

A Ninth Grade Reading of *The Odyssey*

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Academic Setting

This curriculum unit is created for ninth grade students who attend Albuquerque High School. AHS is an inner-city school located in downtown Albuquerque. There are a wide variety of cultures and ethnic groups embraced at Albuquerque High. Hispanics make up the majority of this student population - sixty-eight percent. Anglos compose the next highest percentage of 19.8%, and African American, Native American and Asian make up the rest. The teacher population is very different from the students: anglos make up fifty-five percent and Hispanics make up thirty-four percent. Since this discrepancy is so obvious, teachers must be conscious of the diversity within their classroom and the school.

Students at Albuquerque High School must have immense self-confidence to graduate, due to the many pressures they experience. The most significant pressures that make students drop out, or make them think that they cannot do the work, do not come from their peers. Parents are often a major contributing factor to the high rate of students who do not graduate from high school. Many of our students' parents did not go to high school, let alone graduate, and therefore do not see the importance of an education. Other families simply do not have the funds to have a child in school. These families need their children to help support the family. Education, then, is not as important as being fed. These children may never understand the importance of an education, so they do not pass this philosophy down to their own children. Thus the cycle continues.

Pressure from the community is another reason why students do not complete high school at Albuquerque High. I have heard many people in the community express concern for me teaching at this school. Many in the community believe that Albuquerque High School is filled with students who are dangerous and who don't care about their education or their futures. They do not believe that these students will amount to anything worth while. Often, when new people come to Albuquerque, they will not move into a house within Albuquerque High's cluster boundaries. Instead realtors and others in the community tell them to send their kids to La Cueva or El Dorado. How can we expect our children to take education seriously and feel enough confidence in themselves to graduate from high school, when we do not instill confidence in them?

Freshmen at Albuquerque High School have an extremely high drop out rate. Of incoming freshmen, approximately forty percent will not graduate with their peers. However, this percentage may be due to various reasons such as transfers, re-enrolment, etc... Therefore, as teachers of incoming freshmen, it is important to make students feel a sense of belonging with their peers, teachers, and school immediately. The lesson in this unit dealing with the "hero journey" will help them in this fight. I believe that students will be able to relate to the fortunes and misfortunes of these classic heroes. They will also feel more confident in their English and history classes in the future because of the knowledge they gain from this unit.

All freshmen at Albuquerque High School must take English. Our school gives teachers the liberty of choosing from a wide variety of literature along with the ninth grade textbook. *A Child Called "It"* is a book that ninth grade English teachers just began teaching last year. I believe that this is a great example of how teachers and schools are trying to grow with the times. This is an extremely disturbing book about a child who is mentally and physically abused by his mother. Although I am not sure I agree with teaching this book to ninth graders (because of its emotional content), I do know that students are intrigued and fascinated by this book. This of course is one of the most important and difficult tricks to accomplish in a teacher classroom: engaging the student.

Ninth grade English is generally made up of ninth grade students, but not always. Many students who have failed one or two semesters in the past may be enrolled in this course. Therefore it is possible to have a few students in a class for only one semester, while they make it up. This is hard for the teacher and the other students in the class, because it is important to feel a bond in the classroom. My students and I become a family over the year, and the more comfortable they become in my classroom, the more they learn, understand, and ask questions.

The Odyssey is a story, or epic poem, that is traditionally taught to freshmen students at Albuquerque High School. I believe that by teaching freshmen Greek mythology through literature, combined with geography and history, will enable to use the information in their future high school courses. The concepts of "tragedy" and the "hero journey" are two that will be dealt with consistently in students' future readings and therefore it is important to introduce these ideas early. I will also be teaching an eleventh grade English course and will use students' prior knowledge about Greek Mythology to discuss the "hero journey" in *The Adventures of Huckleberry Finn*.

Goals and Objectives

In any lesson or unit plan, a teacher must remember to stick to, or close to, the state and district standards and benchmarks. In this unit I try to hit on some of each strand in each lesson on Greek mythology. Most of these standards are pretty easy to incorporate because they deal mostly with writing and reading (which invariably occurs in English courses). My students have journals that they write in almost every day, and they also write essays. I believe that the more students write, the better writers they will be. "Practice makes perfect" as the saying goes. Also, the more students read, the better writers they will be as well. Therefore it is important to balance these two practices.

