubric for group work (in Teacher Work Section in Appendix). Coach students in working together, in computer lab or wherever they can do research. Provide a timeline and map of Ancient Greece and Rome. Once groups have completed protocol to collect pertinent information/definitions, jigsaw for teaching groups. Distribute/discussion protocol for teaching groups.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 3: What Instruction? (continued)



INSTRUCTIONAL LADDER (continued)

Pacing	Skill & Definition	Product & Prompt	Criteria for Scoring	Instructional Strategies
SKILL CLUSTER 2: READING PROCESS (PRE-SEMINAR) (continued)				
Days 2-3	Inspectional Reading <ul style="list-style-type: none"> Ability to identify structural components of the seminar text. 	Labeling Text & Paraphrase <ul style="list-style-type: none"> Label parts of the text by numbering the paragraphs of the text. (1-32) Assigned word definitions. 	<ul style="list-style-type: none"> Structural features of the text are marked visibly and clearly. 	<ul style="list-style-type: none"> Each student has a copy of the printed text and together have them go through and number the paragraphs in the margin. Briefly discuss what they anticipate the reading of this myth will be like. Have students join their research group and assign each a set of high frequency words. Distribute and briefly discuss protocol for word meaning work. (in Teacher Work Section in Appendix) After groups have completed protocol, assign 2-3 recorders (to type on computer). Have students take turns reporting word meanings and posting word cards. Recorders generate electronic version of high frequency word list.
Days 3-4	Rare Words <ul style="list-style-type: none"> Ability to identify and master terms essential to understanding a text. 	Rare Words Notes <ul style="list-style-type: none"> On text, list meaning of rare words and phrases. 	<ul style="list-style-type: none"> Lists appropriate phrases. Provides accurate definitions. 	<ul style="list-style-type: none"> Share definitions of rare words. Have students make rare word definition notes on text.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 3: What Instruction? (continued)



INSTRUCTIONAL LADDER (continued)

Pacing	Skill & Definition	Product & Prompt	Criteria for Scoring	Instructional Strategies
SKILL CLUSTER 3: DIALOGUE PROCESS (SEMINAR)				
Days 4-6	Analytical Reading <ul style="list-style-type: none"> Ability to read for meaning and inferences. Ability to paraphrase the key events in the text. 	Notes <ul style="list-style-type: none"> Story Board notes to briefly summarize each paragraph OR Cause and Effect Chain Notes. 	<ul style="list-style-type: none"> Complete set of notes on Story Board for 32 paragraphs. 	<ul style="list-style-type: none"> Have students rejoin their myth group (same as research team). Read paragraphs 1-7 aloud to whole class and note high frequency word definitions in context. In team, have students read on, taking the text in chunks before stopping to complete story board notes: <ul style="list-style-type: none"> Have students read & stop for notes. Paragraphs 9-11; 12-15; 16-19; 20-25; 26-28; 29-30; 31-32. See Teacher Work Section in Appendix E for Story Board model. Share background information. (in Teacher Work Section in Appendix)
Day 7	Pre-Seminar Process <ul style="list-style-type: none"> Ability to reflect on personal communication habits and select appropriate speaking and listening goals. 	Self-Assessment <ul style="list-style-type: none"> Based on the list of speaking and listening behaviors, note in writing a goal for your personal participation in the upcoming dialogue. 	<ul style="list-style-type: none"> Chooses appropriate individual process goal based on past seminar performance. 	<ul style="list-style-type: none"> PLEASE use the Seminar Plan/Seminar Process Script in Appendix along with the Speaking and Listening Checklist. Teacher should identify a collection of appropriate speaking and listening goals for the group. Students select what they will work on individually and note it in writing on the Seminar Process Assessment sheet included in this Module's Appendix. The group participation goal is discussed and posted where all can see.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 3: What Instruction? (continued)



INSTRUCTIONAL LADDER (continued)

Pacing	Skill & Definition	Product & Prompt	Criteria for Scoring	Instructional Strategies
SKILL CLUSTER 3: DIALOGUE PROCESS (SEMINAR) (continued)				
Day 7	Seminar <ul style="list-style-type: none"> Ability to think critically and collaboratively in a group about concepts and ideas of a text through a structured Paideia seminar. 	<ul style="list-style-type: none"> Participate in the Seminar and focus on your goals. 	<ul style="list-style-type: none"> No scoring 	<ul style="list-style-type: none"> PLEASE use the Seminar Plan in Appendix. Teachers should be familiar with the Process step of Paideia Seminar including: definition and purpose for having the dialogue, role and responsibility of facilitator and participants, steps to guide personal and group process goals. Also see Teaching Thinking Through Dialogue for examples of pre- and post-seminar process “scripts” embedded in sample seminar plans.
Day 7	Post-Seminar <ul style="list-style-type: none"> Ability to self-assess on speaking and listening skills practiced in the seminar and note relevant communication goals for future discussions. 	Self-Assessment <ul style="list-style-type: none"> Reflect back on your participation goal, then finish filling out the Speaking and Listening Checklist; write a short reflective work on your seminar performance in detail. 	<ul style="list-style-type: none"> Answers task by filling in form completely. Writes in detail about seminar participation. 	<ul style="list-style-type: none"> Have a few representative students share their goal for speaking and listening and their performance. Likewise, may ask the entire goal to reflect on the entire dialogue process, i.e. the group effort. In whatever format is preferred, both individual and group reflections should be archived for reference at the beginning of the next Seminar. See <i>Teaching Thinking through Dialogue</i>, pages 44-48.



