

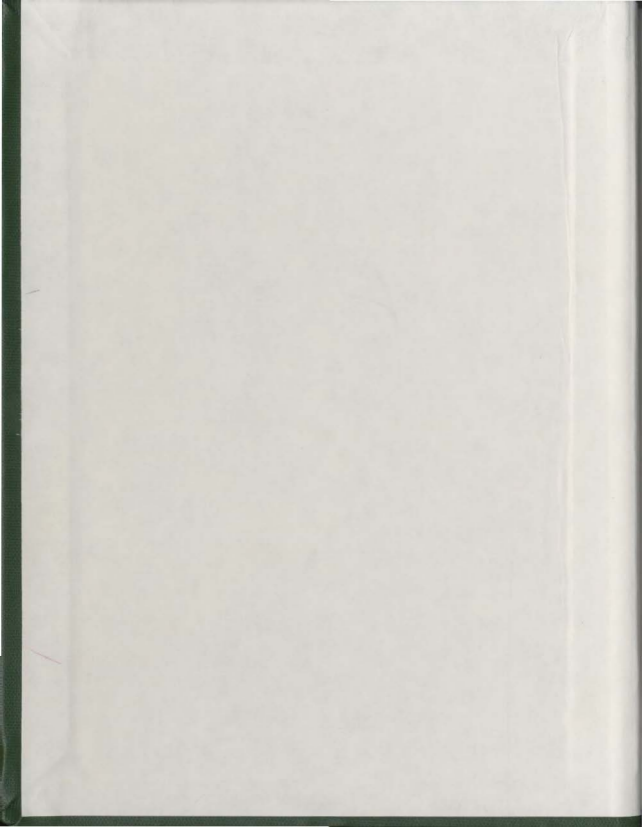
THE DEVELOPMENT OF A LIBRARY-RESEARCH-
ACTIVITY UNIT ON GREEK MYTHOLOGY
FOR THE JUNIOR HIGH SCHOOL
GRADES IN NEWFOUNDLAND

CENTRE FOR NEWFOUNDLAND STUDIES

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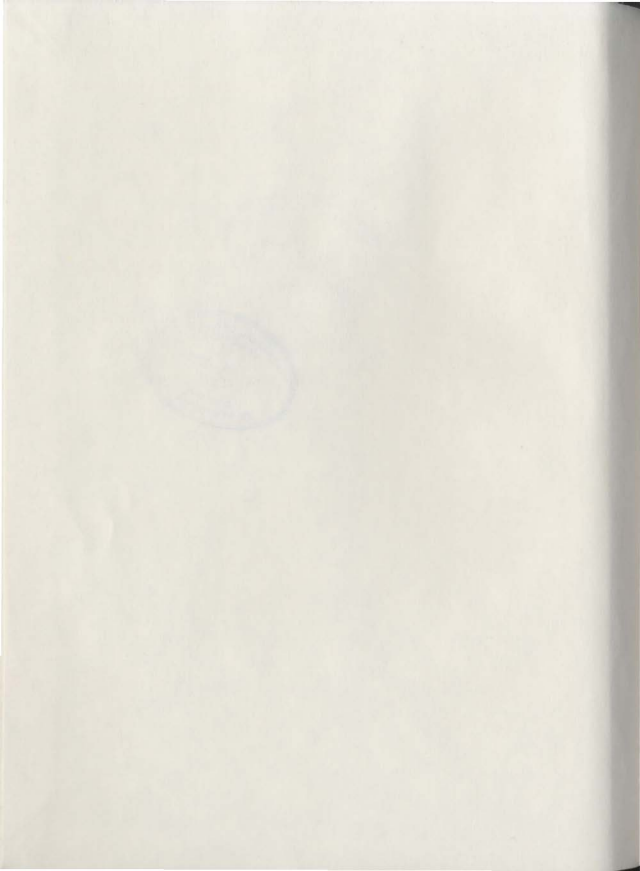
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THE DEVELOPMENT OF A LIBRARY-RESEARCH-ACTIVITY UNIT
ON GREEK MYTHOLOGY FOR THE JUNIOR HIGH SCHOOL GRADES
IN NEWFOUNDLAND

by

© Clarence Coombs B.A., B.A. (Ed.)

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Department of Curriculum and Instruction
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ABSTRACT

The purpose of the study was to develop a self-contained library-research-activity unit on Greek mythology for the junior high school students in Newfoundland.

The unit, entitled Greek Mythology, was the result of a number of prescribed steps covered in Part I of the study. First, the textbooks presently in use in Newfoundland schools at the junior high level were examined. The examination showed that not only was there a lack of mythology in the junior high grades, but what was included was given in a piecemeal, incoherent fashion.

Second, some of the many interpretations or explanations of mythology were discussed because of its influence on ancient and modern societies. There was also a discussion on the nature of Greek mythology. Specifically, this discussion dealt with the characters, characteristics, and plots commonly found in Greek myths.

Third, a review of literature of the young adolescents' intellectual growth as it relates to their reading habits and interests was conducted. Several studies, spanning the past forty years, on students' reading habits and interests were also examined.

Fourth, because of the nature of the subject matter and the interest of young adolescents in tradebooks, the library-research-activity unit was chosen as the best approach for the development of the unit. Taba's model for curriculum development was chosen as the model to follow; therefore, a general summary of the seven steps contained in the

model is given. A detailed step-by-step formation of the unit through these seven steps is also included.

Part II of the study consists of the actual instructional unit which is comprised of individual research activities and group projects, each with its own specific behavioural objectives and explanations. An annotated bibliography, a listing of the books suitable for the completion of the unit, and a list of other related materials are also included.

ACKNOWLEDGEMENTS

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CHAPTER ONE

THE NATURE OF THE STUDY

I. Introduction

The interrelatedness of literary plots, character types, and themes indicates to students of literature that all literature grows out of other literature. The structural principles that govern the way in which stories may be told are limited in number, and each of the basic components of the story can be seen as clearly in myth as in more modern fiction.

Many teachers in our secondary schools, however, give their students exercises in the study of English masterpieces and in the critical evaluation of literary qualities of the same before the students have become acquainted with the many factors that have influenced the making of such masterpieces.

The writer, being aware of this interrelatedness between contemporary literature and mythology, and being also aware of the lack of mythology in our schools, has determined to look into the nature of mythology, the nature of the young adolescent and his reading habits, the concept of the library-research-activity type unit approach to a topic, and the models for curriculum design in order to produce an instructional unit on mythology for the junior high school grades in our Newfoundland schools.

II. Statement of the Problem

A close examination of various texts used in the junior high language arts program in Newfoundland schools indicates that students are introduced to a very limited number of myths. The examination of the texts presently in use

indicates that Tactics A by Gage, Thrust by Scott, Foresman and Company, and Open Highways - Book 7 by Nelson, for remedial readers, have no selections of myths.

The newest series by Academic Press Canada, Out and About, Crossings, and Exits and Entrances, for grades seven, eight, and nine respectively, contain very few selections from the myths. Out and About, for example, contains only two selections. "Daedalus and Icarus" is included in the section on Adventure, while "The Wooden Horse" is included under Fable and Folktale. Crossings has only two selections as well. "The Minotaur" is included in the section All Kinds of Ties, while "The Bride of Pluto" is included under Links with the Past. Exits and Entrances contains three selections. The "Curse of Polyphemus" is included in the section Courage, while "The Trojan War" is found in the section Heroes and Villains, and the Norse myth "Baldr the Beautiful" is found in the section Tales of Death and Life. There is obviously not enough material in the junior high texts to do justice to the development of an appreciation of mythology.

In view of the fact that there is so very little curriculum material on the myths available to the students in Newfoundland schools, the preparation of an instructional unit to help meet this need in the junior high school grades appears justified.

III. Need for the Study

Since Rankin's (1944) study, myths have been known to be favourite stories of the adolescent, yet in our present junior high grades students have not had the opportunity to read many of them--at least, not in the present texts. Greek myths have what adolescents like: clear and forceful style, fast-moving action, and clear-cut themes. Characters and ideas from the myths have also served as the basis for the works of many of our famous writers. Myths

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also tend to arouse students' curiosity and questioning ability as they, like the ancients, have a need to understand and explain their ever expanding world.

Through the centuries men have not considered themselves educated unless they knew the myths. Partially because of the many continued references to the myths in modern literary works and science, many of the words from the myths have been kept in the English language. Scientists, for example, have called on mythology to name plants, animals, stars, and planets. The opportunity to work with the Greek myths will help explain the origin of many words that would otherwise remain unknown to the child.

Students' curiosity and interest can be aroused through the use of myths. As MacPherson (1965) said, "Myths being the most ancient kind of storytelling, form the basis of our fiction" (p. 4). Today, however, apart from science fiction and modern fantasy, which often seem startlingly close to myth, many modern novels and films are set in the ordinary world and deal with characters whose powers are limited like our own. The students see characters who, like themselves, have rules and regulations to follow, live in the slums, have a poor family relationship, or cannot seem to make it in society. They often have no hero, no excitement and adventure, no character that will help them move from their own bleak world into one of fantasy and hope.

To balance the speed and confusions of our modern world, we need to find stories which build strength and steadfastness in the student, stories which develop the students' faith in the essential decency and nobility of life, and stories which give them a feeling for the wonder and goodness of the world. Whether the story is one in which a character receives the help he needs from some superior being as in the story of Perseus, or whether there is a clear moral lesson as in the story of Midas, the Greek myths can fill the reader with wonder and excitement.

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Arbuthnot (1957) stated, "It is probably at this age (junior high) that reading begins to suffer..." (p. 296). She also said that students at this age like to read stories in which the style is clear and forceful, fast-moving with minimum description and delay, and which have clear-cut themes and exciting action plots. Depending on the retelling, Greek myths may be used to help alleviate the decline in reading that is experienced at this age, as they have the qualities that the young adolescent enjoys reading.

A study of the myths may also stimulate creative production, develop an appreciation of poetry and other kinds of art, and serve to aid in the developing process of the young adolescent. Myths are not only entertaining because of their excitement, action, and suspense, but they have a varied influence on present day life. They have furnished and continue to furnish inspiration and subjects for poets, painters, and sculptors. They have also suggested figures of speech, designs, comparisons, and allegories to orators, editorial writers, advertisers, craftsmen in glass and pottery, engravers, and workers in tapestry that have continued into our present society. Mythological figures may be seen on postage stamps, in trade marks, and in the names of business products. With influences such as these on the lives of young adolescents, how is it possible for them to understand much of what is around them if they miss a study of the Greek myths.

The belief is that a unit on Greek mythology at the junior high level will greatly enhance the present language arts program used in Newfoundland schools. These stories will feed students' spirit and imagination, and enable them to come to grips with reality, and will fulfill the needs of a growing body and mind.

IV. Purpose of the Study

The main purpose of the study is to develop a self-contained

library-research-activity type unit in Greek mythology to help students become more familiar with one type of literature that is presently lacking in our junior high schools. The objectives of the unit are as follows:

1. Students will develop an appreciation for the Greek myths as stories to be enjoyed.
2. Students will develop an understanding of the individual gods and goddesses and the role they played in the lives of the ancient Greeks.
3. Students will develop an understanding of the importance of Greek mythology to present day life.
4. Students will develop an appreciation for the many forms in which the Greek myths can be presented.
5. Students will develop an interest in myths in general.

V. Design of the Study

This study will take the following form:

1. To provide evidence for the need of an instructional unit on mythology, the prescribed texts for the junior high grades will be examined.
2. Next, because of the many interpretations and explanations of mythology and because of its influence on ancient and modern societies, Chapter II will discuss the nature of mythology generally and Greek mythology specifically.
3. In discussing any instructional unit one must consider the student. Chapter III, then, will deal with the young adolescent's intellectual growth and reading habits and interests as he enters the junior high grades.
4. Next, Chapter IV will deal with the library-research-activity type unit using Taba's model for the curriculum design of the unit.
5. Finally, Part II will present the instructional unit in its entirety. It will consist of an extensive introduction for the teacher and a brief handout for the students. A list of all activities and projects, as well as the necessary reference materials, will also be included.

CHAPTER TWO THE NATURE OF MYTHOLOGY

I. Introduction

The development of a curriculum unit on Greek myths requires some understanding of the nature of mythology in general. In a discussion of the nature of mythology, there must be some consideration given to the nature of man who produced and continues to produce myth. There must also be consideration given to some of the major explanations of mythology. The ones considered here are: myth as corrupt forms of history, myth as allegories of nature, myth as a stage in culture development, myth as a social and practical phenomenon, myth as literature, and myth as a part of language.

Another requirement for any unit on Greek myths is a closer look at Greek mythology. To satisfy this requirement, this chapter will discuss the Greek myths and identify and describe the characters found in the various myths. It will also consider characteristics of the Greek myths such as the fact that they are polytheistic, they personify nature, they explain scientific facts by fanciful means, they abound in magic wonders, they have gods who appear in disguise when they meet mortals. Finally, it will contain a review of the most common plots and settings found in the Greek myths. These include, narratives of creation, transformation of love, loss, and revenge, friendship and conflict, quest, and disappointment and success, each taking place either on Mount Olympus, the underworld, or the earth.

II. What is Myth?

The word myth comes from the Greek word "mythos", which means "tale" or "story". Today we use the word myth to mean a particular kind of story, one which contains fanciful or supernatural incidents intended to explain nature, and which deals with gods, demons, and heroes, that were invented by early man.

Man has always been, and continues to be, a mythmaker, influenced far more by gods and heroes with a warmly human appeal than by abstract principles; and as people in the past have enjoyed and profited from stories which personified their longings, so in the present we continue to make use of the myths which meet our needs. Our modern fiction and fantasy writers, like their ancient counterparts, continue to create universes with their characters, themes, and unified occurrences. The world expressed in J. R. Tolkien's works, for example, presents a more modern version of a created world that is comparable to those found in the myths.

Some myths came from Europe in a time of world turmoil. The Nazis, for example, during the Second World War developed myths that applied to the Aryan Race. The Nazis thought of themselves as the group chosen to rule the world. They felt that only from the genes of the Aryans could a race evolve that was qualified to dominate the world.

Other myths have arisen out of our New World experiences, evolving to meet the changing times. With the opening of the West, heroic figures such as Davey Crockett became popular, while with the opening of many lumber camps, we get such heroic figures as that of Paul Bunyan. More recent mythic figures have been encountered in comic books, on television, and in the theater. Superman, the alien from another planet, who arrives on earth to keep the

earthlings from destroying themselves, has grown in popularity in all media ever since the atomic holocaust of the Second World War.

Spiderman and the Incredible Hulk, Fonzie and the Bionic Woman do not spring from nothingness but from needs within a growing and changing culture. As Duffy said (Yolen, 1964), "we remake our mythology in every age out of our own needs. We may use ideas lying around loose from a previous system or systems as part of the fibre. The human situation doesn't radically alter and therefore certain myths are constantly reappearing" (p. 187). In Spiderman we see Prometheus and Robin Hood, in the Incredible Hulk there are Atlas, Hercules, and Paul Bunyan, while Fonzie is both Loki and Achilles, and the Bionic Woman springs from Diana and the Amazons, propelled by the electronic revolution and feminist movements.

Still other myths are being made today. The Saturday night hockey games, with their invincible Wayne Gretzky or Vladamir Tretczak, give us the modern mythic figures. We now refer to the seasons not as spring, summer, fall, and winter, but as the baseball season, the tennis season, the hockey season, and the football season. Each sport sets its own time frame with its own heroes. Those heroes not only excel in their sport but are rich, young, popular, and larger than real life. Each game is governed by its own rules and regulations which make the participants above and beyond the rules and regulations which govern the general public. We, the spectators, become a part of it all through the colourful medium, television. As if the regular games were not enough to illustrate the superb qualities of humans, we encounter such things as The Super Bowl in which the screen is filled with images of vast crowds, hulking super-heroes, and great plays from the past. "The 1974 Super Bowl," said Real (1975) "had over 71,000 in attendance and a television audience of between 70-95 million" (p.31). The Super Bowl, as does the finals of any sport, propagates the values of a culture by elevating one game to the level of a spectacle,

collectively celebrated. Rather than mere entertainment, such an event can be seen to function as a strengthening and developing force for a society. It supplies a common interest or bond among the society's members.

The ancient Greeks, with the help of their myths about ambrosia and nectar, partially understood the inevitability of illness, old age, and death for mortals. Such myths taught the Greeks that man could not escape these afflictions. Even the heroes were subject to them, and were it not for the ambrosia and nectar, the gods also would be vulnerable. In nature and essence the great gods were like mortal men, except that the gods had their magic food and drink, which made them immortal. Human frailty and mortality, therefore, were but temporary banes. When people found the ambrosia and nectar of the gods, they could escape the human frailties, as Tantalus did, and as Achilles and Demophon almost succeeded in doing.

For the Greeks, the comfort contained in the knowledge that these magic foodstuffs existed was sufficient. For modern man, however, driven by a need to know and understand, his newly constructed myths must contain more than the knowledge that something exists. While the desire for youth, health, and immortality is as strong today as it was in Homeric times, there is at present the added urgency, nurtured by an aggressive and fast-moving culture, of doing something about it. A typical example of how this additional need is satisfied within the context of our culture is provided by the ubiquitous advertising of soft drinks.

A typical television commercial for the cola-flavoured drink will depict a young man and a girl, who are both carefully chosen ideal specimens of their age and sex. This unmistakably impresses the viewer with the fact that they are greatly attracted to, or in love with, each other. To this are added ideal surroundings, such as a sunny beach, or a luxurious automobile. In this environment the young people are shown to be engaged in a daring, exciting, or

obviously highly pleasurable activity that clearly manifests the strength of the man and the desirability of the woman. Then comes the focal point of the commercial from the sponsor's point of view; the young people stop what they are doing and take a gulp from a bottle visibly identified as containing a particular cola. The effect of the drink is instantaneous; the young couple burst into laughter, snuggle up to each other, or show signs of great exhilaration. As if this were not enough, a chorus is heard singing in soft notes about the miraculous effect of the product. Such phrases as "You've got a lot to live, and Pepsi's got a lot to give" and "Pepsi makes you come alive" are quite common. You might also be invited to drink cola and thereby join the "now generation" or "those who think young".

The modern day consumer of cola drinks feels that he imitates and associates with the quasi-mythological scenes of the television commercials. That those scenes are partly mythical becomes readily apparent if one considers the setting. The health, beauty, gaiety, excitement, and luxury depicted in the endlessly repeated short commercials in which the cola is always consumed and enjoyed, are as far removed from the limited means, drab life, labile health, and advancing age of the average television viewer as were the gods and heroes of ancient Greece from the Greek people. In both cases, there is the illusion of participating, even if only in a minor degree.

The answers early man devised to satisfy his questioning mind became the focal point of his culture. As curiosity prompted man to question the how and why of the universe, his imagination and intelligence fashioned answers to his questions. These questions led to the formation of myths which, even though they varied widely from nation to nation, had many recurring themes. These recurring themes lead one to believe that the questions posed by mythmakers from various countries must have been essentially the same. For example, myths relating to courage and sacrifice on the part of demigods and heroes are

prevalent among the world's mythologies. In Canadian mythology (Grimal, 1965) we have the story of how Raven, a trickster hero, dares the wrath of an Indian god in order to bring fire to mankind (p.451). Prometheus, in Greek mythology, (Grimal, 1965) was doomed to eternal punishment for performing the same life-giving act (p. 112). In Polynesian mythology (Grimal, 1965), Maui braves the dangers of the Demon Gorge and the wrath of Mahuika in order to teach man the art of making fire (p. 497). Myth, therefore, can provide us with insights into the universal nature of the human mind.

Questions such as "Where did I come from?" or "Is there life after death?" seem as old as language. Every mythology begins with accounts of origins--how the world came to be, why there is order instead of chaos, how people were created and why people walk upright. Even though we now live in a world in which man has walked on the moon, has transplanted human hearts, and has isolated life in a test tube, man cannot resolve all of his questions through acts of reasoning and scientific inquiry. Answers to some of his questions cannot be proved or identified logically or empirically. Though, with our modern electronics, it may seem that we know everything, it is important to realize that man is still a questioner. He is still seeking answers to the many puzzles of the universe and life. Like the ancients, modern man hypothesizes. For often, as Campbell (1959) said, "whenever men have looked for something solid on which to found their lives, they have chosen, not the facts in which the world abounds, but the myths of an immemorial imagination" (p. 608).

Myths provide answers to man's ever probing questions about existence; and when science and logic reach their limits, myth completes the task. Science in our modern world provides "Truths" about the phenomena of the universe, but it does not provide all answers nor any permanent "Truth". Myth likewise supplies truths--truths that furnish man with an image of the universe that will support and be supported by a sense of awe about the mystery of life.

These myths will continue to reflect man as the questioner he has been since the beginning.

Myths over the centuries have been explained in a number of ways. Each explanation, depending on the discipline explaining the myths, seems to dwell on one aspect of mythology.

Myth as Corrupt Forms of History

The Greek, Euhemerus (Chase, 1949), in the third century B.C., developed the idea that the gods and heroes were really mortal people who had performed such heroic deeds that they were deified after death, thus making mythology a corrupt form of history (p.3). The mythical Trojan War, supposedly fought over Hellen, is therefore seen by the Euhemerists as a glorification of a series of real clashes between the Greeks and the peoples of Asia Minor.

Myths as Allegories of Nature

Bidney (1965) agreed with the early philosophers, such as Thales and Pythagoras, in their belief that the ancient myths were allegories of nature and that the mythical beings were personifications of natural phenomena. Therefore Oceanus, the nymphs, and Styx were interpreted as representing water. Bidney, however, also saw myths as revealing moral truths. Myths such as "Phaethon", in which a boy refuses to listen to his father's advice and dies, is seen as moralistic in that it advises all students to follow the advice of their parents. Bidney believed that myths also transmitted the values that go along with these moral allegories. They tend to reflect or establish certain behaviour codes that concern man's relationship with his gods, with nature, and with other men. Man was expected to treat nature with respect and to deal honourably and fairly with other men, while at the same time he was expected to worship the gods in humility and obey them in all things. The myths are full of warnings concerning the fate of men and women who failed to accept these responsibilities.

Arachne's lack of humility, for example, caused Athena to change her into a spider. Niobe was forced to watch her many sons and daughters perish because she boasted that her offspring were stronger and more accomplished than those of the goddess Leto. This timelessness of mythic themes and the embodiment in myths of universal truths have made it possible to reinterpret myths over and over and to adapt them to contemporary experiences and problems.