This unit on Greek Mythology will give students knowledge about different cultures. Although it is important to learn about different cultures no matter where a person is from, Albuquerque is a city that seems to embrace diversity more than others. Albuquerque is a mecca in which many different and interesting cultures come together. The diversity amongst people here is what makes Albuquerque unique and special. At Albuquerque High, students really feel this diversity. Throughout their educational experience, they are exposed to other students and teachers who come from a different culture, and they learn from one another. Many of our assemblies give these groups their own time to shine in the spotlight before their peers. We have a Black Student Union that has its own dance troop that has performed at assemblies. There is also a "Young Indigenous Pride" group that sells food native to their culture and performs ritual dances for our school. These are just a few cultures that are represented at Albuquerque High School and are seen as important.

Greek mythology represents another culture that students most likely will not have been exposed to until their ninth grade year. As a ninth grade teacher it is my job to introduce this culture the best that I can through history and literature. When students learn about a Greek hero's struggles, they may relate these struggles to their own. My goal is not only to enlighten them about Greek culture, but to let them see how similar we as humans are to one another, no matter where we come from.

The following is a list of the standards and benchmarks that I plan to cover:

Strand I: Reading Process

Content Standard: The student employs appropriate reading strategies to read and interpret increasingly complex texts for a variety of purposes.

9-12 Benchmark: The student develops and demonstrates proficiency

with a variety of reading processes to analyze, interpret, and evaluate a wide variety of texts across content areas.

1C, D: the reading of *The Odyssey*

2: Discussion of *The Odyssey* among peers

3: The use of video, by watching *The Odyssey*, with Armand Assante

Strand II: Reading Analysis

Content Standard: The student responds to, examines, and critiques historically and culturally significant issues and events portrayed in literature that both illustrate and affect people, society, and individuals.

9-12 Benchmark: The student critiques and evaluates the literary and social merit of a variety of historically and culturally significant works.

5, 8, 9: Discussion of "the hero journey" and archetypes

7: Introduction to the Trojan War and gods and goddesses

Strand IV: Expressive Language: Speaking

Content Standard: The student speaks effectively for different audiences and purposes using appropriate speaking strategies and conventions.

9-12 Benchmark: The student develops and demonstrates fluency and style in speaking and a command of speaking conventions to describe, narrate, express, explain, persuade, and analyze for a variety of purposes and audiences.

2B,C, 4B,D: Presentation of a Greek character to the class

Strand V: Receptive Language: Listening and Viewing

Content Standard: The student demonstrates, analyzes, evaluates, and reflects upon the skills and processes used to communicate by listening to and viewing a variety of auditory and visual works.

9-12 Benchmark: The student critically evaluates the effectiveness of a variety of auditory and visual works, including multimedia presentations.

1B,C,E;2A,B,C: Viewing of the movie *The Odyssey* and discussion about the similarities to and differences from the poem.

Strand VI: Research

Content Standard: The student conducts and compiles research data,

synthesizes findings, and develops an original conclusion to increase personal and community depth of knowledge.

9-12 Benchmark: The student analyzes, synthesizes, and evaluates information to solve problems across content areas.

4: The use of technology in the library

5B,C: Gathering of information for research on a Greek figure

7C,E: Presentation of information to peers about a Greek figure

Students will be using a variety of techniques to cover the current standards and benchmarks during our unit on Greek mythology. Students will have to interpret and analyze readings, discuss among their peers, and research and present information to the rest of the class.

Content And Background

This curriculum unit on Greek mythology begins with an introduction and project about Greek gods, goddesses, heroes and monsters. I begin the unit in this fashion in order to engage the students as quickly as possible. If students have any prior knowledge about Greek mythology, they will relate this new information to their prior knowledge. This will build self-confidence and interest in the information to come. The following is a basic outline of information that will be taught to students at the beginning of this unit.