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)

Section 3: What Instruction? (continued)



INSTRUCTIONAL LADDER (continued)

Pacing	Skill & Definition	Product & Prompt	Criteria for Scoring	Instructional Strategies
SKILL CLUSTER 3 – TRANSITION TO WRITING				
Day 8	Capturing Ideas from Discussion <ul style="list-style-type: none"> Ability to capture in writing the ideas (and words used to name and discuss ideas) from the seminar discussion. 	Short Response <ul style="list-style-type: none"> In a quick write, note your first reaction to the task prompt. Add some notes of things you know about this issue. After re-examining the prompt, note everything that you heard, said, or thought during the seminar that is related to the task. (Do not worry about grammar, punctuation, or spelling at this point.) 	<ul style="list-style-type: none"> No scoring 	<ul style="list-style-type: none"> Link this task to earlier class content. Remind students that these notes will feed directly into the writing process. Clarify timetable and support plans for the task.
SKILL CLUSTER 4 – WRITING PROCESS				
Days 8-9	Note-taking <ul style="list-style-type: none"> Ability to select important facts and passages for use in one’s own writing. 	Notes <ul style="list-style-type: none"> From each text, make a list of the elements that look most important for answering the prompt. D3: What conclusion can you draw about the importance of myths as a way of understanding life? 	<ul style="list-style-type: none"> Identifies relevant elements. Includes information to support accurate citation (for example, page numbers for a long text, clear indication when quoting directly.) 	<ul style="list-style-type: none"> Teach a model format for note taking. Check that early student work is in the assigned format (or in another format that gathers the needed information effectively).



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Section 3: What Instruction? (continued)



INSTRUCTIONAL LADDER (continued)

Pacing	Skill & Definition	Product & Prompt	Criteria for Scoring	Instructional Strategies
SKILL CLUSTER 4 – WRITING PROCESS (continued)				
Day 9	Initiating the Task (Controlling Idea) <ul style="list-style-type: none"> Ability to establish a controlling idea and consolidate information relevant to task. 	Opening Paragraph <ul style="list-style-type: none"> Write an opening paragraph that includes a controlling idea and sequences the key points you plan to make in your composition. 	<ul style="list-style-type: none"> Writes a concise summary statement or draft opening. Provides direct answer to main prompt requirements. Establishes a controlling idea. Identifies key points that support development of argument. 	<ul style="list-style-type: none"> Offer several examples of opening paragraphs. Ask class to discuss what makes them strong or weak. Review the list that students created earlier to identify needed elements.
Day 9	Planning <ul style="list-style-type: none"> Ability to develop a line of thought and text structure appropriate to an Informational / Explanatory task. 	Outline/Organizer <ul style="list-style-type: none"> Create an outline based on your notes and reading in which you state your claim, sequence your points, and note your supporting evidence. 	<ul style="list-style-type: none"> Creates an outline or organizer. Supports controlling idea. Uses evidence from texts read earlier. 	<ul style="list-style-type: none"> Provide and teach one or more examples of outlines or organizers. Invite students to generate questions in pairs about how the format works, and then take and answer questions.
Days 10-11	Initial Draft and Development <ul style="list-style-type: none"> Ability to construct an initial draft with an emerging line of thought and structure. 	Draft <ul style="list-style-type: none"> Write an initial draft complete with opening, development, and closing; insert and cite textual evidence. D3: What conclusion can you draw about the importance of myths as a way of understanding life? 	<ul style="list-style-type: none"> Provides complete draft with all parts. Supports the opening in the later sections with evidence and citations. 	<ul style="list-style-type: none"> Encourage students to re-read prompt partway through writing, to check that they are on-track.



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)

Section 3: What Instruction? (continued)



INSTRUCTIONAL LADDER (continued)

Pacing	Skill & Definition	Product & Prompt	Criteria for Scoring	Instructional Strategies
SKILL CLUSTER 4 – WRITING PROCESS (continued)				
Days 11-12	Revision <ul style="list-style-type: none"> Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose. 	Multiple Drafts <ul style="list-style-type: none"> Refine composition’s analysis, logic, and organization of ideas/points. Use textual evidence carefully, with accurate citations. Decide what to include and what not to include. 	<ul style="list-style-type: none"> Provides complete draft with all parts. Supports the opening in the later sections with evidence and citations. Improves earlier edition. 	<ul style="list-style-type: none"> Model useful feedback that balances support for strengths and clarity about weaknesses. Assign students to provide each other with feedback on those issues.
Day 13	Editing <ul style="list-style-type: none"> Ability to proofread and format a piece to make it more effective. 	Correct Draft <ul style="list-style-type: none"> Revise draft to have sound spelling, capitalization, punctuation, and grammar. Adjust formatting as needed to provide clear, appealing text. 	<ul style="list-style-type: none"> Provides draft free from distracting surface errors. Uses format that supports purpose. 	<ul style="list-style-type: none"> Briefly review selected skills that many students need to improve. Teach a short list of proofreading marks. Assign students to proofread each other’s texts a second time.
Day 14	Completion <ul style="list-style-type: none"> Ability to submit final piece that meets expectations. 	Final Work <ul style="list-style-type: none"> Turn in your complete set of drafts, plus the final version of your piece. 	<ul style="list-style-type: none"> Demonstrates that composition is on task and ready for evaluation. 	<ul style="list-style-type: none"> Celebrate!