Myth as a Stage in Culture Development

Sebeok (1965) saw myth as a necessary stage in the development of a culture (p.12). It has been said that each country declares itself in its mythology, and when one considers the many questions that the Greeks asked about their world, this notion becomes clearer. "The stories", said Sebeok, "were told around campfires and warm hearths, becoming more real with each retelling" (p. 14). In time, the people developed ideas as to how the gods looked, where they lived, what they ate. Any question could be answered by mythology, and the explanation was accepted as real, whether it was about the creation of the world or the creation of the first spider. Eventually, sculptors carved statues of these gods, and architects built magnificent temples, such as the Parthenon in Athens, where they could be worshipped. In this way a religion grew to provide the basis for the institutions and the customs of the country.


Myth as a Social and Practical Phenomenon

Leeming (1976) perceived myth as transcending history and culture to reveal common human emotions and the collective dreams of the human race (p. 74). He felt that myths were primarily emotional in origin, and their function is essentially practical and social, thereby promoting a feeling of unity between the members of the society. When one considers the many diverse groups of people in the Greek states that constitute Greece, one must realize that they needed something to unite them. Therefore, whether it was to explain some

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happening, to arouse interest in battle, or to get people together for sports, as in the Olympics, myth served the purpose.


Myth as Literature

For Chase (1949), myth was literature and, therefore, a matter of aesthetic experience and imagination (p. 110). The previous explanations seem to have neglected a simple and fundamental truth: the word "myth" means story; a myth is, then, a tale, a narrative, or a poem. Chase claimed that when a system of myths lost its connection with history or belief, it became purely literary (p. 111). Because myths are stories, what they "mean" is inside them, in the implications of their incidents, not necessarily what is read on the surface of the plot alone. A myth may be told and retold. It may be modified or elaborated, or different patterns may be discovered in it, but it is always a story. The myths create a complete world in which the reader is invited to enjoy the beauty and wonder of its inhabitants and situations. The world of Mount Olympus in Greek mythology, for example, consists of gods who look and act like people with the highest human qualities. This created world has many transformations, talking animals, and fabulous happenings. The characters can move and communicate as no human can, yet each can be understood in human terms. The Odyssey is to us a work of literature, but its early place in the literary tradition, the importance of the gods in its action, and its influence on the later religious thought of Greece, are all features common to literature and mythology. Prescott (1967) agreed with Chase that myth is literature and that it comes from the imagination: "As long as the imagination is active, myth survives" (p. 64). Myth deals with a particular individual or individuals in a specific situation. Thus, it is possible for the hearer or reader to identify with the individuals and to respond emotionally to them.

Myth as Part of Language

Myth may have played a major role in the acquisition of our values and knowledge, but nowhere in our present culture is mythology's influence more evident than in our language. Mythical symbols appear in such diverse fields as poetry and space probes, modern advertising and science. We speak of "tantalizing goods" or "titanic struggles", "cosmic rays" and "chaotic situations", "martial arts" and "amazing facts". A building in St. John's which houses the marine industry offices is called the Triton Building, possibly referring to the son of Poseidon, while Mercury, the god of speed, has been chosen as the name of a popular car. Ajax, a strong Greek warrior of the Trojan War, is the brand name of a strong cleanser; while Apollo, once revered as the Greek sun god, has lent his name to the moon probe program. For example, the planets Venus, Uranus, Mars, and Saturn, and the days of the week Tuesday, Wednesday, and Friday all receive their names from the Roman and Norse gods. Musicians, artists, and writers have filled our culture with works that depict and honour ancient gods from the various mythologies.

The interpretations of myths identified above are but a few of the many diverse interpretations that have been expressed. Many writers have complained about the many interpretations of myth. However, according to Herder (1949), one should not complain about the many interpretations of myth, but should realize that a philosophy of myth must be hospitable to various and even contradictory explanations--that what a myth is depends partly on what it is used for and partly on who is interpreting it (p. 14). As Grant (1962) stated: "No single theory, however valuably suggestive, will suffice to explain the whole range of Greek and Roman mythology, or even a major portion of its content" (p. xix). Indeed such all-embracing theories, whether put forward by anthropologists, classicists, psychoanalysts, or scholars of religion, mainly prove



that mythology is something far more than the primitive, childish precursor of science or of a developed religion that it was formerly believed to be.

III. Greek Mythology

"Myths", said Leeming (1976), "can be spontaneous psychic expressions of human aims, apprehension and values. The human body is much the same all over the world; so is the human psyche" (p. 70). It follows that if myths are expressions of psychic reality, the most important myths will occur virtually everywhere. However, Müller (1977) in his book Comparative Mythology, contended that the "rich imagination, the quick perception, the intellectual vivacity, and ever varying fancy of the Greek nation, make it easy to understand that...no language was richer, no mythology more varied, than that of the Greeks" (p. 100). The Greeks, as mythmakers, started their creations in the eighth century B.C. Even though their mythology varied slightly from one locality to the next, and from one social condition to the next, it tried to explain such things as cosmic phenomena, origins of social and religious customs, the dangers of pride, and death.

Because the myths varied slightly from one city state to another, the artists and poets were free to modify tradition and to express something of their individual ideas. Hesiod, for example, said that Aphrodite was the daughter of Zeus and Dione, while the earlier Homer, felt that Aphrodite sprang from the foam of the sea. Local pride and conditions also changed some of the stories as each city state took the god or goddess that most suited their needs. The myth surrounding the naming of the central city of Greece, Athens, is an example that reflects the pride and individual characteristics of the various God states, as well as their attitudes towards particular gods and goddesses. Both Poseidon

and Athena wanted the city, so a contest was held. Whoever gave the city the best gift would be worshipped there. Poseidon gave a horse, while Athena gave an olive tree. It was decided that since the olive tree gave fruit and symbolized peace and stability, the winning vote would be given to Athena. The temple erected in Athena's honour, the Parthenon, still has olive trees growing where Athena was supposed to have placed them.

Unlike us, the ancient Greeks had no science to guide them, but they did question occurrences in their world and they did have imagination. Fiske (1900) said that a thing is explained when it is classified with other things already familiar (p. 21). Even the highest science, however, can only explain things in terms of what is already known. The origin, progress, and ending of a thunderstorm, for example, can only be explained in terms of the phenomena of vaporisation and condensation that help make it possible. Many thousands of years ago, before man had learned to experiment in order to determine the how's and why's of the universe, the Greeks had to invent what seemed logical answers to their many questions. The raging wind was like the blowing of a giant angry man. The wind, however, had been blowing since man could remember. Therefore, the wind must be created by a tremendously huge and powerful man, one who never died. Such a superhuman being was called a "god".

The Greeks took their gods seriously. Since the gods controlled natural forces, it was wise to treat them with careful consideration. They had to be bribed to send rain when it was needed, and pleaded with not to send disease and misfortune. For that reason, animals were sacrificed to them, beautiful temples were built for them, and songs were composed for them. In this way, a religion grew up around the myths. It is easy to understand why the religion of the Greeks embraced a worship of the powers of nature. Unlike the Norse world of barren, cold, bleakness, and lack of hope, the intensity of the Greek sun, the

nearness and importance of the sea and mountain barriers all tended to emphasize man's dependence upon nature. Each power of nature was represented by a god or goddess and each was worshipped accordingly. To worship their gods, the Greeks told about a death and rebirth, or disappearance and return of a god. In contrast, the best of the Northern myths are tragic, about men and women and gods who go consistently to meet their death because heroism is the only hope in their world of despair. The divine activity of returning in some better life or form in Greek mythology is often associated with some cyclical process of nature. The god may be the sun god, dying at night and being reborn in the morning; or the goddess may be goddess of vegetation, dying in the autumn and returning in the spring. The myths of Demeter and Persephone, Dionysus and the so-called flower myths clearly share this common theme.

Asimov (1961) said that the Greeks were the foremost in excellence in the formation of myths (p 3). This is fairly obvious when one considers the wonderful stories, rich in surprising incidents, unusual characters, and hidden meanings. The Greeks were also the first to form their myths around gods that not only looked and acted like people, but had many of the same qualities to which man aspired. Only in Greece, said Eliade, (1963) did myth inspire and guide not only epic poetry, tragedy, and comedy, but also the other arts (p. 148). This influence can be seen as one reads Homer's The Illiad or any of the works of the great Greek dramatists such as Aeschylus' Agamemnon. For these reasons, plus others that will be discussed throughout this section, the Greek myths have been chosen as the basis for a unit of work on mythology.

Characters of the Greek Myths

In Norse myths, mortals had to deal with gods who were cold and aloof. The people feared their strange, solemn gods such as Odin, who was never

seen eating but who fed his two wolves instead. The gods, for there was very little room for goddesses, constantly fought among themselves and were doomed to destruction. Man was caught in this web of struggle and oftentimes could do nothing to avoid dire consequences. "In the Greek myths," said Hamilton (1942), "man became the center of the universe. The Greeks created their gods and goddesses in their own image, not as some foreign, "repulsive beings" (p. 8). Because of their seafaring travels, the Greeks were in constant contact with foreign races and ideas. But, because of their keen intellect and taste for beauty, wisdom and truth, they perceived their gods to be kind people who helped the needy and punished the wicked. Man was allowed to go about his business in peace, and as long as he followed the examples of the gods, he had nothing to fear or dread. The Greek gods were above humans in that they were immortal, but only because of the food they ate and drank. In all other matters such as love, hate, revenge, justice, and kindness, they were equal to the average Greek citizen. This humanized world in which man was freed from the paralyzing fear of an omnipotent Unknown helped give the Greek myths characters which the other mythologies of the world did not manage to acquire, and which made the Greek Myths more readily available and understandable to the modern reader. One of the simplest ways to introduce the characters found in the Greek myths is to list them according to their positions and functions in the myths. As a convenience for the reader, the Roman name of each character will also be given if one is available.

¹-The writer depended heavily on Hamilton's Mythology (1942) and Rose's, A Handbook of Greek Mythology (1964) for the discussion of the characters found in the Greek myths.

The Major Gods and Goddesses of Mount Olympus

Zeus (Jupiter). He was the ruler of heaven and earth and wielder of the awful thunderbolt. His power was greater than that of all the other divinities together. The Greeks saw him as a man of great stature who, nevertheless, could be deceived or who could fall in love. His bird was the eagle and his tree, the oak.

Poseidon (Neptune). He was the ruler of the sea and of the utmost importance to the people of Greece, as they were seamen. He had a beautiful palace beneath the sea but was often found on Mount Olympus. He not only could calm the waves, but he could also create storms of all sorts. He always carried his trident, a three-pronged spear, which helped him create havoc for the seamen. Poseidon was also responsible for giving the first horse to mankind.

Hades (Pluto). He was ruler of the underworld--the place of the dead. Although he was not death himself, the Greeks did not welcome him. He was unpitiful, but just. His helmet, which made the wearer invisible, played a major role in some of the hero myths.

Hestia (Vesta). She was Zeus's sister, and a virgin goddess. She was the Goddess of the Hearth, the symbol of the home. Every city had a public hearth sacred to Hestia, but she plays no part in the myths.

Hera (Juno). She was both Zeus's wife and sister. She was the protector of marriage and married women. She was seen, however, as usually the jealous wife engaged in punishing the many women Zeus fell in love with. The cow and the peacock were sacred to her.

Athena (Minerva). She was the daughter of Zeus alone. She sprang from his head, full-grown and in full armour. She is portrayed as the protector

of civilized life, of handicrafts and agriculture. She gradually became the embodiment of wisdom, reason, and purity. Her temple was the Parthenon in Athens, and the olive tree and the owl were sacred to her.

Apollo. He was the son of Zeus and Leto. He was a beautiful figure, the master of music, archery, and healing. He was also the God of Light and Truth. Delphi, considered to be the center of the world, was home to his famous oracle. The laurel was his tree, while his sacred creatures included the dolphin and the crow.

Artemis (Diana). She was Apollo's twin sister. She was the Goddess of Wild Things and was often shown to be fierce and revengeful. The cypress was sacred to her; and all wild things, but especially the deer.

Aphrodite (Venus). She was the irresistible Goddess of Love and Beauty, who is said to have sprung from the foam of the sea. The myrtle is her tree; the dove her bird.

Hermes (Mercury). He was the son of Zeus and Maia. He was graceful and swift. On his feet were winged sandals; wings were on his hat and his magic wand as well. He was the shrewdest and most cunning of the gods and was seen as protector of traders.

Ares (Mars). He was the God of War and son of Zeus and Hera. He was not well liked by the Greeks and played a very minor role in mythology. The vulture was chosen as his bird.

Hephaestus (Vulcan). He was the God of Fire, sometimes said to be son of Zeus and Hera, and sometimes said to be the son of Hera alone. Among the perfectly beautiful immortals, he alone was ugly. He was lame as well; the

result of being thrown from heaven by Zeus. He was responsible for making the dwellings, furnishings, and weapons of the gods.

The Lesser Gods of Mount Olympus

Eros (Cupid). He was the God of Love and was responsible for giving good gifts to men. He was often represented as blindfolded because love is often blind.

Hebe. She was the Goddess of Youth and the daughter of Zeus and Hera. She sometimes appeared as cupbearer to the gods and was the wife of Hercules.

Iris. She was the Goddess of the Rainbow and messenger of the gods.

The Graces. They were the daughters of Zeus and Eurynome. There were three: Aglaid (Splendor), Euphrosyne (Mirth), and Thalia (Good Cheer).

The Muses. They were the nine daughters of Zeus and Mnemosyne (Memory). Clío was the Muse of history, Urania of astronomy, Melpomene of tragedy, Thalia of comedy, Terpsichore of the dance, Calliope of epic poetry, Erato of love-poetry, Polyhymnia of songs of the gods, and Euterpe of lyric poetry.

The Gods of the Waters

Oceanus. A Titan who was Lord of the river Ocean, a great river encircling the earth.

Nereus. He was called the Old Man of the Sea. His wife was Doris, a daughter of Oceanus. They had fifty lovely daughters, the Nereids, nymphs of the sea, one of which was Thetis, the mother of Achilles.

Triton. He was the trumpeter of the sea and the son of Poseidon.

The Nalads. They were water nymphs. They dwelt in brooks, springs and fountains.

The Characters of the Underworld

Charon. He was the aged boatman who ferried the souls of the dead across to the gates of Hades. He ferried across only those upon whose lips the passage money was placed when they died, and who were duly buried.

Cerberus. This was the three-headed, dragon-tailed dog who stood on guard at the gates of Hades. It permitted all souls to enter but none to return.

The Erinyes (Furies). These were sometimes said to live in the underworld, where they punished evildoers. They were also seen in some myths as following men on earth to punish them.

Thanatos (Death). He also lived in the underworld, and from there the bodies of the dead were sentenced either to everlasting torment or to the Elysian Fields, the place of blessedness.

Hypnos (Sleep). He was the brother of Thanatos and lived in Hades with him. However, it was common to see the dreams he created ascend from the underworld to man.

The Characters of Earth

Demeter (Ceres). She was the Goddess of the Corn, and the sister of Zeus. She was also the mother of Persephone, the wife of Hades.

Dionysus (Bacchus). He was the son of Zeus and Semele, and God of the Vine. He was one of the most important gods of the earth, since each city had altars built to honour him.

Pan. Hermes' son was a noisy, merry god who was part animal. He was the god of shepherds and a wonderful musician. He constantly played melodies upon his pipes of reed to attract the nymphs, but he was always rejected because of his ugliness.

Centaur. These were half-man and half-horse creatures. For the most part they were savage creatures. However, Chiron was known for his goodness and his wisdom.

The Fates. There were three Fates: Clotho, the Spinner who spins the thread of life; Lachesis, the Disposer of Lots who assigned each man his destiny; and Atropos, whose mind could not be changed and who cut the thread at death.

The above mentioned characters were the most important and the most commonly known. There were, however, many other gods; nymphs, and monsters, as well as heroes to be found in the Greek myths. A search by Isaac (1972) revealed that the number of characters in Greek mythology came to more than 925 (p. 317).

Characteristics of Greek Myths

Despite the fact that different writers may have added or deleted sections of the myths, the Greek myths have a few similar characteristics that run through all of them. These characteristics help demonstrate that the myths were polytheistic; explained scientific facts in fanciful ways; had characters who were superhuman in ability; were full of magic wonders; had

gods who disguised themselves when meeting mortals.

The Greek myths were polytheistic; that is to say, there were many gods representing or controlling natural powers or human attributes. The gods were not heroes who felt courage and defied danger as did those in the Norse myths, but were immortal and invincible. The Greek gods and goddesses just lived on Mount Olympus directing the lives of humans as they saw fit. The gods of the Norse myths, on the other hand, lived only to die in some glorified battle that could be classified as heroic death. In the Greek myths, Zeus controlled the heavens and the earth, while Poseidon managed the oceans. Athena represented wisdom and Artemis, modesty. Hera guarded marriage; Aphrodite, love. The gods, although immortal, were given human attributes. Zeus, for example, fell in love many times. Hera, his wife, was jealous. Athena sought revenge on Arachne for her boasting.

Another characteristic of the Greek myths was that, by fanciful means, they explained scientific facts. Winds, boisterous students of Aeolus, were under his control but sometimes broke loose. The rainbow was a trail of colour left by Iris when she carried messages from heaven to earth. Earthquakes resulted from Poseidon's shaking, and thunderstorms from Zeus's rage. The myths were, in this sense, personifications of nature. The sun was represented by Apollo, the moon by Artemis, the rainbow by Iris, and the harvest by Demeter. Many of our trees and flowers have derived their origins from various persons on whom the gods either took pity or revenge. These myths show us exactly what the ancients thought of nature and how sacred they considered it to be: Daphne, in her escape from Apollo, was changed into a laurel tree, while Narcissus, looking at himself in the water, became a flower.

One of the most prominent characteristics of the Greek myths is that they have numerous characters who possess superhuman abilities. Most of the gods, for example, are forever youthful, physically beautiful, and extremely

intelligent. The heroes found in the myths always face terrible odds, but through some superhuman act they eventually win. Whether one considers Odysseus and his use of his intelligence in defeating the Sphinx, or Hercules and his use of strength in defeating Antaeus, a Giant and a mighty wrestler, it is evident that the characters are not mere mortals.

The Greek myths also abounded in magic wonders. Atlas, the Titan, was turned into stone. The stones thrown by Deucalion and his wife turned into people to replace those drowned in the flood. The pitcher of wine belonging to Baucis and Philemon, the couple who took in the gods and treated them well, continued to refill in a miraculous way. Narcissus became a flower, and Daphne turned into a laurel tree. Circe transformed men into the animals they most resembled. These types of transformations were common in each of the Greek myths, creating magical worlds in which the reader could become an enthused observer. Good deeds were rewarded and evil deeds punished. Eventually, even the heroes of the myths were helped in their tasks by a variety of magical wonders. Perseus, for example, used a helmet from the god, Hades, to make himself invisible, and flying sandals from Hermes to ensure swiftness. This sense of awe and wonderment is one of the reasons the Greek myths are so enticing to read. Right from the beginning, for example, in the story of Hercules, the reader is placed in a world in which anything is possible and anything is likely to happen. Hercules, when only two days old, strangled two deadly snakes that had crawled into the nursery. Throughout his life, magic was used either to help or hinder him. Hera uses her magic, blood from the Medusa, to help lead to his death. Other influences of the gods and goddesses can be seen in myths of the flying horse, Pegasus, and the deadly stare of the Gorgon, the Medusa.

In the myths, gods appeared in a disguise when they met with mortals. Even though much of the work of the gods and goddesses could be

done from their home on Mount Olympus, they often visited the earth to be among the people and to seek out the good and the bad. Zeus and Hermes changed themselves into ordinary travellers when they visited Baucis and Philemon. Zeus became a cloud when he wooed Io. Athena disguised herself as an old woman when she warned Arachne of her boastfulness. Aphrodite transformed herself into a huntress when she roamed the hills with Adonis.

Common Plots and Settings

The Greek myths are readily understandable to the modern reader partially because of the few plots and settings that run throughout them. Five of the most common plots include narratives of creation; transformation of love, loss, and revenge; friendship and conflict; quest; and disappointment and success. The three basic settings for these various plots are either the heavenly world above the clouds of Olympus, the underworld, or the earth, whether it was paradisaical and unspoiled or ravaged by greed, pride, and war.

Creation

The Greek myths, like all myths, start with an account of creation. The Greeks, however, show a gradual movement from chaos to order, from brute force to force that is exercised and regulated by intelligent beings, the gods of Mount Olympus. In each case, the movement is from circumstances hostile to humanity toward circumstances which reflect Greek ideals: order, beauty, intelligence, and the reign of law. The brutal overthrow of Cronus by Zeus, and the establishment of a hierarchy of gods in man's image sets the stage for many of the Greek myths.

Transformation of Love, Loss and Revenge

The themes of love, loss and revenge are common in some of the better known Greek myths. The many loves of Zeus and the ingenious methods devised to get the woman he wants, while staying out of his wife's sight, form the basis for some of the earlier myths. The punishment of the women by Hera, Zeus's wife, also illustrates that many of the myths with this plot, as well as the others, have a moral dimension. The love of Apollo for Daphne, Cupid for Psyche, and Ceyx for Alcyone are some of the most widely known. Loss and revenge often gave the Greeks something to worry about because the treatment of the gods was dramatic, decisive, and immediate. Arachne was changed into a spider because she boasted that her weaving was better than Athena's. King Midas, for his rashness and greed, was given the golden touch. He realized almost too late his grave mistake.

Friendship and Conflict

Friendship and conflict are themes not difficult to find in the Greek myths. These themes, however, are often strands along with many others of wonder, intrigue, and confrontation. Baucis and Philemon, who gave what little they had to poor travellers, the gods in disguise, were rewarded by the gods while their neighbours were forced to suffer drowning. The friendship shown by the fisherman and his wife toward Perseus is a major theme in one of the best told hero myths. The conflict in the myths is probably best illustrated in the battle between Hercules and Hera, as Hercules spends most of his life confronting obstacles which Hera has put in his path. The plots dealing with friendship and conflict are what give the myths their fantastic adventures. One thinks of Jason's expedition for the Golden Fleece, and Theseus' battle with the Minotaur.

Quest

The myths of quest are among the most superb and illuminating to modern readers. Not only do they include many of the other plots and settings, but they tell us what the Greeks thought of their heroes and the heroic figure. The physical prowess, mental alertness, and courage of these heroes were admired by all the ancients. Boys were reared to imitate them, and the Olympic Games were designed to develop these attributes. The quest myths generally fall into three groups: the Argonautic Expedition - the search for the Golden Fleece by Jason and 55 of his companions; the Calydonian Boar Hunt involving Meleager's attempt to kill the ferocious boar sent by Artemis to lay waste the countryside; the ten-year Trojan War, with such outstanding heroes as Agamemnon, Achilles, Ajax, Hector and Priam.