Traits of Gods/Goddesses

- immortal
- slightly larger than humans in size
- beauty is exaggerated
- "ichor" flowed through their veins: clearer and

lighter
than
blood

- intense
passions:
jealousy,
rage,
lust,
etc...
- can
suffer
physical
pain
- supernatural
powers;
appear,
disappear,
change
forms
(humans,
animals,
gods)
- all
gods
are
not
omnipotent
or
omniscient
(Zeus/Apollo
use
oracles
to
be
omniscient)
- live
on
Mt.
Olympus
- eat
ambrosia
(immortal
stuff)

and
drink
nectar
and
wine

The Olympian Circle: Only 12 (or so)

Zeus (Roman names Jupiter, Jove)

god of the sky, king, son of Kronus, father of gods and humans, cloud gatherer

attributes: throne, guardian of hospitality, protector of political institutions, aegis-bearer (goat-skin shield with miraculous powers/gives to Athena)

animal: eagle

tree: oak

weapons: thunderbolt, lightning from Cyclopes

promiscuous

son of Kronos (father sky) -Rhea (earth mother figure: daughter of Gaia)

marries sister, Hera ("sacred marriage motif")

succession threats that Zeus must face:

Kronos vs. Zeus

Prometheus vs. Zeus (P. gives Zeus bad part of meat for sacrifice/Zeus withholds fire (civilization) for punishment/P. steals fire back/Zeus punishes P. by putting on a stake, having liver eaten out everyday by eagle/Zeus punishes humans by giving them Pandora)

Titans vs. Zeus and siblings (Kronos is the leader of the Titans/10 year war)

Giants vs. Zeus and siblings

Typhon (dragon) vs. Zeus (Typhon is offspring of Gaia & Tartarus)

themes:

order over chaos

"succession myth" (struggle)

"divine child motif"(special upbringing/training/care)

Hera (Juno)

highest ranking female Olympian

goddess of marriage (not motherhood)

goddess of matriarchy (but not motherly)

goddess of wifhood (but not loving)

attributes: moon, art, regal, queenly, stately, royalty, thrones, scepter,
successful childbirth
birds: cuckoo, peacock

Poseidon (Neptune)

god of waters/sea

he is volatile, quick to anger, moody like the sea

animals: bulls, horses, dolphins, fish, mermen, mermaids

attributes: trident (spear-fork), man in his 40s, beard, rougher looking
than Zeus

produces earthquakes, tsunamis, tidal waves

wife is Amphitrite (jealous) ("a wet Zeus and Hera")

Aphrodite (Venus)

born out of foam (Kronos chopped off Ouranos' genitals ("Oedipal"
myth))

aphros (beach foam), aphr (foam), odite (wanderer), dite (shiny thing)

her birth signifies Lust (born from the male genitals): order out of

chaos: harmony after brutality

laughter loving-always smiling

goddess of prostitution and sailors

possible sky goddess

attributes: emerging from water, sun, golden ornaments, islands,
mountains, apples, roses, poppies (fragrant smelling), mirror, the
Graces, the Hours

birds: dove (rubs bills), swans, ducks (water birds), sparrows (prolific)

she and jewelry are golden

offspring: Aeneas from Anchises

Eros from Ares

Artemis (Diana)

daughter of Leto and Zeus

twin brother is Apollo (she delivers him after she is born), they work
together

born on Delos

attributes: younger animals/humans, moon (female cycle), crescent
moon helmet (uterus), silver arrows (Apollo-gold arrows)

goddess of childbirth

the "huntress"

virgin-asks Zeus to allow her to stay unmarried- she punishes those
who see her naked

bird: quail

animals: hare, stag, wolf, boar, bear, hounds

Apollo (Apollo)

son of Leto and Zeus

twin sister is Artemis, Ares is his half-brother

attributes: palm tree (where Leto gave birth to Artemis/Apollo),
God of philosophy, archery, music (hangs out with the Muses), fine
art, healing, medicine (son, Asclepius is the 1st physician), lyre,
bows, arrows (golden-sister has silver arrows), prophecy
(Delphi-Pythian Apollo), herds/cows ("the good shepherd" archetype,
the sun

born on Delos (Hera is jealous, doesn't allow Leto to give birth
anywhere, finally she makes it to Delos where she gives birth holding
on to a palm tree)

birds: swan, crow

unlucky in love-Daphne turns into laurel tree, Hyacinth turns into a
flower, Cassandra rejects him, etc...