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Materials, References, and Supports

FOR TEACHERS

Adler, Mortimer J. and Charles Van Doren. (1972). *How to Read a Book*. New York: Simon and Schuster.

Adler, Mortimer. *How to Speak and How to Listen*.

Dougherty, Billings, Roberts, ASCD 2014. *Teaching Writing for Enduring Understanding*.

National Paideia Center (2010). *Teaching Thinking Through Dialogue: Paideia Seminar Manual*. 2nd Edition.

Roberts, Terry and Laura Billings. (2011). *Teaching Critical Thinking: Using Seminars for 21st Century Literacy*. New York: Eye on Education.

FOR STUDENTS

Dictionary: <http://www.merriam-webster.com/>

Timeline: <http://www.tiki-toki.com/>

World Map: <http://www.nationalgeographic.com/kids-world-atlas/maps.html>

All Appendices including "Cupid and Psyche"

Websites for Ancient Greek and Roman Gods



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)

Teacher Work Section

Added Thoughts About Teaching This Module



This version of Cupid and Psyche is rigorous and so many small steps are outlined in this module. You and your students can move through the steps at whatever pace is appropriate. At many junctures, students will work with others. The foundational research for factual information to set the context should include a timeline, a world map, and a list of words.



There are several other choices within the instructional ladder of this module. For example, during the Analytical Reading, you may have students develop a story board set of notes or notes that show a series cause and effect chain links.



Paired and small group protocols are provided, but you may want to revise them based on your students' skills in working together.



Feel free to reformat any of this module – especially the appendices for student handouts.



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)

Teacher Work Section (continued)

BACKGROUND INFORMATION



Source: Thomas Bulfinch, *The Age of Fable; or, Stories of Gods and Heroes* (1855). Bulfinch's source is *The Golden Ass* (books 4-6) by the Roman writer Lucius Apuleius.



Lucius Apuleius was born about 124 in northern Africa and was educated in Carthage and Athens. The account of Cupid and Psyche is presented in his novel *The Golden Ass* (also titled *The Metamorphoses*) as an "old wife's tale" told by an old woman to comfort a young woman who has been abducted by a band of robbers and is being held for ransom.



In the main Bulfinch retells Apuleius' story with accuracy and sensitivity, but he does omit a few important details, for example:

- Psyche is pregnant with Cupid's child throughout her search for her lost husband, a fact emphasized by Apuleius.
- The cruel treatment meted out to Psyche by her mother-in-law Venus is substantially understated in Bulfinch's account.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Teacher Work Section (continued)

RESEARCH TEAM PROTOCOL – ANCIENT GREECE AND ROME

Roles



Note Taker



Reader



Facilitator



Time Keeper

Protocol



Decide who is going to assume what role.



Identify key sources for information – at least three different websites.



Work together to collect clear information in response to key questions.

Key Questions



What is the most commonly cited definition for this word/character?



What other places and key characters are related?



What time and place is this word/character situated in?



How would you graphically illustrate this word/character?



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)

Teacher Work Section (continued)

PROTOCOL – HIGH FREQUENCY WORD PAIRS

Roles



Recorder – writes brief definition of word in day book



Finder – looks up word in 3 sources

Protocol



Decide who is going to assume what role.



Identify key sources for information – at least three different websites.

Key Questions



What is the most commonly cited definition for this word?



What other forms of the word are there?



What is an example of this word being used?



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

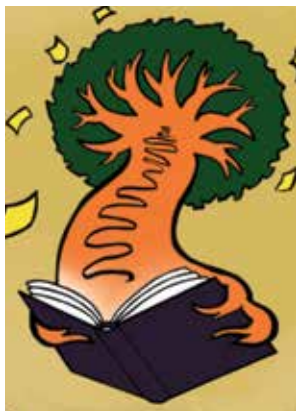
Teacher Work Section (continued)

STORY BOARD EXAMPLE

1. There is a family including a king, queen, and three daughters. One of the daughters is so beautiful that the goddess Venus noticed.
2. Venus is threatened by the beauty of the mortal Psyche.
3. Venus tells Cupid to punish Psyche.
4. Cupid sees Psyche and wounds himself in trying to hurt her.
5. Psyche has had no marriage proposals.
6. Psyche's parents ask the oracle for advice.
7. They take Psyche to the mountain top as told.
8. Psyche found a beautiful palace and lots of servants that take care of her.
9. The helpers are invisible.
10. Psyche bathed and enjoyed music and good food.
11. Her husband comes and is invisible. He tells Psyche that he loves her.
12. Psyche asks her husband if her sisters can visit.
13. Zephyr brought the sisters and they were envious.
14. The sisters scare Psyche and convince her to find out what her husband looks like.
15. She sneaks a peak, spills oil on him, and he wakes up angry. He leaves.
16. She told her sisters and they left.
17. Psyche wanders looking for Cupid (her husband).
18. Psyche found a temple with corn
19. Psyche sorted out and Ceres gave her advice.
20. Ceres took her to Venus.
21. Venus gave her an assignment.
22. Psyche was still.
23. The ants helped her.
24. Venus came back but was not impressed.
25. Venus ordered her to get fleece from sheep
26. The river gods helped her
27. Venus not satisfied and gave her another task
28. A voice from the tower helped her.
29. Psyche got the box of beauty.
30. She opened the box against directions and fell asleep.
31. Cupid comes and rescues Psyche from the spell.
32. The gods made Psyche immortal for Cupid.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)