The mythic hero is best illustrated in the quest myth. No matter which hero one chooses, whether Oedipus, Theseus, Perseus, or Hercules, the hero's story, according to Lord Raglan (1956), will fit into a rather specific pattern. The pattern usually runs as follows: the hero's mother is of royal blood and his father is of high social status. Both parents are related but some unusual circumstances surrounding the birth of the hero also has him reputed to be the son of a god. An attempt is made early in life to kill him, but he is carried away and reared by foster parents. We usually know very little of his childhood but on reaching manhood, he returns home. After a victory of some kind, he often marries the princess and becomes king. For a time he reigns uneventfully, but later he loses favour with the gods or people and is driven from the city, after which he meets a mysterious death. His body is seldom buried, but he often has an assumed burial place (p. 179).

Oedipus, for example, is the son of Jocasta, a princess, and King Laus, both of the line of Cadmus. He is sworn to have no connection with her but does, seemingly in the guise of Dionysus. Laus tries to kill his son, but

he is carried away and reared by the King of Corinth. We know nothing of his childhood, but on reaching manhood, he returns to Thebes after killing his father and answering the question of the Sphinx. He then marries his mother and becomes king. He reigns for years but later when he discovers his past deeds, he leaves the city again. He meets with a mysterious death near Athens. Even though the place of his burial is uncertain, there are many assumed places of his actual burial site.

Disappointment and Success

As have already been alluded to, themes of disappointment and success periodically are the focus of many of the Greek myths. Greeks who loved and feared the gods, such as Hercules and Perseus, were often treated to many successes in their lifetimes. Hercules was given the strength to perform twelve miraculous tasks, giving us one of the most adventurous Greek myths. Perseus was given help to perform the task of killing the dreaded Medusa. Yet, the goddess Hera wanted both Hercules and Perseus to suffer for reasons which were out of their control. Hercules was actually the son of Zeus, who visited Alomena in the guise of her husband while he was at war. Hera discovered his unfaithfulness and because she could not punish Zeus, she was determined to kill Hercules. Perseus was also the son of Zeus who visited Danae in the shower of gold. Hera, in her jealousy, was determined to make Perseus' life as difficult as possible. All those who angered the gods either by boastfulness, rashness, or condemnation were also punished. In the myths of Phaethon and Niobe, the punishment was death.

IV. Summary

Man from every culture has developed and continues to develop myths, partly because he is a questioner, partly because he needs a force to guide him in

the development of his morals and attitudes as his culture progresses, and partly because of his vivid imagination and sense of wonder of his world. These myths have often been explained in many ways depending on the discipline explaining them. They have been treated as corrupt forms of history, as allegories of nature, as a stage in cultural development, as a social and practical phenomenon, as literature, and as a part of language.

A The Greeks were ahead of other peoples in the creation of their myths, in the sense that the gods were created with a human form and had human attributes. They created a total world for their human-like gods. Mount Olympus became their city as Athens was the city of the Athenians. Throughout the myths, the civilized culture and high ideals of the Greeks are demonstrated through the use of a wide selection of character types. The many majestic characters in the Greek myths range from the most powerful, the Olympians, to the lesser ones on earth and in the underworld. These gods, goddesses, monsters, and heroes became so important to the Greeks that they eventually became a part of the Greek religion. Even though the religion died, the beauty, wisdom, and truth to be found in the stories have kept them alive.

Many of the Greek myths have been changed by writers in different city states in Greece at different times. Nonetheless, a few common characteristics can still be seen in all of them. The Greek myths are polytheistic, personify nature, explain facts in fanciful ways, abound in magic, and have gods who disguise themselves when they meet mortals. Any of these characteristics may be seen relatively clearly as the Greek myths also have few plots and settings. All of the stories, having their setting either on Mount Olympus, on the earth, or in the underworld, are narratives of creation; transformation of love, loss, or revenge; friendship and conflict; quest; and disappointment and success.

CHAPTER THREE

YOUNG ADOLESCENTS AND READING HABITS

I. Introduction

In the development of a unit in Greek Mythology for the junior high grades, it is important for the designer to consider the nature of the student for whom the unit is intended and the place of myth in the student's reading habits. Consequently, this chapter includes a brief examination of the intellectual development of the young adolescent and how his social and physical growth are determined by his intellectual development. Research of what students at the junior high level like to read and why they want to read it is also discussed.

II. Intellectual Development of the Young Adolescent

In order to find why students, when given the opportunity, choose particular reading material, it is necessary to take a look at the developing adolescent. The young adolescent is developing intellectually, socially, and physically. An adolescent's reading choices are affected by each of these aspects of development.

Many scholars have had much to say about the study of the developing adolescent, but none has been more prominent than Piaget. It is through his studies that educators realize that people generally pass through various stages of development before they reach adulthood. Even though the rate of development may vary, depending on such factors as intelligence, environment, and sex, all people can be eventually classified as being at a particular stage in the developmental process. For the purpose of this study, the author is

concerned with the young adolescent, ages 12 to 15, who has reached what Piaget (1958) called, "the formal operations stage" (p. 202).

Each year as students grow older, up to and including the formal operations stage, they are confronted with more and more serious problems of adjustment, perhaps because they are expected to solve their problems with less parental and teacher help than when they were younger. Fortunately, it is at the formal operations stage that random intellectual behaviour begins to be replaced by an ordered, systematic approach to understanding problems. Up to this point students have been growing in their ability to establish relationships involving chronological time. For example, the idea that a birthday comes before Christmas, or Mother's Day comes before Father's Day is followed by a clearer perception of ages and time. During this final stage of development, the adolescents are able to analyze their own thinking and construct theories that are vital in the assimilation of the values of their society. According to Piaget (1958), the young adolescent is now able to think beyond the present and has become capable of reflective thinking which helps him to escape into the realm of the abstract and the possible (p. 340). With this new ability, the young adolescent is capable of understanding the historical time frame for the myths and is better able to grasp the reasonings for the development of some of the Greek myths.

Piaget (1966) believed that young adolescents also began to see the relationships between the past, present, and future (p. 342). As this ability develops, the student tends to consider present solutions as transient ones. With this newly acquired thinking ability, adolescents' interest in reading broadens to include stories with a wide range of ideas and meanings. At this time in their reading, the readers are ready to look for characters whom they can use as acceptable role models. Reading the myths may provide insights into the young adolescent's own problems, and offer clues to how best to solve them. In their

everyday lives, many adolescents lack people they admire enough to want to identify with and use as a pattern for their own development. Myths provide heroes, kind people, generous people, and shy people, any of whom could serve as a model to the young adolescent.

The ability to see the relationship between the past, present, and future also leads to an interest in how man, animals and plants fit into the general scheme of things. Myths can provide the opportunity for the young adolescent to view how other people in other lands at a different time saw the relationships between man, animals and plants. The nature myths, explaining the beginning of things, such as the first frog, or the seasons and the influence of human-like gods on the happenings of ancient Greece, could serve to make the adolescent more aware of the importance of the relationships within nature, and what happens as a result of not caring about nature and the natural processes.

Codification of personal moral concepts is closely related to this age group's new sense of social interaction. This interaction has been well demonstrated by the rise of action groups, political groups, and youth movements. Adolescents' ideas about right and wrong begin to emerge. Their previous egocentricity gives way to a sense of group solidarity. Pilgrim (1968) suggested that solidarity is not only pronounced in the groups the young adolescents belong to but also in their choice of reading material with such common elements as action, suspense, and mystery (p. 39). The young adolescents want to know themselves and where they belong. To see their own lives clearly, adolescents need to look into contrasting experiences of others. As Piaget (1958) pointed out, "the adolescent is an individual who begins to consider himself as the equal of adults and to judge them with complete reciprocity..." (p. 338).

The marked changes in physical appearance in adolescents are accompanied by marked changes in emotional reactions. Crow (1965) contended

that adolescents have the need for understanding and completeness (p. 97). Fears and superstitions often develop in the growing adolescent giving rise to their need for "answers". Schmidt (1973) described the adolescents as having the ability to focus on problems outside themselves, as well as to accept the unknown, the ambiguous, and the mysterious (p. 51). The adolescents, Schmidt contended, therefore, seek stimulation and mastery of their environment. A logical conclusion is that reading materials and questions should provide enough difficulty to lead to some success after some thought.

According to Pilgrim (1968), as adolescents grow older and become more concerned with their own emerging image, inclination toward hero worship becomes important (p. 87). The hero is likely to be someone older who appears to embody all the attributes adolescents admire and would like to take to themselves. The young adolescents want to know what is "right" in society, as well as to discover common elements of human experience such as love, hate, justice, and a sense of fair play that their heroes exhibit. Again, the many heroes in mythology illustrate the ideal qualities of a person. Despite the fact that many of their lives were influenced by external forces (the gods), the mythical heroes all demonstrated qualities that an adolescent can admire even today. Thus adolescents can empathize with the hero characters they meet in the myths.

Adolescents, like their elders, need to feel secure. They need to feel a sense of personal achievement. They need to give and receive love. When these needs are not adequately met by other means, myths offer adolescents the opportunity to find models upon which they can base their own standards for meeting their needs. In myths students find the limitations of their lives extended in exciting ways. Conquest, impossible adventure, and all kinds of excitement are open to them. Usually so much that happens in their everyday lives, happens seemingly without purpose or pattern. In myths, however, the

"design" of a life, as in the case of the mythic hero, and the logic of character development, lend zest to the experience of students and help them shape their own design and meaning for their lives. The acquisition of formal thinking at this stage gives the adolescent the opportunity to read the myths and accept them as literature that contains fictional characters who were once thought to be real, but still have the qualities that are so vital to their existence in their own surroundings.

One of the chief problems the young adolescent has to contend with, as has already been referred to, is an identity crisis. To help understand this idea, Erikson (1968) stressed the concept of "role". He spoke of the adolescent as trying out one role after another, sometimes directly by acting out the behaviour, and sometimes vicariously through fantasy. A few of these roles are as follows:

1. deliberately trying to create a certain kind of impression or reputation;
2. developing hero worship for prominent figures in sports, politics, or entertainment, carefully studying them and trying to imitate them;
3. seeking opportunities to have contact with unfamiliar philosophies, racial or ethnic groups, or otherwise exploring the possibilities involved in cultural groups or life styles different from their own;
4. fantasizing themselves having qualities or playing roles which are grossly unrealistic (p. 520).

Each of these roles can be aided through the reading of myths, as the adolescent has someone to use as a model who is from a different time and place in a situation that is often unrealistic. This is all a part of making the transition from childish egocentrism, in which there is relatively little knowledge of or concern for the perceptions of others, to self-confidence and related traits which come with successful resolution of the adolescent identity crisis.

At the formal operations stage, the young adolescent begins to grasp and understand metaphor and simile. To understand these concepts, the young person must grasp that one and the same proposition or statement can have

different meanings. To understand the proverb "a rolling stone gathers no moss", for instance, the young adolescent must grasp the fact that the sentence can be interpreted in multiple ways. Likewise, with this understanding, the young person can better understand many of the interpretations and underlying meanings of the myths. The Trojan War, for example, relates to history and fact. The cause, however, may be fantasy, while the stories of individual characters may be symbolic.

Adolescents at this age have a need for change. They suffer from the pressure of routines, adult coercions, and tensions, and the necessity of conforming to a code of manners and morals whose reasonableness they do not understand. Myth, in this sense, not only affords fun, pleasure, and respite, but aids them in the adolescent quest "to know". They question and reason as did the ancient Greeks, so reading the myths may make them better able to cope with their own questions and resolutions. As they respond well to opportunities for creative expression, writing, dramatizing, and painting, while studying the myths, they begin to explore and develop new interests.

III. Reading Habits of the Young Adolescent

During the past forty years, there have been an abundance of studies done on students' interests in reading at various grade levels. It is usually agreed that readers become nonreaders by the time they reach the junior high school grades. Swenson and Mauck (1949), for example, found that students in grade seven read less extensively than students in the lower grades (p. 145). Hildreth (1965) also suggested that students who have reached the stage of independent reading, ages nine to eleven, show a decline in their fondness for reading (p.6). This decline, she said, is partially because educators fail to supply readers of this age with a sufficient quantity of good reading material, and partially because they fail to guide the reader in book choices. The decline in the fondness

for reading also coincides with the increasing load of difficult textbooks imposed on the student. Since "school reading" has largely been "required reading", an aversion is often created which kills interest in recreational reading. The greatest possible cause for the decline in the amount of reading done, however, is probably the atmosphere created by radio, movies, television, and now videovision. Ashley (1972) found that 61% of the boys and 65% of the girls questioned read less because of watching television (p.71).

It is generally assumed that all of us tend to do those things we do well and avoid doing things we do poorly. The poor readers read little and get less satisfaction from what they read, as they are often unable to comprehend the meaning of the material read. Shnayer (1967) found that the effect of interest on comprehension was significantly greater for the lower ability group than the higher ability group, yet both groups responded more favourably to high interest stories than to low interest stories (p. 14). This finding helps substantiate the later findings of Estes and Vaughan (1973). They claimed that, "The effect of interest on reading is obvious to anyone who has tested or taught reading comprehension" (p. 149). They found that when students read stories they were interested in, the comprehension level went up in every instance. Hymel and Wigfield (1978) also showed that both boys' and girls' comprehension scores were significantly higher for high interest material (p. 45). It is clear that students not only give a better response to stories they are interested in but if comprehension scores are going to rise, more interesting material will have to be supplied.

Many of the studies in reading interests have been based solely or partially on the intellectual ability of the students. Rankin (1944) found that for junior high students, regardless of intelligence, books were selected on theme or specific topics of the books, while other factors included the need for action, adventure, and excitement (p. 52). Soares (1963) in a search for elements in

short stories which did not appeal to all students when grouped on the basis of intellectual ability, grade level, and sex, found that generally all groups preferred the narrative, told by an omniscient author who, in his stories, stressed the theme of bravery and cowardice (p. 109). Beach and Purves (1973) in their major review of responses to literature, reading interests, and the teaching of literature, suggested that certain trends in interest were apparent. They concluded that, "the interests of students are most clearly associated with the content of a work rather than its form or styles" (p. 108). Norvell's study (1973) also revealed that there was a high degree of uniformity between superior, average, and weak students when asked to rate reading material. The most favoured books were those of adventure, mystery and humour (p. 27).

To facilitate a clear idea of students' reading development and interests, it is obvious that several studies about reading interests at various grade levels must be examined. Rudman (1955), in a nationwide study of students in grades four through eight, found that these students chose mystery and adventure as their first choices to read about (p. 503). Norvell's study (1958) of 24,000 student's interests found that fables and fairy tales were popular in grades three to five, while after that, myths, legends and folktales were favoured (p. 104). McKenzie (1962) found that students in grade six chose adventure and mystery 62.5% of the time as stories to read (p. 35). Gillespie (1975) found that boys and girls in the middle school years read fast-moving adventure, folk literature, historical fiction, and mystery (p. 59).

As is already evident, there is much overlap of interests across the grades. The same is apparent when one reviews the studies at the junior high school level. Shores (1962) studied the reading and reference interests of junior high students. He found that 50% of the students wanted to read fiction. The areas included mystery, stories about young people, adventure, and romance

(p. 375). Soares (1963) found that for the junior high student, the most interesting story was high on physical action and contained one main character--a very attractive male teenager of unknown status. Soares' study also indicated that students at this age do not want to read stories that have students as main characters (p. 110). McKay (1971) reported that students in grade seven were interested in books in the categories of adventure, mystery and sports (p. 12). Ashley's (1972) study broke down the areas of reading more specifically than did most of the other studies examined. Ashley found that grade seven students ranked mystery stories in the top six of the forty listed. They chose myth and legend as their first choice 6.8% of the time, while 3.8% chose it as their second choice, and 11.9% chose it as their third choice (p. 29). Bleakley (1977) also found that students in the junior high grades preferred mystery, adventure, and humorous stories. Bleakley also noted that boys preferred male main characters and that this preference was more intense than the girls' preference for female characters (p. 21).

Teachers and curriculum makers alike are aware that the graded school tries to provide homogeneous groups. However, even in such groups, there may be a two- or three-year year chronological age range, and students at the same age may reflect varied levels of development. Despite this, Groff (1967), in his study, found that of the forty kinds of reading listed, the basal reader placed in the fortieth position when students were asked to arrange reading material according to preference (p. 12). The previous study, along with the findings of Havilcek (1977), that boys and girls feel that 'reading is something I can do without', 'reading is dull', and 'books should not be read except for class assignments' may mean that more interesting, relevant, and entertaining books, not "school books", should be put in the hands of the students at this age level.

IV. Summary

There are many factors to be considered before a curriculum designer can develop a unit in Greek mythology for the junior high grades. One of the most important factors to be considered is the students' developmental level when they reach the junior high grades. From the evidence given by Piaget, Pilgrim, and others in this chapter, it is clear that the young adolescents pass through a series of stages, at some time or other, and almost reach maturity during their years in the junior high grades. As they get older, they are given less help to cope with problems they encounter, as teachers and parents alike feel that with their expanding intellectual abilities they can "grow-up" on their own. The young adolescents acquire the ability to analyze and systematically order events to show relationships between the past, present, and future. They code moral concepts, search for security, and change roles often as they look for some acceptable prototype to facilitate their own emerging image. They are better able to understand metaphor and simile at this stage, and because of the sufferings of routine, coercions, and tensions, they search for change.

Another very important factor to be considered before any curriculum is designed is the reading habits and interest of the students for whom the unit is to be developed. Several of the studies of the reading interests of the young adolescent examined in this chapter reveal many commonalities: that the students reaching the junior high grades show a decline in the amount of reading done, that the comprehension level rises with the reading of high interest stories, that students read books for action, adventure, and excitement, that students like to read stories of adventure, mystery, and humour, and students respond more favourably to tradebooks than textbooks.

The conclusions to be drawn seem obvious. Since reading declines at the junior high grades, every possible avenue to restore students' interest in

reading must be explored. As students respond more favourably to tradebooks than textbooks, it seems possible that a more adequate supply is needed. The acquired tradebooks should include themes of adventure, mystery, romance, and heroes, with the central characters being of such intellect and physical stature that the students can find in them someone they can use as models for their own development. One type of story that encompasses all of the above qualities is the myth. As there is considerable interest in myth at the junior high grades, regardless of sex, reading ability, or I.Q., and since myth is filled with adventure, romance, and heroes, it seems that much more material on mythology is needed at the junior high level.

CHAPTER FOUR PLANNING THE UNIT

I. Introduction

This chapter will be concerned with the planning of a unit on mythology for the junior high school language arts program. First, the advantages of the library-activity-research unit will be discussed. Next, a general summary of Taba's (1962) curriculum development model will be given. Following the summary, a detailed step-by-step formation of a unit on Greek mythology will be discussed. The seven steps to be included for a detailed discussion are: diagnosing needs, formulating specific objectives, selecting content, organizing content, selecting learning experiences, organizing learning experiences, and evaluating.

II. Unit Approach

Once the curriculum planner has acquired a knowledge of the child, his interests and needs, and a knowledge of the particular type of literature that can best meet the child's needs at the junior high school level, the next step is to devise a particular method of approach to the subject. When one considers the findings of such studies as those by Groff and Ashley¹ which show that library books are preferred by students much more than textbooks, it seems reasonable to include library books in the unit approach to mythology. The development of an instructional unit on Greek mythology is important because the mythology

¹ See Chapter 3, p. 40, of this study, for the findings of Groff (1967) and Ashley (1972).

can help fulfill the needs and aspirations of the young adolescent. The approach that seems most applicable is the library-research-activity unit.

Taba's (1962) definition of a unit as "an organized segment of a teaching-learning plan" (p. 347) will be used as the basis of the discussion on the advantages of the unit approach. The unit developed in this thesis consists of instructional activities that are developed around five general plots. These include narratives of: creation; transformation of love, loss, and revenge; disappointments and successes; quests; friendship and conflict. It is hoped that the systematic approach to the subject matter in this unit will be more effective than the incoherent and piecemeal approach found in the textbooks in use now.

The particular kind of unit to be developed in this chapter is the library-research-activity unit. As Wesley and Adams (1952) suggest, since the library-research-activity unit is unique in that it focuses on the student and his needs, the objectives of the unit are more readily met (p. 17). This type of unit calls for a variety of materials presented in different ways, thereby discouraging the teacher from depending too heavily on textbooks. The use of tradebooks in such a unit not only provides practice in reading skills and in individualized instruction, but it also helps stimulate the habit of voluntary reading. The unit therefore motivates the student, thus making learning more meaningful. Simon (1974) feels that students should find it easier to relate to activities done in this type of unit approach because they are actively involved in the learning process (p. 126).

The library-research-activity unit approach not only promotes a recall of factual information, but it also encourages the use of facts to develop concepts and the more advanced thinking processes such as critical and appreciative skills. For example, students in this unit will be expected to know the gods and goddesses, but they will also be expected to understand

some commonalities, basic elements, and consistency in all the myths to be covered in this unit as the same characters appear over and over again. The characters, therefore, become familiar faces with specific attributes with which the students can identify.

The nature of the library-research-activity unit makes use of the school librarian during regularly scheduled periods. This not only cuts down on the number of students the teacher has to work with, but it gives the students the opportunity to work with the person who knows the material available better than anyone else. The student in this type of unit is actively involved rather than passively listening to the teacher. The students, with the help of the teacher, will have to decide what they want to do, based on the many activities given. Once the student decides which activities are to be completed, he has no interference from the rest of the class, and can proceed at his own pace. Because the individual activities do not have to be completed in any particular class period, the student is likely to be more relaxed and to work as the need arises.

The library-research-activity approach can provide flexibility and ease of application for both the teacher and the student because it is open for changes, and allows the student to select more varied activities as the need arises. For example, more difficult activities can be done as group work with a direct guidance by the teacher, or dropped entirely from the list of research questions. All students can therefore work productively and successfully. The many activities included in the unit offer any student with interest in any aspect of mythology the chance to develop that interest and expand his knowledge of that particular area.

The teacher in this type of unit approach does not "teach" during every class period. He is basically a resource person, a guide, a director, and a research assistant. As much of the learning takes place in the library, little time

material tests the student's strength, at other times the vocabulary and skills already mastered are put to use with easy material so that confidence, fluency in discussing the myths, and an enjoyment of reading the myths will be greatly increased.