Ares (Mars)

important in the *Iliad* because he inspired "bloodlust" (warriors are
called, sons of Ares)

god of war; brutality (Athena is the strategist), fights on either side,
has no principles

physically powerful, handsome, but not very bright

Hephasteus is his brother

worshipped in Thrace, Macedonia (northern Greece), Sparta (southern
Greece)

many children with Aphrodite (love and war): Eros, Harmonia,
Deinos (terror), Phobus (fear)

attributes: armor; helmet, shield, thrusting spear

Hermes (Mercury-Quicksilver)

son of Maia and Zeus

birthed in a cave, steals Apollo's cows immediately after he's born
the friendliest of the gods, the best loved of the Olympians, he and
Aphrodite party together

god of travelers, moving, liars, thieves, teachers, lower bodily
functions, boundaries (border crossings), Psycho Pompos (guide of
souls)-transports souls to Underworld

protector of humans and flocks/herds (sheep)

trickster-lies, cheats, steals, sly, wise, foolish, very inventive,
creative-crafty

a slightly younger "Apollo"

attributes: wings on hat/shoes, cap of invisibility, night, boyishly

handsome, traveling cloak, hat, boots

invents; lyre, flute, sandals, fire torches

Hestia (Vesta)

Hestia means the hearth

mature woman

one of three virgins (Artemis, Athena, Hestia)
rejects Poseidon
attributes: veil, hearth fire
Dionysus takes her seat to keep 12 in the Olympian Circle

Demeter (Ceres)

early wife of Zeus
mother of Persephone (goddess of budding shoots, "little green sprout")
she is stately, wears a dark cloak, golden haired, beautiful
goddess of earth, fertility, motherhood, ripe grain
gives art of agriculture to mortals
grieves for her daughter when she is taken to Hades, restores earth's fertility when her daughter is returned.

Dionysus (Bacchus)

son of Semele and Zeus (she insists on seeing Zeus in his true form and is incinerated, Zeus puts embryo in his thigh)
god of cats-jaguars, leopards (bliss to savagery)
god of fertility, dying and rising God
born as a baby-nymphs, nurses, aunts, sisters take care of him
god of drama (become someone else, losing the individual)
god of Earth (vegetation-grape-vine), wine, vital fluids (throbbing juices)
attributes: drinking cup, ivy crown, Thyrsos (staff with a pinecone type top), immortality (evergreen, ivy), satyrs (animal/natural urges), Maenad (crazy women), grapevines, clusters

Hephasteus (Vulcan)

son of Zeus and Hera or Hera alone (several birth stories)
was thrown out of heaven and crippled or was crippled and then thrown out of heaven

sometimes Hera and/or Zeus throw him out of heaven

Thetis nurses him back to health

attributes: anvil, hammers, tongs (blacksmith), master artisan (shield for Achilles, Aphrodite's jewelry, Pandora), working, sweat, soot, volcanoes (Lemnos and Sicily)

- his mother doesn't love him
- his wife (Aphrodite) is unfaithful and they have no children (Beauty and the Beast)
- Disrespect for him by other gods (he's late, slow, etc...)

Athene (Minerva)

daughter of Zeus

Zeus consumes Metis (Athena's mother) and then births Athena from

his head fully formed, dressed and yelling

attributes: wisdom, war (strategy),
independent, physically built, helmet, spear,
shield, women's crafts (weaving, stitching,
cooking), men's crafts (wood, shipbuilding,
raising horses), courtroom, politics, verbal
skills-debate, aegis-wearing (snakes)

bird: owl (birds of prey)

city: Athens (olive tree)

hero-aid: Heracles is her favorite and she loves Odysseus

intimate relationship with father

symbol of civilized Greece, like Apollo

Hades (Pluto)

he gives up his seat in the Olympian Circle because he's in hell

The world is divided among these three: Poseidon (sea), Hades (underworld), Zeus (everything else)

The Trojan War is important to teach to students before delving into *The Odyssey*, as the poem begins at the end of the Trojan War.

Therefore unless teachers are planning to teach *The Iliad* before *The Odyssey*, they should tell the story of the Trojan War to students.