SEMINAR PLAN FOR: The Meaning of Myth: Cupid and Psyche



Ideas: Change, Fate, Myth



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche”

A CERTAIN king and queen had three daughters. The charms of the two elder were more than common, but the beauty of the youngest was so wonderful that the poverty of language is unable to express its due praise. The fame of her beauty was so great that strangers from neighboring countries came in crowds to enjoy the sight, and looked on her with amazement, paying her that homage which is due only to Venus herself. In fact Venus found her altars deserted, while men turned their devotion to this young virgin. As she passed along, the people sang her praises, and strewed her way with chaplets and flowers.

This perversion of homage due only to the immortal powers to the exaltation of a mortal gave great offence to the real Venus. Shaking her ambrosial locks with indignation, she exclaimed, “Am I then to be eclipsed in my honors by a mortal girl? In vain then did that royal shepherd, whose judgment was approved by Jove himself, give me the palm of beauty over my illustrious rivals, Pallas Athena and Juno. But she shall not so quietly usurp my honors. I will give her cause to repent of so unlawful a beauty.”

Thereupon she calls her winged son Cupid, mischievous enough in his own nature, and

rouses and provokes him yet more by her complaints. She points out Psyche to him and says, “My dear son, punish that contumacious beauty; give thy mother a revenge as sweet as her injuries are great; infuse into the bosom of that haughty girl a passion for some low, mean, unworthy being, so that she may reap a mortification as great as her present exultation and triumph.”

Cupid prepared to obey the commands of his mother. There are two fountains in Venus’s garden, one of sweet waters, the other of bitter. Cupid filled two amber vases, one from each fountain, and suspending them from the top of his quiver, hastened to the chamber of Psyche, whom he found asleep. He shed a few drops from the bitter fountain over her lips, though the sight of her almost moved him to pity; then touched her side with the point of his arrow. At the touch she awoke, and opened eyes upon Cupid (himself invisible), which so startled him that in his confusion he wounded himself with his own arrow. Heedless of his wound, his whole thought now was to repair the mischief he had done, and he poured the balmy drops of joy over all her silken ringlets.

Psyche, henceforth frowned upon by Venus, derived no benefit from all her charms. True,



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche” (p2)

all eyes were cast eagerly upon her, and every mouth spoke her praises; but neither king, royal youth, nor plebeian presented himself to demand her in marriage. Her two elder sisters of moderate charms had now long been married to two royal princes; but Psyche, in her lonely apartment, deplored her solitude, sick of that beauty which, while it procured abundance of flattery, had failed to awaken love.

Her parents, afraid that they had unwittingly incurred the anger of the gods, consulted the oracle of Apollo, and received this answer: “The virgin is destined for the bride of no mortal lover. Her future husband awaits her on the top of the mountain. He is a monster whom neither gods nor men can resist.”

This dreadful decree of the oracle filled all the people with dismay, and her parents abandoned themselves to grief. But Psyche said, “Why, my dear parents, do you now lament me? You should rather have grieved when the people showered upon me undeserved honors, and with one voice called me a Venus. I now perceive that I am a victim to that name. I submit. Lead me to that rock to which my unhappy fate has destined me.” Accordingly, all things being prepared, the royal maid took her place in the procession, which more resembled

a funeral than a nuptial pomp, and with her parents, amid the lamentations of the people, ascended the mountain, on the summit of which they left her alone, and with sorrowful hearts returned home.

While Psyche stood on the ridge of the mountain, panting with fear and with eyes full of tears, the gentle Zephyr raised her from the earth and bore her with an easy motion into a flowery dale. By degrees her mind became composed, and she laid herself down on the grassy bank to sleep. When she awoke refreshed with sleep, she looked round and beheld near by a pleasant grove of tall and stately trees. She entered it, and in the midst discovered a fountain, sending forth clear and crystal waters, and fast by, a magnificent palace whose august front impressed the spectator that it was not the work of mortal hands, but the happy retreat of some god. Drawn by admiration and wonder, she approached the building and ventured to enter. Every object she met filled her with pleasure and amazement. Golden pillars supported the vaulted roof, and the walls were enriched with carvings and paintings representing beasts of the chase and rural scenes, adapted to delight the eye of the beholder. Proceeding onward, she perceived that besides the apartments of



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche” (p3)

state there were others filled with all manner of treasures, and beautiful and precious productions of nature and art.

While her eyes were thus occupied, a voice addressed her, though she saw no one, uttering these words: “Sovereign lady, all that you see is yours. We whose voices you hear are your servants and shall obey all your commands with our utmost care and diligence. Retire, therefore, to your chamber and repose on your bed of down, and when you see fit repair to the bath. Supper awaits you in the adjoining alcove when it pleases you to take your seat there.”