III. General Description of the Curriculum Development Model

Effective learning units should include an introduction to the teacher, performance objectives on all cognitive levels, resource material, performance activities, and evaluative tools to assess students' attainment of preconceived goals. The resourceful teacher should then add various other modular components in accordance with the creative and mental needs of the students involved. As Taba (1962) has said:

Usually the development of the teaching-learning plans is left to classroom teachers. The curriculum guides are at best only skeletal affairs, which merely describe some of the foundation outline, the content and possibly suggest types of learning activities. Yet the job of organizing the multiple facets into a coherent unit, of applying the multiple criteria to the making of even fairly minute decisions is too complex not to deserve careful theoretical consideration (p. 174).

One of the first steps in designing a new unit in any area is to select a curriculum development model which can be used in the actual planning and writing of the unit. Since Taba's model clearly explains each of the necessary steps in a straightforward way, her model has been chosen in the development of the unit on Greek mythology. Taba's (1962) model for planning a unit of instruction has seven steps: diagnosing needs, formulating specific objectives, selecting content, organizing content, selecting learning experiences, organizing learning experiences, and evaluating (p. 194).

Step one consists of diagnosing needs. The diagnosis is a fairly general analysis of problems, conditions, and difficulties. Its purpose is to place a new

is given to whole class teaching. Instead, the teacher moves from one student to another to answer questions and to give assistance where needed. The teacher's basic responsibility is to ensure that students are given the opportunities for independent work, group work, and discussions.

Even though the learning that takes place in the research activities requires evaluation, the methods of evaluating used can be as varied as the activities or the students. The particular unit developed here has an evaluation scheme based on each research activity. Evaluation will be done by the teacher and the librarian. Students will be evaluated on the basis of the research done on activities chosen, the actual writing activities involved, and the presentation of material. Part of the evaluative process will also include peer evaluation. The important fact to remember is that in such an activity-oriented unit the evaluation is an ongoing process.

This type of unit may foster a love of reading and ensure achievement because it provides for involvement by the student. This approach, with meaningful, problem-solving activities, also provides purposes for reading and a chance to apply reading skills in many varied situations. As the student will have to read a variety of myths to be able to complete each activity, his reading ability is being demonstrated, and, more importantly, as he works through activities of most interest, he is likely to develop a greater interest in myths that will be better understood and remembered longer.²

Students in the library-research-activity unit are also provided with a flexible unit that they may modify. A variation of the activities is acceptable as students are given the opportunity to pursue their different interests. There are many provisions for varying the pace of the unit; at times the challenge of

² See Chapter 3, p. 38, of this study for research on the interest of the young adolescent and its effect on comprehension.

emphasis on and generate new ideas about the curriculum. It, therefore, consists of drawing together already existing information on the material needed by a particular group of students, and scrutinizing this information in terms of the needs, abilities, and interests of the students for whom the unit is being developed. This diagnosis of needs should provide clues to the objectives which should be emphasized.

Step two consists of formulating specific objectives. It is likely that a unit will generate richer learning if the objectives for the unit are fairly comprehensive and some materials are included on each of the following:

1. concepts or ideas to be learned;
2. attitudes, sensitivities, and feelings to be developed;
3. ways of thinking to be reinforced, strengthened or initiated;
4. habits and skills to be mastered.

A comprehensive set of objectives will help extend both the content and the learning activities and will call attention to the need for devising learning activities which satisfy multiple objectives. In planning the specific objectives for a unit, it must be recognized that not all objectives are equally achievable, and that further clarification of objectives may occur at later steps in the planning of the unit.

After an analysis of needs and a tentative list of objectives, one should select the appropriate content. Once general topics have been selected, material needed to cover each topic adequately must be selected. In this case, the significance of the content, as well as its reading difficulty and appropriateness to the needs and the developmental levels of the students, have to be judged carefully.

After the content has been selected, it must be organized into some learning sequence. The topics, the ideas, and the content samples are arranged so that there is a movement from the known to the unknown, from the immediate to the remote, from the concrete to the abstract, and from the easy to the difficult. With this type of organization, thought must be given to shaping content so that it facilitates the type of learning activities needed to achieve the unit's objectives. The possibility for various methods of instruction is also provided.

With the content outlined, one must plan the learning activities. The first rule to observe is that each learning activity should serve some definite function. Questions such as the following must be asked when deciding on learning activities. Is the activity appropriate for learning the main ideas? Does it serve the objectives of the unit? Does it serve more than one objective? Does it promote active learning? Is it appropriate for the maturity level of the student? Can the skills required by it be learned by the process given? Care must also be taken to include a variety of ways of learning--reading, writing, observing, doing research, analyzing, discussing, constructing and dramatizing.

The next step is to plan the organization of the learning activities into a sequence so that continuous and accumulative learning is possible. A sequence of learning experiences involves at least three stages.

1. The Introduction, which serves to create involvement and motivation, and orients the students to the unit, and establishes a connection with their personal experiences. Occasionally, if the topic requires a preparation of feelings and sensitivities for full comprehension, it may be necessary to read a story or watch a film as a part of the opening sequence.
2. The Development or Study, consists of learning experiences designed to develop various aspects of the subject.
3. The Application or Summary must be made up of activities designed to apply what has been learned. By permitting variation in the approach to learning activities at all stages, there is a greater possibility of offering each individual his optimum opportunity to be stimulated and challenged.

Step seven, evaluation, consists of determining the objectives, the diagnosis, or the establishment of baselines for learning and appraising progress and changes. All evaluation is more accurate and objective if the evaluative judgments are based on evidence from students, teachers, and written work. Much evaluation should be continuous; however, in the activity unit approach, the evaluative procedures can be built into the various activities of the unit.

IV. Specific Description of the Curriculum Development Model

The following pages contain a more comprehensive discussion of each of the seven steps in Taba's model for curriculum development. Each of the steps has been specifically applied to the development of the unit, "Greek Mythology".

Step 1: Diagnosing Needs

There is presently very little work done in mythology at the junior high level. The few selections that are included in the textbooks are under such headings as "Adventure", "Courage", or "Heroes". The guidebooks are usually filled with literal questions about a particular myth. Often there is no connection made between the myths studied. For example, the stories in the grade nine textbook, Exits and Entrances, contain some of the same characters, but there is no attempt to explain why gods or heroes act as they do in a particular situation. There is also usually no attempt to bring the myths to bear on present day life. The fact that many of our present day words are derived from the Greek myths is overlooked. The students are not given the opportunity to relate characters in real life to the characters they know from the myths. The few myths included are presented in piecemeal fashion, and the students cannot possibly see an overall picture of the world of the Greek gods and goddesses.

Students readily identify with their book heroes and heroines when they are not mere human beings, but gods, as in the Greek myths. In them, they discover a new fineness in themselves, new capacities for competent or noble action, and a new perspective on life. This identification provides an escape from the dull, frantic world they live in, and brings fulfillment because it gives new insights and strength. Students at the junior high level need heroes, someone to look up to, to help them better understand themselves as growing individuals. The Greek myths are certainly equipped to fulfill this function. The newly acquired emotions at this age have to be dealt with in a way that is acceptable to society. Upon reading the myths, the student can see how boastfulness, greed, kindness, and hate are treated in them.³

Adolescents have to contend with the many conflicts that arise because of their physical growth. With emphasis on participation and sports, our society strives for the ideals of the Greeks in beauty, health, and youthfulness. Unfortunately, many students at this early adolescent age do not have the physical stature to assume the role of the ideal Greek. Therefore, myths relating to the physical activities of the Greeks, specifically the Olympic Games, may serve to demonstrate the need for years of practice and dedication to sports.

We have inherited many words and ideas from the Greek myths. They are used in everything from advertising to literature and in the naming of natural objects.⁴ A student, whether interested in astronomy, science, art, architecture, archaeology, sociology, or history, must acquire a basic knowledge of the Greek myths if he is to fully understand much of what is covered in these areas.

³ See Chapter 2, p. 28, of this study for examples of these emotions as demonstrated by specific myths.

⁴ See Chapter 2, p. 15, of this study for specific examples of how words and ideas from the Greek myths are used in modern language.

Studies done on students' interests, such as those by Rudman and Norvell⁵, show that students want to read adventure and mystery stories that are filled with young heroes. One of the types of literature that apparently has all of the elements that students seem to want at the early adolescent stage is mythology. The Greek myths in particular are filled with adventure and mystery.

Because junior high school grades vary in age, ability, interest and motivation, a unit that is capable of taking these aspects into consideration is needed. The student at this stage of intellectual development can approach problems in a systematic way, and is interested in the world beyond his immediate family. The need for "group" solidarity is also a prominent characteristic of the young adolescent. His many mixed emotions to the world around him can be dealt with in a group setting as he has other people's opinions to help him work out his own problems. This seems to suggest that the library-research-activity unit with an emphasis on group work may serve a valuable purpose. For example, the various group projects in this unit provide the student with the opportunity to be an active member of a group, thereby giving him a chance to discuss his feelings with others.

Step 2: Formulating Objectives

Every unit must contain some general aims to provide a focus for the more specific behavioural objectives. A unit on Greek mythology should include such general aims as:

1. Students will appreciate myths in their many forms and retellings.
2. Students will understand the importance of the myths in the lives of the ancient Greeks.

⁵ See Chapter 3, p. 39, of this study for the findings of Rudman (1955) and Norvell (1973) indicating the material students like to read.

3. Students will see the relevance of the Greek myths to modern day life.
4. Students will understand the importance of the gods in the everyday life of the Greeks.
5. Students will grow in their understanding of themselves and the people around them.

Behavioural objectives growing out of the general aims deal with specific knowledge of facts and concepts, critical thinking, interpretation of data, application of facts and principles, logical reasoning, values and attitudes, and language skills. As the type of unit being developed is the research activity unit, each of the activities will be preceded by a list of specific objectives that are to be fulfilled by the activity.⁶ When stating objectives, such infinitives as "to know", "to appreciate", and "to understand", are more subjective than objective, and will therefore be used in the general aims. More concrete infinitives are "to identify", "to list", or "to construct". As these are more meaningful to students and more functional, they will be used in formulating the behavioural objectives.

Skills that have to be reinforced, practised, and applied and mastered in any language arts program are also sufficiently covered in this unit. Some of the basic language skills include:

1. learning to listen and speak fluently in a group;
2. finding the answers to specific questions in reference books;
3. becoming interested in word origins;
4. writing a good summary or outline in his own words;
5. drawing accurate inferences and conclusions;
6. understanding increasingly advanced and complex material;
7. participating in the aesthetic and emotional experiences of the author;

⁶ See Part II, p. 86 of this study for specific behavioural objectives as they form an integrated part of each research activity.

8. finding more motivation to read many worthwhile books;
9. selecting reading material that meets a personal need or broadens his experience;
10. reading with the intent to organize, remember and use ideas.

Step 3: Selecting Content

Adolescents like to read stories in which the style is clear and forceful, the plot fast-moving, involving the reader in the story with a minimum of description and delay. The stories must also have clear-cut themes and exciting action plots.⁷ Although the young adolescent may not yet be a serious student of literature, and may read only those stories that entertain, the curriculum designer should not offer students only those stories which may be, without thought, instantly enjoyed.

It is obvious that some adaptation of the myths is necessary at this age level, as one would not expect a junior high student to read the writings of Homer or Ovid in the original form. The myths selected should not be written down to students, but have themes and experiences that students can understand and appreciate. The adapted versions should be thoroughly comprehensible to the young adolescent without sacrificing either the spirit or the richness of the originals.

Myths deal with man's relationships with the gods, with the relationships of the gods among themselves, with the way a man fulfills and accepts his destiny, and with the struggle between good and evil. Myths chosen for this unit contain action, suspense, and conflict because the young adolescent reader likes suspense-filled plots that lead him uncritically and breathlessly from

⁷ See Chapter 3, p. 39, of this study for more characteristics of stories students like to read.

one high point to another. Because he likes exciting characters and a narrative line that permits easy reading, many of the myths selected for this unit are short. The inclusion of short myths also allows the student to enjoy each story individually without a thorough understanding of the total system of mythology. However, because of the extended influence of the gods and goddesses on some characters, several longer narratives such as the stories of Jason and The Trojan War are also included. These stories help the students to understand the lives of heroes and their families.

As a result of the knowledge of materials available and stories that students want to read, an extensive annotated bibliography of some fifty books is included.⁸ They are, in the writer's opinion, sufficient to satisfy the goals and behavioural objectives of the unit and allow students to enter the world of mythology through research in art, astronomy, climatology and drama. The author depended heavily on the recommendations of various selection guides and reviewing media for his choices. The books were highly recommended by such guides as School Library Journal and Booklist. Other books were selected because they were highly recommended by well known authors of students' literature such as Arbuthnot. Books that were readily available to the author at the time of this project have also been examined, and if judged appropriate by the author, have also been included. The books listed, not only have the qualities of good literature for the young adolescent but they relate to the topics that have been chosen. Reed's Patterns in the Sky: Stories of the Constellations, for example, not only appeals to the students interested in constellations but also shows the effect of the Greek myths on our present day lives. For these students

⁸ See Appendix A, p. 145, of this study for the annotated bibliography.

whose interest in the myths has grown as a result of reading them, it is also suggested that myths from other cultures be available. Therefore, such works as The Children of Odin and Who's Who in Egyptian Mythology have also been included in the bibliography. Along with the usual considerations of book price, illustrations, and binding, the author has selected a few other criteria from Smith (1967) that are useful to consider when purchasing books on mythology.

These include:

1. The book is effective, at the students' level, in dealing with some experience in human existence--birth and death, friendship and enmity, loyalty and disloyalty, justice and injustice.
2. The book creates a great adventure, a situation full of dangers that a student can participate in fervently and wholly.
3. The book creates essentially real people, and they are people a student can comprehend, encountered in situations that for him reinforce their significance.
4. The book successfully creates a fantastic world the student can live in temporarily.
5. The book captures and illuminates with unusual vividness and sensitivity the reality of the physical world of the child.
6. The book creates, in a specially effective way, humour of situation, or character, or of language, humour which the student can share. (p. 120).

The annotated bibliography provides a list of books allowing students to read a wide variety of other myths if they are interested. The unit has been divided into five major classifications based on the most common plots found in the myths. They are: narratives of creation; transformation of love, loss and revenge; friendship and conflict; quest; and disappointment and success.

The narratives of creation show the gradual movement from circumstances hostile to humanity toward circumstances which reflect the Greek ideals of order, beauty, intelligence and the reign of law. The reign of the Olympians provides the stage for many of the other myths, as the gods and goddesses play a very important part in almost all of the Greek myths. Such

myths as Prometheus's giving humans fire or the coming of Pandora will serve to show how the world came to be as it is.

The themes of love, loss and revenge can be widely demonstrated in the myths. The love of Apollo for Daphne, or Cupid for Psyche are probably the most common. Loss and revenge can be seen in the myths of Arachne, King Midas, Icarus, and Echo. These myths also help explain to the students that various behaviours were not accepted then any more than they are now.

The Greek myths of quest such as "Jason and the Golden Fleece" and the stories of Theseus or Hercules embody the qualities that all Greeks strove for, and the qualities that students today are still seeking. The modern day heroes of Superman, Condorman, and Spiderman help students become acquainted with the qualities of the hero that are still admired. These myths also permit the student to study the heroic pattern⁹ in detail and compare heroes of different cultures. For this reason, myths from other cultures have been included in the annotated bibliography.¹⁰

The characters in mythology who loved and feared the gods were favoured by the gods and were blessed with success. The founding of Thebes by Cadmus and the saving of the just and faithful worshippers, Deucalion and Pyrrha, are good examples of what the gods did when they were respected. However, disappointment was often the result when the gods were angered. Rashness, boastfulness, and any form of condemnation by humans were followed by severe punishment. Examples can be taken from almost any of the myths, as the gods observed and took part in almost all happenings on the earth. The greek

⁹ See Chapter 2, p. 29, of this study for an explanation of the heroic pattern.

¹⁰ See Appendix A, p. 145, of this study for the annotated bibliography.

of King Midas turned humorous for the reader, while the fate of Arachne and Phaethon were somewhat more serious demonstrations of the wrath of the angered gods.

It must be expected that whatever the content, not all students are going to be interested, and they may therefore lack the motivation needed to get the most value from the unit. To help overcome this problem, many books have been selected that draw on varied interests but still relate to mythology. Included are such books as Words from the Myths, The Stars in Our Heaven: Myths and Fables, Heracles, and Fair Gods and Stone Faces. The inclusion of such books will introduce the students to some of the Greek myths that they need to know in order to fully understand and appreciate the impact of the myths on their present lives. Interest in etymology and astronomy are other ways to further interest in mythology. Girls in early adolescence, feeling the need to show strength to their male counterparts, would surely enjoy Heracles, and other similar myths.

Step 4: Organizing Content

Myths have been divided into as many groups as there are people classifying them. For the purposes of this unit, however, they will be divided in such a way that each child, over the course of the unit, will have to deal with at least one of each of the various groups. The order in which these groups will be dealt with will largely depend upon the individual's abilities and interests. The groupings, with examples from the myths, are as follows:

1. Narratives of Creation--The overthrow of Cronus by Zeus and the establishment of a hierarchy of gods and goddesses in man's image, plus the creation of many of the things in nature will be included.
2. Narratives of Transformation of Love, Loss and Revenge--Transformations of many kinds abound in the Greek myths, but the most common and appropriate for this level include the transformation of Arachne, King Midas, Niobe, and Narcissus.

3. Narrative of Friendship and Conflict--Friendship and conflict are seen in several myths, sometimes as the main focus and sometimes as a minor influence. The myth of Prometheus, for example, shows his close friendship with man, but his stealing the fire for them led to a conflict with the gods. The friendship of the fisherman and his wife to Perseus after they found him in the chest gives us the beginning of one of the best told hero myths. The fact that Zeus is Perseus' father leads Hera, Zeus' wife, to be in constant conflict with him as she was with all of Zeus' students by mortal women.
4. Narratives of the Quest--The myths of quest are among the most superb and illuminating to the modern reader. They not only tell us what the Greeks thought of their heroes, but they demonstrate the qualities of physical prowess, mental alertness, and courage that the young adolescent still sees in his heroes and would like to see in himself. Even though the theme of quest has been found in many of the Greek myths, three of the most important include the Argonautic Expedition, the Calydonian Boar Hunt, and the Trojan War. Heroes such as Jason, Meleager, Achilles, Perseus, Theseus, and Oedipus should be studied to see the familiar heroic pattern. Even the modern heroes such as Superman fall into this pattern, and should be studied to make the students aware that our modern heroes are only replicas of those of the ancient Greeks.
5. Narratives of Disappointment and Success--All of the characters in Greek mythology are, as were the Greek themselves, influenced greatly by the gods. Many of the myths are filled with incidents of disappointments because of the wrath of the gods. Orpheus' love for Eurydice, Echo's love for Psyche, and the fall of King Midas serve to show only some of the disappointments that can befall the characters for various reasons. Success, on the other hand, is illustrated in Theseus' conquest of the Minotaur and in Perseus' conquest of the Medusa. These heroes were favoured by most of the gods and therefore cannot help but be successful in their searchings.¹¹

These five categories listed are arbitrary. This can be readily seen as one follows the examples given to illustrate the categories. The short myth of Arachne, for example, could be included in the narratives of creation, transformation, conflict or disappointment. Nevertheless, as a general guide for the grouping of the activities in the unit, these will suffice (Depending on the knowledge of the teacher and students, the interests, and the needs of the group, the teacher could easily find ways to modify the structure).

¹¹ The writer depended on MacPherson's (Four Ages of Man - The Classical Myths (1965) for the classification of the myths used in the unit.

A possible introduction to the unit might include a general introduction to the Olympians, including their names, symbols, and particular attributes. This introduction could be accomplished through the use of a wall chart, or from a discussion of several short myths.

Activities dealing with the first group, narratives of creation, should serve to arouse students' interest in, and answer their many questions about how other people saw the beginning of their world. This could even be compared with the Christian view of creation which should already be familiar to most students at this age. Deucalion and his wife could also be compared to Noah and his family. The origin of many of our aspects of nature such as the constellations or frogs should serve to give the students some idea about the thinking and reasoning of the Greeks, and the agelessness of the myths. The role of the gods and goddesses and their influence on man's destiny will also help focus discussions about man's earlier beliefs and customs.

As there is some close resemblance between the first group of myths dealing with creation, and the second group, about love, loss, and revenge, there should be a natural flow of interest and enthusiasm into working through the activities of the second group. These activities will lead to a deeper insight into the ideals of the Greeks and the responses of both gods and men will lead to a discussion of many human emotions. The myths in this group can be directly related to common everyday things and experiences that the student may be familiar with. The boastfulness of Niobe, the lack of wisdom and rashness of King Midas, or the childish behaviour of Phaethon can be seen in any classroom. The results of these behaviours, in the myths, should serve to indicate that the Greeks, like their modern counterparts, despised these qualities. Each of these myths should be enjoyed as a single story with its own action-packed plot and lively characters.

Because of the great interest in friendship and conflict at this age level, myths in this group are likely to be popular. The activities for this group focus on the importance of friendship as well as the intrigue and adventure that usually stem from conflict. Myths have been chosen to illustrate conflicts between the gods, between the gods and men, between men and men, and between men and some unnatural force such as the Minotaur or the Medusa.

Since reading interests studies have clearly shown that the young adolescent wants and needs to read about heroes and their adventures¹², quest myths have been chosen as the fourth group. As the quest myths are usually longer than those in the previous three groups, so the student may discover that any one of the quest myths is a collection of shorter myths. The quest of Perseus, for example, is comprised of many interesting shorter stories; the finding of Perseus by a fisherman, his many encounters with the gods, and his eventual capture of the Medusa. Activities relating to the hero will help the student see the role of the hero in the myths and the effect the gods had on his behaviour and that of his family. The inspiration to be courageous, loyal, tenacious, faithful, and courteous are just a few examples set by the mythic heroes that are worth following even today. These heroes may build strength in the student and leave him with a feeling for the wonder that is still to be found in the world. These myths may also help the student realize that the heroes fall into a particular pattern, called the mythic hero pattern.¹³ This section could be introduced by a discussion, or reading of some hero already familiar to the students, such as Superman or Robin Hood. Myths that follow would include

¹² See Chapter 3, pp 35, 40, of this study for research on the young adolescent's interest in reading about the adventure of heroes.

¹³ See Chapter 2, p. 29, of this study for an explanation of the heroic pattern.

those of Perseus, Theseus, Jason and Hercules. These tales have the qualities which a student demands in his reading--simplicity of language, singleness of motive, and directness of action.