The Trojan War began from a contest that started at Thetis and Peleus' wedding. All gods and goddesses were invited to this wedding except for Eris, the goddess of discord. Eris was very upset and thus threw an apple into the party inscribed with "Kalliste" (for the fairest). Hera, Athena, and Aphrodite each thought that this apple was for them and began to fight. Zeus realized that someone had to decide who of these three was the fairest. Not wanting to be the butt of hate, he decided to bestow this honor on the helpless Paris. Paris was told what he must decide, and the bribes began. Athena promised Paris good fighting skills and prosperity in war. Paris was a shepherd and didn't feel that this would help him. Hera tried to bribe Paris by telling him that she would make him powerful and good in politics. Again, Paris could not see the benefit of this to a shepherd. Aphrodite promised Paris the most beautiful woman in the world to be his wife. Paris immediately rewarded Aphrodite the apple and the title of "the fairest" because this was the best reward.

Unfortunately the most beautiful woman in the world was Helen, and she was married to Menelaus. Aphrodite made Helen fall madly in love with Paris because of her promise, and thus began the conflict. Helen and Paris ran away together because they were in love.

Menelaus was not happy and decided that he would retrieve his wife. The gods, goddesses, past suitors of Helen and family members took sides and thus began the Trojan War.

Odysseus, Achilles, Agamemnon and Hektor were probably the most important and best soldiers during this war. Each of these heroes has their own story (the teacher would have to decide what they wanted to cover with each of these characters). The end of the Trojan War is what is most essential to the understanding of the flight home for Odysseus.

Achilles, having dropped out of the war, was asked by his good friend Patroclus to lend his armor in the fighting. Assuming that Patroclus was Achilles (because of his armor), Hektor killed him. Achilles found out about his friend's death and came back to the war to avenge Patroclus. Hektor got cocky and put on Achilles' armor; this which further irritated Achilles. Achilles eventually killed Hektor and in his rage dragged him dead around the outside of the castle for days. As is seen in *Antigone*, to leave the dead unburied was one of the worst things someone could do in Greek culture. Not only did mortals see Achilles behavior as vulgar and indecent, but even the gods were distraught by Achilles' rage.

The Trojan horse was the final triumph for the Greeks over the Trojans. Odysseus came up with the fabulous plan of building a huge wooden horse inside of which he and chosen warriors would hide. The horse would be presented as a gift to the Trojans, whereupon the Greeks would take the horse inside the city walls. Once inside, the Greek army would wait until nightfall, then they would descend from the horse from a hatch and destroy the Trojans, unannounced, from within their own fortress. After the final defeat the booty is split up and the heroes begin their journeys home. This is where *The Odyssey* begins.

At this time the students and I would begin discussing "the hero journey" and the archetypes that surround this concept. Students would be introduced to Joseph Campbell and his outline of how the hero journey works. While the class reads *The Odyssey* they will discuss how Homer constructed the hero journey. The class would be able to pinpoint events, characters, etc... which are examples of the hero journey. Archetypes are also important to introduce to the students in order to discuss the importance of specific characters in *The Odyssey*. Students will be able to discuss how the hero journey and archetypes work in *The Odyssey* and will also be able to relate these concepts to their own book and movie interests.

I believe that by teaching students about the hero journey in the ninth

grade they will understand the concepts more easily and quickly in years to come. Because I will teach this concept to my freshmen, by the time I get them as eleventh graders, we will be able to discuss the hero journey in *Huckleberry Finn* and other novels. So this will be a benefit not only to the students in their future classes but to their future teachers as well. Their teachers will be able to continue their education in this area without having to re-teach the hero journey every year. The hero journey is a theme that can be discussed in relation to many books and movies throughout students' careers as high school students.

Joseph Campbell gives the most widely used and most accessible outline of the hero journey. Although the hero journey, may be altered by authors, directors and critics, the basic idea is the same. There are many heroes from the past and present which teachers may readily use in order to compare and contrast. Giving students multiple versions of the "hero" will help their understanding of the concept. The following is an outline of the hero journey that I will use in order to introduce my students to this concept. Teachers may alter this outline as their ideas and conceptions may vary. Giving students something to look at while analyzing the hero journey will help them in their own conceptions.

Separation/ Departure

Call to Adventure

Appearance or meeting of *the Herald*.

The call may occur during a crisis or traumatic event.

The call begins the quest.

Refusal of the Call

Hero is reluctant and tries to refuse going on the journey, but is eventually convinced with the help of the Supernatural Aid or Mentor.