Psyche gave ear to the admonitions of her vocal attendants, and after repose and the refreshment of the bath, seated herself in the alcove, where a table immediately presented itself, without any visible aid from waiters or servants, and covered with the greatest delicacies of food and the most nectarous wines. Her ears too were feasted with music from invisible performers; of whom one sang, another played on the lute, and all closed in the wonderful harmony of a full chorus.

She had not yet seen her destined husband. He came only in the hours of darkness and fled

before the dawn of morning, but his accents were full of love, and inspired a like passion in her. She often begged him to stay and let her behold him, but he would not consent.

On the contrary, he charged her to make no attempt to see him, for it was his pleasure, for the best of reasons, to keep concealed. “Why should you wish to behold me?” he said; “have you any doubt of my love? Have you any wish ungratified? If you saw me, perhaps you would fear me, perhaps adore me, but all I ask of you is to love me. I would rather you would love me as an equal than adore me as a god.”

This reasoning somewhat quieted Psyche for a time, and while the novelty lasted she felt quite happy. But at length the thought of her parents, left in ignorance of her fate, and of her sisters, precluded from sharing with her the delights of her situation, preyed on her mind and made her begin to feel her palace as but a splendid prison. When her husband came one night, she told him her distress, and at last drew from him an unwilling consent that her sisters should be brought to see her.

So, calling Zephyr, she acquainted him with her husband’s commands, and he, promptly obedient, soon brought them across the mountain down to their sister’s valley. They embraced



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche” (p4)

her and she returned their caresses. “Come,” said Psyche, “enter with me my house and refresh yourselves with whatever your sister has to offer.” Then taking their hands, she led them into her golden palace, and committed them to the care of her numerous train of attendant voices, to refresh them in her baths and at her table, and to show them all her treasures. The view of these celestial delights caused envy to enter their bosoms, at seeing their young sister possessed of such state and splendor so much exceeding their own.

They asked her numberless questions, among others what sort of a person her husband was. Psyche replied that he was a beautiful youth, who generally spent the daytime in hunting upon the mountains. The sisters, not satisfied with this reply, soon made her confess that she had never seen him. Then they proceeded to fill her bosom with dark suspicions. “Call to mind,” they said, “the Pythian oracle that declared you destined to marry a direful and tremendous monster. The inhabitants of this valley say that your husband is a terrible and monstrous serpent, who nourishes you for a while with dainties that he may by and by devour you. Take our advice. Provide yourself with a lamp and a sharp knife; put them in concealment that your husband may not discover

them, and when he is sound asleep, slip out of bed, bring forth your lamp, and see for yourself whether what they say is true or not. If it is, hesitate not to cut off the monster’s head and thereby recover your liberty.”

Psyche resisted these persuasions as well as she could, but they did not fail to have their effect on her mind, and when her sisters were gone, their words and her own curiosity were too strong for her to resist. So she prepared her lamp, and a sharp knife, and hid them out of sight of her husband. When he had fallen into his first sleep, she silently rose and, uncovering her lamp, beheld not a hideous monster, but the most beautiful and charming of the gods, with his golden ringlets wandering over his snowy neck and crimson cheek, with two dewy wings on his shoulders, whiter than snow, and with shining feathers like the tender blossoms of spring. As she leaned the lamp over to have a nearer view of his face, a drop of burning oil fell on the shoulder of the god, startled with which he opened his eyes and fixed them full upon her; then, without saying one word, he spread his white wings and flew out of the window. Psyche, in vain endeavoring to follow him, fell from the window to the ground. Cupid, beholding her as she lay in the dust, stopped his flight for an instant and said,



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche” (p5)

“O foolish Psyche, is it thus you repay my love? After having disobeyed my mother’s commands and made you my wife, will you think me a monster and cut off my head? But go; return to your sisters, whose advice you seem to think preferable to mine. I inflict no other punishment on you than to leave you forever. Love cannot dwell with suspicion.” So saying, he fled away, leaving poor Psyche prostrate on the ground, filling the place with mournful lamentations.

When she had recovered some degree of composure, she looked around her, but the palace and gardens had vanished, and she found herself in the open field not far from the city where her sisters dwelt. She repaired thither and told them the whole story of her misfortunes, at which, pretending to grieve, those spiteful creatures inwardly rejoiced. “For now,” said they, “he will perhaps choose one of us.” With this idea, without saying a word of her intentions, each of them rose early the next morning and ascended the mountain, and having reached the top, called upon Zephyr to receive her and bear her to his lord; then leaping up, and not being sustained by Zephyr, fell down the precipice and was dashed to pieces.

Psyche meanwhile wandered day and night, without food or repose, in search of her husband. Casting her eyes on a lofty mountain having on its brow a magnificent temple, she sighed and said to herself, “Perhaps my love, my lord, inhabits there,” and directed her steps thither.

She had no sooner entered than she saw heaps of corn, some in loose ears and some in sheaves, with mingled ears of barley. Scattered about lay sickles, and rakes, and all the instruments of harvest, without order, as if thrown carelessly out of the weary reapers’ hands in the sultry hours of the day.