The fifth category of myths dealing with disappointment and success, can be approached best by discussing some of the encounters students have had with disappointments and successes. Following this discussion, some of the myths already covered in the previous four categories could be used to illustrate the role the gods and goddesses played in the disappointments and successes of characters. The beginning activities developed for this group of myths will relate to either the theme of disappointment or the theme of success, as it is the intention to show that the same god treated characters differently for different reasons. Such short myths as those about Midas and Orpheus could be included for this purpose. Once the idea of the gods' involvement in the lives of individual characters has been established, myths having several characters could be utilized to find the varied influences of the gods on many characters within the same myth. Such longer myths as those about the great families of the time could be used here to illustrate the influence of the gods on succeeding generations of the same family. The House of Thebes, for example, was cursed by the gods from one generation to the next. These longer stories also serve to bring the students closer to the generations of mortals, with their peculiar codes of ethics, who have gone before.

All five categories of myths will have some overlapping of ideas and content. In each of the five categories, the activities encourage students to move from something they find easy and enjoy doing to content that requires a deeper understanding of mythology. The organization of the content from the concrete to the abstract also facilitates various learning experiences that lend themselves to a variety of objectives.

Step 5: Selecting Learning Experiences

The nature of mythology and the many myths selected for this unit provide the opportunity for a wide variety of learning experiences. Because many students have very little previous knowledge of mythology, some activities dealing with Greece, its people, climate, or sports could serve to make the students familiar with the country from which the myths came. This information will also help to clarify some of the reasons for the creation of the myths. The home of the gods and goddesses, for example, is Mount Olympus, the only mountain in Greece that has its peaks above the clouds. Activities dealing with words that are presently used, but originated from the myths, may also help as a starting point for a class discussion on mythology.

Discussions of pictures found in books, as well as wall charts, are good ways to introduce students to the study of any of the five categories previously discussed. Along with these, slide/tape presentations should help to create a clearer picture of the people being studied, therefore creating a greater interest and understanding.

The nature of the library-research-activity unit clearly puts the student in an active learning role. Just as myths can be created for students, they can be created by students; not only in words but also in art, drama, and sculpture. They do not have simply to summarize or retell a myth, but as a concluding activity for each of the five groups, they are expected to make one of their own. In a unit on Greek mythology, one can ask the student to suppose that Perseus had a camera when he first saw the Fates, or that Jason had one when he saw the dragon coiled around the tree. What would come out in the photograph? What lies in the background? What sort of faces did the Fates have?

The activities chosen, whether planned for the individual or the group, will give all students the opportunity to work at their own pace and become involved in discussions, oral presentations, drama, and drawing. Whether the myths studied are rewritten by the students, acted on stage, or developed as a set of pictures, the students get the opportunity needed to work with the myths and change them to fit their needs. Students should delight in the fact that the myths as great literature have already been interpreted in many ways, and that their interpretation will only add to the list. Therefore, each student may vary the interpretation, but maintain the same structure of the story.

Activities such as finding references to the myths in modern literature, advertisements, art, and business; studying the importance of myths in the naming of places, objects, and constellations; reworking the myths in the forms of plays, mimes and art; and playing with puzzles and pictures, all provide appropriate learning experiences at the junior high level.

Step 6: Organizing Learning Experiences

Teachers sometimes have been reduced to mere manipulators of materials; or mechanical followers of a program that tells them exactly the steps to follow, what questions to ask in a discussion, and even what responses to expect from students. Too much emphasis seems to be placed on materials and processes and too little on students and the ways they learn to read and use reading as they learn. The major advantage of this type of unit is that the focus is on the student, his needs and abilities, so the teacher's responsibility is to supply the situations to provide experiences, while the student is usually given the opportunity to organize his own experiences. Despite the fact that some of what happens in the unit depends on the individual student, some guidance and required learning experiences are included, otherwise the student may miss something that could be beneficial.

Some of the figures in myth are known by more than one name, so one has to decide which form to use and use it consistently. Part of the problem could be overcome with the use of a large wall chart giving both the Greek and Roman names. However, since nearly all recent writers for students use the Greek names, it is probably better for the reader to use them as well. This habit will cut down on the confusions in discussions and storytelling, as all students will have to learn the gods and goddesses by the same names.

All students will be given a general introduction by the librarian or the teacher. When beginning the unit on mythology, the introduction is necessary because it makes all students aware of the variety of materials available. These materials could include retellings of the myths, books of paintings and statues, dictionaries, or other general books relating to the myths.

The writer has attempted to organize the learning experiences in such a way that the students may move from the concrete and basic understanding of the stories to the research questions demanding a more critical and broad view of mythology. The student is always playing an active learning role, as this type of unit in mythology offers so many possibilities for the student to develop his mental abilities in a wide variety of research activities that interest him.

The activities will generally move from the facts presented in the myths, to the comparison with other myths, to the link with present day life, in art, advertising, or literature. The individual research activities have been grouped around the five major plot headings. Each student will be responsible for completing some of the activities from each group. The choices of group projects will consolidate the knowledge acquired from the individual activities and require the students as groups to discuss the Greek myths. However, the student, at all stages in the organization, will be given ample opportunity to give his interpretation of the myths covered.

Step 7: Evaluation

Evaluation is an integral part of the unit, with sufficient activities to test the many objectives listed. Judging students' development in literature on the basis of such intangibles as appreciation and enjoyment, however, is not an easy task. To appreciate is to be conscious of the significance or worth of something. To help students appreciate myth, the teacher must help them discover its essential values--the concepts it expresses and the way these concepts are expressed. Interdependence of interest and appreciation requires an open-minded and enthusiastic teacher, one who is aware of and sensitive to the students' needs, interests, and tastes. The teacher must also have the creativity to stimulate the students' imagination for involvement in the experiences provided and the ability to develop their understanding of the story by posing pertinent questions besides those listed in this unit. The teacher and students must, therefore, halt periodically and judge the success of what they are accomplishing and what growth is taking place through a consideration of the following:

1. the recurring frequency with which a student uses his leisure time, in and out of school, to read books about mythology for fun and relaxation;
2. the quality of books, stories, poems, and other reading material, relating to mythology, that the student selects independently of the help of a resource person;
3. the ability to distinguish between desirable and undesirable qualities of myths in themes, plots, and characters portrayed;
4. the acquisition of new vocabulary from mythology that could be used in other areas of the curriculum;
5. the eagerness with which well-liked myths are shared with classmates, particularly through oral and written reports;
6. the desire to reflect an interest in myths through creative expression: dramatizing, storytelling, discussing, playing games, painting;

7. the ability of the student to work either individually or in groups when dealing with the myths of various themes or plots;
8. the acquisition of understanding of the ancient Greeks.

The preceding criteria are basically for the evaluation of the student's progress, to see how well the content and activities designed fulfill the general goals. In most cases, the particular questions, whether they are written exercises or drama activities, can be evaluated directly, depending on the performance of the student when answering the question. Evaluation is generally specific, but room is made for peer evaluation of group projects and an ongoing evaluation of the objectives of particular activities.

SUMMARY

For the purpose of this unit on Greek mythology, it was decided that the library-research-activity unit was the most beneficial. Next, Taba's model for curriculum development was discussed in general terms. Finally, Taba's model was specifically discussed in terms of Greek mythology and the unit being developed in Part Two of this study. Each of the seven steps, from diagnosing needs, formulating objectives, selecting and organizing content, to selecting and organizing learning experiences and evaluation procedures was discussed in detail.

CHAPTER FIVE

SUMMARY AND RECOMMENDATIONS

The conception of this study is the result of an examination of various textbooks presently in use in the junior high school grades in Newfoundland schools. The textbooks examined clearly indicated a serious lack of selections on mythology, and the selections used were presented in very piecemeal and disjointed fashion.

The lack of mythology for this age group led the writer to a discussion of the nature of mythology and a more indepth analysis of Greek mythology specifically. The analysis of the Greek myths included a discussion of the major characters, particular characteristics, and common plots and settings found in the myths.

The need for the study directed the writer to the development and reading habits of the young adolescent for whom a unit on Greek mythology was needed. The research and examination of many studies on the young adolescent's reading interests and habits strongly indicated that an instructional unit on Greek mythology would indeed be beneficial at the junior high school level.

Once the writer had acquired a knowledge of the child, his interests and needs, and a knowledge of mythology that can help meet the child's needs at the junior high level, the next step was to develop a particular method of approach to the subject matter. Based on research cited in Chapter 3, the library-research-activity unit appeared to best meet the needs for a curriculum design. Taba's (1962) model for curriculum development was then used for the actual step-by-step development of the unit on Greek Mythology in Part II.

The outcome of this study has been not only the production of a piece of practical educational material, but the study also serves to promote the idea that other kinds of literature can be, and possibly should be, developed in self-contained instructional units.

The instructional unit should be treated as a guideline for the development of a better understanding of and appreciation for Greek mythology by junior high school students. Teachers should feel free to add or delete activities as the need arises, depending on the particular class and resources available. More material for the annotated bibliography is needed as new and worthwhile books on mythology are being, and will continue to be, published.

The study, comprising as it does a rationale, specific activities, and an annotated bibliography to facilitate its use, could be used with some modifications in the Folk Literature course in the senior high school levels.

PART II

GREEK MYTHOLOGY

LIBRARY-RESEARCH-ACTIVITY UNIT

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INTRODUCTION TO THE TEACHER

I. Introduction

Students are forever asking the questions: "But why was it called that?" "Where did it come from?" More often than not teachers and parents are at a loss for a suitable explanation. Sometimes the ancient myths can provide a suitable answer. The importance of the myths in this regard can be easily demonstrated. For example, with all the talk of the Titanic and the possibility of raising it, students may become intrigued by it and wonder why such a giant ship was given such a name. A sufficient explanation may be given. In 1911, the giant ship was launched. To express its size, it was named the *Titanic*, after the Titans, a race of giants in Greek mythology. The ship was thought to be so large and so advanced that it was unsinkable. Yet on April 15, 1912, on its very first voyage, it struck an iceberg. The supposedly unsinkable ship sank in three hours. Perhaps if the owners had known a little more mythology they might have avoided such a boastful name. That was the kind of pride which the Greeks believed was sure to be followed by destruction. Besides, the Titans, opponents of the gods, were completely destroyed in the myths, so to use their name may have been a bad omen.

Students are often intrigued by the names of things and how such names are derived. The name of the great ocean separating the Americas from the Old World may be taken as an example. Through the help of mythology, their curiosity can be satisfied. The *Atlantides*, daughters of Atlas, were nymphs associated with the sea. Other such nymphs were the *Oceanides*, the daughters

of Oceanus. The Atlantiades were associated with the far western water of Oceanus, so that those waters were called "Atlantic" as well as "Ocean" and today, we call it "Atlantic Ocean". Many other references will be made to English words being derived from the Greeks in the next section, as language of myths is no small part of our cultural heritage.

Mythology is a collection of stories created by men who lived in ancient times. Lacking scientific knowledge, they explained what they saw and heard in nature in terms of the pleasures and displeasures of gods and goddesses to whom they attributed special powers. Myths about these supernatural beings were handed down orally from one generation to another, until the great Greek poets began to write them.

It is enjoyable to read stories that tell us where such names and ideas came from, especially since the stories are full of excitement, action, and suspense. Take, for example, the adventures of Hercules and his twelve labours, or Perseus and his conquest of the Medusa. Students, besides simply enjoying the myths, should find in them a stimulus for their own creative expressions, taking form in art, soap carvings, poetry, original myths.

The characters of some contemporary comic strips are modern versions of the mythological heroes. A fantastic character, Superman, has been extremely popular, especially because of his double identity. Although coming from a planet destroyed by a catastrophe, and possessing great powers, Superman lives on Earth in the modest guise of a journalist, Clark Kent. He is timid, unassertive, and dominated by his colleague, Lois Lane. This humiliating camouflage of a hero whose powers literally are unlimited resembles well known mythical heroes. We recall the lives of Perseus and Theseus, who were not known until after their brave deeds. The Superman myth satisfies the secret longings of modern man who, though he knows he is a fallen, limited creature,

dreams of a day when he can prove himself an exceptional person, a hero. Students love these stories and often treat them as reality. After Superman had spent the night with an ordinary girl in the movie Superman II, the young boy in front of me immediately said: "I bet she'll get pregnant. I wonder if the baby will be like Superman. I hope he doesn't give up his good eyesight and strength to marry her."

II. Role of Mythology in Modern Works

Our chief source of knowledge of ancient myth is the literature of Homer, Virgil, and Ovid. Since myths help show how the ancient people viewed their world, and since they are interesting and entertaining, students should experience them. We can seldom see or refer to anything that does not in some way remind us of the Greek myths. In literature, the works of Aeschylus, Longfellow, and Shakespeare have many allusions to the Greek myths, while Mozart's "Jupiter" Symphony and the Parthenon in Athens illustrate the importance of the myths in music and the arts. A study of The Iliad or The Odyssey can often produce facts about ancient Greece that are not discoverable through formal research, thus relating the myths to history. More modern references are found in advertising. "Atlas" tires, referring to the strength of Atlas, and "Mercury" cars, referring to the speed of Mercury, are only two examples of how modern advertisers make use of the myths.

III. The Nature of Myth

In the past centuries, myth has been explained in many ways. One is euhemerism, the belief that the gods were really earthborn beings who had performed such heroic deeds that they were deified after death. Others thought myths to be allegories in which each god represented some aspect of nature, while anthropologists explained them as a natural part in the development of

primitive peoples. No matter how they are explained, myths are wonderful stories, rich in surprising incidents, unusual characters, and hidden meaning.

Many people assume myth is a lie, a folktale, or a legend without attempting to find out exactly what myth is. A simple distinction is made between these three types of literature:

1. Myth is concerned with the origin of the world and man, the motions of the stars, vegetation, weather, storms, the invention of useful arts, and the mystery of death.
2. Legends are traditions, which relate the fortunes of real people from the past, or which describe events not necessarily human, that are said to have occurred at real places. The stories of Robin Hood and King Arthur would fall into this category.
3. Folktales are purely imaginary tales of the folk, having no other aim than to entertain. The Grimm stories, for example, are considered folktales.

IV. Creating Myth

Most of the myths studied will no doubt be stories of the ancients. However, it is certain that the students will want to create their own myths, and it is easily done. The following pattern will give you some ideas for helping any student create his own myths. Lack of knowledge, is the first essential for developing myths, and closely associated with this is the desire not to confess it. In Greek mythology, for example, the Greeks did not know why or where the Narcissus, a beautiful flower that grows by the water and always leans towards it, came from. As a result they invented the story of Narcissus, the boy who saw himself in the water and fell in love with himself. He would not move from the water's edge, and eventually died. The gods, in their pity, turned him into a flower, the Narcissus, which still grows as if looking at itself in the water.

From a lack of knowledge arises fear. Nature is often terrible to us today, in spite of our knowledge of the laws by which she acts. An eruption of Mount St. Helen's, or an earthquake in Nicaragua, is sufficient to strike terror

into the hearts of any man. The sea has been largely tamed, but the loss of the Titanic, the incidents of disaster at the Newfoundland seal hunt, or the continuing destruction of oil rigs, such as the Ocean Ranger, reveal the fearful forces locked in the sea. Today, if a hurricane occurs in the Atlantic, ships are warned by wireless of the danger, and can often avoid the dangerous area. To our ancestors the sea was a cruel, fickle and absolutely unknowable monster, to be avoided or ventured upon with fear and trembling, or to be calmed with sacrifices/often made by guesswork. It was as though every vessel were an Argo, the ship used by Jason in his search for the Golden Fleece, emerging by sheer accident, or by the whim of some god or goddess.

Allied with this lack of knowledge and fear is curiosity. Curiosity seems natural to man, and has no doubt been so since the beginning. Man has always wondered about the secret of the ocean's bottom, the life in outer space, and the spider's ability to weave a web. Whenever man does not know something, his imagination is set in motion and by his own efforts his curiosity of the particular topic is satisfied, and he then moves on to wonder about something else.

The next factor essential for creating myths is analogy. This refers to the idea that things that are considered alike in one or two points, are alike in the rest. Analogy is often wrong, but can be used as a guide, until something better is found. The average man, however, never gets anything better; he stops with the first guess; as his ancestors did. Seeing a likeness, our ancestors imagined the identity. The wind blowing, for example, was a powerful god, while the rainbow was a goddess moving from her heavenly home to earth.

Courage is also a major factor in the production of a myth. The heroes, Jason, Perseus, or Odysseus, dared not merely the terrors of wind and storm, but the certainty (for so it seemed to them) that the Ocean held monsters

bent on their destruction. As men were brave, they imagined gods who were brave also and therefore honoured bravery.

The storytelling impulse is also very important in the creation of the myths. The ancient Greeks had a vivid imagination. Little by little the stories grew. They were told around campfires and warm hearths, becoming more real with each retelling. In time, the Greeks had vivid ideas about the way the gods behaved. Sculptors carved statues of them and architects built magnificent temples where they could be worshipped. Festivals and athletic contests were held in their honour. The delightful stories concerning them were eventually put into music, poetry, and plays.

V. Functions of Myth

Myths can serve many functions in the education of our students if they are given a chance to read and study them. The first function is to provide a landscape for allusion. The more stories they hear of quests and questers, certain loves and deaths, and fated heroes and monsters, the more the landscape broadens and deepens. The characters are people they will meet again and again in all aspects of our cultural history. They know that stories are built on stories, and art on art. If they never know dryads or fauns or centaurs, they will never recognize them in the tales of Narnia, that they are usually expected to read, or find their faces on museum walls or in the black silhouettes on orange Greek vases.

Myth's second function could be to provide a way of looking at another culture from the inside out. If the students learn the pantheon of Greek gods, they begin to understand the Greek world view. The stories have to be known before they can learn what and how and by whom and why they were made. If they look in our own culture today, they can see some very surprising shadows of the past. Spiderman, the Incredible Hulk, and the Bionic Woman do not spring

from nothingness but from needs within our own culture--needs that have not drastically changed from those of our ancestors. And so, in Spiderman students can see Prometheus, in the Incredible Hulk there is Atlas and Hercules, while the Bionic Woman, springs from Athena and the Amazons, helped along by the electronic revolution and feminist rebellion.

The third function is probably a little more difficult for students to grasp, but it is important. Myth becomes a marvelously adaptable tool of therapy. Myths are made up of large and small units, motifs, and colourful incidents that are found from story to story, or culture to culture. With slight interpretation, these motifs fall into place in an infinite variety of usable and attractive forms. The bad mother or stepmother can be found in Medea, the greedy king can be seen in King Midas, while the conquest of a giant parent can be found in Polyphemus. The myths provide all types of characters on which students can base their daydreams or their lives.

Myth can also provide students with a host of words and phrases that may otherwise not be explained. The planets such as Mars and Mercury, for example, get their names from the Roman counterpart of the Greek gods found in the myths. Each of the major constellations, according to Greek mythology, came about because of the pity of the gods when saving someone from death. Instead of going to Hades, the underworld, they were spared by being put among the stars and were given names still used today.

Another function of myth is to entertain the students. As students like stories about heroes, people in history, famous battles, monsters, and a place and time that do not include everyday people, the myths are sure to entertain them. The myths are usually short enough to be enjoyed as stories in themselves, and written in a simple straightforward way that does not give lengthy explanations or descriptions that are often unnecessary. The stories do not have complicated plots, nor do they have intricate relationships between the characters. The level

of action and suspense in them is high, and is sustained from one action packed scene to another.

VI. Explanation of the Unit

The following unit, devised for the junior high grades, can be easily adapted to the needs and abilities of students of various ages. The unit consists of a list of general objectives and specific behavioural objectives for each activity and group project. Special emphasis has been given to the actual study of the gods and heroes, as it is realized that many of the students will not have read many of the Greek myths. Also, realizing that any class that has not been streamed according to ability will have varied needs and abilities, many of the activities are adaptable so that the students can choose the activities appropriate for them. The basic objectives for those activities will still be covered and mastered.

Evaluation is an integral part of the unit. In most cases, the particular activity, whether a written exercise or an oral presentation, can be evaluated, depending on the performance of the student. The teacher can, of course, vary the evaluation if the need arises, as the marking scheme used here is only a guideline. The specifics for evaluation are given in the individual student's activities. Much of the work marked may be displayed in the classroom, as this might arouse interest in others and give a sense of a job well done to the student doing the work:

Following the unit is a list of materials such as filmstrips, slides, and films that may greatly assist the teacher and student with the many questions that will arise while studying the unit. Also, an annotated bibliography of the most highly recommended books on mythology has been included in case many of the libraries do not presently have a sufficient collection to effectively support this unit. This bibliography will assist librarians when ordering books, as the books

listed have already been highly recommended.

What students learn from this unit will be a part of their total experience and they will be able to call upon the information learned when studying other subject areas. These stories will feed a student's imagination and spirit, and enable him to come to grips with reality and the emotional problems arising from the growing-up process. With the selection of the recommended myths and the accompanying activities that are discussed here students will experience the unit at their own developmental level and according to their own specific needs. The teacher can then be confident that the student's nourishment will be substantial and his growth genuine.

VII. General Goals of the Unit

The general goals of the unit are as follows:

1. students will develop an appreciation of the Greek myths as stories to be enjoyed.
2. students will develop an understanding of the major gods and goddesses on Mount Olympus, and the role they played in the life of the Greeks.
3. students will become acquainted with a representative selection of Greek myths.
4. students will better understand that mythology may preserve the ideals, perceptions, and values of a civilization.
5. students will develop an understanding of the importance of the Greek myths to present day life.
6. students will develop an appreciation and understanding of the many media in which myth can be presented.
7. students will understand the importance of the Greek myth to subsequent literature.
8. students will develop a further interest in other mythologies of the world, Norse, for example.

VIII. Unit Summary and Suggestions

The teacher must be constantly aware of the fact that skill development and understanding come faster and easier to the student who is rewarded with enjoyment and achievement. With this in mind, some possibilities for introducing the unit to the students are included. Despite the fact that some of the following do not seem to be directly related to mythology, they may be used as stepping stones from a particular subject matter to a greater interest in mythology.