Crossing the Threshold

The threshold is the pathway that connects or separates the **known** from the **unknown** (new area of experience).

The "threshold guardians" (beings, situations, people) are the guardians of established boundaries, they block the passage. They may protect and/or push the hero in this part of their journey.

Belly of the Beast

The hero enters into a symbolic womb (cave, swallowed by a monster).

This is a sacrifice of the hero's self in order to attain power, self-awareness, and/or to be reborn.

Initiation

Road of Trials

Hero must face and conquer a series of challenges, trials, tests.

- **the temptress** - who tries to pull the hero from the path, usually a female who represents the knowledge the hero seeks.
example: Circe
- **meeting with the goddess** - usually a wife or sister (infancy regained)
example: Princess Leia (Luke's sister)
- **conquest of death**-journey to the Underworld, Hades, Hell. The hero must face death and realize their own mortality.
Example: Luke Skywalker faces Darth Vader in cave on Dagobah
- **atonement with father** - (at-one-ment) hero must endure the test/initiation by the father. The hero becomes the father (source of power) after this phase of self-awareness.
Example: killing of Darth Vader and re-birth of Anakin Skywalker
- **apotheosis** - (dissolution of opposites), hero is reborn through the taking of power of the father, or through the goddess. Hero gains a true awareness of him self.
- **ultimate boon** - item or symbol of immortality (the holy grail, Jason's fleece, golden apples, fire). Hero may have to trick gods to receive the elixir/gift.

Return

Refusal of the return (the world denied) - the hero may not want to return to the "ordinary world" (everyday life)

Magic Flight, hero journeys back to world with trophy/boon/elixir. Return is complicated by obstacles and is another test of the hero: may involve *supernatural aid*.

Example: escape of Prometheus

Rescue from Without (recall of the hero) - hero may be rescued by another being, mortal, immortal if the hero refuses to return to the "ordinary world" or if the hero is prohibited by the *Guardians*.

Crossing the Return Threshold (back to the everyday world) - hero must face society with elixir/boon. The hero must survive the impact of the return.

Master of Two Worlds (mystery of ready transit) - hero represents the

freedom to go between two worlds. Hero reveals mystery: self-destruction leads to rebirth and new life. Hero's quest joins together two worlds, the ordinary and the other, and reveals the discoveries of the Otherworld in terms ordinary people understand.

Freedom to Live (nature/function of ultimate boon) - the goal of the hero myth: the individual is reconciled with the universal will, as the hero's cycle goes on. Change cannot destroy the permanent: No Fear.

Implementation

Lesson 1 (day 1)

Materials: paper, pen, chalkboard, chalk, cut-out pictures and symbols

This lesson will introduce students to important figures in Greek mythology. Students will take notes and ask questions, while the teacher lectures about important Greek gods and goddesses (see attached notes).

The teacher will break the class into groups of three. Using their notes, students will then be given cut-out pictures and names of gods and goddesses and symbols, birds, tools, weapons, associated with them. Students will be instructed to put the correct symbols, etc... with the correct god or goddess. Whichever group correctly completes this task the most quickly, will win and receive extra credit/prize. This may be repeated depending on time available.

Lesson 2 (days 2-4)

Materials: pen, paper, scheduled library time

Students will choose someone/something from Greek mythology (beasts, other heroes, gods) and research it in the library (see attached notes).

Students will be graded and expected to present to the class the following:

1. visual representation
 2. description/summary
 3. map
 4. symbol(s)
 5. their story/myth
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Lesson 3 (day 5)

Materials: paper, pen, journal, chalkboard, chalk

This lesson is designed to introduce students to the Trojan War. Students will take notes and ask questions, while the teacher retells the following stories/information:

1. Beauty Contest
2. Prize for Paris
3. Taking of Helen
4. Heroes in the war
5. Death of Hektor and Achilles
6. Trojan Horse
7. End of war, Odysseus sails home

After discussing these critical points about the beginning through the end of the Trojan War, students will have a better understanding of Odysseus' journey home.

Students will write a journal on the topic of war for the last ten minutes of class, if time allows, or for homework. Journals will be traded with journal partners, read, and commented on the next day in class.