This unseemly confusion the pious Psyche put an end to, by separating and sorting everything to its proper place and kind, believing that she ought to neglect none of the gods, but endeavor by her piety to engage them all in her behalf. The holy Ceres whose temple it was, finding her so religiously employed, thus spoke to her: “O Psyche, truly worthy of our pity, though I cannot shield you from the frowns of Venus, yet I can teach you how best to allay her displeasure. Go, then, and voluntarily surrender yourself to your lady and sovereign, and try by modesty and submission



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche” (p6)

to win her forgiveness, and perhaps her favor will restore you the husband you have lost.”

Psyche obeyed the commands of Ceres and took her way to the temple of Venus, endeavoring to fortify her mind and ruminating on what she should say and how best propitiate the angry goddess, feeling that the issue was doubtful and perhaps fatal.

Venus received her with angry countenance. “Most undutiful and faithless of servants,” said she, “do you at last remember that you really have a mistress? Or have you rather come to see your sick husband, yet laid up of the wound given him by his loving wife? You are so ill-favored and disagreeable that the only way you can merit your lover must be by dint of industry and diligence. I will make trial of your housewifery.” Then she ordered Psyche to be led to the storehouse of her temple, where was laid up a great quantity of wheat, barley, millet, vetches, beans, and lentils prepared for food for her pigeons, and said, “Take and separate all these grains, putting all of the same kind in a parcel by themselves, and see that you get it done before evening.” Then Venus departed and left her to her task.

But Psyche, in a perfect consternation at the enormous work, sat stupid and silent, without moving a finger to the inextricable heap.

While she sat despairing, Cupid stirred up the little ant, a native of the fields, to take compassion on her. The leader of the ant-hill, followed by whole hosts of his six-legged subjects, approached the heap, and with the utmost diligence taking grain by grain, they separated the pile, sorting each kind to its parcel; and when it was all done, they vanished out of sight in a moment.

Venus, at the approach of twilight, returned from the banquet of the gods, breathing odors and crowned with roses. Seeing the task done, she exclaimed, “This is no work of yours, wicked one, but his, whom to your own and his misfortune you have enticed.” So saying, she threw her a piece of black bread for her supper and went away.

Next morning Venus ordered Psyche to be called and said to her, “Behold yonder grove which stretches along the margin of the water. There you will find sheep feeding without a shepherd, with golden-shining fleeces on their backs. Go, fetch me a sample of that precious wool gathered from every one of their fleeces.”



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche” (p7)

Psyche obediently went to the riverside, prepared to do her best to execute the command. But the river god inspired the reeds with harmonious murmurs, which seemed to say, “O maiden, severely tried, tempt not the dangerous flood, nor venture among the formidable rams on the other side, for as long as they are under the influence of the rising sun, they burn with a cruel rage to destroy mortals with their sharp horns or rude teeth. But when the noon-tide sun has driven the cattle to the shade and the serene spirit of the flood has lulled them to rest, you may then cross in safety, and you will find the woolly gold sticking to the bushes and the trunks of the trees.”

Thus the compassionate river god gave Psyche instructions how to accomplish her task, and by observing his directions she soon returned to Venus with her arms full of the golden fleece; but she received not the approbation of her implacable mistress, who said, “I know very well it is by none of your own doings that you have succeeded in this task, and I am not satisfied yet that you have any capacity to make yourself useful. But I have another task for you. Here, take this box and go your way to the infernal shades, and give this box to Proserpine and say, ‘My mistress Venus desires you to send her a little of your beauty, for in tending

her sick son she has lost some of her own.’ Be not too long on your errand, for I must paint myself with it to appear at the circle of the gods and goddesses this evening.”

Psyche was now satisfied that her destruction was at hand, being obliged to go with her own feet directly down to Erebus. Wherefore, to make no delay of what was not to be avoided, she goes to the top of a high tower to precipitate herself headlong, thus to descend the shortest way to the shades below. But a voice from the tower said to her, “Why, poor unlucky girl, dost thou design to put an end to thy days in so dreadful a manner? And what cowardice makes thee sink under this last danger who hast been so miraculously supported in all thy former?” Then the voice told her how by a certain cave she might reach the realms of Pluto and how to avoid all the dangers of the road, to pass by Cerberus, the three-headed dog, and prevail on Charon, the ferryman, to take her across the black river and bring her back again. But the voice added, “When Proserpine has given you the box filled with her beauty, of all things this is chiefly to be observed by you, that you never once open or look into the box nor allow your curiosity to pry into the treasure of the beauty of the goddesses.”



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



“Cupid and Psyche” (p8)

Psyche, encouraged by this advice, obeyed it in all things, and taking heed to her ways traveled safely to the kingdom of Pluto. She was admitted to the palace of Proserpine, without accepting the delicate seat or delicious banquet that was offered her, but contented with coarse bread for her food, she delivered her message from Venus. Presently the box was returned to her, shut and filled with the precious commodity. Then she returned the way she came, and glad was she to come out once more into the light of day.

But having got so far successfully through her dangerous task, a longing desire seized her to examine the contents of the box. “What,” said she, “shall I, the carrier of this divine beauty, not take the least bit to put on my cheeks to appear to more advantage in the eyes of my beloved husband!” So she carefully opened the box but found nothing there of any beauty at all but an infernal and truly Stygian sleep, which being thus set free from its prison, took possession of her, and she fell down in the midst of the road, a sleepy corpse without sense or motion.