1. Archaeology. Archaeology may serve to broaden an adolescent's interests. The Walls of Windy Troy details the life of Heinrich Schliemann, who pioneered modern archaeology in his discovery of ancient Troy. Perhaps a reader intrigued by this book may want to do further readings in ancient Greek civilization.
2. Heroes. Most people have some hero whom they admire and whose image influences their dreams and actions. Any of the heroes from Superman to Crazy Horse could introduce the specific pattern of all heroes.
3. Sports. One of the most interesting collections is Steve Gelman's Young Olympic Champions which tells the exciting stories of eleven teenage athletes who won gold medals in the Olympics.
4. Biography. Charles Robinson's Plutarch: Ten Famous Lives is a collection of five pairs of lives, one Greek and one Roman.
5. Mathematics. Leon Terry's The Mathmen allocates a chapter to each of the great ancient Greek mathematicians and their discoveries.
6. Communications. Barnett's The Treasure of Our Tongue is a good introductory book for the adolescent on the origin and evolution of the English language, while Asimov's Words From the Myths draws specifically on words from the various myths.
7. Fine Arts. Katherine Shippen's The Heritage of Music is a history of music from the ancient Greeks to contemporaries, with explanations of some of the musical instruments, and how they originated.
8. Heavens. Peter Lum's The Stars in our Heavens: Myths and Fables shows that the heavens we see today are the same as that familiar to earlier man. He also relates some explanations of the formations of the stars.

After it has been decided how the teacher is going to introduce Greek mythology, the names of the major gods and goddesses have to be dealt with.

The fact that the Greek gods and goddesses were human types, with each being responsible for some function of everyday life, must be constantly reiterated. A discussion of the major gods and goddesses (see Appendix B), including their functions, their relationship to each other, and their particular attributes should be conducted with the students. Students should also be made aware that some authors choose the Roman, instead of the Greek, names of gods and goddesses when writing the myths. A comparison chart, prominently displayed in the classroom and library, will help reduce many of the confusions that might otherwise arise concerning the many names of the same deities. Once the students have been introduced to the gods and goddesses who are needed for a basic understanding of many of the most common Greek myths, opportunities must be given for students to work with material concerning their favourite god or goddess. Students may wish to read a myth in which their god or goddess plays a dominant role; find out about the god's looks, dress, and symbols; or simply find the relationship of their chosen god or goddess to the others on Mount Olympus. In any case, the students should be given ample opportunity to describe, discuss, or relate their findings to the class. To increase interest and to help deter "dog-earing" library books, the teacher may also wish to distribute bookmarks depicting the god or goddess chosen. (See Appendix C for example.)

Several individual activities have been suggested so that each student has a wide choice when selecting activities to do. Some of these activities are similar; for example, Activity 2 and Activity 3 in Group 2 deal with constellations. However, Activity 3 is more general and requires more research than does Activity 2, which is more specific, dealing with only one constellation and one myth. Each of the activities could be given equal evaluation if it is so desired, depending on the time and effort spent on individual activities. The evaluation, again, is just a guideline and can vary as the teacher decides.

TEACHER'S INTRODUCTION TO STUDENTS

The following brief discussion of mythology explains why myths were invented and tells of their influence on the people who made them as well as of their influence on us today. If you have listened carefully to the book talk given by the librarian, you should be able to add to the discussion and understand most of the allusions to the Greek myths.

Mythology is a collection of stories created by men living in ancient civilizations. The Greeks, Romans, Celts, and Indians, for example, all created their own myths. Lacking scientific knowledge, these people explained what they saw and heard in nature as being the result of the goodness and evil of their gods and goddesses. Myths attempt to explain such things as nature--the earth, stars, climate, oceans; man--his birth and death, his glories in battle, his misfortunes, his punishments and rewards; and the gods--where they came from, their particular powers and symbols.

Mythology is found in the history of all early peoples, but we are going to study Greek mythology, as it has affected us much more than has any other. For example, many of our everyday words are derived from the myths and much of our literature makes frequent allusions to it. During the study of this unit, however, the opportunity will be given for you to explore any mythology you wish.

The gods of mythology were once as real to their believers as a sunrise, or as God is to millions of Christians today. Today, the Greek gods exist only as reference points for modern students who study mythology. Our language is filled with words and phrases we have inherited from the myths. Many words simply come from the names of the gods: "Panic", for instance, comes from Pan;

"cereal" from Ceres; "music" from Muses; "phobia" from Phobus; and "Titanic" from Titans. Other words come from the activities the gods were involved in. For example, one can see the Bosphorus and Ionian Sea when looking at a map of the Mediterranean Sea. Greek mythology explains this as Io, a beautiful young girl beloved by Zeus, who was disguised by his cunning as a cow in order to put his jealous wife off track. The ever-watchful Hera, however, was not to be fooled, and she doomed Io to be chased about the world by a tormenting gadfly. It is said that the Bosphorus, which means "cow's ford", and the Ionian Sea were crossed by the fleeing Io, and both were named for her.

For years Greek myths were not written down. They were handed down by word of mouth from father to son, from one generation to the next. Often they were greatly altered by those who received them, and clever storytellers and poets with fine imaginations would add touches here and there that others in the vicinity would at once accept. So, it usually happened that the versions of the same myth, as told in different localities, would differ from one another.

Many people assume that all myths are old; however, the mythmaking mind did not cease with the decline of ancient civilizations. Writers still love to make myths, and often create figures equal to the best of the ancient world. Washington Irving's Rip van Winkle, the old Dutchman who fell asleep for twenty years and awoke to find the world altogether changed, is one such example. The appealing figures of Peter Pan, Santa Claus, and Superman are just a few of the mythic figures of recent times.

The Greek myths are filled with stories of heroes. From the study of such heroes you will move to the study of the heroic pattern. This means that most heroes pass through many of the same stages as they move from the introduction to the more specific details of their adventures. Some of the recurrences in the heroic pattern may be seen in the exploits of Jason, Theseus,

or Perseus. The general pattern runs something like this: The hero's mother is usually from a royal family; his father is a king and is often related to his mother. The events that surround the hero's birth are frequently unusual, and he is often thought to be a god. At birth an attempt is made to kill him, but he is carried away to a foreign country and reared by foster parents. We are told little of his childhood, but on growing up he goes to his future kingdom. After a victory over the king, giant, or dragon, he marries the princess, and becomes king. After a few years, he is driven from the land again, and then he dies.

The stories that you will study for the next few weeks are those that have been written by those ancient people, and are now being rewritten in a language that you can understand for you to read and enjoy.

The library-research-activity type unit is a relatively new approach to studying a subject. As there is no textbook to use, most of the work will be done in the library. You can expect very little actual teaching by the teacher, with the exceptions of a few discussions or oral readings of some of the most interesting stories. The role of the teacher and the librarian is to help in any way possible. They will provide you with information and material and give you the opportunities to dwell in the world of the gods and goddesses as you think you should, so that you can get the most from the activities required.

The myths in this unit have been divided into five groups and activities have been developed for each group. The five groups are:

1. Narratives of creation.
2. Narratives of transformations of love, loss, and revenge.
3. Narratives of friendship and conflict.
4. Narratives of quests (searches).
5. Narratives of disappointments and successes.

These are the most common themes found in the Greek myths. You will notice that after reading a few of the stories from the different groups, that many of them could easily fit into one of the other group as well. This should help you, as some of the myths already read will be used in other activities.

In addition to the individual activities you are required to choose two out of the four group projects to complete. These will give you an opportunity to discuss some general aspects of stories already read, and to interpret the stories collectively.

GROUP 1

INDIVIDUAL RESEARCH ACTIVITIES

FOR

NARRATIVES OF CREATION

The Greek myths, like all myths, start with an account of creation. The Greeks, however, show a gradual movement from chaos to order, from brute force to force that is exercised and regulated by intelligent beings, the gods of Mount Olympus. In each case, the movement is from circumstances hostile to humanity toward circumstances which reflect Greek ideals: order, beauty, intelligence, and the reign of law. The brutal overthrow of Cronus by Zeus, and the establishment of a hierarchy of gods in man's image sets the stage for many of the Greek myths.

NARRATIVES OF CREATION

ACTIVITY 1

Objectives

The student will be able to

1. demonstrate a knowledge of a goddess.
2. select appropriate references for researching a topic.
3. present a myth in another form.

Activity

Draw a picture of the birth of Athena. Explain in a caption who she was and why she was important.

Evaluation

The mark will be based on the accuracy of the depiction of the birth as it relates to myth and the information given in the caption.

Explanation

This activity requires very little research. For the student who is hesitant to start with some research topic, a picture of Athena may serve to get the student started on this topic. Because this activity requires little research and few writing skills, it may be done by the slower or less interested students.

Greek Gods and Heroes, and The Warrior Goddess: Athena are books that may be suggested as possible references.

NARRATIVES OF CREATION

ACTIVITY 2

Objectives

The student will be able to

1. demonstrate a knowledge of one god or goddess.
2. select appropriate material to use from the general references.
3. present the material clearly and concisely, in written form.

Activity

Choose any one god or goddess whose name you have heard. Read at least two stories about him or her and write a paragraph including:

- a. the relationship to the other gods and goddesses.
- b. the duties of the god or goddess.
- c. the major characteristics of the god or goddess.
- d. the symbol used by the god or goddess.

Evaluation

The paragraph will be marked according to the mastery of the three objectives.

Explanation

Many gods and goddesses have already been mentioned in the introduction. The annotated bibliography contains general references for material on the gods and goddesses, so the students should find stories easily. All students should do this activity, as it will promote confidence and a sense of achievement.

NARRATIVES OF CREATION

ACTIVITY 3

Objectives

The student will be able to

1. report, orally, in a clear, concise manner.
2. demonstrate a knowledge of one god or goddess.
3. show a clear understanding of news broadcasting.
4. demonstrate an understanding of a myth in a new form.

Activity

Report the exploits of some god or goddess as might be done on a modern news broadcast.

Evaluation

Students often have the opportunities to listen to some feat of a character in contemporary society. This activity will not only make them "newscasters", in the sense of researching and reporting, but it will also give them a chance to translate some exploit of a character from ancient times into modern language and circumstances.

NARRATIVES OF CREATION

ACTIVITY 4

Objectives

The student will be able to

1. communicate effectively using a few words.
2. associate characteristics of the gods or goddesses with modern products.
3. demonstrate a knowledge of several gods and goddesses.

Activity

Make several short commercials which include a god's or goddess's name. Each commercial should demonstrate some attribute of the mythological figure.

Example: Build your muscles

Practice daily with ATLAS WEIGHTS

Evaluation

The marking will be based on how well the commercials' intent relates to the gods and goddesses used.

Explanation

This activity is a little more advanced as it requires more research and comparisons. The teacher may require as many commercials as he wants, depending on the background of the students. The teacher may even decide to delay this activity until later in the unit when the students will have more knowledge of the gods and goddesses. In this way, the activity could be used as a sort of summary for the particular characteristics associated with the mythical figures.

NARRATIVES OF CREATION

ACTIVITY 5

Objectives

The student will be able to

1. present ideas imaginatively in art form.
2. demonstrate a knowledge of the home of the gods and goddesses.
3. show some relationships between the gods and goddesses.

Activity

Imagine yourself transported in a dream to Mount Olympus. You wandered around and gazed in wonder at the palaces of the gods and goddesses.

In a mural give an account of what you saw.

Evaluation

The mark should be based on the imaginative depiction of Mount Olympus and the other objectives.

Explanation

Mount Olympus is mentioned in several myths, and even though the gods and goddesses often come to earth, they must live in harmony in this central location. It is hoped that the students will get a better understanding of the hierarchy of the gods and goddesses through art.

NARRATIVES OF CREATION

ACTIVITY 6

Objectives

The student will be able to

1. use a variety of research material.
2. analyze and synthesize material.
3. present the material clearly and concisely in written form.

Activity

Write a report about ancient Greece, using encyclopedias and other references as your sources. Be prepared to share your report with the class.

Evaluation

The mark will be based on how well the student reaches the objectives.

Explanation

Many students never think of Greece unless the country is studied in social studies class. This activity should help the students see that Greece was divided into several city states, each with its own rulers and beliefs, and the students clarify misunderstandings they may have had about the people who were a part of the myth-making image. The teacher could direct the students to such books as Crowell's Handbook of Classical Mythology as well as the encyclopedias.

NARRATIVES OF CREATION

ACTIVITY 7

Objectives

The student will be able to

1. see the progression of the god's power from using force to using intelligence.
2. compare the creation of the Greek gods and goddesses with those of another culture.
3. analyze and synthesize material.
4. compare the influence of different cultures on their mythologies.

Activity

Compare the coming of the gods and goddesses on Mount Olympus with the gods and goddesses at Asgard in the Norse myths.

Evaluation

The mark will be based on the four objectives.

Evaluation

This activity illustrates that mythologies differ with different cultures, and that the culture itself, its ideas, climate, and beliefs all influence the making of a mythology. This activity requires a relatively good understanding of mythology, and could be done at a later time if the teacher feels that his class is not yet ready. References such as The Children of Odin and Mythology would probably be helpful for students completing this activity.

NARRATIVES OF CREATION**ACTIVITY 8****Objectives**

The student will be able to

1. compare and contrast two people from different time periods.
2. locate pertinent information from various sources.
3. present information logically and coherently.

Activity

Thomas A. Edison has been called "The Prometheus of our times".

Give a talk to the class comparing the Titan, Prometheus, to the more modern inventor.

Evaluation

The oral presentation should be marked by the teacher immediately, based on the student's ability to communicate information orally.

Explanation

This activity brings the ideas of the more ancient mythological figures into modern times. It provides an excellent opportunity for students to compare the important characters in mythology to modern inventors. It also shows them that no matter where or when in time, each society has people who become great inventors.

GROUP II

INDIVIDUAL RESEARCH ACTIVITIES

FOR

NARRATIVES OF TRANSFORMATION OF

LOVE, LOSS AND REVENGE

The themes of love, loss, and revenge are common in some of the better known Greek myths. The many loves of Zeus and the ingenious methods devised to get the women he wants, while staying out of his wife's sight, form the basis of some of the earlier myths. The punishment of the women by Hera, Zeus's wife, also illustrates that many of the myths with this plot have a moral dimension. The love of Apollo for Daphné, Cupid for Psyche, and Ceyx for Alcyone are some of the most widely known. Loss and revenge often gave the Greeks something to worry about because the treatment of the gods was dramatic, decisive and immediate. Arachne was changed into a spider because she boasted that her weaving was better than Athena's. King Midas, for his rashness and greed, was given the golden touch. He realized almost too late his grave mistake.

NARRATIVES OF TRANSFORMATION OF LOVE, LOSS, REVENGE**ACTIVITY 1**Objectives

The student will be able to

1. identify one constellation by name and form.
2. defend the explanation.
3. demonstrate a knowledge of the Greek myth relating to the constellation.

Activity

Only part of the story of each constellation is given. Find and read the whole story of one of the constellations. Report on how the constellation was the result of a transformation of love, loss, or revenge.

- a. Cancer, the crab, is one of the zodiac signs that correspond to the labours of Hercules. It has no bright stars but is marked by a cluster of faint stars.
- b. Cygnus was a friend of Apollo's son Phaethon, who was killed while riding a chariot into the sky. Cygnus mourned the death and became the swan constellation.
- c. Pegasus, a winged horse sprang from blood of Medusa. It was given to Bellerophon for killing a monster, and he tried to ride it to Olympus. Unfortunately, a fly stung the horse and the rider was thrown. He became lame and blind. Pegasus was then placed among the stars.

Evaluation

The mark will be given on the basis of the explanation and an observation of the work.

Explanation

This activity could be used as an introduction for this section, as the results will indicate that because of the gods' pity, dislike, or love of some

character, some transformation placed the characters where they are still visible--among the stars. The teacher may even want to start with Activity 2 and use this one as a brief review of the section. In any case, the research required will give the students some knowledge of the myths as they fit the theme of transformations. Patterns in the Sky: Stories of the Constellations and A Companion to World Mythology would be references the students should start with.

NARRATIVES OF TRANSFORMATION OF LOVE, LOSS, REVENGE

ACTIVITY 2

Objectives

The student will be able to

1. identify one constellation by name and form.
2. defend the explanation.
3. demonstrate a knowledge of the Greek myth relating to the constellation.

Activity

Chart the appearance of the constellation ORION. Indicate also the position of SIRIUS and the PLEAIDAS. Through the use of the Greek myths, explain why each of the groups in the constellation is positioned that way and what each group represents.

Evaluation

The mark will be assigned on the basis of the explanation given and on the teacher's observation of the work.

Explanation

This activity could be chosen by the student who can cope with reading only one myth, dealing with only one constellation. The idea is to promote an interest and a high success rate so that the students will be encouraged to continue reading the myths. The student should be made aware of the fact that, generally, all constellations had their origin as a result of some character in myth falling in and out of favour with the gods. This activity could be done on the chalkboard, transparencies or paper.

NARRATIVES OF TRANSFORMATION OF LOVE, LOSS, REVENGE

ACTIVITY 3

Objectives

The student will be able to

1. Identify one constellation by name and form.
2. generalize about the names of other constellations.
3. defend his explanation.

Activity

Choose one constellation that you have seen or read about and, according to Greek mythology, explain how the constellation got its name. Draw the constellation for the overhead projector to help explain your findings.

Evaluation

The mark will be based on the explanation given for the constellation.

Explanation

This activity could be done by the more inquisitive student who likes a challenge. Research skills have to be fairly well developed and a wide knowledge of the Greek myths is required. If the explanation is well done, it is hoped that an interest will be sparked in questioning the naming and formation of other constellations. As was stated in Activity 2, the gods or goddesses created the constellations as a result of their feelings towards various characters found in the myths.

NARRATIVES OF TRANSFORMATION OF LOVE, LOSS, REVENGE

ACTIVITY 4

Objectives

The student will be able to

1. explain the origin of one word from everyday speech.
2. develop an interest in words originating from the Greek myths.
3. use the words learned in everyday speech.

Activity

From the list of flowers given, select one and explain its origin in terms of the Greek gods and goddesses.

narcissus

hyacinth

sunflower

daphne

dianthus

iris

Evaluation

The mark will be based on the general discussion of the research done for the story chosen.

Explanation

The flowers selected are not necessarily familiar, but they are easily explained. Other kinds may be added as the unit progresses. Either this activity or Activity 5 may be sufficient. Both may be done, however, if the students enjoy the exercise. These flowers received their names because of the influence or feelings some god or goddess had for the characters. As a result, characters were transformed into flowers.

NARRATIVES OF TRANSFORMATION OF LOVE, LOSS, REVENGE

ACTIVITY 5

Objectives

The student will be able to

1. show an understanding of the ancient Greek belief in the beginnings of things.
2. explain the reasons for the beginning of one creation.
3. summarize material.

Activity

Greek myth is often used to explain the things in nature. Choose any one of the following and summarize the myth that explains the beginnings of the thing chosen. Remember to include how it is the result of some love, loss, or revenge by the gods.

frogs

spiders

kingfishers

wolves

dolphins

Evaluation

The mark will be given on the basis of the selection of the myth and the actual summary.

Explanation

Other words should be added to those above as the unit progresses. Each of the creatures mentioned in this activity were created because of some explanation given in the myths. They are explained as being the result of the affections or wrath of the gods and goddesses for some characters found in the myths. Tales the Muses Told and other books from Section IV of the annotated bibliography would be very helpful when completing this activity.

NARRATIVES OF TRANSFORMATION OF LOVE, LOSS, REVENGE

ACTIVITY 6

Objectives

The student will be able to

1. demonstrate his knowledge of one of the Greek myths.
2. present a myth in another meaningful form.
3. demonstrate an understanding of the effects of the gods and goddesses on mortals.

Activity

Illustrate a scene from one of the following myths about a transformation:

Apollo and Daphne

Cupid and Psyche

Ceyx and Alcyone

Evaluation

The mark will be based on the student's mastery of the three objectives.

Explanation

The activity should firmly implant the idea that the gods and goddesses in Greece played a very important role in the lives of mortals, and that even though a god could not undo what another had done, some changes could be made by another god. Students may want to incorporate this activity with an industrial arts or home economics class by making an urn out of clay or papier maché. All ideas should be considered and approved if possible. The books listed in Section 1 of the annotated bibliography would probably be most suitable for this activity; however, other books such as Tales the Muses Told also have specific references to the myths mentioned.

NARRATIVES OF TRANSFORMATION OF LOVE, LOSS, REVENGE

ACTIVITY 7

Objectives

The student will be able to

1. create a myth based on information already known.
2. present the material in clearly and concisely in written form.

Activity

Invent a myth to account for some object in the world around you. For example, the rose, or the first automobile, the coming of twilight. Introduce into your myth the figures of some of the gods or goddesses about whom you have studied and in whom you are interested.

Evaluation

The mark is based on the student's mastery of the objectives.

Explanation

The activities in this group have dealt with the reading of various myths and the interpretation of the transformations found in them. This activity is given under the assumption that the students have read enough myths of this type and are capable of creating their own myths by using some of the characters they have already encountered. It should give them a feeling of adding to the mythology of the Greeks, and therefore, foster further readings. Teachers could even collect the myths, and after reading and editing them, they could give them to the library in the form of a book. Maybe some students would want to design a cover illustrating the contents and the use of transformations in the Greek myths.

GROUP III

INDIVIDUAL RESEARCH ACTIVITIES

FOR

NARRATIVES OF FRIENDSHIP AND CONFLICT

Friendship and conflict are themes not difficult to find in the Greek myths. These themes, however, are often strands along with many others of wonder, intrigue and confrontation. Baucis and Philemon, who gave what little they had to poor travellers, the gods in disguise, were rewarded by the gods while their neighbours were forced to suffer drowning. The friendship shown by the fisherman and his wife toward Perseus is a major theme in one of the best told hero myths. The conflict in the myths is probably best illustrated in the battle between Hercules and Hera, as Hercules spends most of his life confronting obstacles which Hera has put in his path. The plots dealing with friendship and conflict are what give the myths their fantastic adventures. One thinks of Jason's expedition for the Golden Fleece, and Theseus' battle with the Minotaur.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY I

Objectives

The student will be able to

1. demonstrate why success and failure were based on friendships and conflicts with the gods.
2. use a variety of reference materials.
3. report material in clearly and concisely in written form.

Activity

Read the story of the "Argonautic Expedition". In a chart, list the gods and goddesses who were enemies and friends of Jason's. Explain how and why the gods and goddesses were either his enemies or his friends.

Evaluation

The mark will be based on the mastery of the objectives.

Explanation

This activity could be done as an introduction to the other activities in this section as it requires only a listing of the gods and goddesses and how each was either for or against Jason. It should serve to make the students aware that all of the gods and goddesses were involved in the everyday lives of the Greeks, and that, depending on how they felt about the person, they helped or hindered people accordingly. If the teacher feels that some of the students are not yet ready for a piece of writing of this length, then they should move on to some of the other activities and probably return at a later time. Greek Myths, Greek Gods and Heroes, and The Heroes have varied accounts of the Argonautic Expedition.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 2

Objectives

The student will be able to

1. explain the reasons for a character's friendship or conflict with a god or goddess.
2. demonstrate an understanding of the explanations given in the myths.
3. demonstrate a knowledge of the lives characters chosen.