Lesson 4 (day 6)

Materials: paper, pen, chalkboard, chalk

This lesson is designed to introduce students to the concept of "the hero journey" and the archetypes that surround this journey. Students will be introduced to Joseph Campbell and his outline of the hero journey. The students will discuss present day stories and/or movies that are similar to the concepts outlined by Joseph Campbell

(see attached notes).

Discussion of the hero journey will continue while reading the *Odyssey* and viewing *Star Wars*, episode Four".

Lesson 5 (days 7-17)

Materials: the poem *The Odyssey* for each student, paper, pen

Students will begin to read *The Odyssey*. Each student will have their own copy of the entire story. Students will read the first two books out loud as a class. Students will discuss the importance of these two books and be able to get used to the language of Homer together.

Students will then read and jigsaw the next six books (two through nine). Students will break into groups and will be assigned, by the teacher, books to read. Students in each group will then discuss, within their groups, the books they have been assigned. Each group will choose a speaker and this speaker will report back to the class about the significance and important events in the books they read. The students who are not presenting will take notes on the other students' summaries.

The entire class reads the rest of *The Odyssey* silently. Two books will be assigned to be read each night. The teacher will give students questions to answer in order to prompt discussion in class.

Lesson 6 (days 18-20)

Materials: the movie *The Odyssey* with Armand Assante, VCR, TV

Watch the movie *The Odyssey* with Armand Assante

Discuss similarities/differences between the poem and the movie

Lesson 7 (days 21-23)

Materials: white paper, colored pencils, crayons, markers, glue, tape

Students will be given a final project, which consists of making a travel brochure for Odysseus' journey. (see attached worksheet and rubric)

(Optional Extension)

Lesson 8 (days 24-26)

Materials: *Star Wars*: Episodes 1 and 4, VCR, TV

Students will watch, and find parts of the hero journey in, *Star Wars* Episode 4. Each day students will discuss with the class their ideas, questions, and answers. We will also discuss archetypes in this movie and ponder possibilities of archetypes in other movies.

Star Wars Episode 1 may also be watched to pick out parts of the hero journey that apply to Anakin Skywalker (compare/contrast Luke

Skywalker). Students will then predict what they think will happen in the upcoming *Star Wars* movies, based on their knowledge of the hero journey and what it entails.

(Optional Extension)

After a break from Greek mythology I would bring it back again by dealing with tragedies. The students and I would discuss where and how tragedies came about and then we would read *Antigone*. The class would look at how tragedy manifests itself in this play. Once they got the hang of it, we would begin Shakespeare's *Romeo and Juliet*. Students would be able to compare and contrast Shakespeare's *Romeo and Juliet* with Greek tragedies like *Antigone*.

Bibliography

*for students use

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D'Aulaire, Ingri and Edgar Parin. *D'Aulaires' Book of Greek Myths*. Huntington Beach: Teacher Created Materials, Inc., 1993.

Contains lesson plans for Greek myths which include; unit tests, vocabulary, quizzes, hands on activities, etc...

Elizabeth, Mary. *The Odyssey: A Teaching Guide*. Eugene: Garlic Press, 1999.

Lesson plans for teachers on *The Odyssey*.

Gillison, Linda W. Rutland. *Instructor's Manual and Test Bank to Accompany Classical Mythology: Images and Insights*. Mountain View: Mayfield Publishing, 2001.

Harris, Reg. *The Hero's Journey: Life's Great Adventure*. www.journey.com.

A eight-step outline of the hero's transformation.

Harris, Stephen L. and Gloria Platzner. *Classical Mythology: Images*

and Insights. 2nd ed. Mountain View: Mayfield Publishing, 1998.

An overview of Greek Mythology, that includes historical, literary, psychological and archeological accounts and beliefs. Exerpts from *The Odyssey* and *The Illiad*, the entire *Medea*, *Bacchae* and *Oresteia*, plus more literary works are included.

Hesiod. *Homeric Hymns: Epic Cycle, Homerica*. Trans. Hugh G. Evelyn-White. Cambridge: Harvard UP, 1914.

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Lesson plans for *The Odyssey*.

Mantle, Stacy. *A Guide for Using The Odyssey in the Classroom*. Westminster: Teacher Created Materials, Inc., 2000.

Lesson plans for teachers that include hands-on activities, illustrations, quizzes, reproducible worksheets, etc.