But Cupid, being now recovered from his wound and not able longer to bear the absence of his beloved Psyche, slipping through the smallest crack of the window of his chamber which happened to be left open, flew to the spot where Psyche lay, and gathering up the sleep from her body closed it again in the box, and waked Psyche with a light touch of one of his arrows. “Again,” said he, “hast thou almost perished by the same curiosity. But now perform exactly the task imposed on you by my mother, and I will take care of the rest.

Then Cupid, as swift as lightning penetrating the heights of heaven, presented himself before Jupiter with his supplication. Jupiter lent a favoring ear and pleaded the cause of the lovers so earnestly with Venus that he won her consent. On this he sent Mercury to bring Psyche up to the heavenly assembly, and when she arrived, handing her a cup of ambrosia, he said, “Drink this, Psyche, and be immortal; nor shall Cupid ever break away from the knot in which he is tied, but these nuptials shall be perpetual.”



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



VOCABULARY LIST

Terms from Ancient Greece to Research



Venus



Holy Ceres



Pallas



Proserpine



Athena



Erebus



Juno



Pluto



Cupid



Cerberus



Psyche



Charon



Oracle of Apollo



Stygian



Zephyr



Jupiter



Pythian oracle



Mercury



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



VOCABULARY LIST *(continued)*

Rare Words



chaplets – wreath or garland



housewifery – the duties of a housewife



contumacious – disobedient or rebellious



vetches – a variety of herbs



heedless – paying little attention



consternation – a state of paralyzing dismay



plebeian – relating to the common people of Ancient Rome



inextricable – difficult to disentangle or untie



admonitions – cautionary advice



approbation –



hectarons –



implacable – impossible to appease



direful – inspiring dread



supplication – to ask for humbly



dainties – delicately beautiful or charming



ambrosia – food of the gods



thither – to or toward that place



propitiate – appease



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



VOCABULARY LIST *(continued)*

High Frequency Words



homage



usurp



incurred



altar



repent



decree



deserted



rouses



lament(ation)



strewed



infuse



fate



perversion



haughty



destined



immortal/mortal



mortification



nuptial



exaltation



exultation



pomp



offence



triumph



ascended



indignation



quiver



bore



eclipsed



derived



dale



vain



procured



stately



illustrious



flattery



August



rivals



unwittingly



ventured



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



VOCABULARY LIST (continued)

High Frequency Words (continued)



pillars



fortify



quieted



vaulted



ruminating



precluded



enriched



fatal



preyed



sovereign



countenance



distress



diligence



undutiful



acquainted



chamber



merit



celestial



repose



dint



possessed



alcove



industry



confess



reapers



lentils



suspicious



sultry



consent



concealment



pious



contrary



liberty



religiously



concealed



persuasion



allay



ungratified



charming



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



VOCABULARY LIST *(continued)*

High Frequency Words *(continued)*



dewy



sickles



lulled



endeavoring



harvest



implacable



inflict



parcel



infernal



prostrate



enormous



destruction



mournful



despairing



obliged



composure



native



prevail



vanished



compassion



heed



spiteful



hosts



delicate



intention



enticed



delicious



precipice



fleeces



commodity



shears



execute



perished



mingled



reeds



penetrating



barley



formidable



earnestly



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



Content



BACKGROUND INFORMATION

- Determine essential facts necessary to understand context of key text.
- Share with students either via short lecture, power point, video, or reading.
- Have students do additional research as appropriate.



INSPECTIONAL READING

- See that each student has a copy of the printed text or can closely view.
- Have students take first look at text structure.
- Direct students to label the parts of the text for common referencing.
- Read the text (or the first section) aloud with students.



VOCABULARY

- Have students work with categories of words.
- Define for them rare or contextual terms.
- Have students define and practice using high frequency words.



ANALYTICAL READING

- Coach students in reading the text a second and third time responding in detail to the key ideas.
- Provide graphic organizer for notes when appropriate.



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



Process

Prepare participants to participate in seminar discussion with a version of the following script.



DEFINE SEMINAR

- “A Paideia Seminar is a time when we talk with each other about important ideas.”
- “The main purpose of seminar is to arrive at a fuller understanding of the textual ideas and values in this speech of ourselves, and of each other. We are going to work together and practice thinking about (list great ideas).”



FACILITATOR AND PARTICIPANT RESPONSIBILITIES

- “As participants, I am asking you to think, listen, and speak candidly about your thoughts, reactions, and ideas. You can help each other do this by using each other’s names.”
- “You do not need to raise your hands in order to speak; rather, the discussion is collaborative in that you try to stay focused on the main speaker and wait your turn to talk.”
- “You should try to both agree and disagree in a courteous, thoughtful manner. For example, you might say, ‘I disagree with Joanna because...,’ focusing on the ideas involved, not the individuals.”
- “As the facilitator, I am primarily responsible for asking challenging, open-ended questions, and I will take a variety of notes to keep up with the talk turns and flow of ideas. I will help move the discussion along in a productive direction by asking follow-up questions based on my notes.”



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



PRE-SEMINAR



Process (continued)



INDIVIDUAL SELF-ASSESSMENT / GOAL SETTING

- “Now, think about how you usually talk in a group. How do you usually talk?”
- “Consider this list of personal participation goals that are listed on the board.” (OR on the Speaking and Listening Check List.)