Activity

After reading appropriate myths discuss the effects of friendship or conflict in any two of the following lives:

Perseus	Theseus	Persephone
Achilles	Bellerophon	Daphne

Evaluation

The mark will be based on well written accounts of the major incidents of friendship or conflict in the lives chosen.

Explanation

This activity should be done by all students, as it acts as an introduction to the lives of the heroes in the next section, and also illustrates the importance of being in favour with the gods. The books referred to in Activity 1 would contain myths about the characters listed above.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 3

Objectives

The student will be able to

1. infer meaning of modern day expressions from the Greek myths.
2. show a knowledge of two well-known Greek myths.
3. appreciate the wide use of Greek references in modern speech.

Activity

Choose any two of the following expressions and give the meanings as they relate to the Greek myths.

- a. "That is his Achilles' heel".
- b. "As wily as Ulysses".
- c. "Difficult as the judgment of Paris".
- d. "To work like a Trojan".
- e. "An apple of discord".

Evaluation

The mark will be based on a study of the actual meanings given and the explanations of the expressions.

Explanation

The expressions chosen may not be familiar to all students, but the selection is wide. During the course of the unit, most students may have read stories about Achilles, Paris, and the Trojans. As the expressions relate to the Trojan War, books such as The Siege and Fall of Troy and A Fair Wind for Troy would be particularly helpful for the students who have not read any myths about the Trojan War.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 4

Objectives

The student will be able to

1. show an understanding of, and an interpretation of the influence of, the gods and goddesses.
2. illustrate the interpretations in a meaningful way.
3. draw comparisons of myths with modern media.

Activity

Many of the modern television cartoons have characters who resemble mythical figures. He Man, for example, has the ability to change himself, as does Zeus, and this strength resembles that of Hercules. Make your own comic strip with captions, depicting a god's or goddesses' wrath on some character of your own design.

Evaluation

The mark will be based on an examination of the work.

Explanation

Many of the Saturday morning cartoons that the students watch on television are filled with characters who resemble mythical figures. Sometimes they are shown as they would appear in the myths, but oftentimes, they are given different qualities and characteristics that relate more to the modern age. It is felt that an activity of this type will help make the students realize this fact, and the fact that the characters in the myths still have much to say to the "space-age" person.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 5

Objectives

The student will be able to

1. locate references to mythology in works of other writers.
2. explain references to Greek mythology made by writers of a more modern time.
3. show an understanding of the importance of references made to Greek mythology in passages read.

Activity

Many poets often make references to Greek mythology in their writing. Choose any two of the following well known poets and explain their reference to the Greek myths.

- a. Apollo's upward fire
made every eastern cloud a silvery pyre
of brightness. --KEATS.
- b. All the charm of all the Muses often flowering
into a lonely work. --TENNYSON.
- c. She dished out the potpie with Olympian impartiality. -- WYLIE.
- d. Fear is the fire that melts Icarian wings. --COATES.
- e. No sane man would demand from the gods the gift of Midas.
--BLACKWOOD.
- f. How many cowards, whose hearts are all as false as stairs of sand, wear yet
upon their chins the beards of Hercules and frowning Mars.
--SHAKESPEARE.

Evaluation

The mark will be based on the clarity of the explanation.

Explanation


Other references that have become familiar to either the teacher or the students in the course of their readings could be added to this list. No doubt students will begin to remember some of the names from previously read poetry that are now beginning to make sense. This activity could be done by any student who has an interest in, and an understanding of, poetry.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 6

Objectives

The student will be able to:

- 
1. explain references made to Greek mythology in works of modern day authors.
 2. show an understanding of the importance of references in the works read.
 3. locate material by names of some of the major authors.

Activity

The following is a list of poem titles with Greek meanings that have been written by well-known writers. Choose any one poem and discuss why you think the title is a good one.

The Oracle - Arthur Dawson Ficke

Cupid Stung - Thomas Moore

To Minerva - Thomas Hood

To the Muses - William Blake

Hymn of Pan - Percy Bysshe Shelley

Evaluation

The mark will be based on the clarity of the explanation.

Explanation

This activity requires the reading of both a myth and a poem. However, this activity does not require an indepth understanding of the poem, but should act only as an introduction to some of the writers the students will encounter in later grades. If the school library does not have the poems listed,

every effort should be made to obtain copies for the students completing this activity. If the teacher feels some of these poems are too difficult, despite the wide range, others can be added as the teacher or student deems necessary. Copies of the poems used in this activity can be found in Home Book of Verse, Volumes I and II.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 7

Objectives

The student will be able to

1. show an understanding of the explanations for friendship and conflict given in the myths.
2. discuss the Trojan War.
3. demonstrate an understanding of the importance of the gods and goddesses in the lives of the ancient Greeks.
4. interpret information read.
5. report the material clearly and concisely in written form.

Activity

Using these four major headings, write an account in outline form of the Trojan War. Keep in mind that the gods and goddesses played a very important role in all events and their outcomes:

- a. Causes of the war.
- b. Gathering of the armies.
- c. The war against Troy.
- d. The capture of Troy.

Evaluation

The mark will be based on the information and how it is presented.

Explanation

Most of the activities in this section have dealt with specific characters and how the gods and goddesses have enriched or hindered their lives.

At this point, most of the students should be able to cope with reading a major piece of work and study several characters at the same time. The Trojan War also allows the students to see the influence the gods and goddesses made on countries as well as individual people.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 8

Objectives

The student will be able to

1. relate reasons for friendships and conflicts among the gods and goddesses.
2. know about the family line of the House of Atreus.
3. trace how the gods and goddesses continued to affect the lives of a family from one generation to the next.
4. use a variety of reference material.
5. present material clearly and concisely in written form.

Activity

Do a family tree for the House of Atreus, and discuss how each family member was affected by a friendship or conflict with the gods or goddesses.

Evaluation

The mark will be based on the material presented and the quality of the research done.

Explanation

This activity allows the students to see the will of the gods and the goddesses in the lives of a family from one generation to another. It should leave the impression that what one family member does affects all succeeding members of the family. It should also help to make the point that many myths are related and overlap. If the teacher chooses or if the students wish, other families could be chosen. Other possible ones might include The Royal House of Thebes, or The Royal House of Athens.

NARRATIVES OF FRIENDSHIP AND CONFLICT

ACTIVITY 9

Objectives

The student will be able to

1. use ideas from other sources in his own writing.
2. create his own myth.
3. write in a clear and creative manner.

Activity

Write your own myth explaining something you know, but do not understand. You may write on a topic given or write on a topic of your own choosing. The cause must be the result of a god's or goddess's compassion or hatred for some character.

- a. Why boys tease girls.
- b. Why humans have 10 toes.

Evaluation

The mark will be based on the teacher's reading of the work and the mastery of the objectives.

Explanation

This activity could be used as a concluding activity for this group. It allows the students to reflect on the material they have read, and create their own myths. The topics given are just suggestions, as it is likely the students will have their own ideas. An oral presentation of the completed myths will show the class the variety of ideas that can be generated by such an activity. The written myths could be collected for the classroom, the library, or the school newspaper.

GROUP IV

INDIVIDUAL RESEARCH ACTIVITIES
FOR
NARRATIVES OF QUESTS

The myths of quest are among the most superb and illuminating to modern readers. Not only do they include many of the other plots and settings, but they tell us what the Greeks thought of their heroic figures. The physical prowess, mental alertness, and courage of these heroes were admired by all the ancients. The quest myths generally fall into three categories: the Argonautic Expedition, the search for the Golden Fleece by Jason and 55 of his companions; the Calydonian Boar Hunt involving Meleager's attempt to kill the ferocious boar sent by Artemis to lay waste the countryside; the ten-year Trojan War, with such outstanding heroes as Agamemnon, Achilles, Ajax, and Hector. (See the student's Introduction for a discussion of the heroic pattern.)

NARRATIVES OF QUESTS

ACTIVITY 1

Objectives

The student will be able to

1. show an understanding of a character through creative means.
2. relate ideas from the myths to modern people.
3. enjoy adding ideas to the myths.
4. research a topic using a variety of sources.

Activity

Make your own design on paper to illustrate one of the following: a shield for a hero, a robe for a goddess. Give the reasons for the design you use.

Evaluation

The mark will be based on the finished product and the explanation given.

Explanation

To introduce this activity the teacher could probably discuss the Newfoundland flag; the meaning of the colours and shapes, or introduce the students to different coats of arms found in encyclopedias. This may help students understand the meaning of the activity. Maybe, with the help of the art teacher, the students could do the works of art during art class and then hang them around the classroom with an explanation attached to each.

NARRATIVES OF QUESTS

ACTIVITY 2

Objectives

The student will be able to

1. report on the life history of Hercules.
2. select appropriate material from various sources.
3. arrange material in a clear, concise manner.

Activity

Write a biography of Hercules including such information as:

1. his birth
2. his infancy
3. his twelve labours
4. his death

Supplement your writing with sketches or pictures of the major happenings.

Evaluation

The mark will be based on a well-written account of Hercules' life, and the selection of pictures used.

Explanation

This activity allows the students to study in depth the life of one of the best known heroes of Greek mythology. This is a fairly easy activity that could be used by the slower or less interested students, or as an introduction to the next activity.

NARRATIVES OF QUESTS

ACTIVITY 3

Objectives

The student will be able to

1. depict a myth in another form
2. illustrate the history of Hercules.
3. select material from different sources.

Activity

Do a mural of Hercules's 12 labours.

Evaluation

The mark will be based on the completed project.

Explanation

This activity could be done in conjunction with or in place of Activity 2. The material covered in both would be the same. The major difference would be in the form of the presentation. Hercules, being one of the best known Greek heroes, should help students better understand the idea of the quest, and encourage more in-depth reading of the longer works, as they have to interpret the material to produce an artistic method of their own design.

NARRATIVES OF QUESTS

ACTIVITY 4

Objectives

The student will be able to

1. discuss a pattern developing in the lives of the heroes.
2. demonstrate the Greek idea of a hero.
3. draw comparisons from different sources.
4. write fluently and concisely.

Activity

Compare the lives of any two heroes from the following list:

Perseus, Theseus, Jason, Hercules.

Evaluation

The mark will be based on the pattern found in the lives of the heroes, as well as writing skills.

Explanation

The example of the description of the life of Oedipus which follows this activity could be used if the students need a guideline. The major purpose of this activity is to illustrate that the heroes of Greek mythology follow a particular pattern. If desired, the teacher could cover the pattern with the group by using the example, or by choosing one of the heroes, such as Superman, with whom the students may be more familiar. This task requires extensive reading, but it should be both interesting and beneficial for all students.

The heroic pattern usually runs as follows: the hero's mother is of royal blood and his father is of high social status. Both parents are related but some unusual circumstances surrounding the birth of the hero also has him reputed to be the son of a god. An attempt is made early in life to kill him, but he is carried away and reared by foster parents. We usually know very little of his childhood but on reaching manhood, he returns home. After a victory of some kind, he often marries the princess and becomes king. For a time he reigns uneventfully, but later he loses favour with the people or the gods and is driven from the city, after which he meets a mysterious death. His body is seldom buried, but he often has an assumed burial place.

Oedipus

The Heroic Pattern

Oedipus is the son of Jocasta, a princess, and King Laus, both of the line of Cadmus. He is sworn to have no connection with her but does in the guise of Dionysus. Laus tries to kill his son, but he is carried away and reared by the King of Corinth. We know nothing of his childhood, but on reaching manhood, he returns to Thebes after killing his father and answering the question of the Sphinx. He then marries his mother and becomes king. He reigns for years, but later when he discovers his past deeds, he leaves the city again. He meets with a mysterious death near Atheris. Even though the place of burial is uncertain, there are many assumed places of his actual burial site.

NARRATIVES OF QUESTS

ACTIVITY 5

Objectives

The student will be able to

1. select pertinent information to a given topic.
2. use various sources for comparative purposes.
3. show, after reading Greek mythology and the Bible, that character types in both are very similar.

Activity

Compare the career of Hercules with that of Samson in the Bible.

Some points you may want to include are: how they resemble each other, the experiences of each, where each came from, how each died.

Evaluation

The mark will be determined by the degree to which the student is successful in fulfilling the objectives.

Explanation

This type of activity helps illustrate the close resemblance between figures in the Greek myths and those in the Bible, the basis of the Christian faith. If any students indicate an extreme interest in this activity, it could be suggested that they compare the versions of the flood and the creation of man from the Bible with the versions from Greek myth. This activity is more difficult than Activity 4 as two people are being compared from different time periods. This should not pose any serious problems, however. The teacher may help with the needed references from the Bible.

NARRATIVES OF QUESTS

ACTIVITY 6

Objectives

The student will be able to

1. demonstrate a pattern developing in the lives of heroes.
2. demonstrate the Greek idea of the hero.
3. draw comparisons from different sources.
4. write fluently and concisely.
5. show the relationship between the modern and ancient heroes.

Activity

Analyze a television hero in the mythical mode.

(The heroic pattern discussed in Activity 4 should be used as the basis for your analysis.)

Evaluation

The mark will be based on the pattern found in the lives of the heroes and the writing skills.

Explanation

The activity is an extension of Activity 4 and Activity 5. Activity 4 calls for a comparison of heroes from the Greek myths, while Activity 5 compares heroes from different time periods. This activity requires the students to observe and research the modern hero for the purposes of fitting him into a particular pattern--the heroic pattern. Hopefully, the students will realize that the present creators have based their heroes on the heroes of the Greek myths.

NARRATIVES OF QUESTS

ACTIVITY 7

Objectives

The student will be able to

1. present a myth in another form.
2. practice news reporting.
3. select pertinent information to a given topic.
4. report the material orally in a clear, concise broadcast manner.

Activity

Report the exploits of any hero in a form suitable for a modern news broadcast. Report to the class.

Evaluation

The mark will be based on the oral presentation and the information presented. The class should be given the opportunity to grade the report as well.

Explanation

Students at this age do not generally watch the news. This activity will encourage them to do so, not necessarily for the information presented, but for the style, tone, and clarity of the presentation. If the activity seems to be too long, the teacher could give one exploit of a particular hero and continue from there. The choice of exploits and heroes should be so great at this time that the students will have little difficulty in finding the necessary information. It is suggested that the students, as well as the teacher, grade the papers. This will give the students a reason for watching the news and forming their own opinions on the presentation.

NARRATIVES OF QUESTS

ACTIVITY 8

Objectives:

The student will be able to

1. discuss similarities between himself and a character from the myths.
2. demonstrate a clear understanding of a hero.
3. work with comparative studies.

Activity

Identify yourself with some mythical hero most like you and discuss the similarities and the differences.

Evaluation

The mark will be based on the quality of the written work.

Explanation

Students will have already compared mythical heroes with other mythical heroes and with modern heroes. This activity will give them the opportunity to think about themselves, how they feel about things, how they act, and so on. At the same time, research must be done on a mythic hero if the comparison is to be substantial. Hopefully, students will finish the activity with a positive feeling about themselves, as they will realize that they too have some of the qualities of a hero.

NARRATIVES OF QUESTS

ACTIVITY 9

Objectives

The student will be able to

1. operate a recording machine
2. demonstrate the qualities of good oral reading
3. select appropriate material.

Activity

Make your own recording of your favourite hero myth for presentation to an elementary school or the library.

Evaluation

The mark will be based on the quality of the reading and the quality of the myth chosen.

Explanation

The opportunity is given here for the student to reflect on the myths read in this group. Ultimately, each student will decide on his favourite hero and myth on the basis of such criteria as the adventure found in the myth selected, the retelling itself, or the qualities of the hero chosen. A brief chat with the student as he works through this activity may help the teacher to have a better idea of why the particular hero and myth were chosen, therefore giving the teacher information for selecting further reading materials for the student. Presenting the material to another school, class, or library should give the student a sense of success and achievement. Activity 10 may be used in place of this activity if a student appears to dislike working with recording equipment.

NARRATIVES OF QUESTS

ACTIVITY 10

Objectives

The student will be able to

1. select appropriate material from a variety of sources.
2. organize material in a logical, clear manner.
3. present material clearly and logically in written form.

Activity

Make a scrapbook with pictures and facts you wish to remember about your favourite mythic hero.

Evaluation

The mark will be based on the finished product--the material included and the organization.

Explanation

This activity could be used instead of Activity 9 for the purpose of reviewing this group of myths. The student has to collect material from a variety of sources, organize the material, and present the material in a well organized manner. The scrapbook could be presented to another school, class, or library unless the student feels he would like to keep the material for himself. The copier at the general office could be used for reprinting pictures and information needed for the scrapbook.

GROUP V

INDIVIDUAL RESEARCH ACTIVITIES

FOR

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

The themes of disappointment and success are often the focus of many of the Greek myths. Greeks who loved and feared the gods, such as Hercules and Perseus, were often treated to many successes in their lifetimes. Hercules was given the strength to perform twelve miraculous tasks, giving us one of the most adventurous Greek myths. Perseus was given help to perform the task of killing the dreaded Medusa. Yet, the goddess Hera wanted both Hercules and Perseus to suffer for reasons which were out of their control. Hercules was actually the son of Zeus, who visited Almena in the guise of her husband while he was at war. Hera discovered his unfaithfulness and, because she could not punish Zeus, she was determined to kill Hercules. Perseus was also the son of Zeus as he visited Danae in a shower of gold. Hera, in her jealousy, was determined to make Perseus' life as difficult as possible. All those who angered the gods either by boastfulness, rashness, or condemnation were also punished. In the myths of Phaethon and Niobe, the punishment was death.

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 1

Objectives

The students will be able to

1. compare two characters from the myths.
2. demonstrate how the gods and goddesses affected different characters in the myths.
3. collect material from various sources.
4. report the material orally in a clear, well organized manner.

Activity

Read about one or more mythical characters who either angered or pleased the gods or goddesses and were either disappointed or pleased as a result. Report to the class.

Evaluation

The mark will be based on the material reported and the quality of the presentation.

Explanation

This activity may serve to demonstrate to the student the important role the gods and goddesses played in the myths. The comparative aspect of the activity allows the student to develop writing skills in this area, and the fact that it is to be presented orally, allows the student to demonstrate the skills acquired.

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 2

Objectives

The student will be able to

1. show Greek myths in terms used today.
2. demonstrate the importance of Greek myths to today's language.
3. gather material from a variety of sources.

Activity

Explain the following expressions with reference to the disappointments and successes found in myths:

- a. the heel of Achilles
- b. rich as Midas
- c. she was an Amazon
- d. fair as Helen
- e. strong as Hercules

Present your findings to the class.


Evaluation

The mark will be based on the presentation, selection of myths, and the material reported.

Explanation

All too often students hear words and phrases that seem to be familiar. Unfortunately, through no fault of their own, many times they do not

understand the meaning of the words or phrases simply because they have no background in mythology. This type of activity will encourage them to research such phrases and pass the information on to the class. There are only a few listed here, but the teacher or student can add to the list. If it is felt that individual students cannot do all of these, the class could be broken into smaller groups and each group could be responsible for reporting on one phrase. This will depend on the knowledge the class already has and the interest shown in the activity.



NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 3

Objectives

The student will be able to

1. relate one particular Greek myth.
2. research a variety of sources.
3. present material clearly and concisely in written form.

Activity

Read the myth of Pegasus and Bellerophon. Prepare an oral report on one of the following:

- a. Mr. Jones is going to use the symbol of "the flying horse" for his new courier service. Discuss the importance of the symbol.
- b. Describe the symbol that stands for the medical profession. How did it originate?

Evaluation

The mark will be based on the information reported and the style.

Explanation

This activity is a continuation of Activity 2. Our world is filled with symbols, as well as words and phrases, that have their origin in the myths. There are only two included in this activity, but the teacher or students may add their own.

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 4

Objectives

The student will be able to

1. demonstrate a knowledge of Greek words and their present day meanings.
2. compare the quality of different advertisements.
3. view advertisements critically.
4. demonstrate a knowledge of the use of Greek myth in advertising.

Activity

Find at least two advertisements, from any media, that draw on myth to help sell the product. Explain the use of the reference to the myth.

Evaluation

The mark will be based on the student's selection, reasoning, and interpretation of the particular words chosen in relation to the myth.

Explanation

This type of activity lends itself to the direct questioning of the value of a product. For example, do cosmetics really make a person beautiful just because Aphrodite's picture or name is on the product?

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 5

Objectives

The student will be able to:

1. demonstrate a knowledge of Greek words and the present day meanings.
2. compare the quality of advertisements.
3. demonstrate the use of Greek myth in advertising.
4. effectively use some Greek gods or goddesses in the promotion of some products.

Activity

The advertising copy writers of big business firms realize that many educated persons are familiar with many of the Greek myths, and so often use them to point to a business moral or to drive home a selling point. Make your own advertisement (commercial) of any product you wish using Greek myth to help you sell the item.

Evaluation

The mark will be based on the selection of myth and how well it has been used to illustrate the product being advertised.

Explanation

As many of the companies, brand-names, and products that the students see every day derive meaning from the Greek myths, special attention could be given to this activity. It is felt that an introduction should be given before students start this activity. As the theme is disappointments and successes, the ideas used must come from myths with these themes. Students may get ideas from any source or can use the following example for guidance.

Atlas Portland Cement Company

A thousand years before Helen brought disaster to Troy, a sea king of Crete built himself a lordly palace of cement at Knossos. The architect, in a moment of sentiment, forgot the procession of warriors and scenes from the arena with which the halls were decorated and, in a panel of the great hall, he painted a picture of a little Minoan boy gathering flowers. The colours are as fresh as if laid on yesterday: the cement is smooth and unbroken, although the hand which smoothed the surface has been dust for three thousand years. The Atlas Portland Cement Company guarantees that their cement is as smooth and will last as long as that used in the palace at Knossos.

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 6

Objectives

The student will be able to

1. draw on Greek myth to interpret drawings.
2. create an appropriate visual image of some mistakes in language.
3. demonstrate an understanding of some of the mistakes in language.

Activity

Among the evils that flew out of the jar that Pandora brought along as her dowry were undoubtedly evils of language; mistakes in grammar, punctuation, spelling and the like. Make a drawing showing Pandora opening the jar and allowing these evils to fly away.

(For example, one sees AIN'T on a wing.)