Maureen, Murdock. *The Hero's Daughter*. New York: Fawcett Columbine, 1994.

A look into the father-daughter relationship through Carl Jung.

*Mitchell, Adrian. *The Odyssey*. New York: Dorling Kindersley Publishing, Inc., 2000.

*Pearson, Anne. *Ancient Greece*. New York: Alfred A. Knopf, 1992.

A sociological encyclopedia with pictures about Greek life.

*Philip, Neil. *Mythology*. New York: Dorling Kindersley Publishing Inc., 2000.

A picture dictionary that shows artifacts with captions. Introduction to different mythologies including Eastern, Native American, Asian, etc...

Russell, William F., Ed. *Classic Myths to Read Aloud*. New York: Crown Trade Paperbacks:, 1989.

Scribner Literature Series. *Introducing Literature*. New York: Scribner Laidlaw, 1989.

A textbook that contains world folk tales.

Vogler, Christopher. *The Hero's Journey Model*. The Writer's Journal.

A brief discussion of archetypes.

*Williams, Marcia. *Greek Myths for Young Children*. Cambridge, Massachusetts: Candlewick Press, 1991.

Myths told through comic strips.

<http://www.media-awareness.ca/>

A listing of movies that deal with the hero journey.

<http://www.youknow.com/chris/essays/misc/universalhero.html>

©1996 - 2000 by Chris Sheridan.

A look at Odysseus and Moses as the universal hero.

www.applewarrior.com/heroquest/heroquest_stages.

An overview of archetypes and the hero journey as seen by Joseph Campbell, Christopher Vogler and Carl Jung.

Films

Jason and the Argonauts. Hallmark Home Entertainment, 2000. 139 minutes.

The Odyssey. Hallmark Entertainment, 1997. 165 minutes.

GREEK MYTHOLOGY PROJECT

You are expected to choose someone or something from Greek mythology and find out as much as you can about it during the time we have in the library. You will need to take notes. Then, you must write up a short description and a story, and prepare a visual representation of your subject. Your visual representation can be a picture (drawn by you), a map, a symbol (such as a thunderbolt), or something else that relates to your report. You will be presenting to a small group of your peers who will grade you on the following:

visual representation

general description

how well you relate your story to the group



Olympian Gods

Zeus, Poseidon,
Hades, Hestia, Hera,
Ares, Athena, Apollo,
Aphrodite, Hermes,
Artemis, Hephaestus

Titans Gaea, Uranus, Kronus, Rhea, Oceanus, Tethys,
Hyperion, Theis, Phoebe, Thea, Prometheus,
Epimetheus, Atlas, Metis

Other Gods Demeter, Persephone, Dionysus, Eros,
Hebe, Eris, Helios, Pan, Nemesis, The Graces, The
Muses, The Fates

Myths Zeus's lovers, birth of Athena, the wanderings
of Dionysus, Theseus adventures

Creatures Cyclopes, Giants, Typhoeus, Cerberus,
Sirens, Centaur, Medusa, Chimaera, Gorgons,
Pegasus, Menotaur

Places Mount Olympus, The Underworld, Tartarus

Heroes Perseus, Theseus, Heracles,
Bellerophon, Atlanta

The Odyssey Final Project

Using typing paper (any color) and colored pencils, you are to create a travel brochure for *The Odyssey*. Fold the sheet in thirds to resemble a travel brochure. For each surface of the paper you must plan something to promote the travel

path Odysseus took. The cover is usually a title page. The inside pages are to promote a minimum of three of the stops Odysseus made on his journey. Each area promoted must have a short paragraph describing it in only the most glowing of terms. On the back, you are to provide information about where to call to book the tour. You can also include advertisements for supplies or companies that might provide things or services for your tour, or testimonial accounts of people who have taken the tour and were thrilled with the outcome and adventure.

You will be graded on how well your travel brochure promotes *The Odyssey* tour (making the tour look inviting and exciting), factual events and terms, spelling and grammar, whether you have the minimum of three stops with paragraphs included, graphics (drawing, illustrations, etc.), title page, back page with information about where to book the tour, creativity and imagination.

Followed instructions

Title page

Factual events and terms

Three stops with paragraphs

Back page information

Graphics

Creativity

Spelling/Grammar

Neatly written