Possibilities:

Speak at least three times

Ask a question

Look at the person speaking

Use others’ names

Agree and disagree respectfully

- “Please choose one goal from the list and commit to achieving it during the discussion we are about to have and write your personal goal in your name tent.”



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



SEMINAR



Reiterate that our purpose is to discuss important ideas and values including: Change, Fate, and Myth. Arrange seats so that everyone can see each other's face.



Opening Question(s) – Identify main ideas from the text

- What is the most important example of cause and effect in Cupid and Psyche? (invite round robin response; reference paragraph number)
- What is the effect of that chain of events? (spontaneous dialogue)



Core Questions – Focus/analyze textual details

- Review paragraph 11. What do these events signify?
- According to this myth, what is the relationship between immortals and mortals?
- What does this myth illustrate about the nature of love?
- What is important about paragraphs 29 & 30?



Closing Question(s) – Personalize and apply the textual ideas

- What feature (part) of this myth is most real to you?



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



POST-SEMINAR



Process

Assess individual and group participation in seminar discussion.



ASSESS INDIVIDUAL / GROUP GOALS

- “Thank you for your focused and thoughtful participation in our seminar.”
- “As part of the post-seminar process, I would first like to ask you to take a few minutes to reflect on your relative success in meeting the personal process goal you set prior to beginning the discussion. Please review the goal you set for yourself and reflect in writing to what extent you met the goal. In addition, note why you think you performed as you did. (Pause for reflection.)
- “Would several volunteers please share your self-assessment and reflection...”
- Note goals for next seminar:
 - “Given your performance today, please jot down what goal you might productively set for yourself in our next seminar.”
 - “As always, our goal is continuous improvement: both as individual seminar participants and as an evolving seminar group. Thanks again for your participation.”



Module 3 – The Meaning of Myth: Cupid and Psyche (continued)



POST-SEMINAR



Content



UNDERSTANDING THE ASSIGNMENT

- Why do we read myths?
- After researching articles on mythology and reading “Cupid and Psyche”, write a review for younger students in which you explain important features of myths. Support your discussion with evidence from your research and the discussion.



BRAINSTORMING CONTENT

- From each text, make a list of the elements that look most important for answering the prompt. Do what you need to do to avoid plagiarism.
- Note in particular quotes that you can use to illustrate your response to the writing task.



STRUCTURING THE COMPOSITION

- Create an outline based on your notes and reading in which you state your claim, sequence your points, and note your supporting evidence.
- Provide and teach one or more examples of outlines or organizers.
- Invite students to generate questions in pairs about how the format works, and then take and answer questions.



WRITING THE FIRST DRAFT

- Write an initial draft complete with opening, development, and closing; insert and cite textual evidence.
- Address the credibility and origin of sources in view of your research topic.
- Identify gaps or unanswered questions.
- Encourage students to re-read prompt partway through writing, to check that they are on-track.



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)



POST-SEMINAR



Content (continued)



REVISING

- Refine composition's analysis, logic, and organization of ideas/points.
- Use textual evidence carefully, with accurate citations.
- Decide what to include and what not to include.
- Model useful feedback that balances support for strengths and clarity about weaknesses.
- Assign students to provide each other with feedback on those issues through a writer's workshop approach.



EDITING

- Revise draft to have sound spelling, capitalization, punctuation and grammar.
- Adjust formatting as needed to provide clear, appealing text.
- Briefly review selected skills that many students need to improve.
- Teach a short list of proofreading marks.
- Assign students to proofread each other's texts a second time.



PUBLISHING THE FINAL COPY

- Turn in your complete set of drafts, plus the final version of your work.
- Celebrate!



Module 3 - The Meaning of Myth: Cupid and Psyche (continued)

Speaking and Listening Checklist

Before Seminar

Select (underline or circle from left column) one or two skills that you will focus on during this seminar.

After Seminar

Self-assess your participation in this Paideia Seminar by circling the number you would rate yourself.

0 = I did not do this during Paideia seminar. 5 = I did this well during Paideia seminar.

PAIDEIA SEMINAR SELF-ASSESSMENT		
SKILLS	SPECIFIC SKILL	RATING
Attention	<ul style="list-style-type: none"> I look at the person speaking during the discussion. I do not talk while another is speaking. 	0 1 2 3 4 5
Engagement	<ul style="list-style-type: none"> I take notes related to the ideas being discussed. I give way to others as a way of sharing the talk time. 	0 1 2 3 4 5
Articulation	<ul style="list-style-type: none"> I make clear and accurate statements. I speak at appropriate pace & volume. I use relevant vocabulary and grammar. 	0 1 2 3 4 5
Explanation (Justification)	<ul style="list-style-type: none"> I provide insight about the discussion topic. I refer to the text or another relevant source. 	0 1 2 3 4 5
Expansion	<ul style="list-style-type: none"> I consider another point of view. I add to a previous statement by offering a more global/holistic interpretation. 	0 1 2 3 4 5
Connection	<ul style="list-style-type: none"> I refer to another comment. I consider multiple points of view. I ask thought-provoking, open-ended questions. 	0 1 2 3 4 5

To summarize, I feel my participation in seminar today was: _____