Evaluation

The mark will be based on an examination of the drawing, and the mistakes to be found in language.

Explanation

This activity is chosen as it gives the students a chance to see how easily Greek myths can be interpreted or used. It also allows the students to demonstrate their knowledge of what the evils of language may be.

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 7.

Objectives

The student will be able to

1. present a Greek myth in another form.
2. demonstrate a knowledge of a Greek myth.
3. work in a group.
4. demonstrate how the gods and goddesses affected the lives of the characters in the myths.

Activity

Choose the myth of either Midas or Niobe, write it in drama form, and dramatize with puppets or pupils. Present to the class.

Evaluation

The mark will be based on the dramatization.

Explanation

This activity encourages the student to interpret a specific myth collectively, and if puppets are to be used, to create their own characters. The two myths listed are only suggestions. The students should be allowed to choose any other myth they know, providing it relates to the theme of disappointment and success. The presentation may encourage others to do the same, and serve to make the student more aware that the meaning to myth remains the same no matter in which form it is presented.

NARRATIVES OF DISAPPOINTMENTS AND SUCCESSES

ACTIVITY 8

Objectives

The student will be able to

1. synthesize material read.
2. create a myth.
3. report material clearly and concisely in written form.

Activity

Pretend that you have assumed the identity of a god or goddess. Write your own story of how you helped or hindered the affairs of some mortal.

Evaluation

The mark will be based on the form and style of the story.

Explanation

This activity could be used as a final assignment for this group. In the course of doing previous activities, the students have often read stories about how gods and goddesses constantly interfere in the lives of mortals. They should have no problem selecting an identity to assume. The teacher should be aware, however, that the god or goddess chosen must remain in character. Again, as with the final activity in other groups, the making of a myth should add to the interest and intensity of the activity. The teacher may even want the reports given orally so that the class can discuss the particular interference by the god or goddess and probably devise ways to improve the created myths.

SMALL GROUP PROJECTS

The four projects included in this section should give the students the opportunity to work together and discuss some of the myths read during the course of the unit. Each activity entails more work than the individual activities and is thereby more appropriate for groups. They do not specifically relate to any one of the previous five groups and are used to get the class working together as a group to bring the unit to a close.

SMALL GROUP PROJECT I

Objectives

The students will be able to

1. compare different stories.
2. transpose a myth from one medium to another.
3. select important information.
4. organize selected information.
5. present effectively their version of a myth.

Project

Which of the Greek myths that you have read would be best suited to a motion-picture production? Describe the way in which the story you select would be given in motion-picture form. You may use picture sequence, story cards, drawings, actual conversations, and so on.

Evaluation

The marking is basically the comments made by the other students. A discussion of the pros and cons of their selection and presentation will be used to help evaluate the activity.

Explanation

This project should clearly indicate that the Greek myths can be given in any media and still be effective. Maybe viewing the films or filmstrips about Greek mythology listed in the bibliography would serve to give them suggestions and ideas.

SMALL GROUP PROJECT 2

Objectives

The students will be able to

1. transpose a myth from one medium to another.
2. select important information.
3. organize selected information.
4. present effectively their interpretation of a myth.

Project

Prepare a pantomime in two scenes, showing the story of Marpessa. In one, Idas appears before King Evenus and is angrily ordered away. In the second, Apollo confronts Marpessa and Idas, and the two suitors make their pleas for the maiden, who chooses the mortal. Include stage directions describing actions and gestures.

Evaluation

The other students will pass comment on the presentation of the pantomime to aid in marking.

Explanation

This project provides the opportunity for the students as a group to interpret mythology. It places emphasis on the more aesthetic aspect of the characters included as the students will have to act each of the characters. The teacher should select a retelling of the myth and give it to the group along with any other instructions the teacher thinks necessary. The brief myth in Hamilton's Mythology may be suitable for some groups while other groups may require longer versions as in Greff's Tales the Muses Told.

SMALL GROUP PROJECT 3

Objectives

The students will be able to

1. select important information.
2. analyze pertinent information.
3. synthesize information gathered.
4. present their interpretation of a myth effectively.

Project

Write a play entitled The Coming of Pandora, and present it.

Scene 1 shows Prometheus warning his brother against gifts of the gods.

Scene 2 shows the coming of Pandora and the opening of the jar.

Scene 3 shows Epimetheus and Pandora living in the happiness that Hope gives them. In their conversation, they tell what has happened to Prometheus.

Evaluation

The other students will pass comment on the presentation of the play to make the marking a group effort.

Explanation

This project also allows the students as a group to interpret mythology. The actions assumed for the various roles will require some lengthy discussion on the part of the students.

SMALL GROUP PROJECT 4

Objectives

The students will be able to

1. use ancient maps effectively.
2. sequence happenings accurately.
3. associate happenings with a particular region.
4. present findings effectively to the class.

Project

Give an oral presentation on the geography of the Quest for the Golden Fleece. Use descriptions, maps, transparencies, and so on. (Ask teacher or librarian for help with the maps.)

Evaluation

The other students will pass comment on the oral presentation as the basis for marking.

Explanation

This project will reinforce the idea that the world they have been studying in other disciplines was not always believed to be the same as it is now. It also helps them understand the limited knowledge of the Greeks about the actual world they were living in, while at the same time provides practice in working with ancient maps. The teacher could recommend appropriate maps and provide the necessary equipment. Crowell's Handbook of Classical Mythology and Guerber's Myths of Greece and Rome would be helpful as they contain maps of ancient Greece.

CLASS PROJECT

Objectives

1. To spread the enthusiasm and interest in Greek mythology to the other students in the school.
2. To get a general review of the gods and goddesses already studied.

Activity

SYMPOSIUM OF THE GODS

Imagine that you are on Mount Olympus, and that each member of the class represents one deity. Zeus, being king of the gods, speaks first, and tells who he is -- what powers he has, and what his symbols are. Then, in turn, he calls on each of the others to give a brief description of themselves. Maybe proper dress for the parts would add to the effectiveness. If enough students are available, perhaps the Graces and Muses could be represented and do their part by dancing and singing.

Evaluation

Marks are based on the involvement of the students and the information collected and presented.

Explanation

Maybe the teacher will not want to grade this activity. It might be worthwhile to have this activity carried out before other classes either in the gym or classrooms. As the students should have a good knowledge of the gods and goddesses by this time, this activity should be fun, and an appropriate way of summarizing what has been learned about the gods and goddesses of Greek mythology.

APPENDIX A

ANNOTATED BIBLIOGRAPHY

The following annotated bibliography is a list of pertinent books for the effective completion of the unit on Greek mythology. Each selection has been highly recommended, either by some selection guide such as The School Library Journal, by some well known author of children's literature such as May Hill Arbuthnot. If the books were readily available at the time of the compilation of the bibliography, they were annotated by the writer of the unit. The bibliography has been divided into five groups for easier reference. This list does not include all books on mythology; there is no doubt that individual teachers will be able to add to the list.

I GENERAL REFERENCES

BARKER, RICHARD. A Companion to World Mythology. New York: Delacorte Press, 1979.

This book has an alphabetical arrangement of world mythology. It includes maps, different versions of various myths, indices of topics, and beautiful pictures on every page. (PERSONAL ANNOTATION)

HAMILTON, EDITH. Mythology. Boston: Little, Brown & Co., 1942.

"Contents: The gods, the creation and the earliest heroes; stories of love and adventure; Great heroes before the Trojan War; Heroes of the Trojan War; Great families of mythology; Less important myths; Mythology of the Norsemen; Genealogical tables. In her distinguished re-telling of the stories, the author has kept very close in style to the originals. Each story is prefaced by a brief descriptive and informative introduction in italics." (Bookmark, volume 3, May 1942, p.3.)

SEDGWICK, PAULITA. Mythological Creatures: A Pictorial Dictionary.

New York: Holt, Rinehart & Winston, 1974.

"The mythological creatures described in the dictionary include Greek, Roman, and Norse characters, and some less familiar characters from such countries as Peru and Libya. Animal characters are also identified.

Pen sketches illustrate many of the entries. Lacking in the entries are references to the name of the myth or source of the folklore where the characters are found. The dictionary is suitable as a supplementary reference for elementary and junior high school use." (Wilson Library Bulletin, volume 49, May 1975, p. 620.)

SHAPIRO, MAX S., executive ed. Mythologies of the World: A Concise Encyclopedia. Rhoda A. Hendricks, comp. New York: Doubleday, 1979. "This book identifies and briefly describes the myths, gods and goddesses, heroes, good and evil spirits, and important places from 20 different areas of the world. The dictionary contains some 3,000 entries for China, Egypt, the Slavs, Scandinavia, the Americas; etc. Entries give pronunciation and brief identification. Eight genealogical tables include Olympian gods, the House of Troy, Egyptian creation deities, and others." (Library Journal, volume 15, January 1979, p. 180.)

TRIPP, EDWARD. Crowell's Handbook of Classical Mythology. New York: T.Y. Crowell, 1970. "An alphabetically arranged handbook of classical mythology, it contains retellings of the myths with references to variant forms and entries for characters, places, and special terms. There are five maps of the classical world and some family trees, but no illustrations. A separate pronouncing index is provided and cross-references are plentiful." (American Reference Books Annual, 2nd ed., 1971, p. 412.)

WHITE, ANNE T. The Golden Treasury of Myths and Legends. New York: Golden Press, 1965. "This book is truly a golden treasure with beautiful color illustrations covering perhaps one out of two pages. Its pages are large, with stylized figures, classical in design. The eighteen stories are predominantly European and a majority of them Greek, with one story each from Morocco and Iran. The stories are easy to read. An extremely well done book." (Constantine Georgiou, Children & Their Literature, Englewood, N.J.: Prentice Hall Inc., 1969, p. 236)

ZIMMERMAN, J.E. Dictionary of Classical Mythology. New York: Harper & Row, 1964. This dictionary contains nearly 2100 personal and place names, giving pronunciation, brief identification, and in some cases, citations from classical sources. (PERSONAL ANNOTATION)

New Larousse Encyclopedia of Mythology. New York: G.P. Putman's Sons, 1959. An excellent reference book for fact and reading pleasure. It has an introduction by Robert Graves and contains nearly 600 illustrations. It is a good source of any mythology from Chinese, Roman, Indian, Egyptian and Greek mythologies. (PERSONAL ANNOTATION)

II. REFERENCES ABOUT MYTHOLOGY

ASIMOV, ISAAC. Words from the Myths. Boston: Houghton Mifflin, 1961. "The author's informal retelling and discussion of the myths to point out

the scores of words rooted in mythology and to explain their usage in the English language provide a fresh look at the myths and a better understanding of the words and expression derived from them... For browsing and for reference." (Booklist, volume 57, May 1961, p. 550.)

GAYLEY, CHARLES M. The Classic Myths in English Literature and in Art.

New York: Ginn and Company, 1939.

This book contains the Greek, Roman, and Norse myths and hero stories, with maps and pictures of famous paintings and statues. Many English and American poems are used to illustrate how poets have alluded to the myths in their poetry. (PERSONAL ANNOTATION)

LUM, PETER. The Stars in Our Heavens: Myths and Fables. New York:

Pantheon Books, 1948.

"Stories from the myths of many lands--Babylonia, India, China, as well as Greece and Rome--which relate to the stars and constellations. Such stories provide each peoples' explanations for these natural phenomena." (Instructor, volume 81, May 1972, p. 43).

REED, W. MAXWELL. Patterns in the Sky, Stories of the Constellations.

New York: William Morrow, 1943.

"Helpful for students wanting to study the myth-related constellations." (Instructor, volume 81, May 1972, p. 43)

III. GENERAL COLLECTIONS OF GREEK AND ROMAN MYTHS

BENSON, SALLY. Stories of the Gods and Heroes. New York: Dial Press, 1940.

The story begins with the birth of the gods on Mount Olympus, and traces, in simple narrative, the adventures and tasks of the gods and heroes. (PERSONAL ANNOTATION)

COOLIDGE, OLIVIA E. Greek Myths, III. by Edouard Sandoz, Boston: Houghton Mifflin, 1949.

"Mrs. Coolidge has retold twenty-seven of the most widely known Greek myths. Here the gods are not idealized--indeed the book opens with an unappealing tale of trickery--but the stories have authenticity. They will appeal to young people rather than children. 10-16." (May Hill Arbuthnot. Children and Books, Chicago: Scott, Foresman and Company, 1957: p. 634.)

GRAVES, ROBERT. Greek Gods and Heroes. New York: Dell Publishing Co. Inc., 1960.

"Greek myths retold with briskness, informality, and a modern flavour. Illustrated with attractive drawings. A fresh and witty interpretation to be enjoyed by older readers who are already familiar with the more standard versions." (Booklist, volume 57, May 1961, p. 460).

GREEN, ROGER L. Tales the Muses Told. Englewood: Henry Z. Walck, Inc., 1965.

"Green organized myths according to tales of flowers, trees, stars, birds and beasts, and great lovers and true friends. The familiar stories of Narcissus and Echo, and Baucis and Philemon are in this collection as well

as the less familiar "The Two Bears," that tells how the constellations of the Great Bear and Little Bear were put into the sky." (Charlotte S. Huck, Children's Literature in the Elementary School, 2nd ed., New York: Holt, Rinehart & Winston, Inc., 1968, p. 193.)

GUERBER, HELENE A. Myths of Greece and Rome. London: London House & Maxwell, 1963.

The book contains several myths of each of the gods plus a glossary and index. A map of mythical Greece, and a genealogical table make the myths easily understandable. (PERSONAL ANNOTATION)

KINGSLEY, CHARLES. The Heroes. New York: MacMillan Company, 1964.

"This well-known children's author has concentrated on three heroes of Grecian mythology: Perseus, Theseus, and the Argonauts. The thirty tales are beautifully retold and the author succeeds in conveying readers to another era and land. The illustrator creates an interesting effect in twelve full page black-and-white illustrations." (May Hill Arbuthnot. The Arbuthnot Anthology of Children's Literature, 4th ed. revised by Zena Sutherland, New York: Lothrop, Lee & Shepard Company, 1976, p. 1007.)

IV. SPECIFIC GREEK MYTHS

BAUMANN, HANS. Lion Gate and Labyrinth. New York: Pantheon Books, 1967. In this account of the excavation of Mycenae and Knossos, the author not only describes the work of Schlieman and Evans, but incorporates into his accounts some of the myths and legends pertaining to those cultures. (PERSONAL ANNOTATION)

BAUMANN, HANS. Wings for Icarus. London: Dent and Sons, 1980.

The story is told in modern language by Andros, a friend of Icarus. It gives detailed conversations which relate the familiar story of Icarus' disobedience to his father. (PERSONAL ANNOTATION)

COLUM, PADRIAC. The Golden Fleece. New York: MacMillan Company, 1949.

The strange and wondrous adventures of Jason's four brave Argonauts, Hercules, Orpheus, Tiphys, and Nauplis, are skillfully blended to give one great tale. The line drawings help make it an excellent story. (PERSONAL ANNOTATION)

EVSLIN, BERNARD. Heracles: A Legend of Warrior Women. New York: Four Winds, 1978.

The legend of a gigantic young woman, whose exploits astonished both gods and men. This legend was widespread when the people worshipped a mother-goddess, long before the tales of Hercules. The feats undertaken by Heracles include killing the Nemean lion, destroying the Hydra, fetching the Golden Apples of the Hesperides, and many others. (PERSONAL ANNOTATION)

GARFIELD, LEON, and EDWARD BLISHEN. The God Beneath the Sea.

New York: Pantheon Books, 1971.

"It is a long, continuous narrative that evokes an emotional response from the readers....The characterizations are remarkably clear....All of them

assume a dimension not usually given in simple retellings." (Zena Sutherland, The Best in Children's Books. Chicago: The University of Chicago Press, 1980, p. 162.)

- GARFIELD, LEON and EDWARD BLISHEN. The Golden Shadow. New York: Pantheon Books, 1973.
 "Garfield and Blishen have woven Greek legends together in a continuous tale. Here Heracles is the central figure, and all the legendry is bound by the character of an old storyteller who wanders through Greece hoping to meet the gods of whom he sings. Here, again the prose is trenchant and sophisticated, the legends retold with lusty, vivid detail and illustrated in stunning black and white pictures by Keeping. Grade 7-up." (Zena Sutherland, The Best in Children's Books. Chicago: The University of Chicago Press, 1980, p. 162.)
- GATES, DORIS. The Warrior Goddess: Athena. New York: Viking Press, 1972.
 Athena held heroes very dear to her. The stories include her help to Perseus in slaying the Medusa, to Bellphophon in finding Pegasus, and to Jason and his Argonauts in finding the Golden Fleece. (PERSONAL ANNOTATION)
- GATES, DORIS. The Golden God: Apollo. New York: Viking Press, 1973.
 The book weaves the many stories centering around one of the most important gods into an exciting story that gives the often fragmented tales a more meaningful continuity. (PERSONAL ANNOTATION)
- GATES, DORIS. Two Queens of Heaven: Aphrodite and Demeter. New York: Viking Press, 1974.
 A retelling of Greek myths in which Aphrodite and Demeter play major roles. They include the story of Adonis, Pygmalion, and Persephone. (PERSONAL ANNOTATION)
- GATES, DORIS. Mightiest of Mortals: Hercules. New York: Viking Press, 1975.
 The book retells the exploits of Hercules, including the tales of his twelve labours. It also includes an excellent glossary of names with a pronunciation key. (PERSONAL ANNOTATION)
- GATES, DORIS. A Fair Wind for Troy. New York: Viking Press, 1976.
 "The author recounts the events that led up to the Trojan War; the wooing of Helen, the oath of the suitors, the judgment of Paris, the madness of Odysseus, and the conscripting of Achilles." (Horn Book, volume 52, Dec. 1976, p. 622.)
- GRAVES, ROBERT. The Seige and Fall of Troy. New York: Doubleday & Company, Inc., 1962.
 With emphasis on telling the whole story, the author follows up the genealogies of the characters, tells the incidents leading up to the epic clash between the Greeks and Trojans, and the aftermath. The book contains excellent illustrations. (PERSONAL ANNOTATION)
- GREEN, ROGER L. The Tale of Thebes. London: Cambridge University Press, 1977.
 The stories of Cadmus, Dionysus, Oedipus, Antigone, and others collectively present the mythology associated with Thebes. (PERSONAL ANNOTATION)

- JOHNSTON, NORMA. Pride of Lions: The Story of the House of Atreus. New York: Atheneum, 1979.
It retells the story of the House of Atreus and the pride, deception, hatred, and revenge that involve Agamemnon, Clytemnestra, and their students, Iphigenia, Electra, and Orestes. (PERSONAL ANNOTATION)

V. MYTHS FROM OTHER LANDS

- BIERHORST, JOHN., ed. Black Rainbow: Legends of the Incas and Myths of Ancient Peru. New York: Farrar, 1976.
"These stories, selected with discrimination and retold with skill, are prefaced by an informative introduction, chronologically arranged, and followed by notes on sources, a reading list, a glossary of terms, and a pronunciation guide. Ages 13 up." (Zena Sutherland, Children and Books, 6th ed. Illinois: Scott, Foresman & Company, 1981, p. 211.)
- COLUM, PADRAIC. The Children of Odin. New York: Macmillan Company, 1962.
"Norse myths and hero tales retold in a continuous narrative ending with the death of Sigurd. Our best source for children. In fine modern format. Ages 10-14." (Zena Sutherland, Children and Books, 6th ed., Illinois: Scott, Foresman & Company, 1981, p. 210.)
- GREEN, ROGER L. King Arthur and His Knights of the Round Table. London: Faber and Faber, 1972.
This book gives an excellent account of the coming of Arthur, the Knights of the Round Table, the Quest of the Holy Grail, and the Departure of Arthur. (PERSONAL ANNOTATION)
- MERCATANTE, ANTHONY S. Who's Who in Egyptian Mythology. New York: Clarkson N. Potter, 1978.
"This work is a dictionary of deities, persons, places, symbols, terms, concepts, and tales concerned with Egyptian mythology. Aimed at the general reader, it attempts to "provide an entertaining and comprehensive collection of historic facts and myths and stories." The book's special features include a chronology of ancient Egyptian dynasties, an extensive annotated bibliography, and a unique feature not commonly found among the entries in a dictionary--the full text of nine major Egyptian tales." (Wilson Library Bulletin, volume 53, May 1979, p. 651.)

APPENDIX B

PRINCIPAL GREEK DEITIES

Twelve Olympians:

<u>GREEK</u>	<u>ROMAN</u>	<u>SPECIAL CONCERNS</u>
ZEUS	Jupiter	sky
HERA	June	marriage
POSEIDON	Neptune	sea
DEMETER	Ceres	corn
APOLLO	Apollo	law
ARTEMIS	Diana	hunting
HERMES	Mercury	commerce
ATHENE	Minerva	learning
HEPHAESTUS	Vulcan	handicrafts
APHRODITE	Venus	procreation
ARES	Mars	war
DIONYSOS	Bacchus	wine

OTHER IMPORTANT DEITIES:

HESTIA	Vesta	hearth
EROS	Amor	love
HELIOS	Sol	sun
SELENE	Luna	moon
PAN	Pan	flocks
PERSEPHONE	Proserpina	springtime
HADES	Pluto	underworld

APPENDIX C

Addresses and Material that are useful in the unit.

Myths and Legends: Mirrors of Mankind, 1974.

A filmstrip/tape set in three parts: 1. myths and legends explaining the mysteries of the universe and man's role in it; 2. myths of heroism; and 3. the completion of man's life is compared to the completion of the seasons.

The Center for Humanities, Inc.
Two Holland Avenue
White Plains, New York 10603

FILMS

Heracles Unchained, 1960, with Steve Reeves, by Paramount Pictures.

Ben Hur, 1959, with Charlton Heston, best picture of the year, by Columbia Pictures.

Jason and the Argonauts, 1963, by Columbia Pictures.

The Perfection Form Company
214 West Eighth Street
Logan, Iowa 51546

- Set of 30 reprints
- Bookmarks of the gods and goddesses
- The Golden Greeks - A Glossary
- Colour Me Greek - colouring book
- Crossword puzzles - Greek and Roman Myths
- 17" x 22" coloured posters of gods/goddesses/heroes

Kahl's Inc.
P.O. Box 126
Kitchener, Ontario
N2G 3W9

----- Churchill, Richard & Linda. World Myths Activity Reader.

Maine: J. Weston Walch, 1979.

Channing L. Bete Co. Inc.
Greenfield, Massachusetts
01301 United States

----- A Scriptographic Teacher's Guide/Student's copy

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